

ARTS  
PROFESSIONAL

# Arts Pay 2018

A summary of pay and earnings  
in the arts and cultural sector



This report has been published by ArtsProfessional, a trading name of Arts Intelligence Limited.

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The publishers would like to extend thanks to everyone who completed the online ArtsPay survey during autumn 2018. Contributor comments have been anonymised where necessary so that individuals and organisations may not be identified.

ArtsProfessional would welcome conversations with academic institutions and other bodies interested in having access to the wholly anonymous data set to conduct further analysis that will shed more light on pay practices in the cultural sector.



Main ArtsPay Survey Image: Pixabay



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# Introduction



This report of the findings from the ArtsPay 2018 survey paints a detailed picture of earnings in the arts & cultural sector in 2017/18, and provides a benchmark against which future trends can be identified and measured. Thanks to the thousands of survey respondents, who placed their trust in us and told us exactly how much they earned, it has been possible for the first time ever to produce concrete evidence of pay practices in the sector.

Analysis of the figures sheds light on many dimensions of earnings – for example, at different career stages, in different types of organisation, by different demographics, and in self-employed, part-time and full-time roles. To add colour to the picture, we have deliberately chosen to include the full text of all the individual comments made, redacted only to preserve anonymity. These run to 80 pages. Of more than 650 comments made, around 10 were vaguely positive about pay levels in the sector. Most of the rest make grim reading.

## Personal stories



The sheer volume of reported misery is overwhelming, and whilst the numbers in the report give the bald facts about average pay levels, it is these comments that provide the context.

The personal stories tell of unpaid hours; unsustainable workloads; limited prospects for progression; poor pension provision; exploitation – and

self-exploitation; undervalued qualifications; volunteers taking formerly paid positions; the need for financial support from family members; second jobs in other sectors; huge differentials between senior and junior staff; freelance rates that have been stagnant for a decade; and experienced and highly qualified workers leaving the sector altogether in order to be able to pay the rent.

Many respondents look enviously at salaries for equivalent work in other sectors, pointing out the irony that because of the work they do, they have neither the time nor the money to enjoy the arts in their leisure time.

Beyond the scope of our research was a response to the request to provide comparisons with pay in other sectors. These are, however, available online. Arts sector employees

would do well to go to websites such as [PayScale](#) or [Reed](#) to see how their pay measures up with those doing similar work in other sectors. For some useful

indicators on graduate starting salaries, [Bridgewater resources](#) is helpful.

## Working document

We hope that the evidence in this report will mean excuses for inappropriate pay practices can start to fall away.

Boards need to read it, to understand the human consequences of funding constraints. Doing 'more with less' is a success story that comes with an invisible cost, being paid by those who work for them.

Executive leaders need to read it. There is evidence that will help them justify the inclusion of appropriate contractual rates and realistic staff salaries in their funding negotiations.

*"Doing 'more with less' is a success story that comes with an invisible cost, being paid by those working in the sector."*



Employees need to read it in order to make a better case for being paid fairly and having a sustainable workload.

And freelance or contractual workers – who appear to be the most exploited group of all – need to read it a) to understand more about the market for their services and b) to take some comfort, if possible, that they are not alone in feeling exploited and undervalued. I hope this report helps redress the power imbalance they face when negotiating their rates.

### **Funder responsibilities**

But most important of all, funders should read it – right through to end – so that they can hear for themselves the reality behind the glossy funding applications that promise the world in the hope of a few crumbs from their table.

It's clear from this report that funders who point to policies describing good pay practices for the sector and expect cash-strapped cultural organisations to readily adopt union-advised rates are deluding themselves. Funders are the pipers who call the tune in the cultural sector and theirs is the responsibility to take the lead. They now have concrete evidence of what's actually going on, so there's no place to hide for those that fail to address the issues raised.

If they do fail to take action, then it is equally clear what the consequences will be: a less diverse sector that fails to recruit the best talent and loses its most effective and experienced workers to industries that recognise their skills and reward them with, as a minimum, a sustainable lifestyle.

Working for 'the love of the arts' has ceased to be a viable option for most, who are starting to vote with their feet. This report needs to act as a wake-up call to everyone with any power to start turning the tide.

