



Building a stronger
performing arts
community in Ireland.

Review of Pay and Conditions in the Performing Arts in 2018

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Key Findings

Theatre Forum surveyed its members in December 2018 to gather quantitative and qualitative information about pay and conditions in the performing arts. 144 artists and creative practitioners and 97 arts organisations responded.

At an Artists' Forum in The Complex in December 2018, artists talked to friends, colleagues and elected representatives about the professional, economic and social implications of working in the arts. Their collective experience supports the evidence of the 2018 TASC report, *Living with Uncertainty, The Social Implications of Precarious Work*, pointing out that "precarious work is usually poorly paid and under-unionised, lacking in important benefits such as pension contributions, sick leave or parental leave. ...In its effects on housing, health and family life, precarious work often spills over into precarious lives".

"Labour issues in the performing arts are now all-encompassing, a holistic problem embracing everything from wage to rent, childcare to health. We are literally falling apart from it."

Contributor to the Artists' Forum December 2018

Only workers in the Accommodation and food services sector earn less

Earnings and Labour Costs Quarterly, CSO statistical release 26/11/18

Lower weekly and hourly pay rates

In the third quarter of 2018, average weekly earnings in the Arts, entertainment, recreation and other service activities sector were two thirds of the average across all sectors (€494.98 compared to €740.32).

Average hourly earnings in the Arts, entertainment, recreation and other service activities sector in the third quarter of last year were three quarters of the average across all sectors (€17.12 compared to €22.62). In our survey, PAYE jobs in the performing arts sector paid on average €18.54 per hour and freelance artists and creative practitioners earned €16.83 per hour.

Less work available

On average, people working in the Arts, entertainment, recreation and other service activities sector worked 28.9 paid hours each week compared to 32.7 hours across all sectors.

"I would argue that while the industry grows we should make a possible for artists to live. Instead, we are de-professionalising the sector."

Contributor to the Artists' Forum December 2018

One third of artists and creative practitioners earned less than the National Minimum wage

In our survey, 30% of artists and creative practitioners in the performing arts earned less than the 2018 National Minimum Wage of €9.55 per hour. This is partly because 83% were paid flat fees regardless of the number of hours worked.

We looked at the three month period August to October as it offers freelance artists and creative practitioners more opportunities for work than other times of year. In the unlikely situation that this level of work was sustained throughout the year, on average they would have earned €22,752, just 64% of the average annual earnings of €33,365 across all sectors in 2017.

“€13,000 a year - would you accept that salary in a full-time position, with a graduate degree and 10 years’ experience?”

Contributor to the Artists’ Forum December 2018

60% of PAYE jobs in performing arts organisations pay less than the average national annual earnings across all sectors in 2017 of €35,365

Four fifths of jobs in the performing arts are precarious

81% of all jobs in festivals, venues and production companies are temporary, offer irregular hours each week, are freelance contracts or a profit share.

“It’s like starting over and over and over on a zero hours contract.”

Contributor to the Artists’ Forum December 2018

74% of performing artists and creative practitioners rely on other sources of income

Only the lowest paid work gives the flexibility that allows artists to take arts jobs when they are offered. 23% of artists had to take non-arts jobs to top up their income, earning on average €18.11 per hour between August and October 2018, 80% of the average hourly rate across all sectors. 63% of performing artists and creative practitioners rely on sources of income other than their own work eg another member of their household.

“I can’t access medical card services because they are means tested, whilst at the same time not being able to afford primary health care.”

Contributor to the Artists’ Forum December 2018

48% of performing artists and creative practitioners were unable to make any PRSI contributions between August and October 2018

23% of artists and creative practitioners received social welfare payments or benefits between August and October 2018.

Organisations

53% of arts organisations do not have a pension/PRSA arrangement for staff (83% of festivals). 73% of organisations do not make employer pension contributions. 62% of performing arts organisations do not provide a top up to state maternity benefit.

"If artists are to represent Ireland at the highest levels is it too much to ask for a basic income, the ability to have basic health insurance, a pension?"

Contributor to the Artists' Forum December 2018

Introduction

Methodology

Theatre Forum surveyed its members in December 2018 to gather quantitative and qualitative information about pay and conditions in the performing arts. 144 artists and creative practitioners and 97 arts organisations responded.

Artists and creative practitioners were asked to focus on August to October 2018 as it was recent enough for them to remember their activities clearly and is a period that offers freelance artists and creative practitioners more opportunities for work than other times of year. Festivals and production companies were asked about pay and conditions for their activities between June to October 2018 as this is their period of peak activity. Venues were asked about pay rates at the end of August 2018. The analysis covers 319 jobs across the 97 organisations, which included:

Organisation type	No. of organisations	% based outside Dublin	No. of jobs
Festivals	19	68%	54
Production companies	30	not applicable	61
Venues	48	65%	204
Total	97		319

Not all organisations answered all the questions, for example one production company was not active during the production period so some questions did not apply to them.

All respondents were also asked to overlay gender information on the data they provided about pay and conditions.

Qualitative data was collected through the surveys and from transcripts of the discussions about the professional, economic and social implications of working in the arts at an Artists' Forum in The Complex in December 2018.

Report structure

This report is in four sections.

Section 1 analyses the pay and conditions from the point of view of artists, makers and creative practitioners, most of whom work independently or freelance for festivals, production companies and venues.

Section 2 analyses the trends in the pay and conditions offered by festivals, production companies and venues.

Section 3 lists the salaries, production fees, weekly fees, and hourly rates paid by festivals, production companies and venues for a wide range of jobs across the performing arts.

Section 4 sets out the qualitative information provided by artists, makers, creative practitioners, festivals, production companies and venues in response to the question “What impact does the nature of employment in the arts have on workers lives?”

Definitions

Average refers to the arithmetical mean unless otherwise stated.

We used definitions of precariousness consistent with research commissioned by the Think Tank for Action on Social Change¹. Precarious employment is defined as:

- Temporary full time employment including fixed term or rolling contracts
- Temporary part time employment with regular hours each week including fixed term or rolling contracts
- Part time employment with variable hours each week
- Freelance contracts or self-employment
- Unpaid voluntary work including profit share

Non-precarious employment is defined as:

- Permanent full time employment
- Permanent part time employment with regular hours each week

¹ Alicja Bobek, Sinead Pembroke and James Wickham, *Living with Uncertainty: social implications of precarious work*, (Brussels and Dublin: Foundation for European Progressive Studies and TASC, 2018)



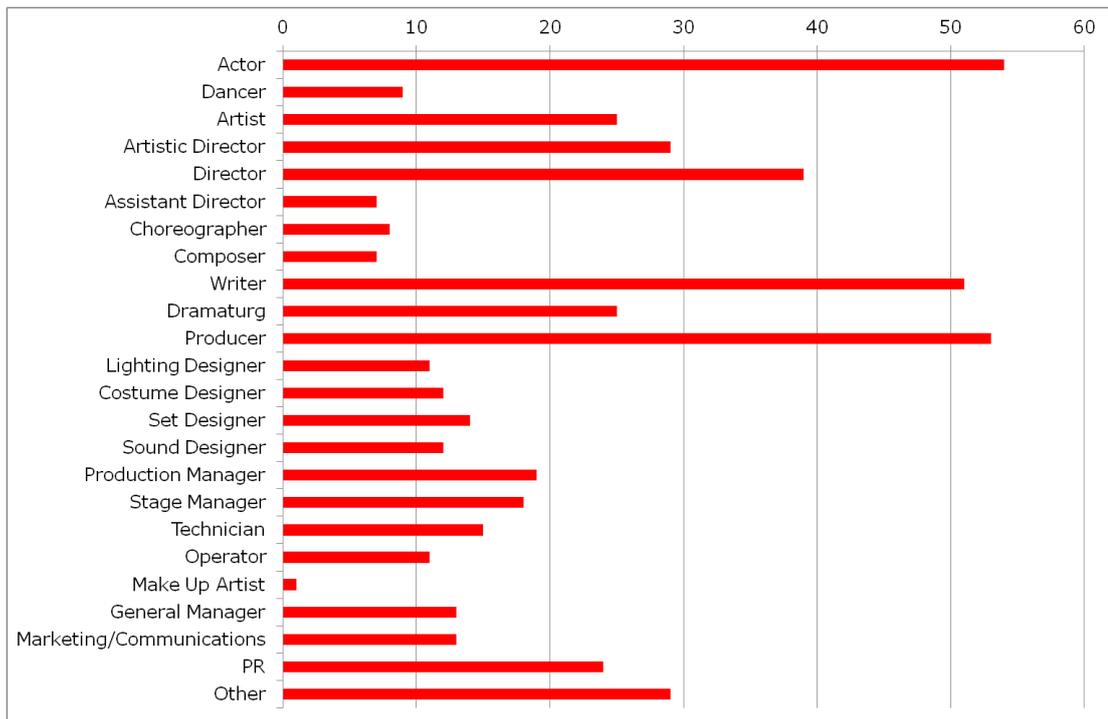
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Section One: Artists, Makers and Creative Practitioners

Roles

The majority of artists, makers and creative practitioners multi-task, with the 144 survey respondents on average combining 3.5 professional roles in the calendar year 2018 eg working as an actor, writer and director. Just 29% fulfilled one role only. Some respondents (who we speculate are running production companies) fulfilled up to 11 different roles.

Number of respondents working in each role in 2018



We asked respondents what roles they fulfilled in 2018 and then if they had worked in these roles between August and October 2018. We focused on this period as it offers freelance artists and creative practitioners more opportunities for work than other times of year.

On average, 72% of respondents got work in a particular role during the analysis period. Those least likely to have worked during the analysis period were sound designers, general managers, lighting designers, costume designers, directors and PRs.

Employment type

On average, respondents worked on 4.1 different jobs between August and October 2018. 35% had at least one full-time or part-time PAYE job. 85% had at least one freelance job.

83% of respondents worked on at least one freelance job involving a flat fee regardless of hours worked. 21% worked on at least one freelance job involving a daily rate, 24% an hourly rate and 19% a weekly rate. 42% worked on at least one job on a voluntary or profit share basis.

Income

On average, respondents earned €5,688 between August and October 2018. In the unlikely situation that this level of work was sustained throughout the year, they would have earned €22,752, just 64% of the average annual earnings of €33,365² across all sectors in 2017.

Hours worked

National statistics show that on average, people working in the Arts, entertainment, recreation and other service activities sector worked 28.9 paid hours each week compared to 32.7 hours across all sectors².

In our survey, on average artists, makers and creative practitioners worked 36 hours per week August to October 2018. 55% worked fewer than 30 hours a week, on average, during that period.

The eight respondents who earned no income from the arts between August and October on average worked 116 unpaid hours in arts jobs over that period.

Hourly rates

Hourly rates were calculated by dividing the total income from arts jobs August to October 2018 by the total number of hours worked on those jobs. On average, artists, makers and creative practitioners earned €30.68 per hour. A small number of respondents earned high hourly rates for a few hours work which has impacted on the average. The median rate was €12.96. This is just 57% of the average hourly rate across all employment sectors, not just the arts, of €22.62.²

30% of respondents earned less than the 2018 National Minimum Wage of €9.55 per hour. This is because 83% were paid flat fees regardless of the number of hours worked and 42% worked on a voluntary or profit share basis.

² Earnings and Labour Costs Quarterly: Q2 2018 (Final) Q3 2018 (Preliminary Estimates) , CSO statistical release 26/11/18 consulted at <https://www.cso.ie/en/releasesandpublications/er/elcq/earningsandlabourcostsq22018finalq32018preliminaryestimates/> on 11/01/2019

Those working only in paid arts jobs during the analysis period earned an average of €16.70 an hour, those working in paid arts and non-arts jobs on average earned €18.11 an hour and the five respondents working only in paid non-arts jobs earned an average of €12.06.

Sources of income

23% of artists, makers and creative practitioners had to take non-arts jobs to top up their income. On average 80% of the hours they worked were in arts jobs. Only the lowest paid work gives the flexibility that allows artists to take arts jobs when they are offered. They earned on average €18.11 per hour between August and October 2018, 80% of the average hourly rate across all sectors of €22.62.³

63% of performing artists and creative practitioners rely on sources of income other than their own work eg another member of their household.

Working away from home

61% of respondents worked away from home on tour between August and October 2018, spending an average of 17 nights away.

In at least one job involving nights away from home, 14% of respondents did not receive any contributions towards their accommodation costs and 49% did not receive any contribution towards the cost of their meals while away. Eight respondents who spent on average 18 nights away from home between August and October received no support for their meal or accommodation costs.

Accommodation	No. of respondents	% of respondents
Organised and paid for by organisation	61	73%
Costs reimbursed	12	14%
Per diem payment	9	11%
Total respondents	84	

Meals	No. of respondents	% of respondents
Organised and paid for by organisation	12	14%
Costs reimbursed	4	5%
Subsistence per diem	29	35%
Total	84	

³ CSO Earnings and Labour Costs Quarterly

Per diem payments

	Accommodation €	Meals etc €	Combined accommodation and subsistence €
Average	63.86	27.27	44.15
Range	20.00 – 100.00	8.00 – 44.46	20.00 – 95.00
No. of respondents	7	30	8

Precarious work

88% of those of the respondents who worked between August and October 2018 did so only in precarious jobs⁴. Just 5% did so in jobs that were not precarious. These jobs involved the roles of General Manager, Producer, Writer, Director, Stage Manager and Marketing/Communications. 7% combined precarious and non-precarious jobs.

Our survey findings support the evidence of the 2018 TASC report⁵ that precarious work is lacking in important benefits such as pension contributions, sick leave or parental leave.

52% of respondents were unable to make social insurance contributions (PRSI) between August and October 2018.

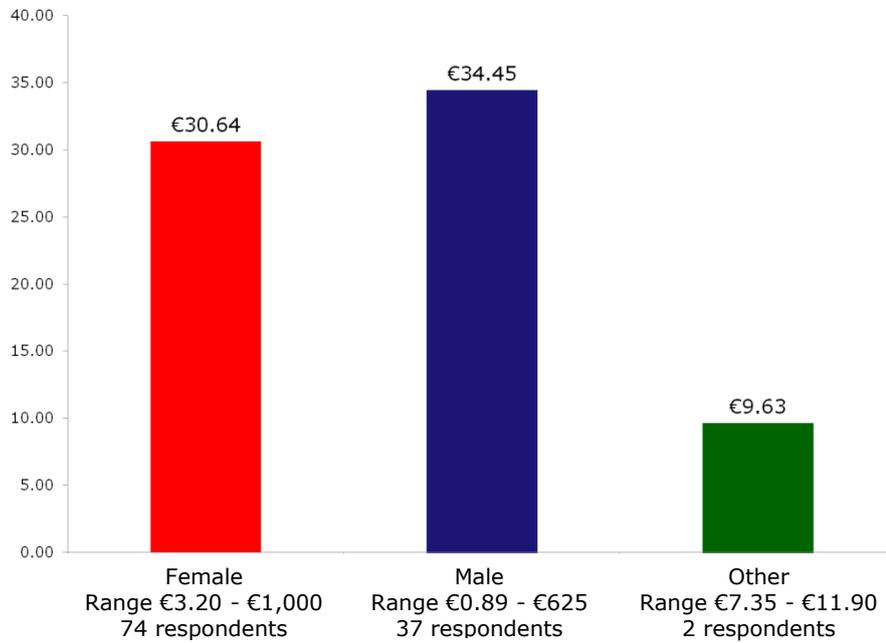
23% of respondents received social welfare payments or benefits between August and October 2018.

⁴ See the definitions on page 7

⁵ Alicja Bobek, Sinead Pembroke and James Wickham, *Living with Uncertainty: social implications of precarious work*, (Brussels and Dublin: Foundation for European Progressive Studies and TASC, 2018)

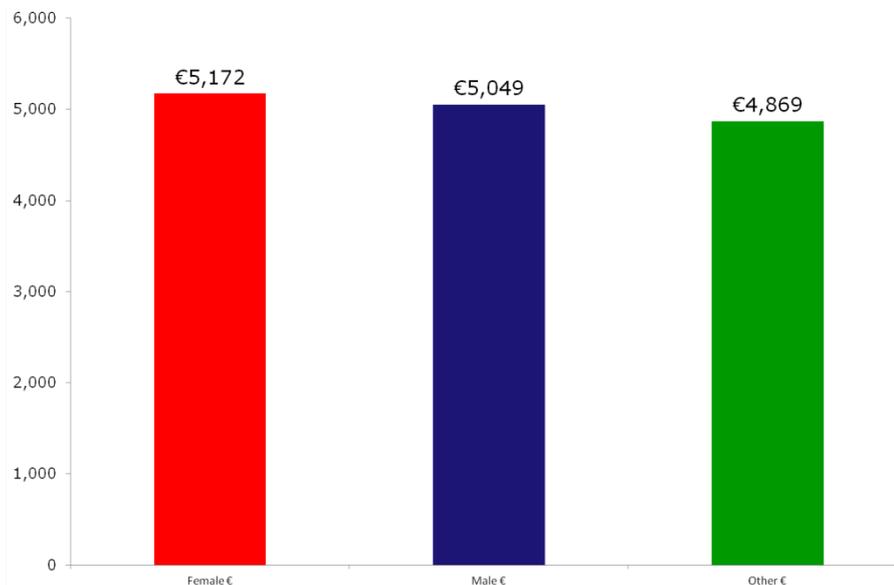
Gender

Average hourly rate for arts jobs of those in paid work by gender

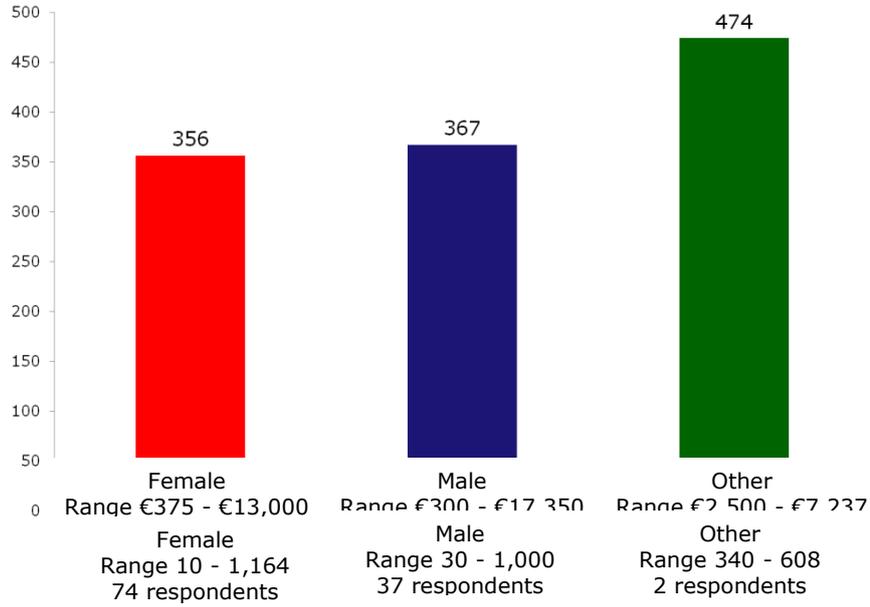


The low end of this broad range is explained by low pay and/or flat fees for high numbers of hours worked and the high end is explained by high fees for a few hours' work eg voice over and TV work.

Average income August to October 2018 from the arts of those in paid work by gender



Average hours worked in arts jobs August to October 2018 from the arts of those in paid work by gender





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Section Two: Festivals, Production Companies and Venues

Pay

The average PAYE job in festivals, production companies and venues has a salary of €33,748, below the average national annual earnings across all sectors in 2017 of €35,365.⁶ 60% of PAYE jobs in these performing arts organisations pay less than this national average.

	Average salary €	Average hourly rate €	No of salaries under national average
Festivals	35,369	19.43	56%
Production Companies	37,098	20.38	44%
Venues	32,318	17.76	66%
All organisations	33,748	18.54	60%

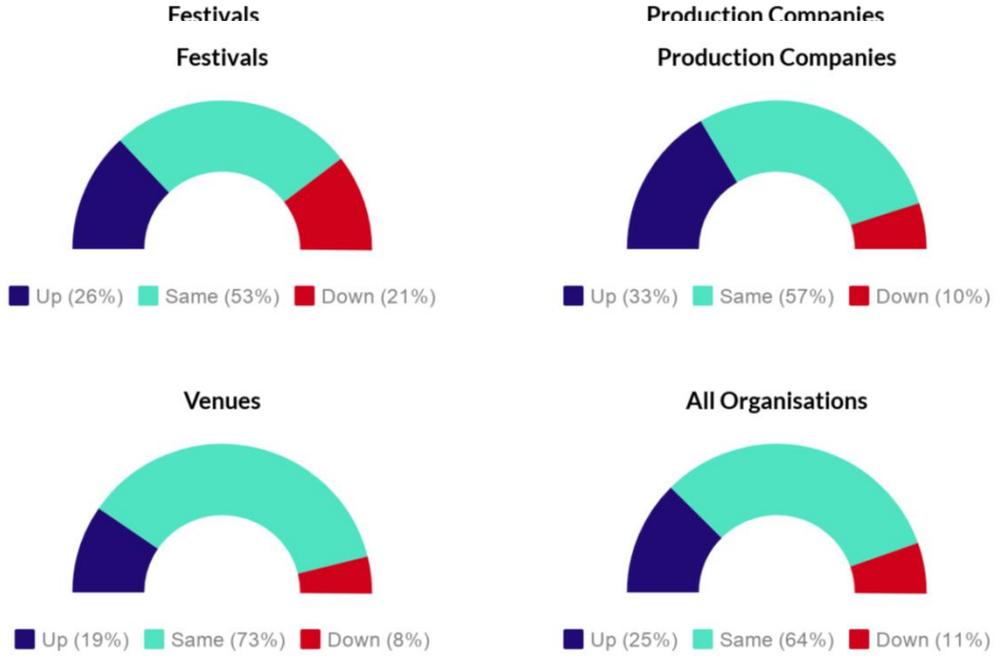
PAYE salaries across the performing arts range between €10,000 and €75,000. The average and range for each role is detailed in section 3.

Employment trends

We asked respondents to compare employment patterns at the end of August 2018 with those at the end of August 2017.

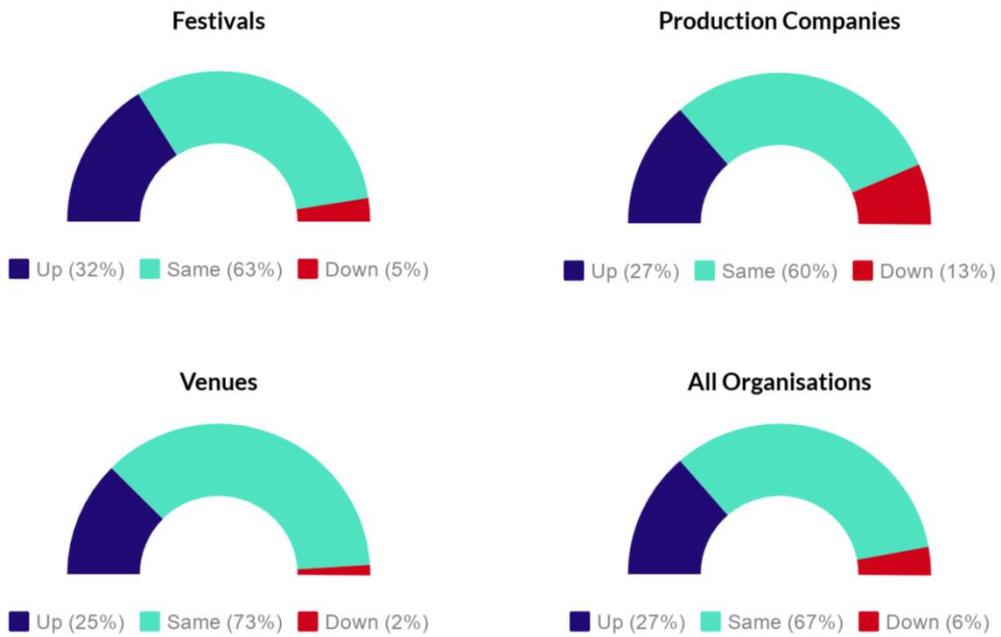
⁶ CSO Earnings and Labour Costs Quarterly

Full-time and part-time staff numbers



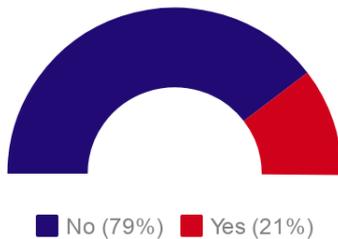
Hours in full-time and part-time posts

Staff salaries

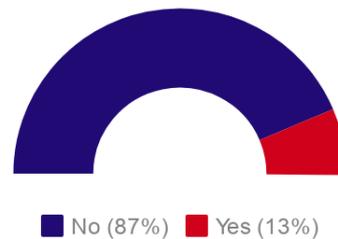


Lay off staff for at least a month each year

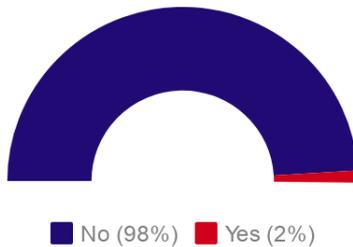
Festivals



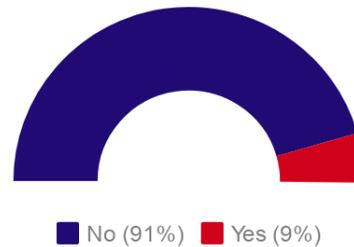
Production Companies



Venues



All Organisations



Precarious work

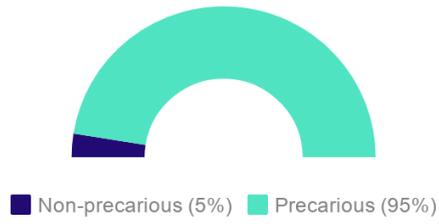
81% of all jobs in festivals, venues and production companies are defined as precarious, that is they are temporary, offer irregular hours each week, are freelance contracts or a profit share.⁷

Just eleven out of 81 organisations responding offer no precarious terms of employment. In 49% of organisations (60%) more than three quarters of jobs are defined as precarious.

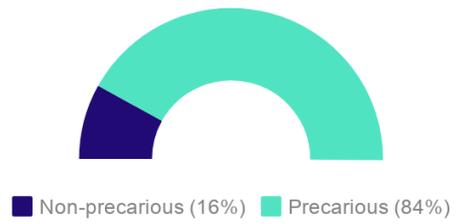
⁷ See definitions on page 7

Percentage of PAYE jobs that are precarious and non precarious:

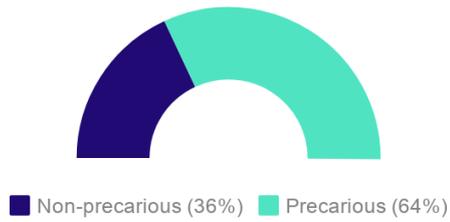
Festivals



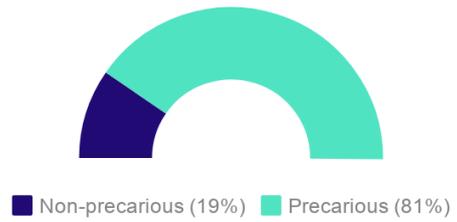
Production Companies



Venues



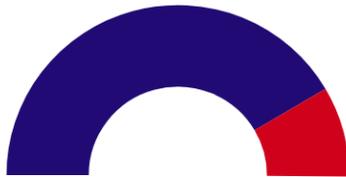
All Organisations



Benefits

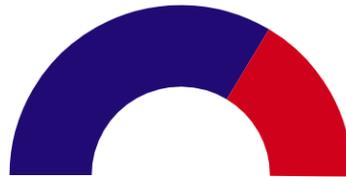
Pension/PRSA arrangement in place for staff

Festivals



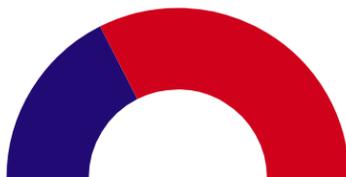
■ No (83%) ■ Yes (17%)

Production Companies



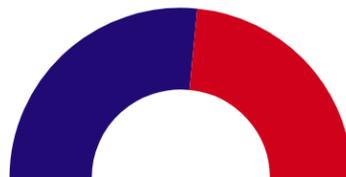
■ No (67%) ■ Yes (33%)

Venues



■ No (35%) ■ Yes (65%)

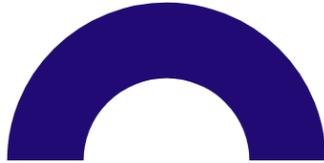
All Organisations



■ No (53%) ■ Yes (47%)

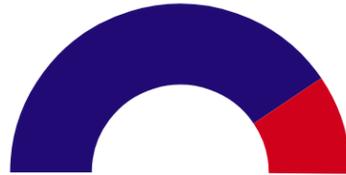
Employer pension contributions made on behalf of employees

Festivals



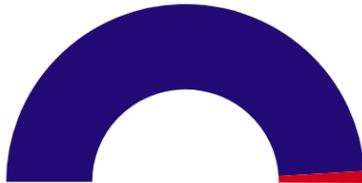
■ No (100%) ■ Yes (0%)

Production Companies



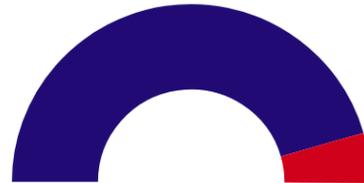
■ No (81%) ■ Yes (19%)

Venues



■ No (98%) ■ Yes (2%)

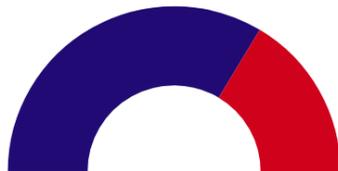
All Organisations



■ No (91%) ■ Yes (9%)

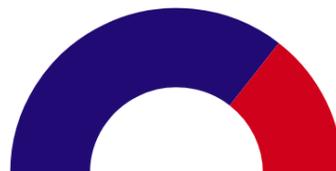
Top up made to state maternity benefit

Festivals



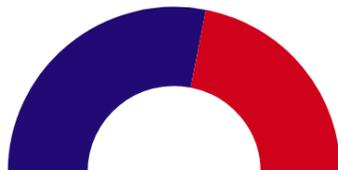
■ No (67%) ■ Yes (33%)

Production Companies



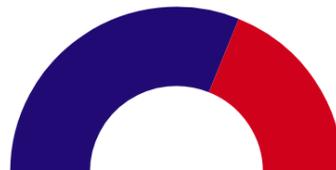
■ No (71%) ■ Yes (29%)

Venues



■ No (56%) ■ Yes (44%)

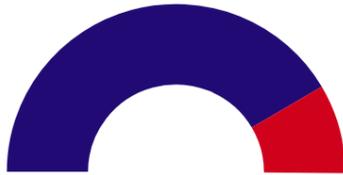
All Organisations



■ No (62%) ■ Yes (38%)

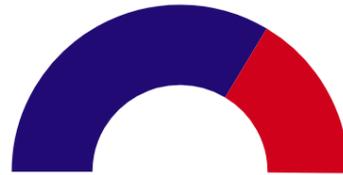
Paternity leave offered

Festivals



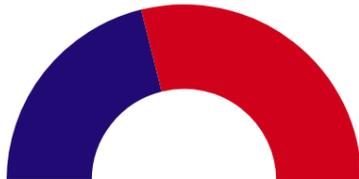
■ No (83%) ■ Yes (17%)

Production Companies



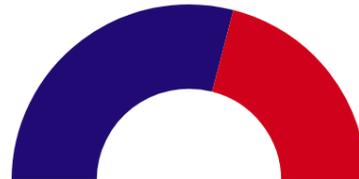
■ No (67%) ■ Yes (33%)

Venues



■ No (42%) ■ Yes (58%)

All Organisations

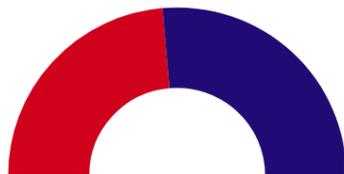


■ No (58%) ■ Yes (42%)

Gender

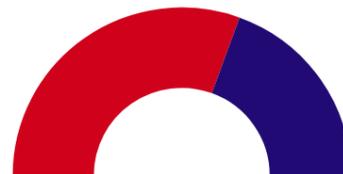
Board membership by gender

Festivals



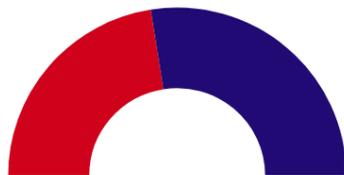
■ Female (47%) ■ Male (53%)

Production Companies



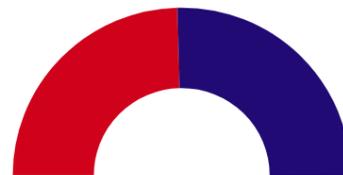
■ Female (61%) ■ Male (39%)

Venues



■ Female (45%) ■ Male (55%)

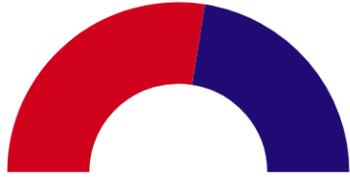
All Organisations



■ Female (49%) ■ Male (51%)

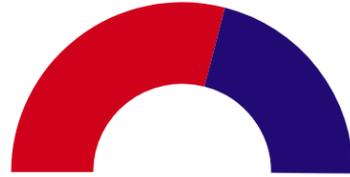
Chairs of boards by gender

Festivals



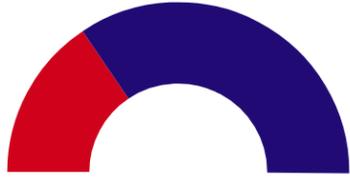
■ Female (55%) ■ Male (45%)

Production Companies



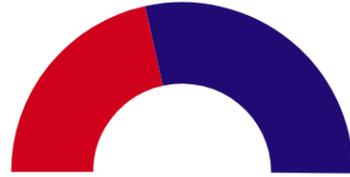
■ Female (58%) ■ Male (42%)

Venues



■ Female (31%) ■ Male (69%)

All Organisations



■ Female (43%) ■ Male (57%)



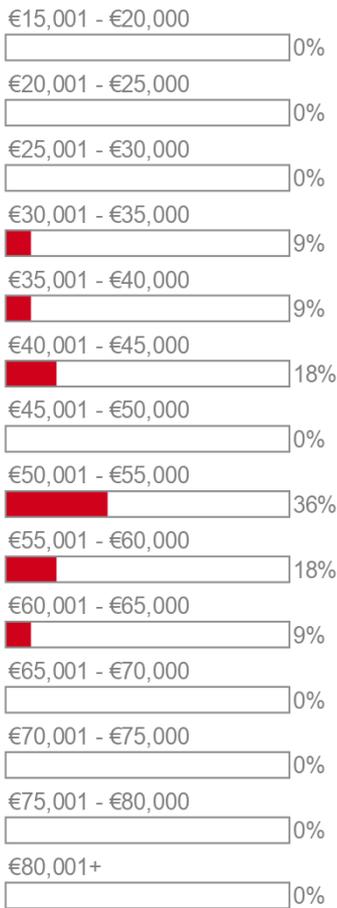
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Section Three: Salaries, Production Fees, Weekly Fees and Hourly Rates

A: PAYE salaries

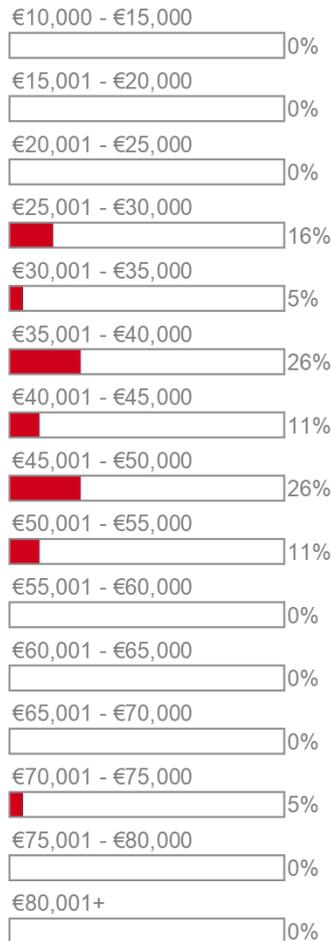
**Festival
Artistic Director/ Director**

11 responses
Average pay: €50,259
Range: €35,000 - €61,000



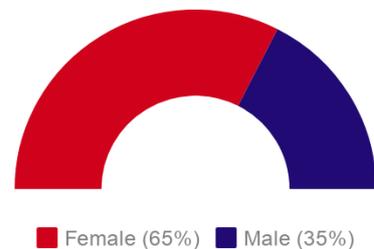
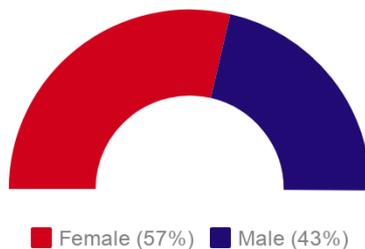
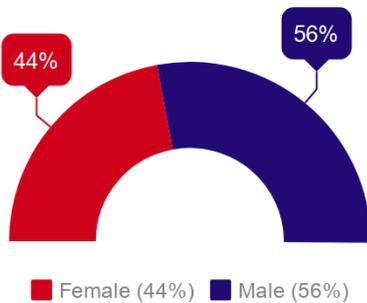
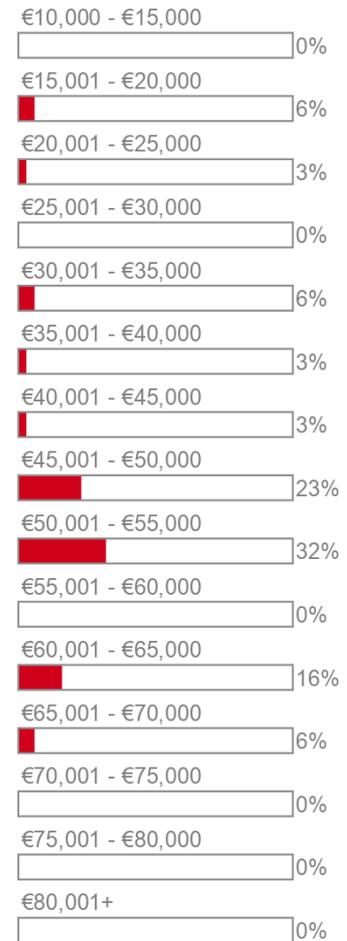
**Production Company
Artistic Director/ Director**

19 responses
Average pay: €41,870
Range: €27,000 - €75,000



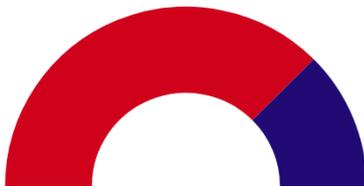
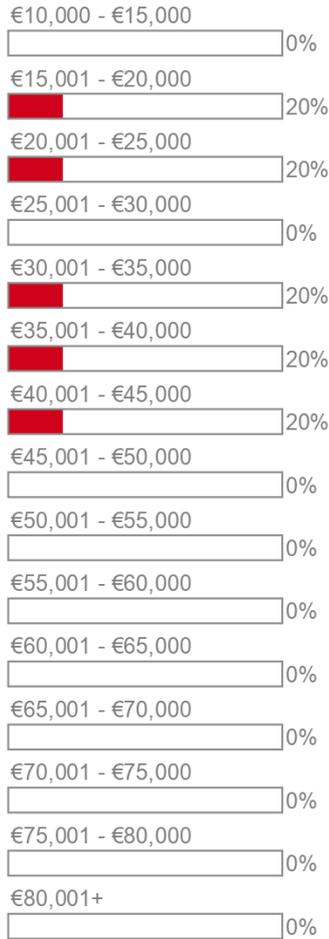
**Venue
Artistic Director/ Director**

31 responses
Average pay: €49,618
Range: €17,024 - €69,528



**Festival
General Manager**

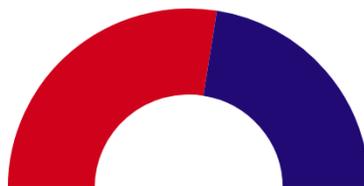
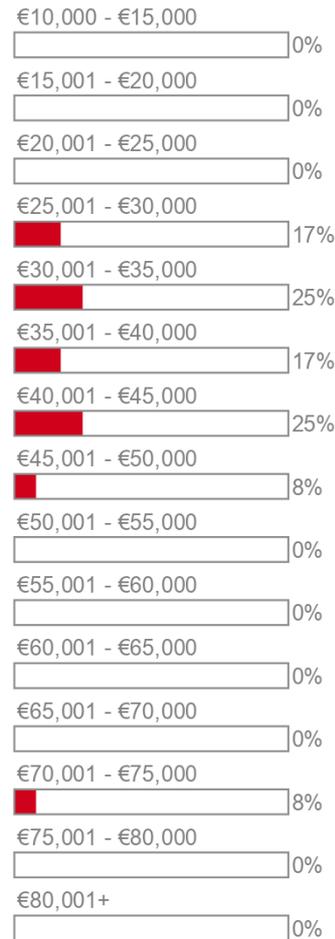
5 responses
Average pay: €31,580
Range: €19,500 - €44,000



Female (75%) Male (25%)

**Production Company
General Manager**

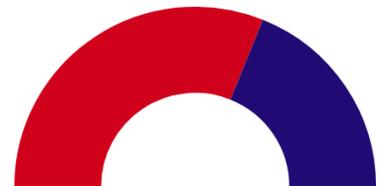
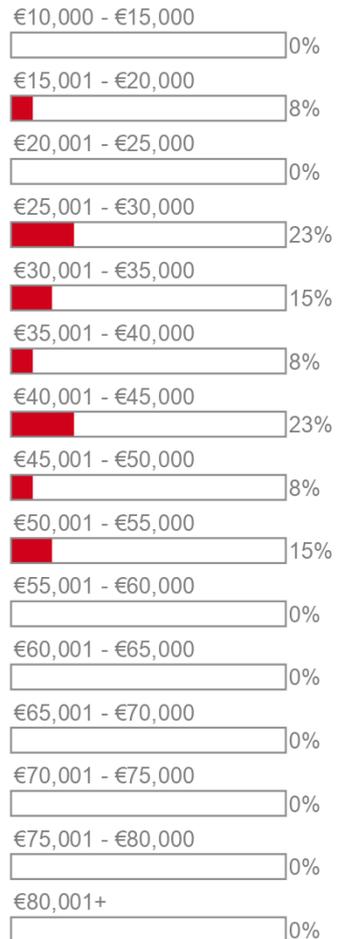
12 responses
Average pay: €40,199
Range: €27,000 - €72,000



Female (55%) Male (45%)

**Venue
General Manager**

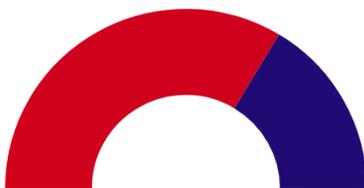
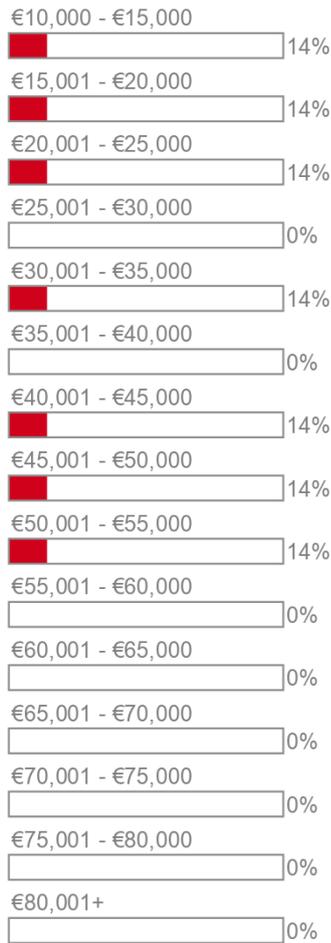
13 responses
Average pay: €38,480
Range: €20,000 - €52,000



Female (62%) Male (38%)

**Production Company
Executive Producer**

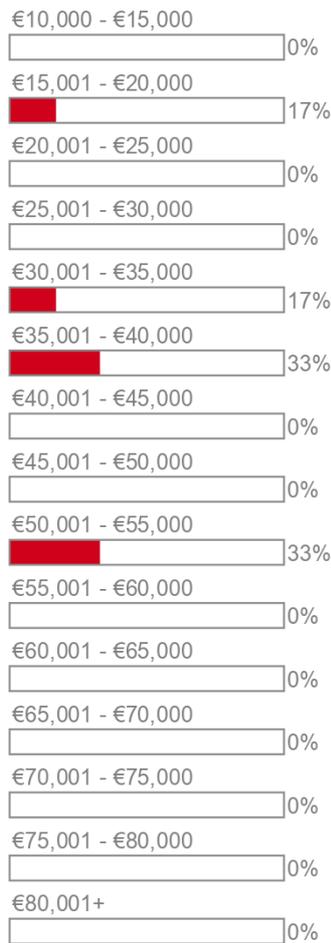
7 responses
Average pay: €33,786
Range: €10,000 - €55,000



Female (67%) Male (33%)

**Festival
Producer**

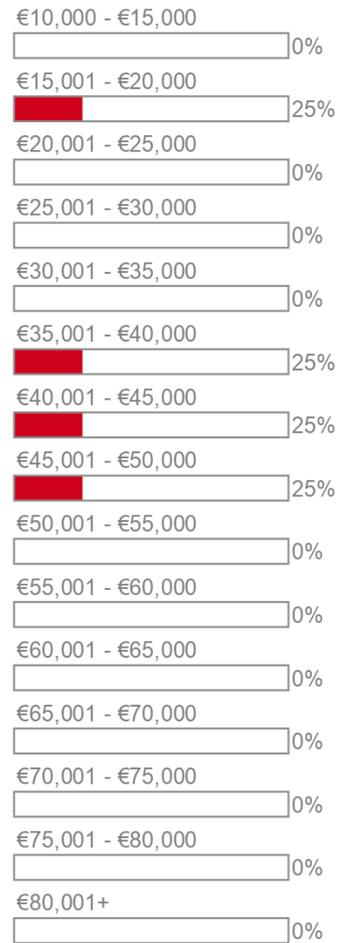
6 responses
Average pay: €39,080
Range: €18,000 - €55,000



Female (100%) Male (0%)

**Venue
Producer**

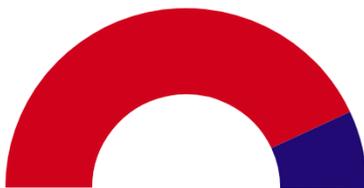
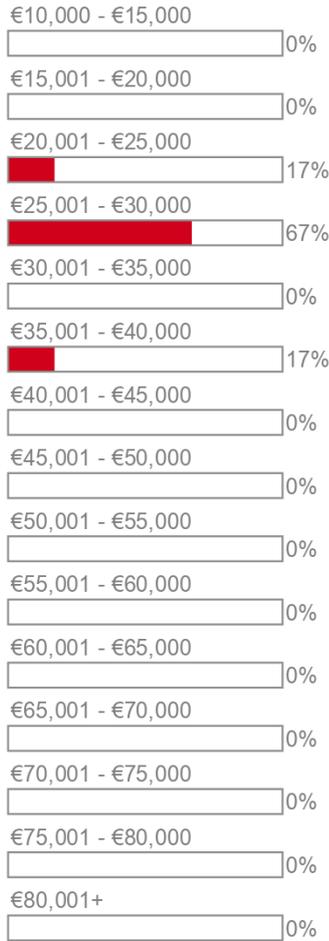
5 responses
Average pay: €37,150
Range: €20,000 - €47,000



Female (100%) Male (0%)

Festival Administrator

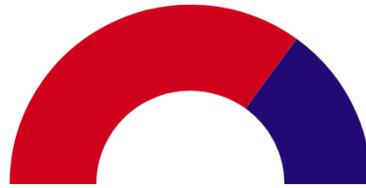
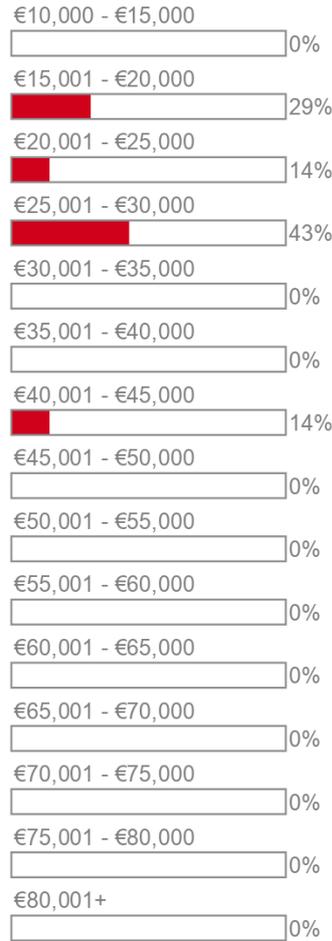
6 responses
 Average pay: €28,817
 Range: €25,000 - €36,000



Female (86%) Male (14%)

Production Company Administrator

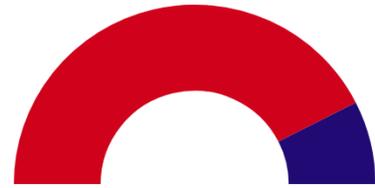
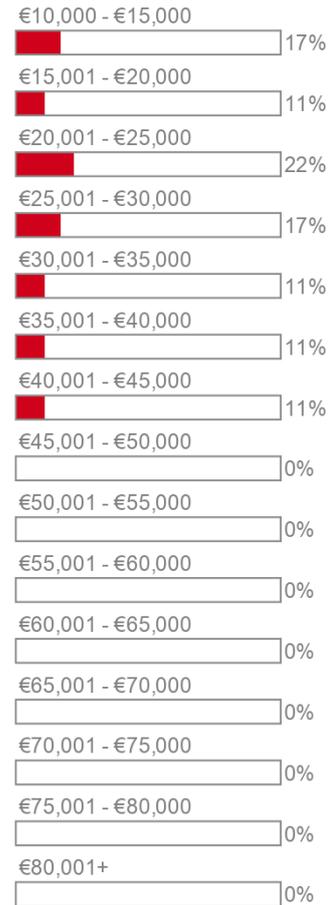
7 responses
 Average pay: €27,786
 Range: €20,000 - €45,000



Female (70%) Male (30%)

Venue Administrator

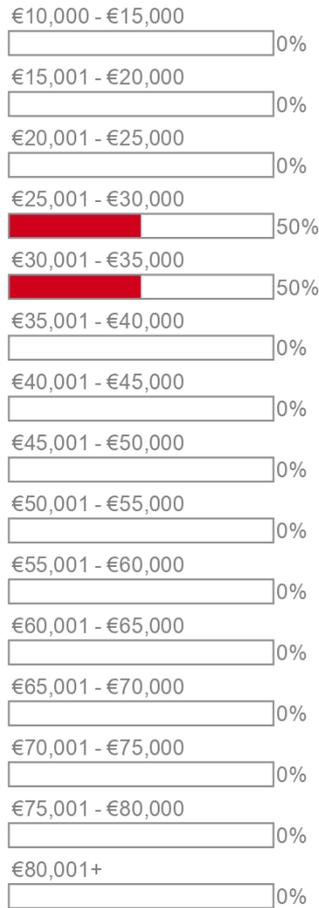
18 responses
 Average pay: €26,121
 Range: €10,000 - €43,739



Female (85%) Male (15%)

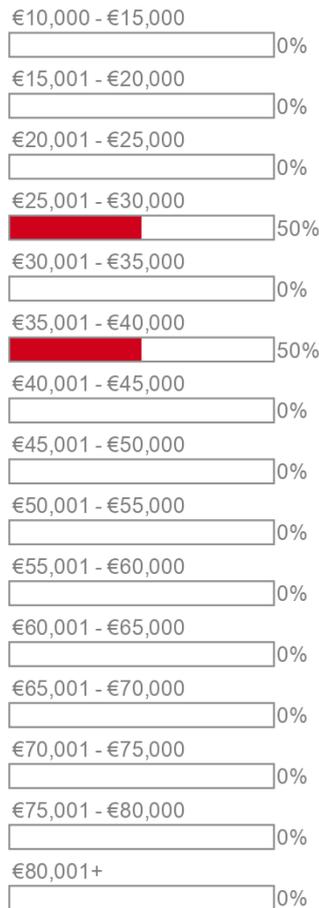
**Festival
Programme Manager**

2 responses
 Average pay: €30,500
 Range: €26,000 - €35,000



**Venue
Programme Manager**

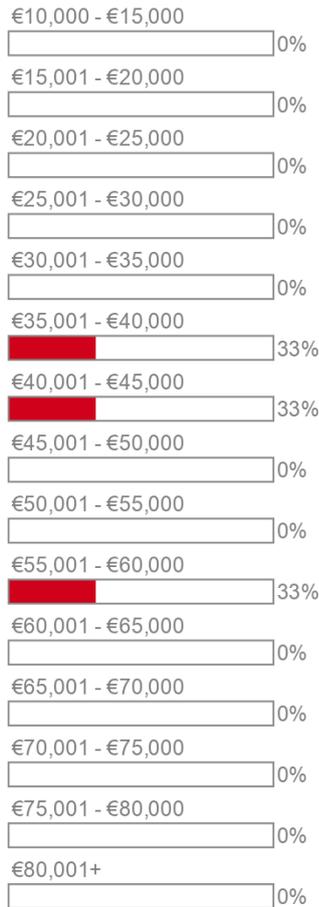
2 responses
 Average pay: €31,847
 Range: €26,693 - €37,000



■ Female (100%) ■ Male (0%)

**Festival
Finance Officer**

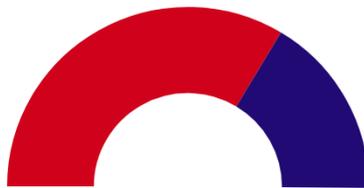
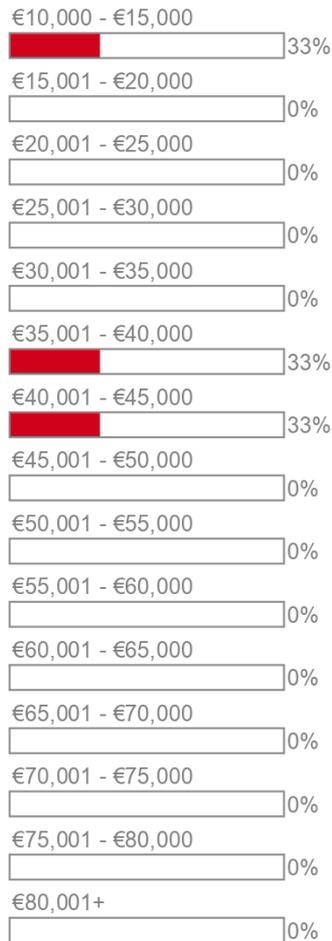
3 responses
Average pay: €44,232
Range: €36,000 - €55,200



Female (100%) Male (0%)

**Production Company
Finance Officer**

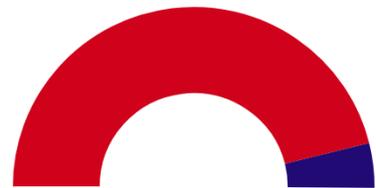
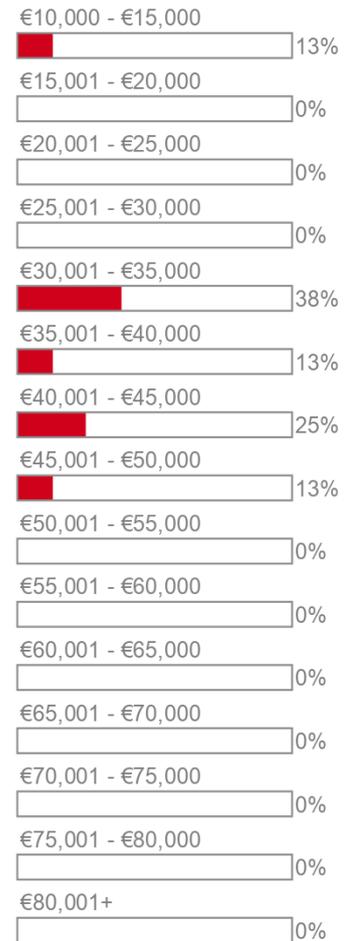
3 responses
Average pay: €32,333
Range: €12,000 - €45,000



Female (67%) Male (33%)

**Venue
Finance Officer**

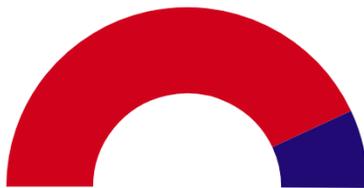
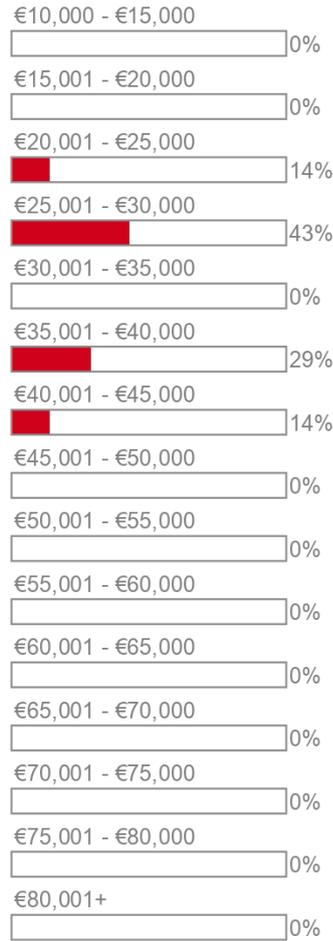
9 responses
Average pay: €32,121
Range: €7,000 - €50,000



Female (92%) Male (8%)

**Festival
Marketing Manager**

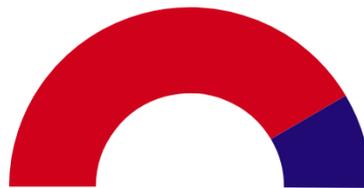
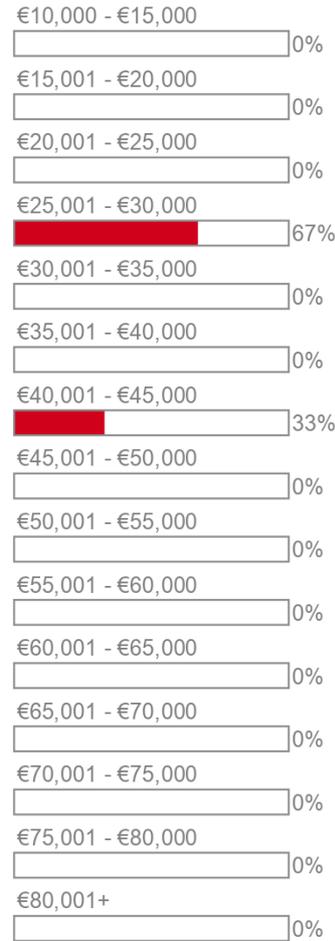
7 responses
Average pay: €31,805
Range: €22,000 - €41,000



Female (86%) Male (14%)

**Production Company
Marketing Manager**

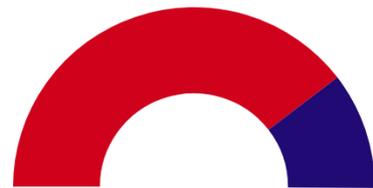
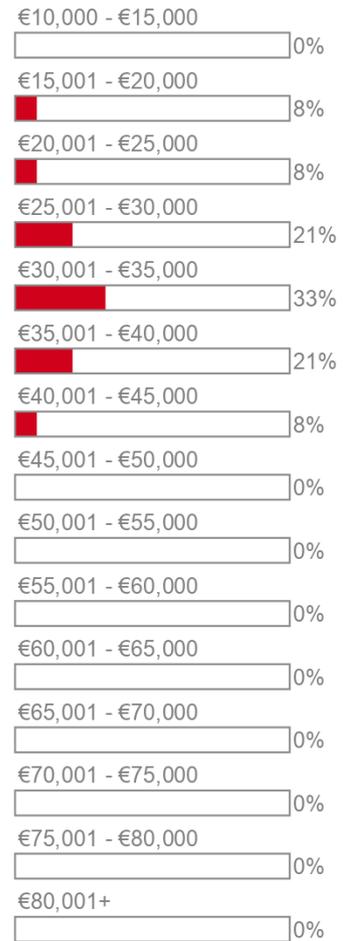
3 responses
Average pay: €33,667
Range: €27,000 - €44,000



Female (83%) Male (17%)

**Venue
Marketing Manager**

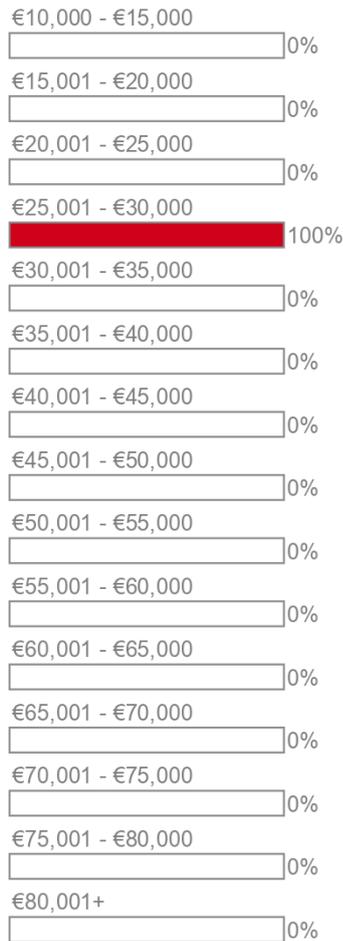
24 responses
Average pay: €31,870
Range: €19,814 - €43,739



Female (79%) Male (21%)

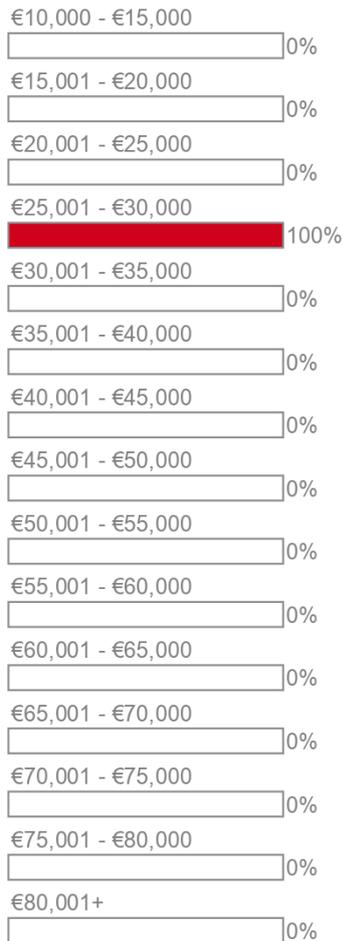
**Festival
PR Manager/Publicist**

2 responses
Average pay: €30,000
Range: €30,000 - €30,000



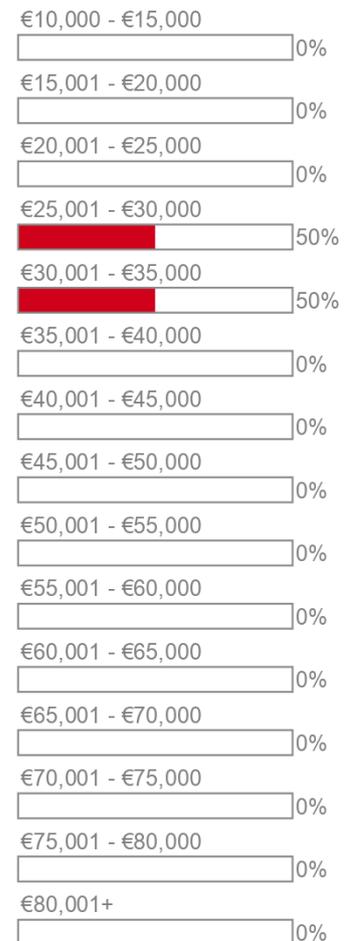
**Venue
Marketing/Communications
Assistant**

3 responses
Average pay: €28,067
Range: €27,500 - €28,700



**Venue
Catering Manager**

2 responses
Average pay: €31,150
Range: €27,300 - €35,000



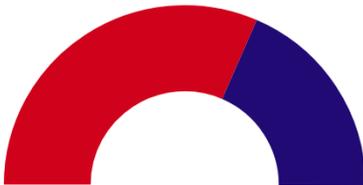
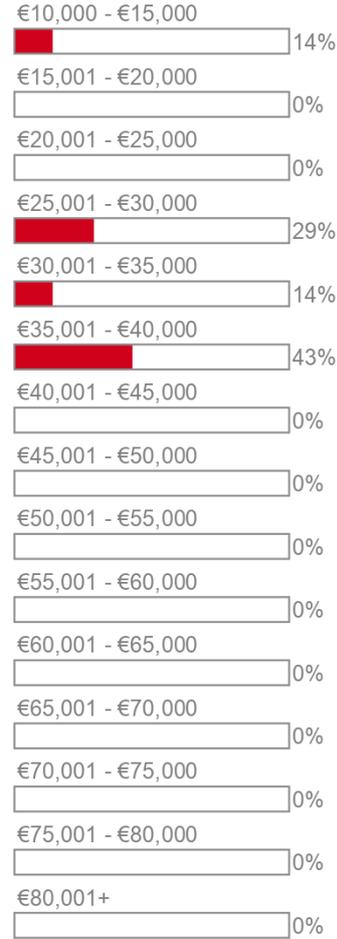
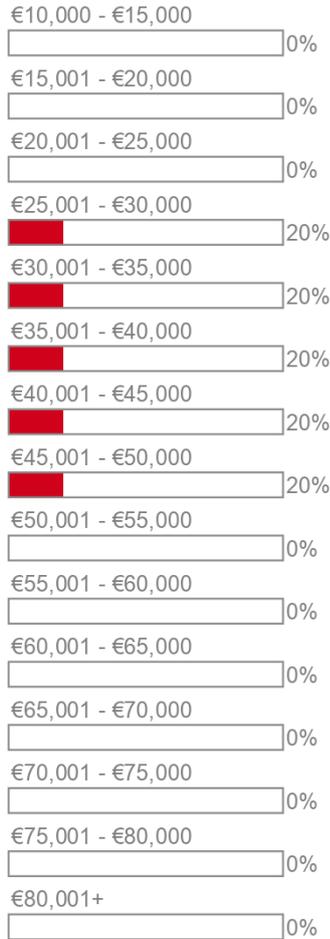
■ Female (100%) ■ Male (0%)

Production Company
Education/Outreach Officer

5 responses
Average pay: €38,120
Range: €29,099 - €48,000

Venue
Education/Outreach Officer

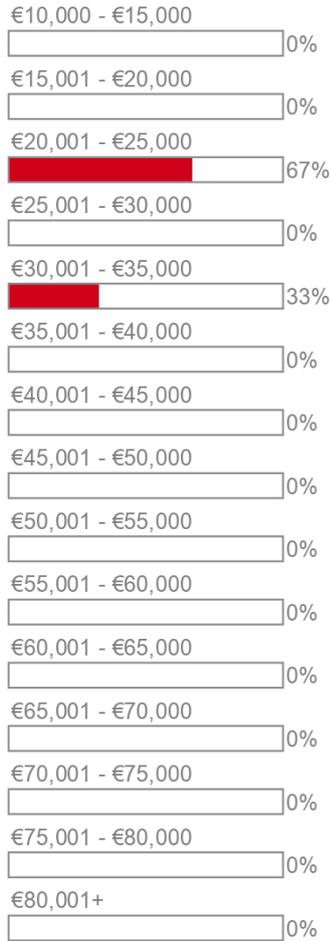
7 responses
Average pay: €32,005
Range: €15,000 - €40,000



Female (63%) Male (37%)

**Festival
Development Manager**

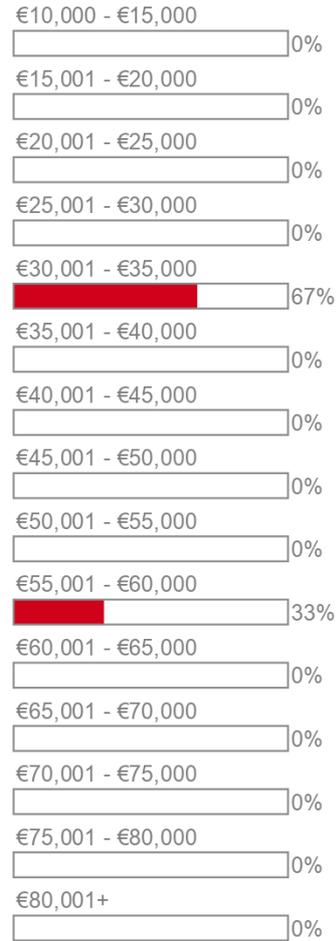
3 responses
Average pay: €25,500
Range: €21,000 - €31,500



Female (100%) Male (0%)

**Production Company
Development Manager**

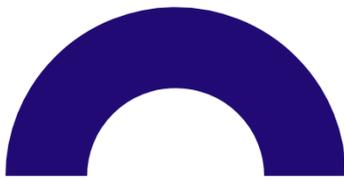
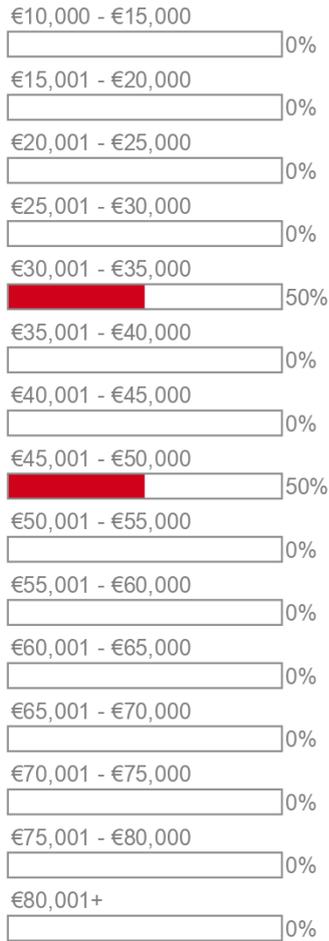
3 responses
Average pay: €41,233
Range: €31,700 - €60,000



Female (100%) Male (0%)

**Festival & Venue
Production Manager**

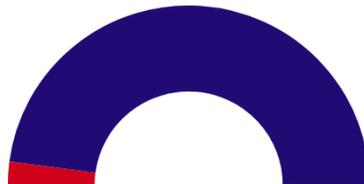
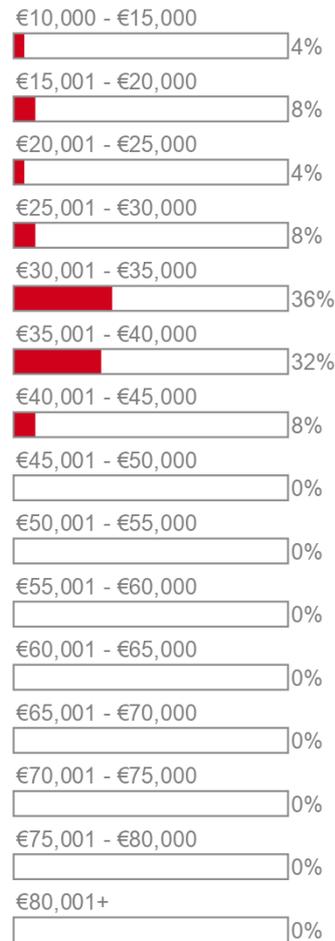
2 responses
Average pay: €38,203
Range: €31,000 - €45,406



Female (0%) Male (100%)

**Venue
Technical Manager**

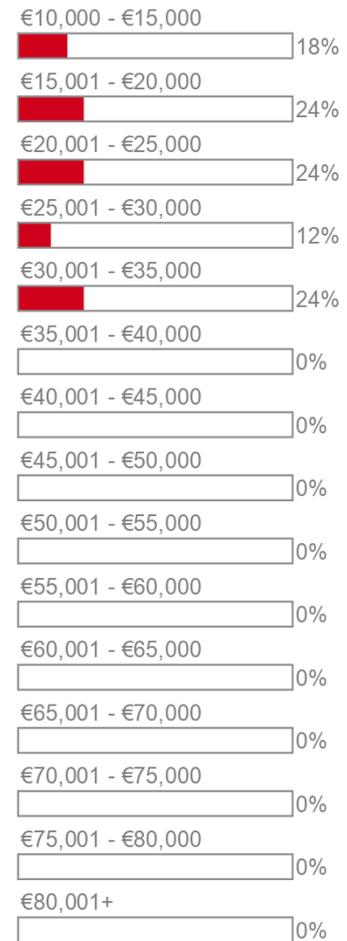
25 responses
Average pay: €32,412
Range: €10,000 - €43,290



Female (4%) Male (96%)

**Venue
Technical Assistant**

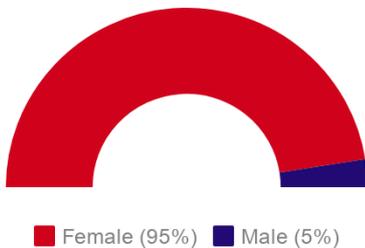
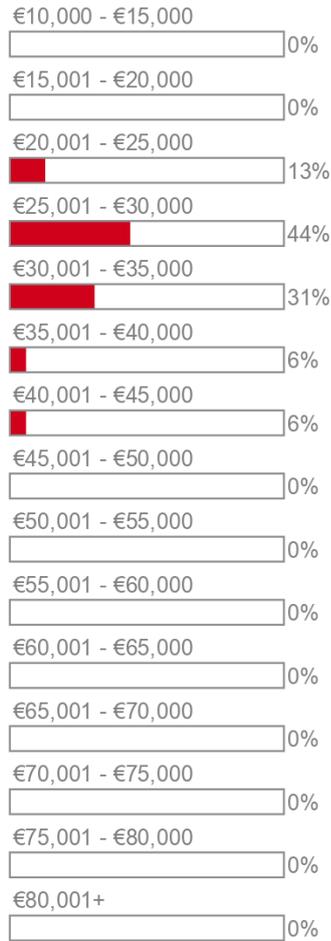
17 responses
Average pay: €22,514
Range: €10,100 - €34,000



Female (0%) Male (100%)

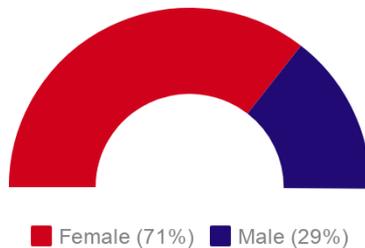
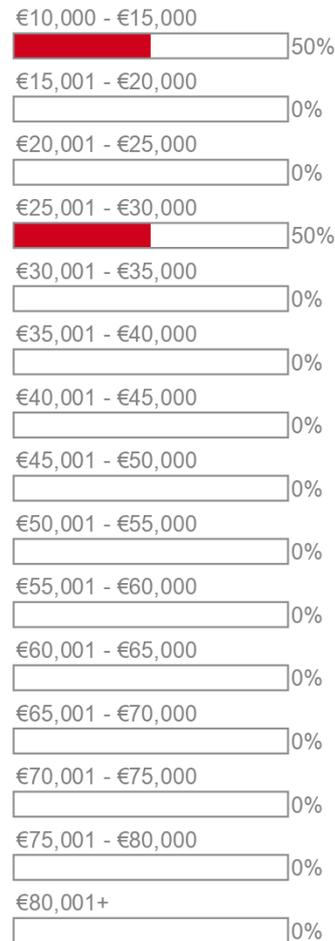
Venue
Box Office Manager

16 responses
Average pay: €30,970
Range: €23,400 - €42,830



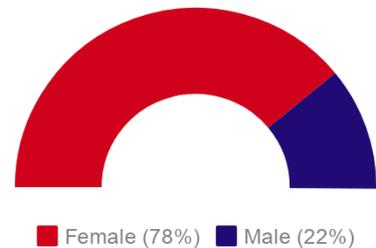
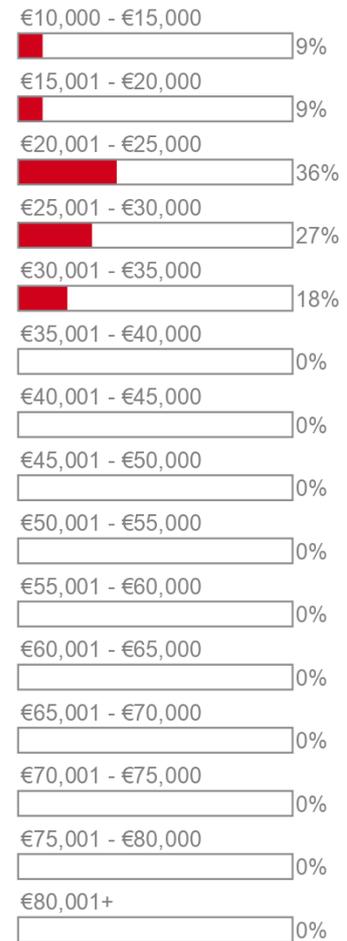
Festival
Box Office Assistant

2 responses
Average pay: €19,234
Range: €12,467 - €26,000



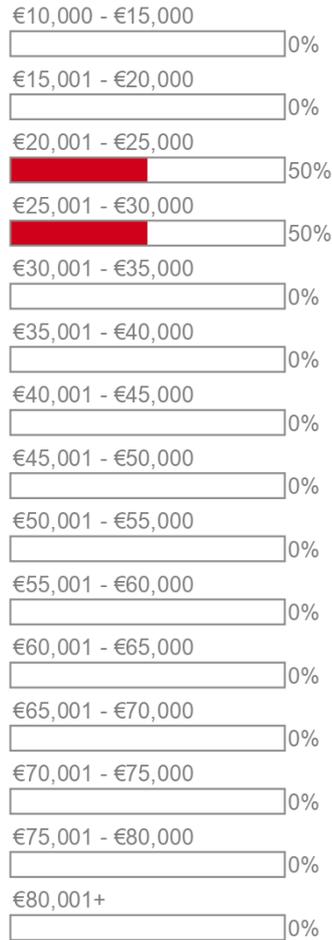
Venue
Box Office Assistant

11 responses
Average pay: €23,556
Range: €8,000 - €33,217



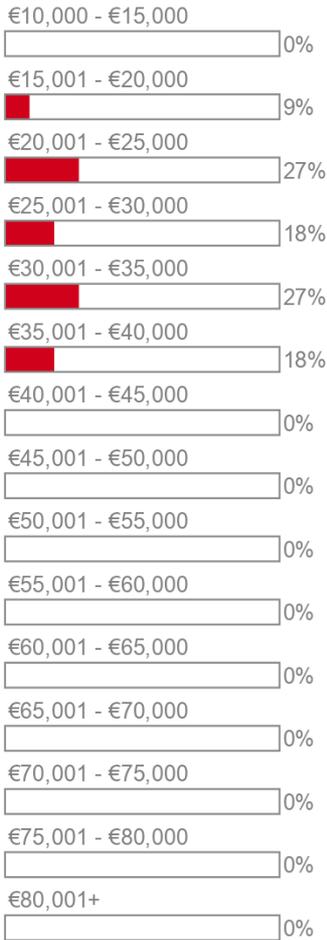
**Festival
Volunteer Co-ordinator**

2 responses
Average pay: €32,933
Range: €20,800 - €52,000



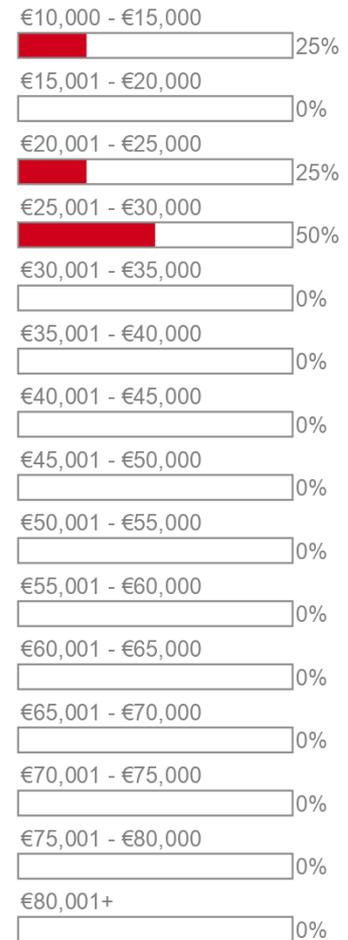
**Venue
Front of House Manager**

11 responses
Average pay: €28,552
Range: €15,600 - €38,166



**Venue
Caretaker/Maintenance**

4 responses
Average pay: €21,579
Range: €10,140 - €28,335



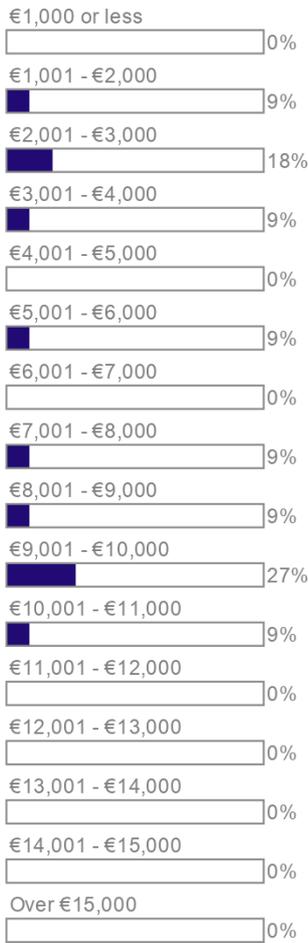


Building a stronger
performing arts
community in Ireland.

Flat fees per production

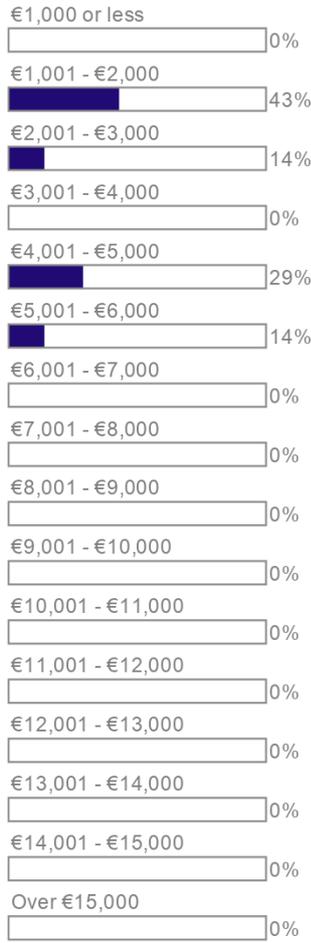
**Production Company
Director**

11 responses
Average fee: €6,325
Range: €400 - €11,000



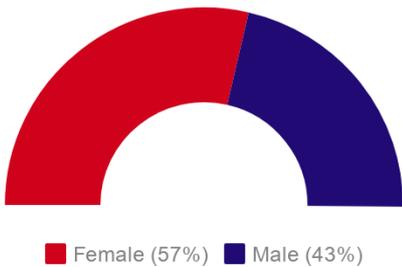
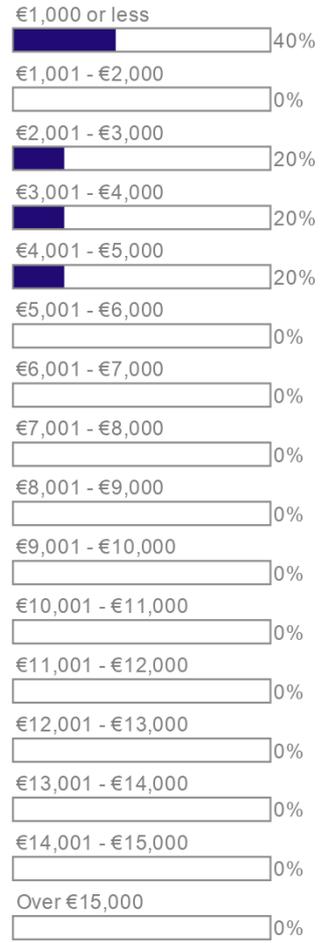
**Venue
Director**

7 responses
Average fee: €3,371
Range: €1,500 - €6,000



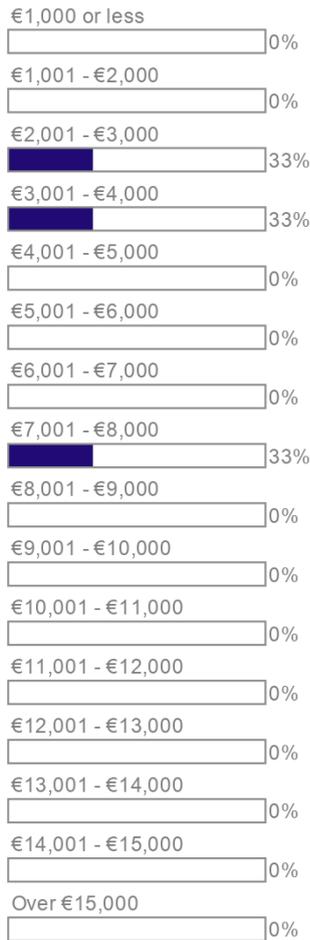
**Production Company
Assistant Director**

5 responses
Average fee: €2,440
Range: €500 - €4,200



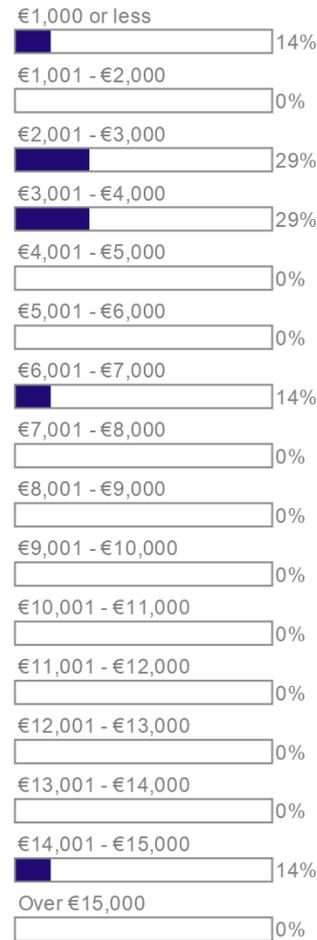
Production Company
Composer

3 responses
Average fee: €4,833
Range: €3,000 - €7,500



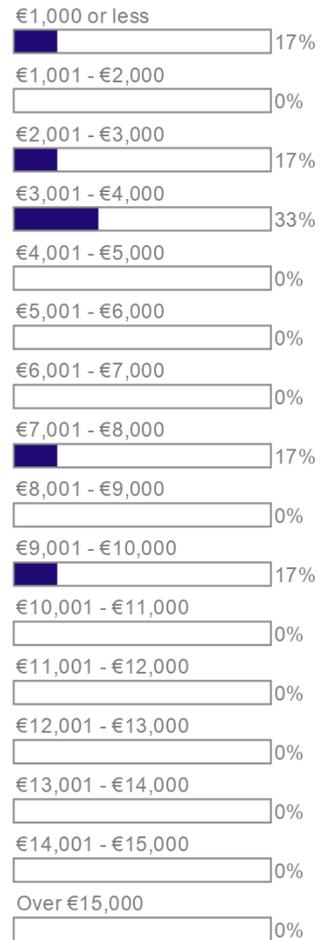
Production Company
Choreographer

7 responses
Average fee: €5,200
Range: €1,000 - €15,000



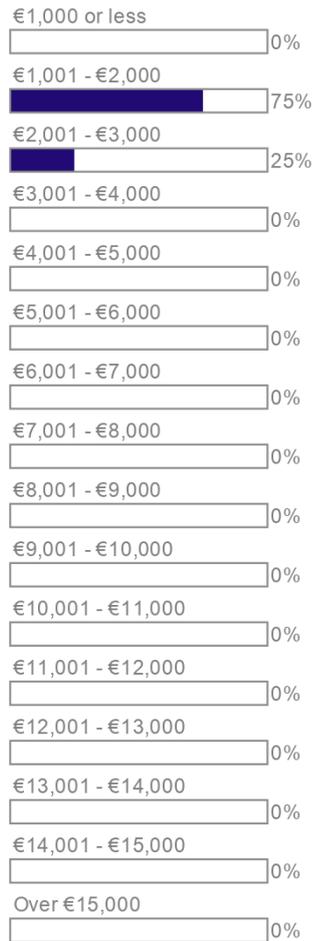
Production Company
Producer

6 responses
Average fee: €4,958
Range: €1,000 - €10,000



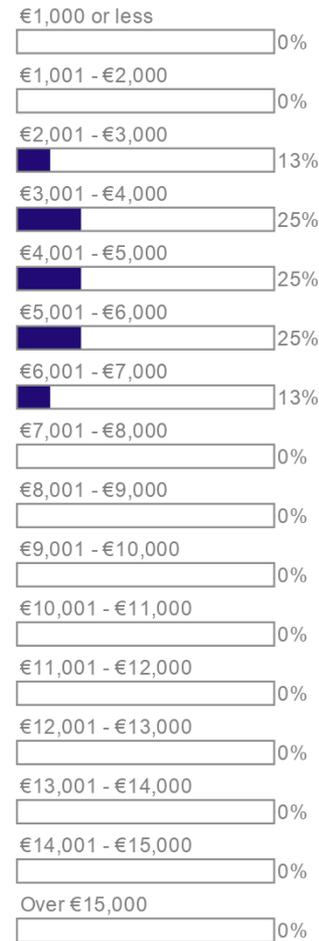
Production Company
Dramaturg

4 responses
Average fee: €2,250
Range: €2,000 - €3,000



Production Company
Set Designer

8 responses
Average fee: €4,875
Range: €3,000 - €6,500



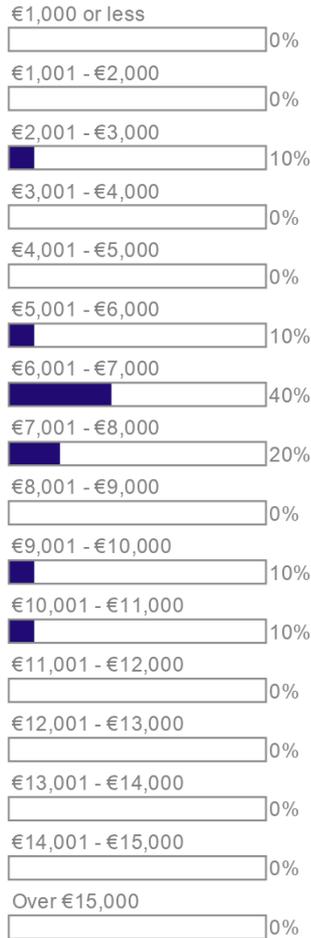
Venue
Set Designer

7 responses
Average fee: €1,964
Range: €750 - €5,000



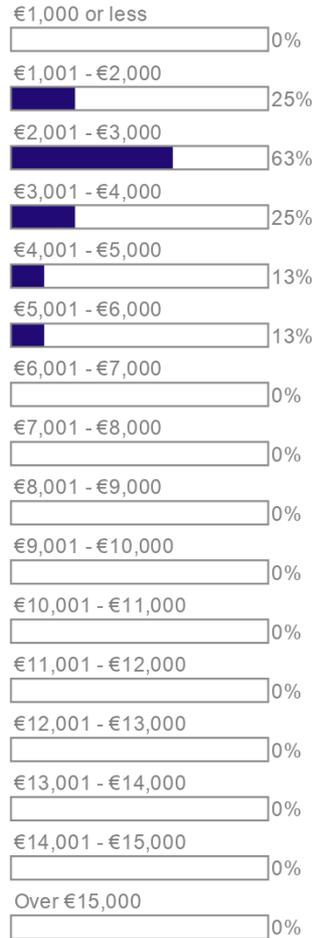
Production Company
Set and Costume Designer

10 responses
Average fee: €7,052
Range: €2,500 - €11,000



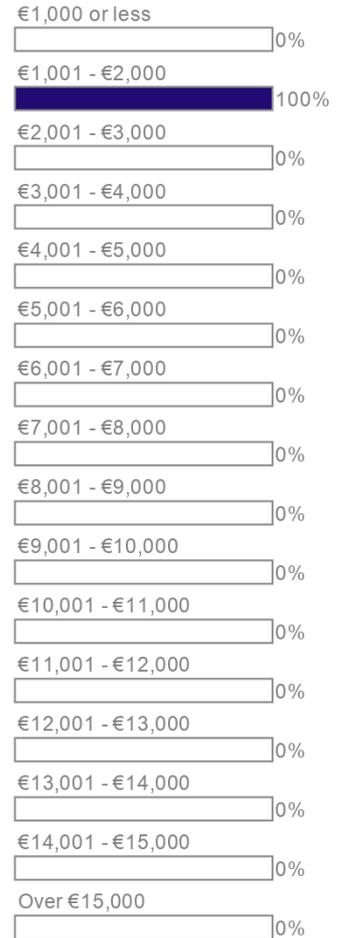
Production Company
Costume Designer

8 responses
Average fee: €3,409
Range: €2,000 - €6,000



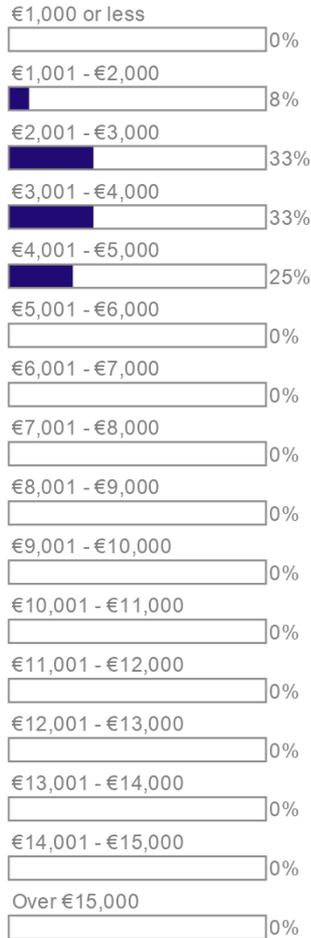
Venue
Costume Designer

2 responses
Average fee: €1,750
Range: €1,500 - €2,000



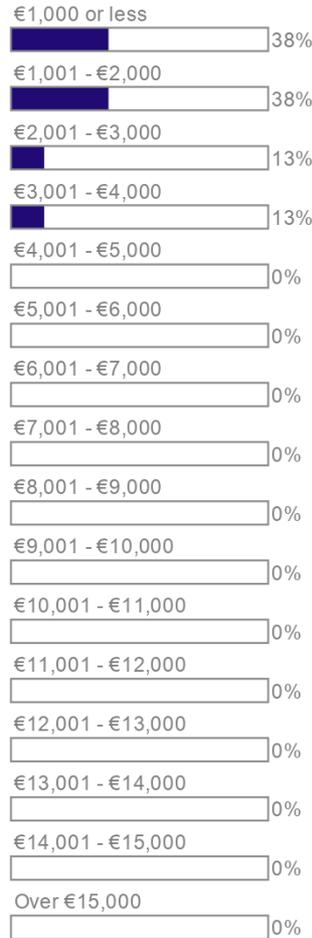
Production Company
Lighting Designer

12 responses
Average fee: €3,367
Range: €400 - €5,000



Venue
Lighting Designer

8 responses
Average fee: €1,688
Range: €250 - €4,000



Production Company
Lighting Operator

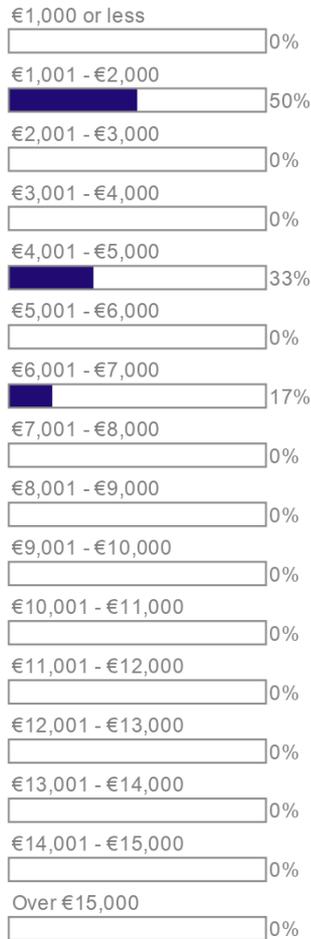
2 responses
Average fee: €1,400
Range: €1,200 - €1,600



■ Female (0%) ■ Male (100%)

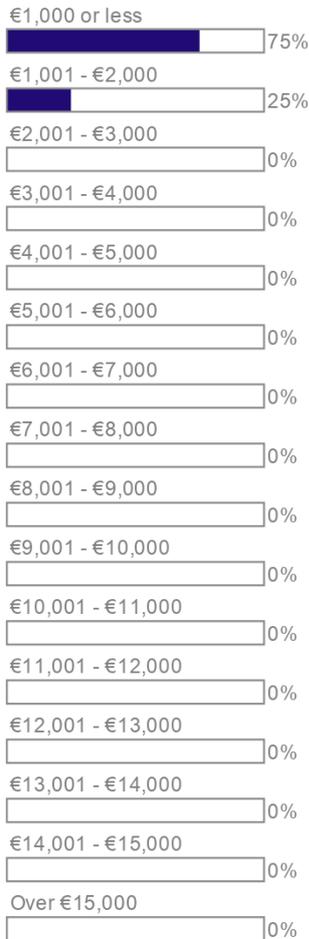
Production Company
Sound Designer

11 responses
Average fee: €3,130
Range: €1,000 - €4,500



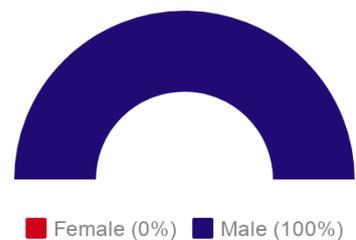
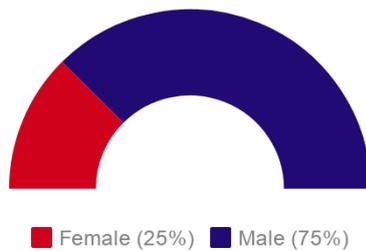
Venue
Sound Designer

8 responses
Average fee: €956
Range: €150 - €2,000



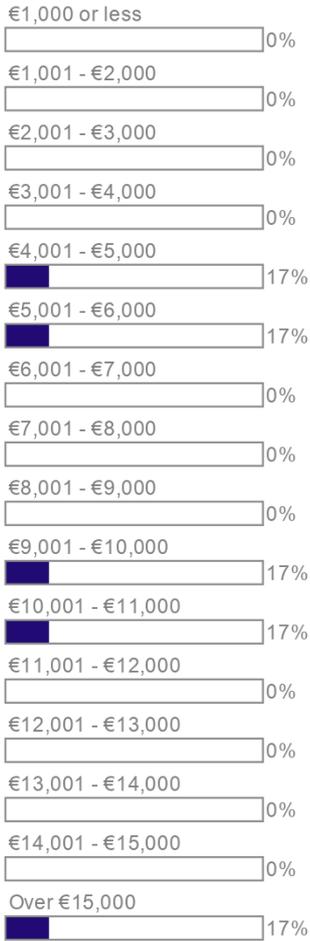
Production Company
Sound Operator

2 responses
Average fee: €1,400
Range: €1,200 - €1,600



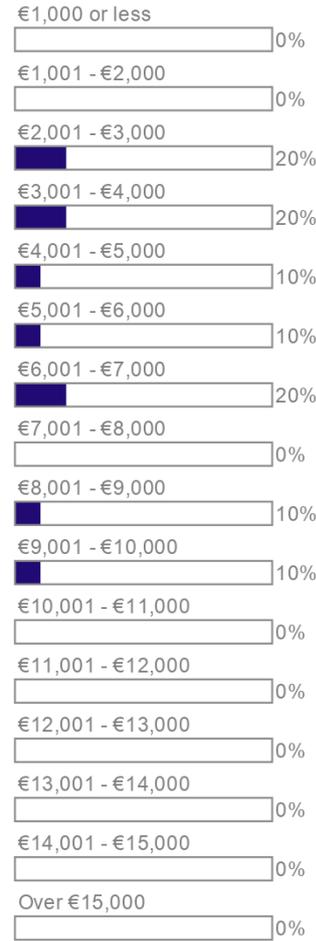
**Festival
Production Manager**

6 responses
Average fee: €9,750
Range: €5,000 - €21,500



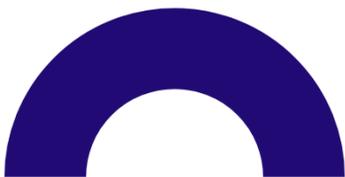
**Production Company
Production Manager**

10 responses
Average fee: €5,590
Range: €3,000 - €10,000

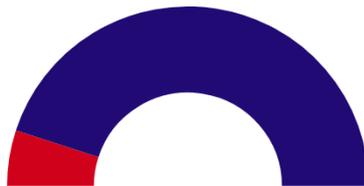


**Venue
Production Manager**

3 responses
Average fee: €2,167
Range: €1,500 - €3,000



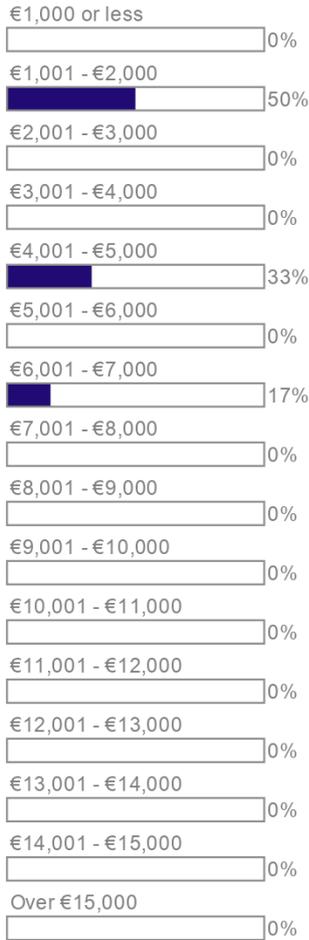
Female (0%) Male (100%)



Female (10%) Male (90%)

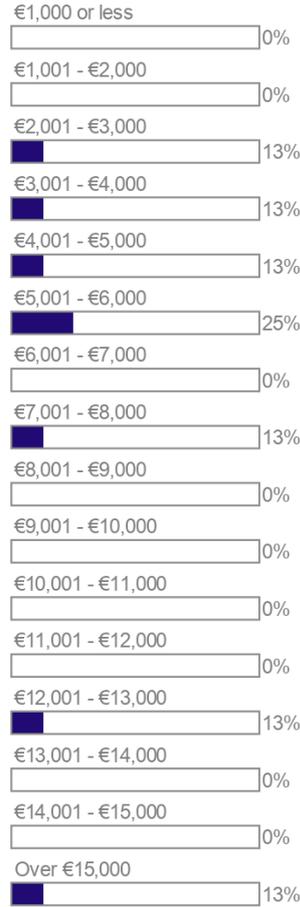
Festival Artist Liaison

6 responses
 Average fee: €3,580
 Range: €1,500 - €6,800



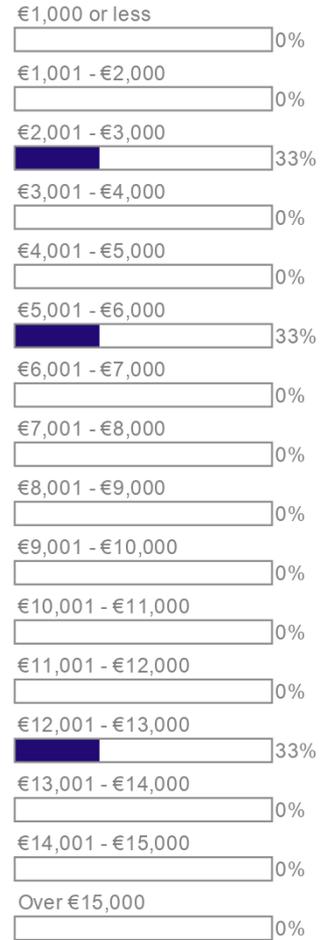
Festival PR Manager/Publicist

8 responses
 Average fee: €7,727
 Range: €3,000 - €17,500



Festival Box Office Manager

3 responses
 Average fee: €7,167
 Range: €2,500 - €13,000



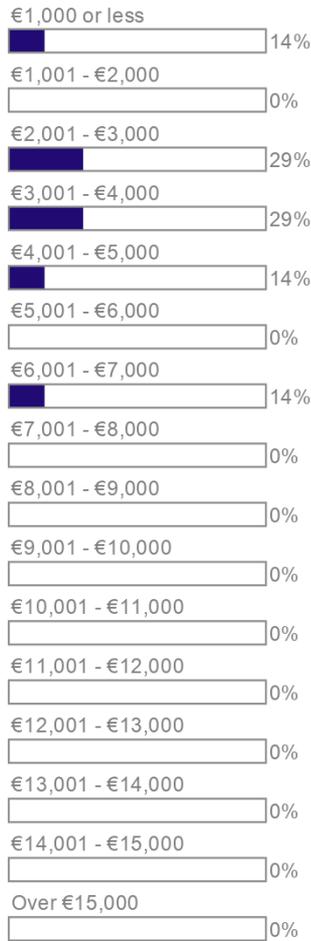
Female (100%) Male (0%)



Female (100%) Male (0%)

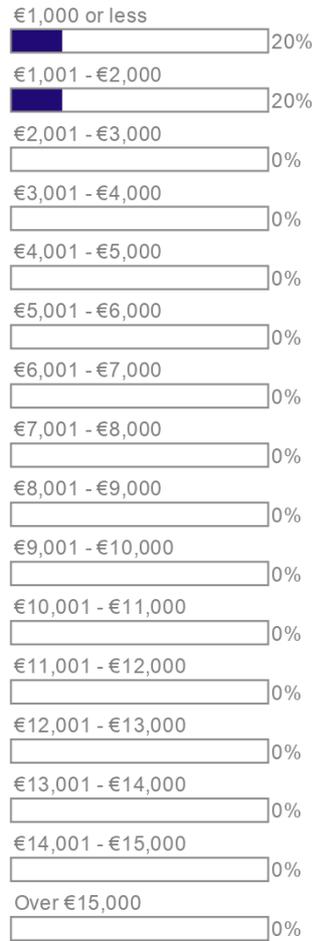
Production Company
Marketing / PR

7 responses
Average fee: €3,679
Range: €250 - €7,000



Production Company
Relight fee per venue on tour

5 responses
Average fee: €610
Range: €200 - €1,350



Venue
Fight Director

2 responses
Average fee: €110
Range: €100 - €120

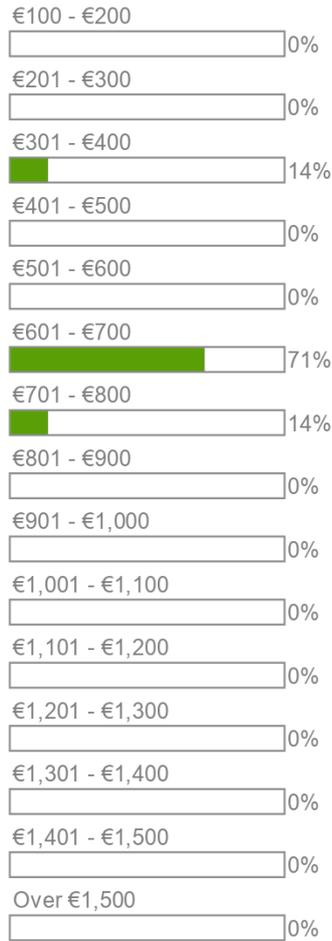


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Weekly production fees

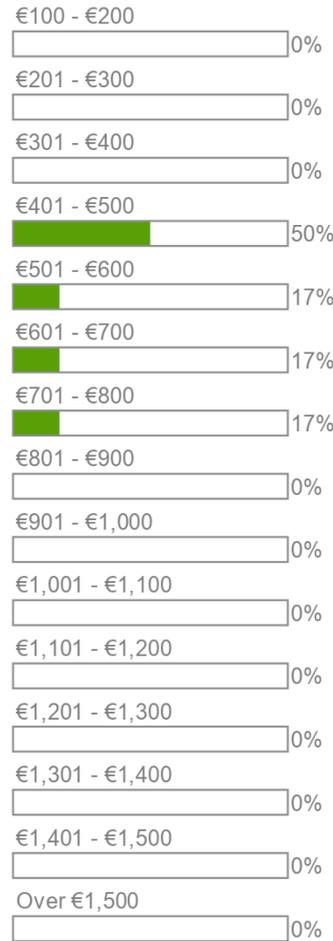
Production Company Actor

7 responses
 Average fee: €650
 Range: €350 - €800



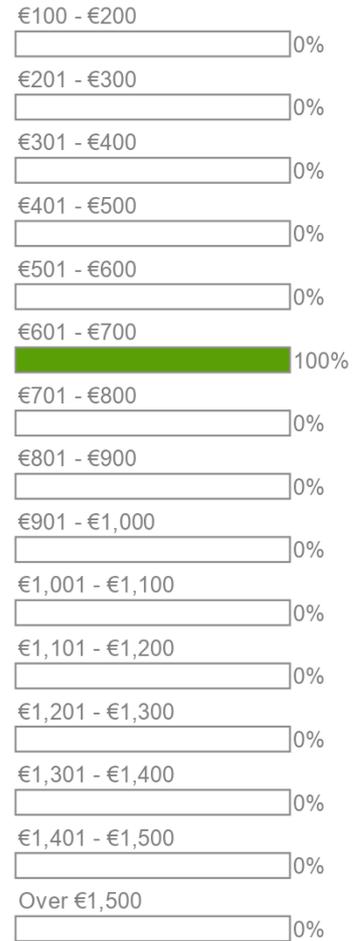
Venue Actor

6 responses
 Average fee: €578
 Range: €500 - €750



Production Company Musician

2 responses
 Average fee: €675
 Range: €650 - €700



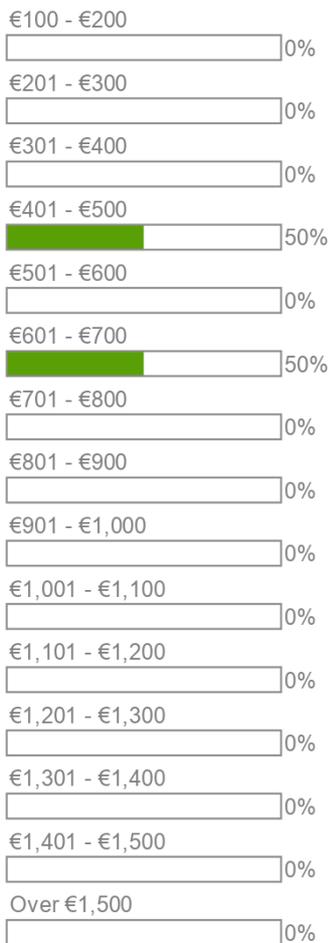
Production Company
Dancer

7 responses
Average fee: €661
Range: €550 - €800



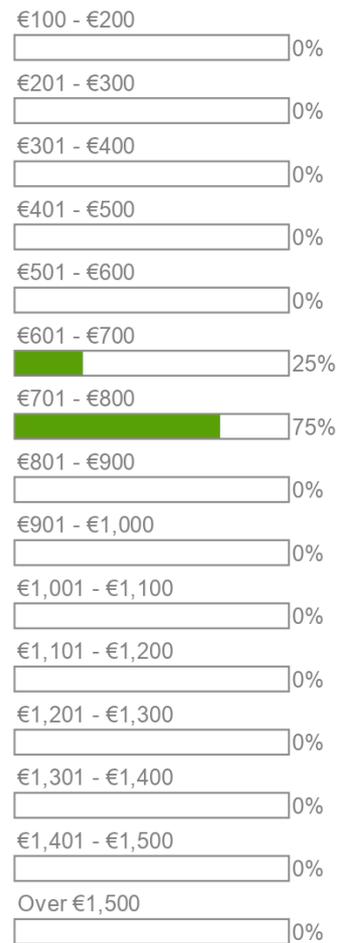
Venue
Dancer

2 responses
Average fee: €600
Range: €500 - €700



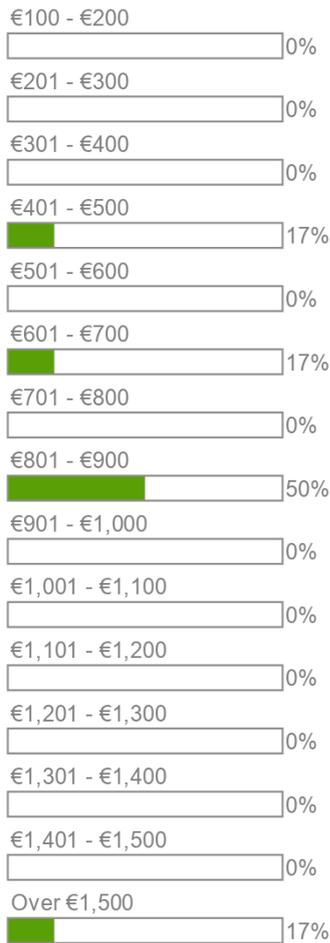
Production Company
Stage Director

4 responses
Average fee: €744
Range: €650 - €800



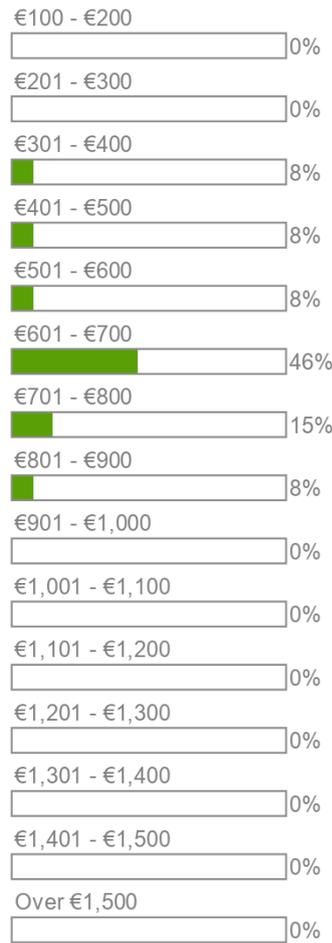
Production Company
Production Manager

6 responses
Average pay: €908
Range: €500 - €1,600



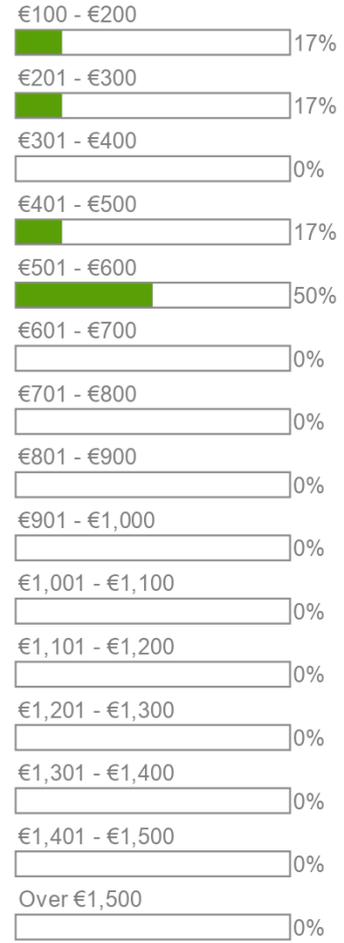
Production Company
Stage Manager

13 responses
Average pay: €667
Range: €350 - €900



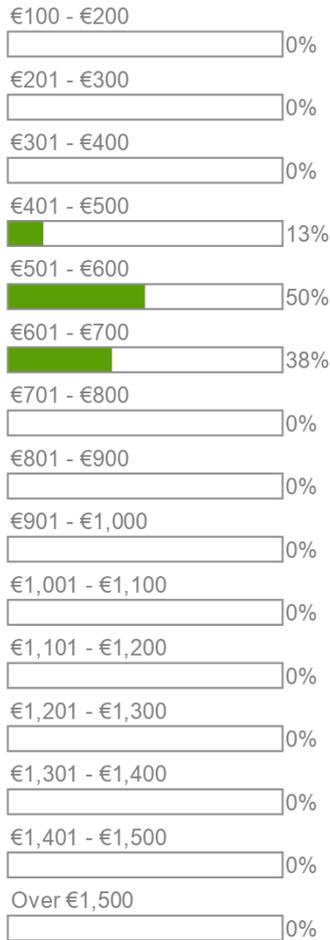
Venue
Stage Manager

6 responses
Average pay: €425
Range: €150 - €550



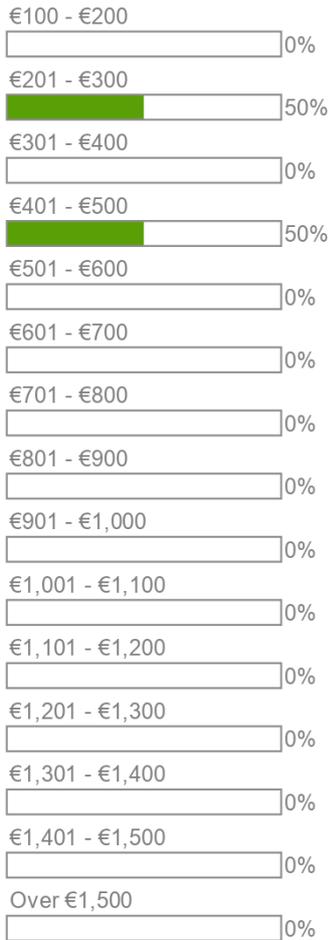
Production Company
Assistant Stage Manager

8 responses
Average fee: €594
Range: €500 - €700



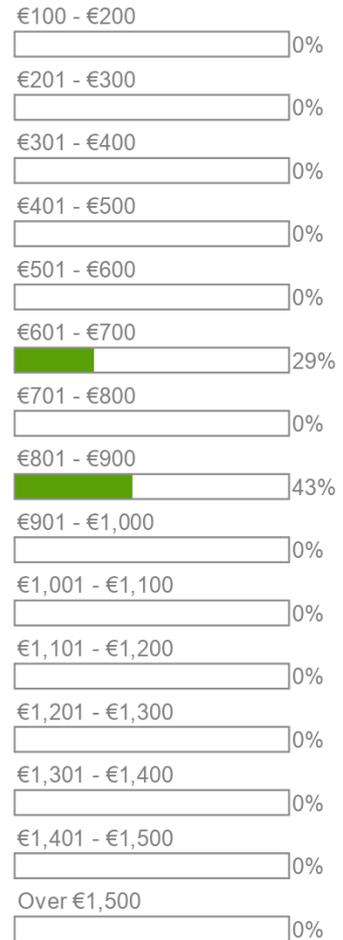
Venue
Assistant Stage Manager

2 responses
Average fee: €363
Range: €300 - €425



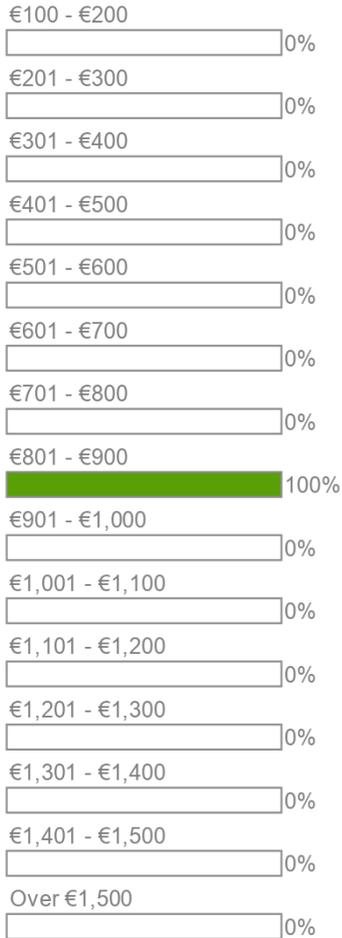
Production Company
Lighting Operator

7 responses
Average fee: €780
Range: €650 - €900



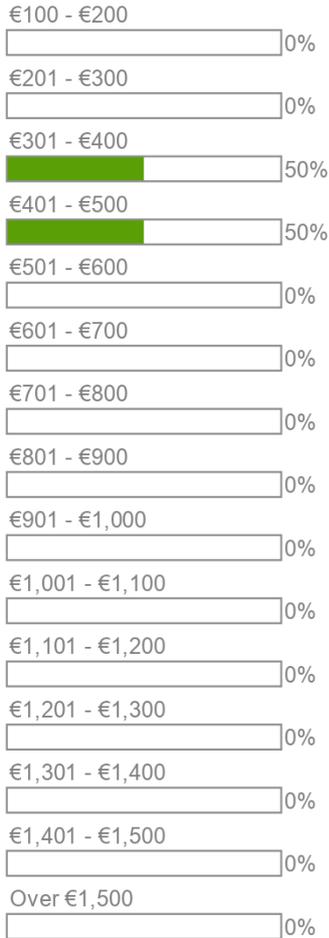
Production Company
Sound Operator

2 responses
Average pay: €850
Range: €850 - €850



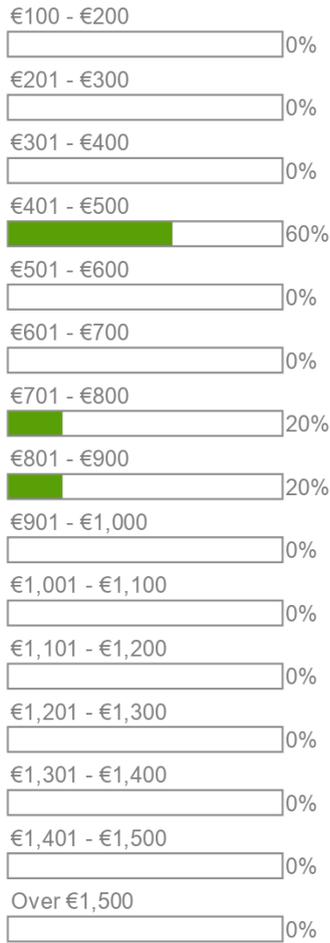
Venue
Sound Operator

2 responses
Average pay: €425
Range: €400 - €450



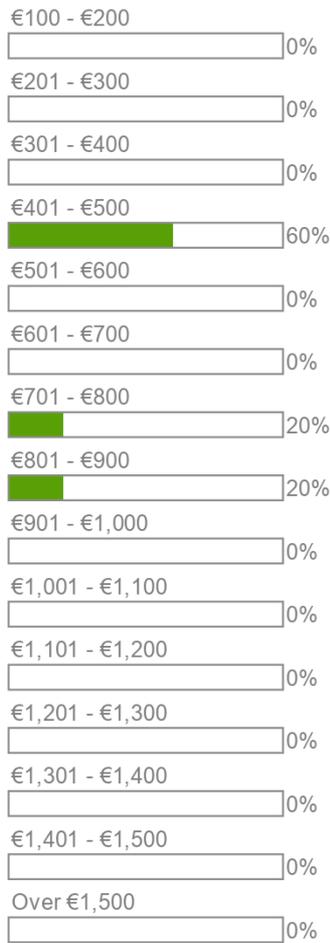
Production Company
Wardrobe

5 responses
Average pay: €640
Range: €500 - €900



Venue
Wardrobe

2 responses
Average pay: €200
Range: €100 - €300





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Hourly rates

Production Company
Lighting Operator

15 responses
Average range: €15.73 - €19.00



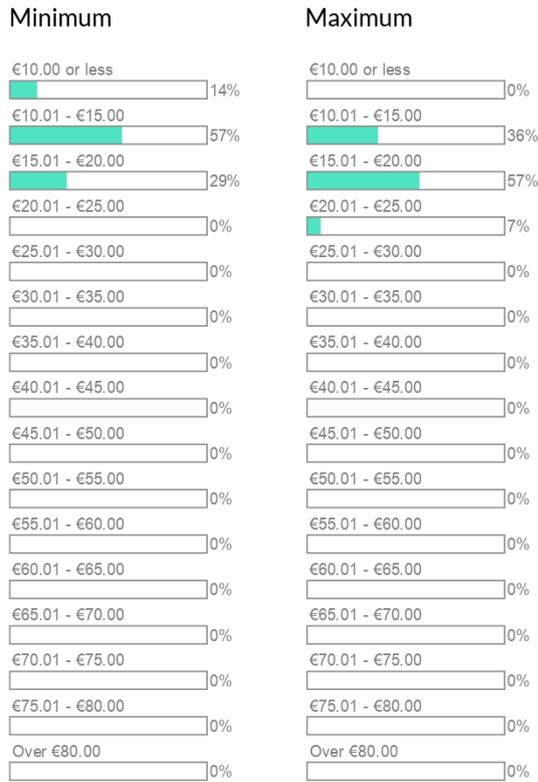
Production Company
Carpenter / Set

12 responses
Average range: €15.69 - €18.08



Production Company
Get in / Get out crew

14 responses
Average range: €14.75 - €17.36



Venue
Technical staff eg operators

26 responses
Average range: €14.78 - €18.44



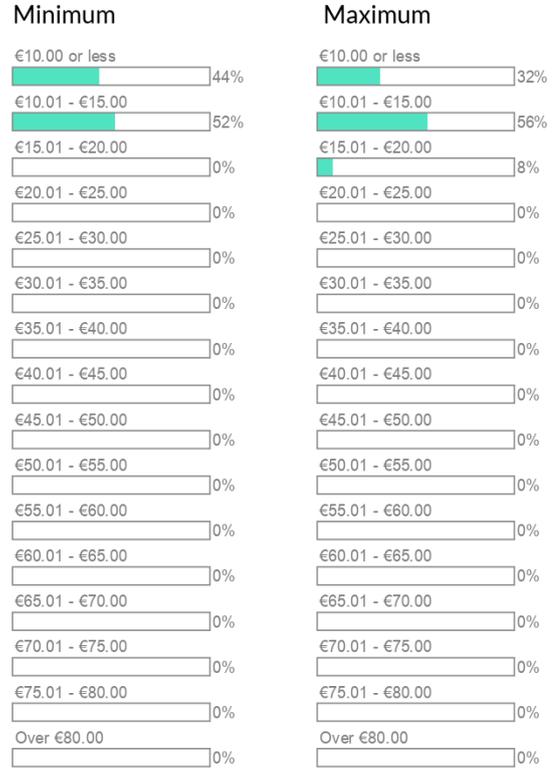
Venue
Duty managers

13 responses
Average range: €13.40 - €14.37



Venue
Box office staff

25 responses
Average range: €11.23 - €12.17

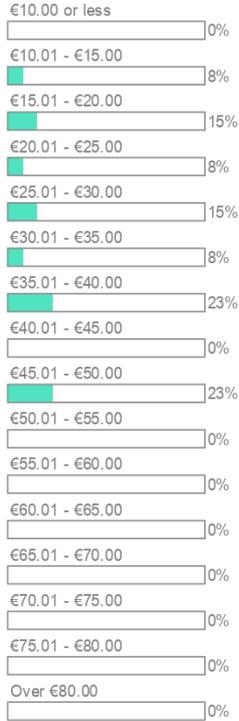


Venue
**Education/Outreach/Workshop
leaders**

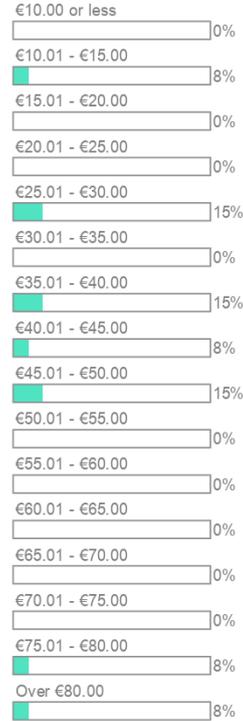
13 responses

Average range: €33.46 - €50.88

Minimum



Maximum



Venue
Ushers

15 responses

Average range: €10.63 - €11.49

Minimum

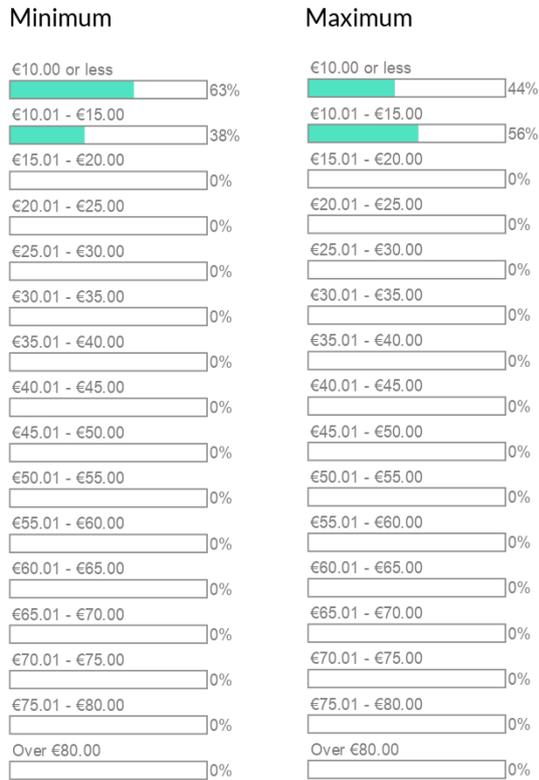


Maximum



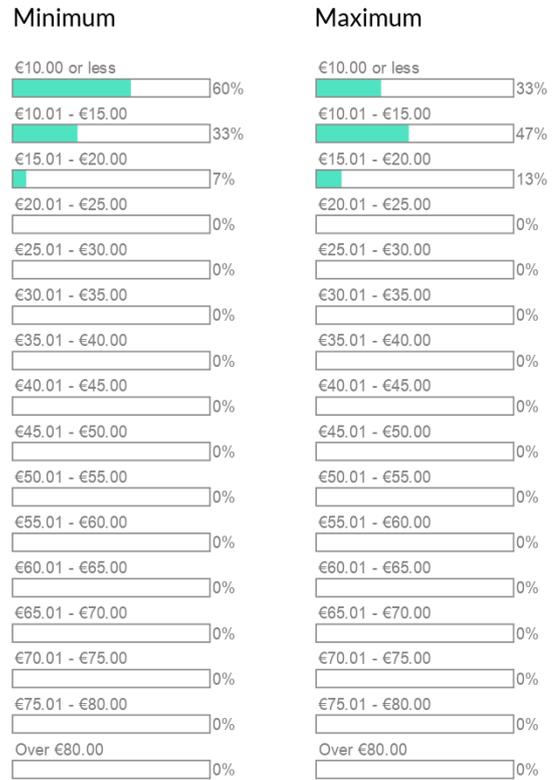
Venue
Bar Staff

16 responses
Average range: €10.95 - €11.01



Venue
Cleaners

15 responses
Average range: €11.05 - €12.61





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E: Subsistence and accommodation per diems

Production Company
Excluding accommodation

11 responses
Average payment per day: €34.15
Range: €30.00 - €50.00

Venue
Excluding accommodation

8 responses
Average payment per day: €39.00
Range: €20.00 - €100.00

Production Company
Including accommodation

4 responses
Average payment per day: €197.50
Range: €80.00 - €350.00

Venue
Including accommodation

3 responses
Average payment per day: €93.66
Range: €72.00 - €108.98



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Section Four: Qualitative Data

Artists, makers and creative practitioners

We asked respondents "What impact does the nature of your employment in the arts have on your life?" These are their responses edited for spelling only.

- Single. 38. Living at home with widowed parent. Saving every penny from outside income to try to make deposit on mortgage that I may only get when give up theatre to focus fully on corporate entertainment. In other words, put a 20 year life in theatre on hold to try to survive.
- There's no forward planning. I now have 6 projects happening in 2019 and while I'm delighted to be making a contribution to the arts, I have no payment guaranteed for any of them. However, I am creating paid work for a minimum of 15 people and trust that there will be a more financially rewarding year ahead.
- Difficult work/life balance - particularly with a young family
- I work a 'survival job' to pay bills and rent as I am mostly working on 'profit share' productions, or film productions that 'cover expenses' (unfortunately most of the time both of these terms being a way of saying there is no pay involved). The amount I stated as earning from arts orgs is new for me - I usually just make money from my survival job. I have never made more than €1500 in a year from my arts jobs. I have been working professionally for 10 years, since my teens. All through that time I have survived on flexible jobs outside the arts - waitressing, bartending, events, etc. The survival job that I have is not the highest earning that I could be working with my skills - I have had to take a job that affords me flexibility to partake in theatre and film opportunities. This affects where I can live - affordable rent. It impacts my ability to travel - losing momentum 'in the scene', or missing out on auditions/job opportunities while away - also cost of travelling on a survival job budget. Often difficult to afford medical appointments or dental appointments when needed. Definitely wouldn't be able to afford a child at this point in my life if I wanted one. The whole arts scene can be extremely taxing on your mental health - working hard on an audition and not getting told if you've not gotten the role; the loneliness and isolation from others creating art (no fixed abode - as opposed to an office setting where you interact on a daily basis with other people); price of theatre tickets can be prohibitive; gate keeping of theatre spaces - although this is getting better recently, more openness between houses and artists; and so forth.
- I've gone back to get a degree now as I have not been earning enough to pay rent in the last few years. Hopefully with a degree I can work abroad more easily and get a waged job in house somewhere. My employment in the arts

gives me great personal satisfaction but I see no opportunity to live in a comfortable place while also retaining enough money to socialise & for any kind of leisure. I see no future where I could possibly provide for children if I wanted to have some. It puts a strain on my mental health to live with my parents as an adult, especially when they do not understand the nature of the work i.e. That long days are necessary. I am reliant on social welfare and often take jobs without signing off because of the difficulty of signing on and off while being freelance and because neither social welfare payment nor wage alone is particularly good. Just to note - I have only had one theatre job in Ireland since August, where I was told it was paid but that amount couldn't be discussed until after the run as it was a small fringe theatre show. I wouldn't usually take work like this, but did anyway, and I still haven't been paid, and am continuously following up on this. This is why wage is 0 in the form, but also would like to make the point of how insecure this is for professionals. While this is a bad reflection on the producer who has been avoiding me, I understand that the show didn't make much money and is a bigger reflection of why the arts need to be more political in campaigns, targeting state funding. I think the NCFCA critically welcoming small increases is weak & they need to engage on a better level with as many artists as possible to really build and mobilise a campaign that does not accept crumbs.

- I no longer depend on employment in the arts for a living as I cannot continue in this lifestyle. More than anything I suffered from chronic isolation, loneliness and anxiety which had a significant impact on my ability to enjoy performing. I have recently returned to education but am still active in the theatre community.
- Constant stress. Family leisure time activities severely curtailed or non-existent. Still occasionally need to borrow money to pay bills or do shopping, this after 30 years working in the arts. Savings below 5k. No Health Insurance or Pension Plan. Annual holidays typically consist of a week somewhere in Ireland, sometimes not even that. Very dispiriting knowing you belong to a profession that official Ireland has no value for other than as a bauble to attract tourists.
- I depend a lot on my family which I'm so grateful for
- All encompassing vocation affecting family life and relationships
- It is impacting my decision as to when I will have children, I manage to keep afloat but if I had to juggle rehearsal and childcare...! I worry about being eligible for maternity benefit, I worry about the impact pregnancy would have on my ability to work, funding applications are made so far in advance for projects that one's life gets put on hold. Paying for everything that we are supposed to pay for in our thirties is tough-health insurance, pensions etc

when our weekly disposable income is so low. I am lucky in that my partner is employed, as a result we were able to get a mortgage and we share bills. Work is unpredictable-I have missed weddings, funerals etc because of work. I am on a waiting list for a hospital procedure and don't know what I will do if it clashes with work. The nature of acting is that you have to be always available.

- I have very little in the way of a social life outside of the social aspect of training opportunities. I spend most of my income on training and health insurance. I am constantly worried about tax and where the next pay check is coming from. I'm worried about eligibility for social welfare if I'm seen to be self employed and if I am on welfare I'm constantly being sent on schemes and employment opportunities that have nothing to do with my career choice and are of no benefit to my career while being treated like I'm doing something wrong every time I temporarily sign off for work which can be very stressful. When I am working it is the best feeling in the world and makes it seem all worthwhile but when I am out of work, can't get funding for anything so far, can't get through many of the closed-door casting opportunities that a lot of my peers are being seen for, it does have a negative effect on my mental health. Also I have been injured on set and have had to pretend it was less severe than it was as I couldn't afford to lose the job but couldn't take time off which was stressful.
- It has become impossible to continue working freelance in the arts. The cost of childcare and the inconsistency of payment are stressful and not sustainable at current rates of pay. My work is in the community sector, and is often funded through community development or social inclusion initiatives. Having worked in this sector for 15 years, I have found even successful projects lasting a year or more are still funded in 10 week blocks, which creates financial insecurity for the artist who may have committed a lot of work to a project only to have funding pulled. I feel that artists working in the community sector are ignored by the Arts Council in terms of policy and standards of employment.
- In an effort to be available for freelance ad hoc arts projects I work weekends in an IT job which has affected my time with family, missing key events. Financial instability also means I decline family and friend events regularly. Importantly I would worry about starting a family in my current situation and would most likely look for a more consistent employment option other than acting if that life choice were to happen
- It has made life financially exceptionally difficult at times, especially since we are a two artist household.

- It's incredibly difficult. Most of the arts work I do for free. I didn't get paid for the Irish work I did. Only for a commission from abroad. The amount of money you're expected to invest in making art in Ireland prohibits not only my ability to make shows but also my willingness, given that rent needs to be paid and I'm also trying to contribute to our family's future. It's a bit ridiculous to be honest.
- I have found I've become reliant on my admin job. The perks that come with it are amazing such as a pension, reimbursements for fitness etc. things that aren't readily available when you live as an artist. I count myself lucky that I have a side job that is so helpful in that regard. But it's not where I want to be. The work isn't stimulating but the reliability of it and the flexible hours mean I will keep them happy as long as I can get a contract with them. But I don't have time to create as much as I would like. I am lucky to have flexibility and work part time with the admin job but then when an arts job comes in, I take it all on and I don't have time or I am exhausted in either or both jobs and can't give it my all. I know being an artist is unstable but my partner is also self-employed so a mortgage feels so far out of our reach. We are lucky to have an affordable rent right now but it's going up every year and it will reach a point where it's not affordable the way things are going with the market.
- As a self employed theatre maker with and for children I have to be careful not to work all day every day for any money. It can be exhausting trying to build a business and running a family home also.
- Its flexibility allows me to do school runs, this also means I am positioned to be working only part-time. This flexibility is healthy for me and my family, but we do not have savings (for dental yearly visits, travelling, etc), do not have private health insurance, we are on a year-to-year tenancy afternoon, and we are already living thrifty. At the same time, working full time would mean paid child care and I frankly cannot imagine being paid enough for it to make sense, or for it to be worth it.
- I have two young children that I care for full time. This limits the amount of time I have to spend on my work and drastically reduces my output. Because of cost of living I will be changing careers soon as a teacher when my children start school. One modest salary along with my earnings is not enough to keep a family in Dublin. I hope to continue writing when possible.
- It can be quite hard to balance paying for bills, rent, food etc when trying to fulfil your passion and your career as you always need to have a backup job because there is not as much work out there. It can play a role in your mental health and become very stressful.

- I am constantly living month to month and as a parent now, I am always on the verge of packing it in. I want to own a home one day but living in the city is becoming more and more expensive so I feel like I can never plan for the future. It was do-able when I was single, once a family entered the equation I have had to justify every artistic choice I made. Now I know why women disappear once they have children. Childcare is expensive and only easily accessible during office hours.
- Family- Young man with no responsibilities but could not possibly imagine even thinking about raising a family with this sort of employment. Health- Very challenging mentally, constantly worrying about money, even when in good employment.
- As an actor and drama facilitator, I am limited in terms of moving out of my parents house and being able to support myself. Constant worry about finances. People always questioning if I'm working and what it is do. Asking if I make money from what I do or do you get paid. Nobody else in any other line of work would be asked these questions. People feel they have the right to ask you personal questions when you work in the arts & that it's their right to know the answers. No one would ask a nurse or teacher how much money they make. Strain on my mental health at times. A lack of support from arts organisations working in the arts living in rural Ireland, everything seems to be happening in Dublin/Galway/Cork. We are often forgotten about because we don't live in a city. This lack of support financially, emotionally & mentally leaves you feeling isolated & alone at times.
- It's what I like to do, but it's very stressful to work freelance and not know what's happening in 2 weeks time. Also sometimes really long hours
- It insecure nature of my work and the payments mean I cannot afford to rent in Dublin and sustain a normal lifestyle akin to my friends and peers. I am fortunately in a position where I can live in my family home. But I would like to be able to save and get a mortgage to have a family one day. This seems to be completely out of reach due to the earning in the arts. I had an incredibly busy year this year in terms of work. But without social welfare payments while I wasn't working I still would not have survived. And even in this busy year I wonder if I have even earned €35,000 which would be considered below average in earning at my age and compared to my friends. I find companies not paying you once a job is complete or having a huge wait period incredibly stressful. Everyone else seems to be paid first but the artist. Thanks for the time to look into this. Hopefully some security for arts workers and hope for a standard of living can be achieved soon.
- Quite stressful to be on short-term rolling contracts and hours put in without reimbursement on project applications that may or may not be successful.

Seeing more of the arts sector overseas made me realise the inadequacy of local government to implement policies to make sustainable living for artists and arts workers a viable option.

- The fundamental economic insecurity associated with my line of work doesn't bother me as much as it probably should. Having a supportive life partner, some savings and no children helps. My material needs have always been met. Developing my potential and gaining positive recognition as an artist continues to be a very rewarding experience and does appear to benefit my health and my relationships - especially as I am beginning to challenge the unconscious adherence to the widespread artists' vow of poverty.
- The nature of my employment has me living with a major lack of security. In my now late 30s I still need to live in a situation where I have housemates. I would not be able to afford a place on my own and would not feel secure enough to do so. I am unable to get any sort of loans due to my self-employment. It is really difficult to accumulate any sort of savings and I find that in times of low work I have had to use up any savings I did have. I have had an extremely tough couple of years dealing with some bereavements but was unable to take any real length of time off work to care for myself. I do love what I do. There isn't anything else for me. And I am learning to place boundaries and create time for myself within it. But it is really hard to be at this stage of my career and still struggling. To need to borrow from friends at times. To not be able to really plan into the future. The financial struggle has a pretty significant impact on my health and stress levels.
- My work allows me flexibility as the main impact on my ability to work is as a carer for a family member with a disability for whom I receive no carers benefit. However over the last 10 years I have altered my career direction to allow me to only work 'family friendly' contracts as the cost of care is too high to make mainstream theatre work viable (financially and mentally). I am lucky to be given the opportunity to return to education to renew my practice but that is not without financial sacrifice.
- Erratic earnings, inability to budget/save. No health insurance. Some very lean months. Paying off debts constantly. If I didn't earn money from fairly regular voiceover work and singing I would probably have had to seek work outside of the industry and would not be in a position to write and make theatre. I'm currently developing a play and we have been working for 2 years researching and writing. We have yet to receive funding. I have 3 young children so am trying to re-establish my career in theatre after a gap. This is costing me money and time away from my kids but I am hoping that things will improve if I can get this project off the ground. I quite often question my sanity but my heart is in theatre and always will be.

- There isn't security even in a good year, as it's never clear where the next job is coming from. I used to work in education full-time and did get accepted for a mortgage then but didn't purchase a house. I am lucky to live with a partner who has a house but I couldn't have an expectation of applying for a mortgage successfully now. I managed to pay for health insurance for the first time this year since I finished working as a teacher (2013), when it was an easier expense. I don't go on holidays and I don't expect to as booking a holiday in advance when it's cheaper could mean ruling out potential work that comes up. This work is what I want to do but it does have huge knock-on effects on life-style and family. Also, the way the Arts Council funding works means a huge amount of time is spent assembling and preparing applications which more often than not don't get funded, and even when projects are funded for development or production this is no real sign that the next project will or won't be. Therefore there isn't ever a point at which you feel you're a part of the industry in a sustainable way, even as a recognised and successful working maker.
- The variables between this quarter and the previous are staggering. This was a particularly good part of the year would you believe. Also my social welfare JA payments have been on hold since May and are now on appeal. JA was my life support when out of work and given the appeal process can take anything up to a year it is a frightening time for me working in the arts. It has definitely taken its toll on both my emotional and physical health, keeping me at home a lot to save what money I have in order to survive.
- I am at a stage where I am happy to work reduced hours. If I was at the mid-point in my career I would be very concerned at the volatile nature of the market.
- No security, financial stress, constant worry even when employed. The worry is long term. I have no idea how I will sustain myself in old age.
- I have only one child. I have health issues relating to the stress of being employed on a largely freelance basis which makes for irregular employment - difficult to manage working hours - overworking some months (Oct) under working others (August). I frequently feel that I suffer from or am close to 'Burn out' creatively
- I love what I do and it brings me joy. But I am currently signing-on so as to make ends meet. I cannot see how I could be an artist and not be on the dole. This is not sustainable and thus I live my life with a low-level panic that I will be "found out" and kicked off the dole and then have to go and get a "real job." I don't think that many folk in positions of power understand what it is I do as an artist.

- I find the insecurity and basic levels of pay to be very difficult, particularly the older I get. (I'm 41) after 20 years of working in the Arts I have no savings, and do not own a home. I often struggle with rent and paying basic living costs and often have to turn to family or friends for short term loans to cover costs until grants/payments come through. I've have recently taken on a 3 day per week job as a company manager. This is the first time in 20 years that I will have steady employment longer than a three month contract - that said however already the work required in order to do the job effectively is more than three days per week but that is all the company can afford to pay right now. I am not on the pay roll as the company cannot afford the tax contributions. I travel for meetings weekly and get a minimal contribution towards travel costs. I accepted this job knowing this would be the case, because it was still the best offer of financial security available to me, but it will also mean that I will not be available for creative work any longer. And don't get me wrong, I'm delighted with my new job!! But it is beyond frustrating that nothing in this industry is properly funded. Almost EVERY company I know struggle to make the work on the allocated funding, and many are in debt. This affects the work and peoples mental health. I think mental health is a huge issue in our industry, and as freelance practitioners mostly we cannot afford suitable healthcare. (Is there any available health care scheme for artists through Theatre Forum or other groups?) I read recently that each household funds the arts to the tune of 77 cents a year. I believe our contributions to society are worth more than that. I believe that as an industry we need to demand more from the revenue pot. There is simply not enough there to cover the costs of what's being created in return and we the workers are the ones who pay the price.
- I have no family. I will never own a house. These sobering numbers obviously make me wonder about my "life choices". We really aren't good at paying artists. But also we AS artists haven't a clue about putting a value on our lives - never mind on our work.
- Part of the reason I work in the arts is my partner has a full time pensionable job so I can 'afford' to do it. I freelance deliberately as I have several health issues and at times I can't work at all so this allows a degree of flexibility to me without having to disclose health issues. If I had the choice I would like to work full time but it's not realistic for me. As I get older I'm finding it harder to find work, but I realise that is across all sectors, it's not right but it's the world we live in. There is an unfortunate attitude in the general population towards the arts in that it is still viewed as "not a real job" and this seeps into officialdom also.
- Oh. So much. I normally work a LOT (these months are not indicative) on multiple projects which has left me burned out at times. These months show a

burned out moment, which is why my activity and income is low. I feel that my work often takes over my life - it's very hard to answer some of these questions, as things like going to see shows during festivals is also work for me, and 'coffees' with colleagues are often also ways of staying part of the community/scouting for jobs, rather than social - even though they seem social on the surface. I have a very Spartan lifestyle partly by choice but partly because of my income - I don't drink much, or smoke, or buy new things, or own a car, or go on many holidays, or contribute to a pension. I travel a lot but it is almost always for work, so I feel like I've been away, even though they are definitely not holidays. I'm lucky in that I have good health, and feel like I can get away with having the lowest level of health insurance (which I only finally got last year after coming into a bit of inheritance money) but I do worry about the future. My family and ex-partner have supported me over the years with loans when I needed them. I'm lucky to own my own house and I supplement my income by renting out a spare room.

- Vulnerability, insecurity, many hours applying for funding
- The irregularity of payment is difficult to cash flow. There is a freedom to choose the projects I work on and it can fit around my family life. But employers are often slow to pay. I am lucky that my partner works full time which allows me to work in the way I do.
- I love working in the cultural sector. It's a joy to be part of bringing artistic vision to life and seeing the public engage with it. This aspect is positive for my mental health. The flexibility of being able to work non-traditional hours (ie not always 9-5) is useful for me with a young family. However, the short visibility on my earnings is stressful, never being quite sure how much you're going to earn in a year and having wobbly cash flow is a continual stress (although, having a husband with a steadier income definitely takes the big stress off that). What I find the most stressful is the management of tight deadlines and workload stress. Having said all that, I think my choice to work in the cultural sector is, overall, positive,
- Since gaining a 3rd level arts based teaching job that links directly to my areas of practise (but does not have an ongoing contract) and because I let a room in my home, I am able to continue to work as a performer / writer in theatre and to sustain a precarious living. I understand about myself that as a creative maker, it is fundamentally important for meaning in my life for me to continue to write and make theatre. I have some balance at the moment but it always feels stressful and on the verge of not being sustainable. It is a scary place to be, and not conducive to making work. Stress about paying bills and meeting the mortgage (I am lucky enough to have my own home) DO NOT somehow help people to be better artists. Good art will not always get

made whatever the circumstances. You just stop. Now I work hard to try and give myself the time and space (and head space) to make work, but it's also important to be one's own producer and to apply for funding and follow up on opportunities, and network and make connections and collaborations. It can be exhilarating, it is also exhausting.

- Being in a scenario of precarious, project based work unlike anything else leads to many social implications. It is a common joke amongst friends that I'm a scrounger on the dole, reaping the benefits of the state while all my friends work solid state 9 to 5 jobs. I come from a solid 9 - 5 background family, who may not be as vocal as friends in their "playful banter" but it is just as apparent. I can see that my parents are very worried for me. They can't see any sustainable future in what I do. And to be honest, I'm starting to feel the same. Since leaving Acting College I have had to diversify my efforts to make ends meet — you can't just be one thing in the Arts world today. I feel stressed often, and overwhelmed. In terms of raising a family of my own, I've always said that I would never bring a child into this world without being able to properly provide, space, love, healthcare, education and a decent quality of life for said child — I can hardly provide that for myself right now so family life is looking further and further away. The main implication for me is the stigma surrounding life in the Arts from the outside. It is seen as a joke. Popularised by the lack of understanding from the top down, lack of supports, and the discourse used surrounding all facets of what it means to be an "Artist".
- I'm 36 and living hand to mouth each month. I am in a committed relationship but financially cannot begin to start a family for a few years until I'm in a better financial situation. I'd like to take out a health insurance policy but cannot afford it. I'd like to go to the dentist for a check up but unless I have a serious issue, cannot justify the spending. I'm renting and cannot see a way to purchase a home continuing on this road working in the arts. I feel stuck and stunted and live each day hoping for change.
- This was an exceptionally busy period for me - normally my income/hours worked might be half this. It's difficult to budget long or medium (or short!) term. We're very fortunate to not have a mortgage (my wife is also a theatre artist). It's a precarious existence, and I'm constantly mildly surprised that I'm still doing it and not living on the side of the street.
- This was a particularly lucrative 3 month period for me as it included a lot of international touring and a large reasonably well-paid voice over job. Usually I would be working a similar number of hours for a fraction of the income. My employment has a huge impact on my life. It is impossible to save, to plan, to put a pension in place. The amount of time I need to spend working has an

impact on my health and relationships. I rarely see friends, my partner often needs to supplement my income and also has to carry the burden of my stress and exhaustion from work. I am now pregnant and the uncertainty of my work, hours and income has made it impossible for us to plan for our lives post maternity-leave. I'm trying to be positive and optimistic and my partner is extremely supportive but in reality it's very hard to imagine how it will be possible for me to continue working in the arts.

- Mental health difficulties (developed depression and anxiety). Depending on my family for supplementation of income. Poor diet (often surviving solely on the cheapest food available in Tesco or Lidl). Relying on friends to loan money to help pay bills etc.
- Near homeless constantly. My child can't do extra-curricular activities. No PRSI payments. No pension. No savings. Sometimes no heat in house. Extreme poverty conditions. I have extensive experience but can't always take jobs as they don't pay enough for childcare. Single mother. Do not come from a wealthy background so no spare houses in my family. Because I dedicated my life to art in Ireland I am on the breadline. Fending off mental and physical health issues and god forbid my daughter gets sick. Being an artist in Ireland is dangerous.
- Not sustainable Funding structures need to recognize the value of freelance producers and models needs to finance more structured forms of companies to allow for the building of a sustainable sector
- I have had to take in a lodger to cover my rent. I sometimes can't afford to pay to see a doctor. I sometimes go without food. I work away from home between October and May Monday to Friday so rarely spend time with my son. And a male co-worker who started with the company on the same day 5 years ago and who does the same job as me is being paid more. I struggle to survive in the summer taking whatever work I can because I can't sign on. I have no savings and bad credit ratings because of contracts falling through in the past. After 28 years in the business I have nothing to show for it and am seriously considering leaving it all behind even though I have so much to offer in the performing arts as an actor, producer, employer, writer, choreographer, singer and teacher I cannot make enough to live on doing one or all of these things together.
- Totally unsustainable. My work is a risk to my health, and I cannot afford health care or insurance. My work is subsidized by my family. In particular, mental health is the most serious issue for which there is no support in this country, even for normal people, let alone those who work as artists or in the arts under significantly more stressful conditions. Our sector in theatre is no longer a sector. No other local industries support what we do. Local venues

are responsible for decimating our jobs, by being pressured to turn profits rather than support local artists.

- Can be challenging co-ordinating family life (3 children) and sometimes unsocial hours/travel with both parents who work in the arts; sometimes impacts on not being able to attend as many events as I would like.
- It's very precarious. This particular time period represents my main earning for the year
- I have been working as a freelancer for 6 years and I am now at a point in my career and arts practice that is exciting and rich. I feel more confident in my abilities to teach, facilitate and make. However, alongside this my concerns for my future have increased. I am more stressed and anxious because while I have plenty of work there isn't any consistency in terms of income. As a result I still live on and off at a parents house and as I also travel so much for work I am reluctant to commit to paying rent. (besides the fact that it is also very expensive) I am currently trying to educate myself around what my income and being self-employed means for my future in terms of receiving a state pension etc. In my current situation, even if I have consistent work my income is so low that I don't see how I will ever be able to have a home of my own and it seems unlikely that I would be able to have children and still work as a choreographer/dancer. I do feel that these elements might squeeze me out of the arts eventually.
- Our salaries are a lot less than in other sectors.
- The nature of my employment in the arts impacts my life in mostly negative ways. My housing situation is incredibly precarious because I often cannot afford rent and have been forced to stay up all night or get night buses from my parents' home in rural Ireland as I can no longer afford to live in any of the cities in Ireland. My mental health has suffered as there is zero stability. I am not able to afford any kind of health care. I see a pattern emerging where the only people who are able to work in the arts are those who are able to live with their parents in cities or those that have wealth to begin with. I'm incredibly frustrated with this industry.
- A constant challenge and worry
- It's not sustainable. I have no security, I cannot make ends meet and have been forced to move back home.
- It is difficult to maintain a healthy routine, eating and sleep habits. Health suffers. It is near impossible to plan for the future. Owning a home or starting a family seems hopelessly out of reach. Living hand to mouth as a single person. Intermittent freelance work restricts access to social welfare in quiet periods. Must rely on help from family far too regularly

- Childcare - I couldn't afford to work with young children only once they hit the 3 yrs ECCE subsidy. Also can only afford certain type ie au pair /childminder. I have health insurance through my husband's work policy couldn't afford it on my theatre wages. Dentistry is still a problem as it's so expensive. Can't afford any lifestyle things above basic food clothing shelter etc. Not affording gym/pool/ exercise class is a health problem in my view.
- My freelance status gives me the flexibility to take on a variety of roles and also allows me to take periods of time off for travel. I have a better work life balance than when I was in permanent full-time employment. However I now earn much less.
- It makes you wonder what the point is. I'm good at what I do but it's exhausting and my mental and physical health is shot. 3 years of this has taken a huge toll on my personal life.
- Three years ago I had to move out of Dublin because I couldn't afford to live there anymore, so I've been living out of a suitcase ever since. I travel for work and live in hostels, on peoples couches, in friends spare rooms, and on the odd occasion in apartments / hotels / houses that companies arrange for me. It's impossible to even conceive raising a family, paying off a mortgage, paying into a pension, buying health insurance (the biggest scam of all), and having a somewhat decent quality of life. I love my job. I love theatre. I love the people. I love designing and composing for theatre and cinema. I love the conversations that can be started by a piece of art. But every day I ask myself if it's worth it. Every day I wrestle with the idea of leaving it all behind, throwing 10 years of work away, and finding a job with relative skills that will fulfil me in so many other ways. The timeframe this survey is based on is possibly the busiest time of the year for most people working in Irish theatre and I don't think the data will reflect the reality of artist's day-to-day life. I was working on 4-5 productions during this time frame, but the rest of the year was very quiet with maybe 1 or 2 max productions a month, if even. This needs to be taken into consideration when presenting this snapshot.
- My partner contributes more financially to the household including higher percentage of mortgage payments, bills, groceries. Without health insurance from my partner's job I would be quite vulnerable to large costs in the case of health problems. Cannot realistically afford to gain a full driving licence and car (insurance) without financial support. Cannot afford a number of higher costing classes such as workshops, specialised yoga, mediation courses.
- The hours at the moment suit me as with small kids at home I don't have to rely on childcare as my work is all evening or weekend based. However I have

no social life as I am always working evenings and weekends. My rate of pay works out at just barely above minimum wage most weeks. I tried to set up pension contributions with my last employer to be told they couldn't pay in to the company I had my pension with. They dragged their heels. I eventually gave up. I now haven't contributed to a pension in over a year. It's like they made it purposefully difficult. The show I am currently working on is one of the most intense I've ever worked on. The hours are longer. The breaks fewer. The wages have not gone up. I've seen several colleagues quit. I have kids so I can't quit. Can't get a reputation for bailing. Can't have the fear of being blacklisted. Still have to play the game of being grateful for work, any work and damn well take whatever crap wages are given. I LOVE what I do. I truly do. But the stress financially and socially pushes me to breaking point at least once a year. I suffer from anxiety about work and when the next gig will present itself. It's a constant stage of uncertainty. I am not bad with money. I budget and save and try to keep ahead but with the money I earn there is absolutely no breathing room. Recent car trouble means I can't shop for Christmas until Friday 21st when my partner gets paid. Barely paid enough to get by I can't build up decent savings or an emergency fund. The stress of that with children at home writing letters to Santa is awful. I don't feel I get paid what I am worth. At all. Even just an extra €2 an hour would help bring some breathing room back in to my life financially. But we are always reminded that there's someone else coming up behind us who would happily do it for the current pay. I haven't seen my pay go up in the last 8 years. Yet all my friends and family seem to be getting ahead. Nobody wants to award experience or loyalty anymore. I love my work but I'm starting to really resent management. I am currently off important medication for the last 5 days. I just can't afford to get my prescription filled. That too has to wait until the 21st. That's the reality of my life working in the arts.

- Limited room for career progression/salary increases; sense of unease in employment in the sector (ongoing consideration about whether to shift industry to achieve longer-term growth/progression opportunities); Significant limitations on affordability of houses in Dublin (mortgage caps) - if I can afford to buy a home in the next 2 years it will only be because of the salary of my partner; I had no health insurance until this year, and at that I have only taken out a policy because it was available at a subsidised rate through my partner's employment; I have skipped doctors' and hospital appointments for months because of a lack of disposable income to pay for them; However, in the big picture of employment in the arts I believe I am at the higher end of the average pay scale - this reinforces uncertainty about 'where to go next'.
- I can't move myself out of border line poverty. I could, for the same income stay at home and look after my children and have stability for my family.

Working in the freelance sector can eliminate social welfare payments, and it feels like I'm stuck in a rut.

- While lucky enough to keep making art and earning a modest living at it, I have to trade off my family's health and well-being against future poverty (eg still unable to buy a home)
- The often short term contracts on offer within the arts mean a very uncertain and sometime unstable feeling for me in my career. I feel lucky to get a period work of substantial length - it allows me to plan my life in a more sustainable way however this is still only at most a year. I am 34 now and feel that I am running out of time in terms of the types of employment I can engage in and for how long I can keep this short term temporary / fixed contract life going. I love what I do but other aspects of my life sometimes feel like they are on hold until I get a permanent position in the arts and cultural sector. In the past 6 months I have begun looking for work in other sectors which I feel can offer more security and sustainability however I would rather stay within in the arts.
- I'm 33years old and live with my partner of 13 years with my parent's in the family home as we struggle to afford the high rental costs in the city and are trying to save for a mortgage. It is difficult to make long term plans as we have no clear idea of when our next job and pay check will come. We both work in the sector and have not received a significant pay rise despite years of experience, we worked during boom and bust but our fees have barely changed over that period and that is sector wide issue. Neither of us have any health, life insurance or pension.
- Couldn't survive if I didn't own my house. 26 yrs in the business, worst I have ever seen it. Unfortunate this survey is for Aug - October as it's the optimum employment time for theatre; Edinburgh, GIAF, DTF, Fringe.
- Busy, exhausting. But, I'm very lucky, I get to work a lot on many interesting projects in many interesting places and I manage to earn a living.
- I love my work and the self-employment but I am struggling to find balance between periods where I have nothing to do and periods where multiple jobs pile up and I'm overworked and stretched too thin. I had to rely on my partner for 4 months this year to pay the rent for me as I wasn't making any money at all.
- I've been working in the arts 'on and off' for over 20 years. 'On', against my better judgment and those around me, because those 'lucky' times where I am supported in being able to create the work I love are short lived - hence the 'Off' as a necessity in times of wanting to grasp at some sense of security and indulge in the possibility of a home a family maybe even a car with

heating. Working as a maker, an artist, does not hold any security. In the last year I have seen projects I have worked on being used to further organizations and venues without there being any benefit and at times even acknowledgement for myself as a maker of work or the artists I work with. We are often the lowest in the pecking order in the distribution of funding. In almost any other field you expect some sort of progression as you put in the years, this does not exist as it stands in the arts. My working life is made up of many unpaid hours going to meetings, courting 'collaborators and supporters of the work as well as sourcing funding, this is before the creative work even begins. I have something to say, the only way I know how to is through the creation of Theatre, I ask myself often why I continue and cannot answer that question with ease, simply I do not know. Working in Theatre is akin to an emotionally abusive relationship, it is unhealthy it has a huge strain on your mental and physical health there are months where you don't know how you are going to survive and your sense of self worth is being chipped away at bit by bit, and yet just as we walk away carrots are dangles, little bits of support and encouragement make us believe that things may change, but they don't really. I have watched many of my contemporaries, with huge talent fall by the wayside; we are almost a lost generation in the arts. I am told to have thicker skin and a thicker neck and indeed that does seem to be the description of many who know how to work the system and survive. However theatre is about empathy and observation it is about sharing the vulnerability of our existence so that we do not feel so alone, so I do not know how to do this without sensitivity, without thin skin without a so called business head.

- The impact is devastating. I am in a perpetual state of arrested development. I cannot invest in my work, the infrastructure of my work, as every payment I get gets hoarded in case I don't get another. I am essentially financially 'exempt' from normal society, such that loans, insurance, housing, health, are all either completely outside my ability to get, or kept from me due to my job. I work exorbitant hours for very little pay, and have zero security or upwards career trajectory as my work is engaged and not engaged at a whim, while companies that hire me are willing to take younger artists whom will work for next to nothing on instead. It is a horrific landscape at the moment, and one that is ultimately killing my drive to make Art, to make work, and pushing me to make a fool of myself.
- Working in the arts the last six years is a constant struggle. Despite my apparent success I worry constantly about the future - if I'll ever be able to afford a home, if I'll ever be able to have a family, because of the unstable nature of my work. Twice or three times a year I consider retraining and switching careers because I am so tired from the constant job search,

constant negotiation around fees and constant insecurity. I'm twenty-eight and I'm exhausted.

- Can't afford rent right now so I generally would love at least access to some dole money on weeks with no wages. Since registering as self employed I've nothing to at least smooth out the weeks where there's no income at all.
- It means that I can work around life. This has pros and cons... the main one being that it is hard to switch off.
- No paid holidays, no pension plan, no security, no pay for funding applications and tender submissions... makes life quite challenging
- Stress causing issues across family, planning, health, and not just finances. Insecurity, lack of ability to plan, etc.
- I'm lucky because I have a job with my family to fall back on every time I don't have an acting job. I worry about when my parents retire and how I will be able to go from acting to a temporary job and get off for auditions etc. It's a major concern.
- First, I have to say that this form is not geared toward those of us in full time employment and was difficult to fill out accurately as a result). I have a full time job and I'm a long term renter. I (like so many others in the arts in the past two years) have been given notice to quit and I can no longer afford to live in the city. I'm moving to Kildare and I don't know how myself and especially my partner (who is freelance) are going to handle our long hours AND a commute. Since the rental caps came in it seems that so many of us long term renters are getting notice to quit. I know of so many arts workers losing their homes. It's a serious issue. I know of at least one who went through such a bad time while her landlord was putting her out of her home of 14 years that it has had a serious and lasting effect on her mental health. The experience of struggling to keep your home, or of ultimately losing it, is a real and constant source of stress among Arts workers and is rarely discussed or studied.
- Having worked in the arts all of my adult working life I am used to the uncertainty of not having a secure fixed income. I would have worked for a number of years with a fixed income under the PAYE system but at a certain point in time that became untenable. There is a high impact in being self employed. An absence of a clear structure or system to invest in and avail of public services. In a recent survey from Revenue I indicated a willingness to pay a higher tax premium for public services. Looking to the future an absence of a pension is worrying. And the VAT system, whereby one must register for VAT at a threshold of €38,500, seems completely unsuited for the way I work. The net effect of that system seems to be double taxation. A flat

23% is returned to the exchequer on every euro earned and then a full annual return is made where gross income is taxed again.

- I work very hard, with an unbalanced yearly schedule, for relatively little money. Were you to choose any other months in the year the figures would be very different. DTF and Dublin Fringe are the two busiest times of the year for me and I imagine many others.
- Firstly, I'd like to say that August to October is our busiest time of the year, with most funded productions happening during that time so I would imagine that skews the figures quite a bit. I work only in the arts. I don't have a side job because I don't have time to have a side job. I earn about €13k per year on average. I have no pension, no health insurance, no access to welfare (I live with my partner and am not eligible - which is unfair as I don't believe my choice to be an artist in a precarious landscape should be a burden on him). I'm tired of living hand to mouth and I find it hard to continue to justify my lifestyle of precarity to my partner and parents. I'd like to be able to have children, but it feels like I'd have to give up my 'career' in order to do so. At 33, this is a big concern. I did a group residency recently and of 10 women there (I was the youngest) there was not a single child amongst us. I thought that was a really stark thing to see. I can't imagine another sample group in another industry that would have that. I've dedicated my life to this and to walk away now would be devastating, to be honest I wouldn't know what to do. It would feel like failure... though not sure whether at €13k per year I should be considering my career a success... despite being busy and in demand. It's possible though, I might walk away... maybe this is just a young person's game.
- I have a full-time position, in my home town, so I feel pretty secure.
- I get to work from home most of the time which is great.
- I am completely unable to make ends meet freelancing. As a result, I moved to a more regular job, and I was fortunate enough to get an annual rolling contract as a stage technician. However, that takes away from being able to follow artistic pursuits by a huge degree. I've made the choice to sacrifice availability to build a career as a designer in favour of financial stability. It is a huge blessing to be able to stay in the industry, but that shouldn't be the only way to do it. When I tried to make a living as a freelancer (with both undergraduate and masters' degrees in stage technology and design), I had to pay my rent with my credit card for three months before moving in with my fiancée and her family to make ends meet. Even then, I was unable to make enough money to pay a paltry €200 rent for three months. My fiancée and I are both in theatre and education, and even now with two incomes, if the car (which she uses to commute out of town) needs sudden service, or some

other sudden expense, it can be a struggle. We still don't make enough money to rent in Dublin. With subsidised rent from her family, we are saving for a deposit on a house, but it will have to be well out of Dublin to be affordable.

- I am a woman in my mid thirties and have put off having children thus far because of career insecurity, despite increasing my income, year on year. My partner and I are planning to move to a cheaper part of the country in the next year to facilitate living without roommates as that is near impossible for us on two free lance salaries. I do still love my work and, for the most part, I really appreciate and enjoy the people I get to work with.
- Working in admin for the arts is a sustainable and reliable source of income, more than being a performer. It also allows for more regular hours to see my child.
- I don't have a family. Or expect to be able to have children. I am unable to plan in advance. From small things like shows or concerts to bigger things like family. I have to keep my calendar open in the hope of getting work. I haven't been to see a doctor in 3 years. And only then due to broken bones. I don't get physiotherapy as much as I need it at times. I still live in a shared house which is impacting my mental health.
- I have one of the few permanent stage management jobs in the country. I have not had a raise of wage in about 10 years. The cost of living is rising but our wages don't match. I work long hours, weekends, evenings away from my family. I believe that the nature of the job being a vocation is exploited at every hands turn.
- Well, I feel at the current rate I am working it is not sustainable. I go through periods of lots of work, with incredibly long hours and high stress situations and then go through periods of unemployment or working for free as I can't get any paid jobs. So far no matter how I budget I have not been able to save enough during my paid periods to comfortably cover myself during my periods of unemployment. I have to rely on my partner's income a lot to get through these periods. I don't have kids at the moment but it is a worry that my partner and I have. We would love to have children some day but there is the constant reminder that we are nowhere close to being about to afford a child.
- Unfortunately I live gig to gig like a lot of theatre professionals. I rarely see my family and friends as you're generally working all hours and don't have energy on a day off to make an effort to do anything but sleep. Aged 36, I have resigned that I will never get a mortgage but have accepted that now. I don't have any children, by choice, but I wonder if my lifestyle has influenced this decision. My partner is also in the arts so doesn't make practical sense. I

try to look after my health but stress in this industry is severely damaging to oneself, their job and lived ones

- I love my job and find it very fulfilling, however I have also had to accept that in staying in this job I will never own a home or have financial security.
- Stressful.
- I've been working in regular employment but with a variable, short-notice schedule. This has made it impossible to schedule events outside of work as I'm supposed to be constantly available for work, any day, any time around the clock. This lack of consistent rest time is a particular problem in the venue where I work, and is a large part of why I've since left there and returned to freelance technical work
- At the moment, I'm in a comparatively well-paid role but it is a fixed term contract. It has enabled me thus far to secure a mortgage, though I do worry about when this contract expires since the available work in the arts is very limited where I live, so sustainability is an issue. I'm inclined to prioritise work over family and my own wellbeing a lot, due in part to the demands of my role, but also because of the demands I place on myself. My role doesn't offer overtime pay, but time in lieu instead. I realise that even when I take holidays or time in lieu, there isn't appropriate cover for my workload, and I just have to do it all when I get back anyway, so it's basically a nonsense concept. All of those issues aside, I feel in a very privileged position now, since I came to this role from a very poorly paid freelance background.
- While I am able to live on my work now, I worry for the future. I worry about it limiting my life choices such as having a family. I worry about the difficulties of taking sick leave or parental leave, etc. It feels unstable and insecure. I worry my number of hours I'm working and that it's unsustainable. I have worked several 80+ hr weeks in this period, sometimes back to back. That doesn't leave much for a healthy life.
- It gives me the life in the Arts I always wanted.
- Despite having had the most 'successful' year in my career financially, I still remain feeling incapable of making career decisions and life-choices with a degree of certainty that I can trust. I do not feel able to make decisions towards finding a home and family planning with my partner are not a realistic discussion because of financial reasons. While I am fortunate to have had the work I've had, there is no guarantee of any further work of its kind. Money worries are continuous and this impacts on my mental health - I feel constrained and unsupported day to day because of a lack of certainty. While I am deeply thankful for being able to work creatively day to day, and

get paid to be an artist, I have often thought about the reality of continuing as an artist for financial safety for myself and (I hope) a family in coming years.

- As a freelancer, who is actually very lucky to have frequent work, it's still the case that the hours worked versus the fees received do not stack up. It's a given that you work more than you get paid for in the arts but as a freelancer you're usually working a few jobs at a time, or you go from one job to the next. There is no time in lieu, which often comes with a full-time job; there's no payment if you're sick or take holidays (which are few and far between) and in general it's difficult to plan your life as sometimes jobs overlap and when you do have downtime, you're not being paid for it so you're limited with what you can do. Financially it's a challenge as you're never quite sure how much money you'll earn in the year so you're always having to be somewhat cautious with your earnings. Organisations are always working to tight budgets so invariably when they're taking on contract or freelance staff, they have limited budgets to work with. They are only ever looking at that period they're engaging you for whereas there should be some consideration given to the fact that some sort of % should be worked into the fee to cover meetings before and after the contract officially starts whether it be briefings or debriefs, reports etc. These all take additional time outside of the contract itself. Also a freelancer needs to consider tax, PRSI and holiday time.
- I cannot afford health insurance. Was unable to rent a home for some months in last 3 years. Stress related to precarious conditions contributed directly to periods of mental ill health
- It affects the decision to have children, to support dependents and never to have a mortgage or health insurance due to spiralling rent and cost of living. Frequently living in poverty
- I am always working. As an Artistic Director I do a lot of admin, so when I'm not directing or making theatre or facilitating workshops I am planning, reporting, documenting etc. I try to fit it all in. I enjoy what I do tremendously and I wouldn't change it. When I travel it is with an arts project and this is frequent.
- My employment in the arts is very demanding on my personal time. It is difficult to balance family life with the work because the hours are unpredictable which makes it difficult to organize regular childcare. I find I can only take short breaks with my family (under 5 days) because I need to be available for work when it comes up in order to keep the business going. I need to travel a lot to work as there isn't sufficient work for me locally. The driving is not good for my back and is stressful in terms of family life because I need to travel a long distance in order to get home and pick my children. It

is however something I enjoy very much which I believe is positive for both me and my family.

- It's tricky as a freelancer to space out work so as to have a work life balance. Certain times of year are very busy and it's tempting to take on too much work - leading to stress and burnout. The culture of working long hours, with a 12 hour day seen as standard in the production world is very damaging, and needs to be addressed.
- There is a constant underlying stress of being a freelancer of not knowing when next gig will come and also when payments will come through (please don't make us chase invoice payments!). It's definitely affected my health as I won't go to a doctor even when I should because I can't afford it and I had to borrow money to go to the dentist. Also I can't take time off if I am sick because I am always on short term projects (productions) and it's not possible. I also find it very hard as a freelance artist who has to negotiate own rates and contracts to know what is standard rates and what I should be getting. I also wish that there was more consideration for directors' fees to include pre production work / time.
- My work-life balance is extremely skewed due to the amount of work I need to do to make any sort of money from my art. The period of Aug-Oct was overall an unrepresentative time for me in relation to pay as I was involved in a AC funded tour whereas usually my theatre company works on a profit-share basis - so I would usually come out with less money than what is recorded here (it was also busier than usual) I often work up to 12 hour days as producer and has a knock on effect with my spouse and child
- I don't see my family enough. I miss events with my friends. I'm excited everyday creating new work with incredible people but that excitement doesn't pay my doctors bills.
- Though I consider myself lucky to be regularly working, most of my time is spent doing extra work unpaid to provide myself with work for when I'm not employed: producing, devising, collaborating the next show and spending huge amounts of time and energy, unpaid, applying for funding etc. I have been incredibly busy this year, 54 weeks without a break working solely in theatre at the highest level in Ireland, with no week off and very few days off, yet I have not much to show for it in terms of money, savings or anything tangible. I have spent at least 50% of my time away from home, rarely seeing my family, or maintaining a routine, habits or regular relationships. I've had to spend lots of energy time and money to try and maintain these things while I'm working. Theatre's demands prevent me from doing other work, TV, voiceover etc, which pays much more and takes much less time and energy. At the end of this huge amount of regularly paid work, I realise now that I

would've been better off working less, touring less and being home doing less or no theatre. Every show ends and regardless of its success, you start back in the same position trying to keep your head above water financially and seeking some sort of security.

- It has a huge effect on my mental health not knowing when I will have work again, whether I will receive funding to continue to make work. I always worry and fight with my partner about getting the rent paid every month. I am afraid of being evicted for not paying rent. Sometimes I don't have enough money to pay bills. I am always in some kind of debt. I have suffered with my mental health as a direct result of not being paid quickly or not being paid enough. I find arts organisations with a lot of money the slowest to pay and because they are the most powerful I avoid asking to be paid in case it affects my career. I find people in powerful arts jobs don't like when artists ask to get paid. I am most frustrated with people in arts admin jobs: they have a career because I make art but some of them don't see that and you are made to feel very subservient and like a nuisance to these people. I have experienced cold and hunger from not being able to afford food or fuel for the fire. I know I will experience that again. I have not gone to the doctor when I really needed to because I can't afford it. I feel embarrassed that I am an adult and I can't afford to live.
- Requires quite a lot of planning and looking ahead. Hard to sometimes be in the moment of what you are working on because you find yourself already trying to see 'what's coming up next'. There is a pressure to have that 'other job' lined up. That can be stressful. Influences quite a lot of life choices which can have knock on effects on health and family. Also feels like a lot of my employment is centred around preparations for festivals, which means things can be particularly busy during those months and then not busy at all afterwards.
- Could be earning and be appreciated so much more in any other industry
- It's mentally stressful as cannot plan things as never know what money is coming. Always hoping that the job will continue every year. Feel a bit trapped as earn a certain amount of money, would like to change career or progress with in my current one as a Drama Facilitator. But would need to up skill now, I have to keep earning so don't have the time or resources to do it. Have fallen away from acting and directing over the years.
- I need to work other jobs and am waiting for 'paid' work to come around. Can't afford to work for free or for profit share any more
- I no longer work full time because of health issues and family obligations.

Festivals, production companies and venues

We asked the organisations surveyed "What impact does the nature of employment in the arts have on workers' lives?" These are their responses, edited for spelling only.

- Pension/healthcare plans generally not offered - occasional long hours but career in the arts also offers good flexibility (flexi time is common)
- It's pretty difficult to live in a city such as Galway on an arts salary and have any decent standard of living. Personally I can only work in the sector because my partner earns a much higher salary. I get no health or maternity benefits, and barely get a living wage, expenses or comfortable working conditions.
- It can be quite precarious, employment depends on funding from year to year. Some degree of assurance for permanent employees, but for those on year to year contracts, it's less certain. Hard to plan ahead. Pay increases are very minimal, hours can be demanding affecting the work/life balance. The hours people work in the arts can take quite a toll on their health - we all work long hours, and don't take as much care of our wellbeing as we should. It's taken for granted that we will work long hours, that this is a "vocational" role. Not a very healthy mindset. People can be afraid to speak up, for fear of being seen as "difficult." No pension scheme or healthcare, putting the onus on the individual to think ahead. Childcare costs are very high, which an extra demand on a parent working in the arts.
- With employment in the Arts being mostly seasonally it is hard for families and most employees are having to take on several projects throughout the year to sustain a decent living
- There is a lot of flexibility in the arts world which can be very positive. A lot of events are project based and would have a finite timeline and therefore can offer a lot of energy and stimulation for the arts worker. As there aren't that many full time positions however it can leave arts worker living very precariously. It is challenging for both full time employees and casual employees to achieve stability, in getting mortgages for example. The salaries in the arts are also not generally very high and therefore renting, health insurance etc. can all be very challenging, particularly in the current environment. However, the peaks and troughs of festival work can offer the flexibility to have a positive impact on family life. Being involved in the arts also improves your quality of life as long as the work gives the employee a lot of access to the actual work or artists. You are helping to create a positive impact in the audiences' lives and that brings a lot of reward and fulfilment. Conversely, a lot of arts workers are essentially subsidising the sector as the funding of most organisations is not adequate to achieve the ambitions. This can lead to a sense of always being 'on' and 'available' to ensure the

outcomes are as positive as possible. This can have adverse health, and particularly stress outcomes.

- The effect on the employment life choices, health and family of employees within the arts sector as with any employment depends on the management and governance policies of the employer. Sustainability and job security are issues facing employees in any sector, though the year to year insecurity in arts funding offers little in the way of sustainable employment planning for arts sector employees and limited career mobility. Arts and culture are, however, an enriching experience for employees as they are artists, participants and audiences and many of those employed within the arts achieve a greater level of job satisfaction than in other sectors.
- Employment in the arts is extremely unpredictable for most people. Incomes are low and for freelancers, even if getting regular work, the lack of long-term contracts makes it very difficult to get a mortgage and, in some instances, to procure rented accommodation. There isn't a sustainable career path for the vast majority of artists or arts workers. Venues, Local Arts Offices and a small number of national institutions and companies provide the most secure employments. We are training increasing numbers of artists, technicians, arts administrators and arts workers but there is no commensurate expansion in employment potential. The arts in Ireland largely survive on personal subsidy based on vocational commitment.
- I think this will be well covered in other survey responses and is too broad a question to answer effectively
- Contract work for the creative teams working on a show to show basis means they have a built-in instability to long term plans eg inaccessibility to pensions, mortgages etc which means being stuck in the loop of shorter term solutions which are typically more expensive (eg rent vs mortgage).
- As this organisation is funded annually by the Arts Council employees are employed on a year to year basis and therefore job security can only be guaranteed on this basis. The company is not in a position to contribute to pensions or private healthcare. Being a parent and working in the arts is not always the easiest of combinations. Childcare adds up and salaries in the arts are low. And as both are of an all-encompassing nature with feint regard to regular office hours the decision to become a parent can have a huge effect on the nature and role of your work in the arts; more often than not one ends up moving to a more office based admin role to accommodate family needs.
- Employment in the Arts continues to be sporadic and difficult. Low salaries and the temporary nature of some of the positions make it difficult to have any security which makes some life choices unsustainable.

- Short term contracts mean instability and an inability to plan, access mortgages. There is a growing issue in the community around rising costs of living and static fees.
- Working in the arts means living hand to mouth. Having a family and/or living in Dublin city is daunting and extremely difficult with rent and childcare costs. Paying towards a pension is not feasible. My career is massively subsidized by having a family close by to assist with childcare and also subsidized by my partner's income who also works in the industry but has other streams of income from higher paying work. We can't get a mortgage. No substantial savings. And yet some of my colleagues are much worse off than me. Working to pay rent. Starting a family is not an option. No health insurance, no savings, no pension.
- By and large it would seem that even those who find relative job security working in the arts, be that a busy freelance schedule or working full time for a company, still have to make compromises on their lifestyle that contemporaries in other industries do not have to think about. Many people chose not to have children partly because being busy enough to support them, means being away from them too much, many people chose not to have health insurance because it is considered a luxury expense for many of us when friends in any other businesses do it by default. All of that assumes you have found a sustainable way of working, which is not the case for most, either because there are not enough jobs in a year or because you're taking them all and burning out too soon.
- Considering other careers at present
- I have two children, I cannot work full time in theatre as it would not cover the cost of child care. Therefore I work at theatre and have rehearsals in the evenings after 5.30pm or at weekends, when my husband is not working. This really restricts the time available for creativity, and production. It also impacts on family life as a lot of time that we could spend as a whole family together becomes devoted to theatre. My restricted availability also means often having to turn down sporadic work or one off training courses, which hinders development as a theatre artist. One also feels devalued in every sense, not valued by society, I often feel like our work is not important or not worth funding properly. Therefore everyone working in our company also works at other jobs. We all work very hard, and this labour of love is not sustainable.
- The lack of paid maternity leave and employer paid health insurance has an impact on sustainability of this career, health, and family and life choices. The salaries are already lower than other industries for similar roles and the

difference in these benefits are keenly felt. Anecdotally, I think the industry does allow for more flexible working options than other industries however.

- Arts workers, even those in full time employment are generally in receipt of lower levels of salary than their counterparts in the commercial sector. Low salaries and a lack of career path development particularly for those in rural areas can impact negatively on workers lives in terms of their self esteem and creative fulfilment. The usual pressures of people trying to make a living, pay bills ETC and see some progress in their own lives and financial security means that a lot of talented individuals leave the arts for other sectors. Those that stay on can suffer from stress caused by financial pressures and frustration at a lack of opportunity to make and present work.
- Helps an individual to work in a fantastic industry with fantastic people. Artistic, cultural and heritage gains and values outweigh monetary gains. Full time employees can have a healthy work life balance. Some unsociable hours but normally there is an entertainment benefit while working during these hours.
- The lack of security when dependent on annual funding is very difficult for those who are the main breadwinners or who are dependent on a second salary to maintain a basic standard of living. The fact that salaries have not gone up, but hours have decreased over the years for some people is dispiriting. Very slim change of pay increases. A great dependence on good will. The absence of a pension - combined with low salaries - means that employees are no in a position to invest in a private pension fund.
- Pay rates for most roles are lower than would be the case in other industries given the level of responsibility. Job satisfaction is probably higher, and there is a degree of flexibility. Most staff, with the exception of three, live very close to their place of employment and so do not have long commutes. The hours, however, for some staff can be very anti-social: late nights, weekends, bank holidays, and some of the roles can be quite stressful. There is little opportunity for many working in the service roles (box office assistants, technical crew, front of house) to advance up the career ladder as there are few equivalent organisations locally which offer them new opportunities. Staff morale tends to be good, and it's an interesting area to work in and very central to the community. For those who have less financial commitments (fewer children, smaller or no mortgages, little debt) it can be a very nice career. But it can be difficult financially for those families with school-going children or university-attending children and mortgages to make ends meet. That, I imagine, is not a unique experience!
- Employment in the arts usually means low salary, contract employment and often little or no job security.

- Low wages and changeable hours are not conducive to home and family life in all areas of the arts. This is offset by a certain amount of freedom in respect of the nature of the work. Additionally, there is little or just tacit provision made for later life in relation to pensions in the sector. The increased administration workload that has entered the arts sector in the past 10 years in respect of financial and programme reporting, child safety, health and safety, and data protection is welcomed in the sense that these are important elements to be maintained. However there has been little effort made by funders/central government in identifying the time involved in such reporting for what are generally small organisations. The burden of responsibility and allied stress being placed on staff in covering statutory requirements is becoming onerous.
- The availability of flexible, part-time administrative roles is conducive to family life and a reasonable work-life balance. A small organisation must run on the goodwill of its staff. Where funds are scarce it is impossible to staff for every single role and this requires staff members to take on many roles. The type of people who gravitate towards these posts, particularly the full-time ones, are generally very conscientious and who will take ownership of anything with which they are tasked. This can lead to stress as those staff become overwhelmed by volume of work. Hours can be anti-social - staff engaged at events may miss out on social occasions as they are working during peak hours for socialising - evenings, weekends, public holidays.
- The 3 workers are in full-time employment and therefore have regular salaries which enable life planning. However, support staff salaries are low and at least one staff member augments his income outside of the organisation.
- Uncertainty, low income, no increase in salaries from 2007 to 2015, no pension, long hours, frequent work at weekends and at other out of office hours, responsibility for large budgets and management of people not reflected in the pay and conditions of employment
- Most of staff rates below recommended living wage of €11.70 per hour. Only able to offer two full time roles 39 hours each with support of Pobal funding - could not do otherwise. Very stressful. Hard for workers on part time roles to get accommodation/mortgages Director Role also overseeing operations of another venue and artist studio hub for same wage as looking after one venue. Dependence on CE scheme involves a lot of training and retraining and though good progression - limited on Jobsplus or part time. Impacts on overall efficiency and effectiveness of organisation. All wages below industry standard in other sectors. Minimum wage increased by 6% since 2017 has impact on all wages/stress for increases. Limited production funding to support standard production rates. Artists/creatives compromise in

order to produce work. Production hub required in south east to secure sufficient funding and management for productions

- For workers, the nature of employment in the arts is unpredictable, pay is relatively low and the scope for additional benefits (eg. health insurance, pensions) is limited. For those on temporary or casual contracts the nature of employment affects potential to get approval for mortgages, loans etc. which obviously has a negative impact on life choices and general well being. From an organisations point of view, we do not have the capacity to give regular pay rises to employees, nor do we have adequate staff infrastructure to cover all the roles needed within to run a busy programme/venue, and this is a source of frustration for all. A clear path of progression, or ladder, in terms of pay increases and structure cannot be offered. Full time employees are working at their limits, often in the knowledge that financial remuneration for their efforts are unlikely, and this can lead to feelings of being under appreciated and overworked.
- Most roles are paid at low rates, most have no career progress tied to salary increases and even senior positions have a relatively low maximum salary (compared with other sectors for similar seniority, responsibility and workload levels). It relies on massive personal commitment and loyalty from staff who are not in the job for the money but for the love of it. Anyone more ambitious for career or with family/mortgage commitments that require higher income, have to leave for other work. Most employees are on casual hours; even when these are fairly regular and weekly, its programme dependant (which is funding dependant) so it's not reliable or guaranteed.
- Very unstable , not secure work environment. The Irish State must improve payment for artists.
- I don't know how arts salaries allow for raising children. I had to wait until my late 30's to start pension contributions. I believe it's the same for all working at our organisation. None of us are parents and we are all in our 40's. Mortgage approval is made very difficult to get due to low salaries and a lack of security. Living in Dublin and the high rents demanded leave arts workers highly vulnerable. Without family support, I don't see that home ownership is possible. This must be creating an invisible barrier into the arts for those from poorer backgrounds that probably hits hard in early 30's. Everyone working at our organisation is also working elsewhere while maintaining a freelance artistic career - three jobs essentially. All of the part-time permanent roles created by Arts Council venue support - be they administrative, technical or creative - in this case are allowing for artistic careers to be pursued alongside these more stable sources of income. It seems the only way to have any form of security. It also means that most artists in our experience are working

three jobs and dream about being successful enough to devote themselves to their artistic life full-time.

- Arts workers generally can't apply to mortgages due to the majority of salaries being on temporary fixed term due to the restraints of funding. This speaks directly to the sustainability, life choices, health (including having health insurance) and family of arts workers.
- Limited personnel resources combined with a busy schedule mean that a small staff is often required to take on additional responsibilities and work long hours and working weeks, particularly in the area of technical support. Limited financial resources also hinder our ability to increase the salary level for some managerial posts to the optimum level.
- Working in the Arts cannot sustain most people in the current rental market it's also not a great basis for banks when applying for a mortgage. The idea that you could buy a house with 3.5 times your arts salary nowadays is not possible. The nature of the business means that a lot of employees are working on casual contracts with very little idea week to week how much money is coming in. The work is rewarding and the community spirit often sustains people. It opens people up to social issues and the camaraderie is very good. It's not sustainable however as people progress in life. So many people don't have children because of the lack of stability and many drop out of the arts because the top salaries aren't as attractive as other sectors.
- From my own point of view... I'm not in it for the money!! I know I could earn more with more long-term security elsewhere. However, work is located close to home, reasonably flexible with regard to family life (even though I work nights and weekends) i.e. when kids were young, I dropped them straight to school in the mornings, could attend parent/teacher meetings etc. I love working in the community. However, now with family older I am looking over the fence at better terms of employment that other's have. It's food for thought!
- Uncertainty around funding from year to year means uncertainty around employment, impossible to plan your life really..can lead to both work anxiety and personal Freelancers have a lot to balance with multiple commitments and little scope for taking time off Reliance on CE posts and freelance posts has had a negative impact on our working culture overall. Several staff have had housing issues or affordability issues around working

Further reading

Alicja Bobek, Sinead Pembroke and James Wickham, *Living with Uncertainty: social implications of precarious work*, (Brussels and Dublin: Foundation for European Progressive Studies and TASC, 2018)

Earnings and Labour Costs Quarterly: Q2 2018 (Final) Q3 2018 (Preliminary Estimates) , CSO statistical release 26/11/18 downloadable at

<https://www.cso.ie/en/releasesandpublications/er/elcq/earningsandlabourcostsq22018finalq32018preliminaryestimates/>