Liz Hill  
Editor, ArtsProfessional

March 2019

*"Working for 'the love of the arts' has ceased to be a viable option for most, who are starting to vote with their feet."*

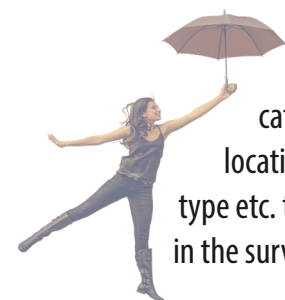
# A note on methodology

The ArtsPay 2018 survey ran from 5th September to 8th October 2018. Full-time and part-time employees in the UK arts and cultural sector, plus freelance/contractual workers and business owner-managers earning their living from the sector were invited to take part.

Published online, the survey was distributed via ArtsProfessional and social media, attracting 2,678 responses, of which 2,621 were usable for data analysis. It is important to note a few things about this huge sample and to set the survey and its findings in context, to help readers assess the importance and relevance of the findings in a rational and constructive way.

## Interpretation

First and foremost, the sample was self-selecting and no attempt was made to set quotas to reflect the complex set of diverse art forms, scales of organisation, geographic spread, demographics of workers, or any other dimension linked to earnings in the sector. Consequently, the findings that really matter are the comparisons, such as those revealing the gender pay gap; the pay difference between full-time and part-time workers; the pay of senior workers in different sizes of organisation; the rates of pay for different types of work; and the earnings of freelancers working in different fields. All offer great insight into remuneration across the sector.



Given the wide range of different categories of activity, location, organisation type etc. that are explored in the survey, the sample size for the sub groups being examined is

*The findings that really matter are the comparisons.*

*The average pay figures are presented together with the number of responses on which the calculation is based.*

sometimes very small, and the findings should, in those cases, be treated with caution. This is why the average pay figures are presented together with the number of responses on which the calculation is based. The fewer respondents, the less chance that that average figure is representative.

Therefore, sample sizes are reported using a colour-coded rule-of-thumb traffic light system.

**Red:** fewer than 20 responses used to calculate the average. The findings are indicative but could be very misleading.

**Amber:** 21–100 responses used to calculate the average. The findings aren't fully robust but provide a useful indication.

**Green:** over 100 responses used to calculate the average. The findings give a good indication of average pay and provide a useful benchmark representing pay practices in the sector.

The 'averages' calculated are medians, not means, as is common practice for pay benchmarks. This is because means tend to overstate average pay due to the existence of few very high salaries that skew the average upwards. There is no counter-balancing downwards skew because it's not possible for someone to earn less than £0.

## Questionnaire limitations

With regard to the questionnaire, we were aware that the questions wouldn't be able to capture every single type and combination of

employment and working pattern. For example, some people work for organisations



with no location base, as all employees work from home. Some freelance workers are based in the UK but all their earnings come from overseas. We apologise to those whose work patterns didn't fit with the framework of the questionnaire. In fact, very few comments were made about the ease of completing the questionnaire and the completion rate suggests that most who attempted to submit a response were able to do so.

We apologise also to those who were unhappy about demographic questions that grouped together people with protected characteristics, such 'd/Deaf and/or disabled' and 'Black, Asian, mixed ethnic background or other ethnicity'. They rightly point out that there are huge variations of experience hidden within those categories. The problem from a research point of view is that, given well-documented evidence of the low representation of some groups in the arts and cultural sector, it is reasonable to expect sub-groups within these broad categories to be too small for calculating any meaningful average pay levels. We hope that, despite this constraint, the figures presented in this report will be of some use to those who raised their concerns.

Finally, some respondents challenged the relevance of the question that asked about the occupation of respondents' parents when they (the respondents) were around 14 years of age. This question was about social class. It reflects a framework proposed by the authors of the [Panic! Report](#), who are seeking to understand the barriers that face those from working class backgrounds hoping for a career in the sector. We hope that our findings will be useful for them as they attempt to get to the bottom of this.

# Average pay - full-time

*"Even on a permanent salary I work excessively long hours and have a high degree of stress in my role that I know my peers working in my field outside the arts don't have, and they are earning vastly more than me."*

**Permanent**

**£30,775**

[n=1134]

**Full-time employees**

**Average Salary  
£30,000**

[n=1326]

**Fixed-term**

**£26,500**

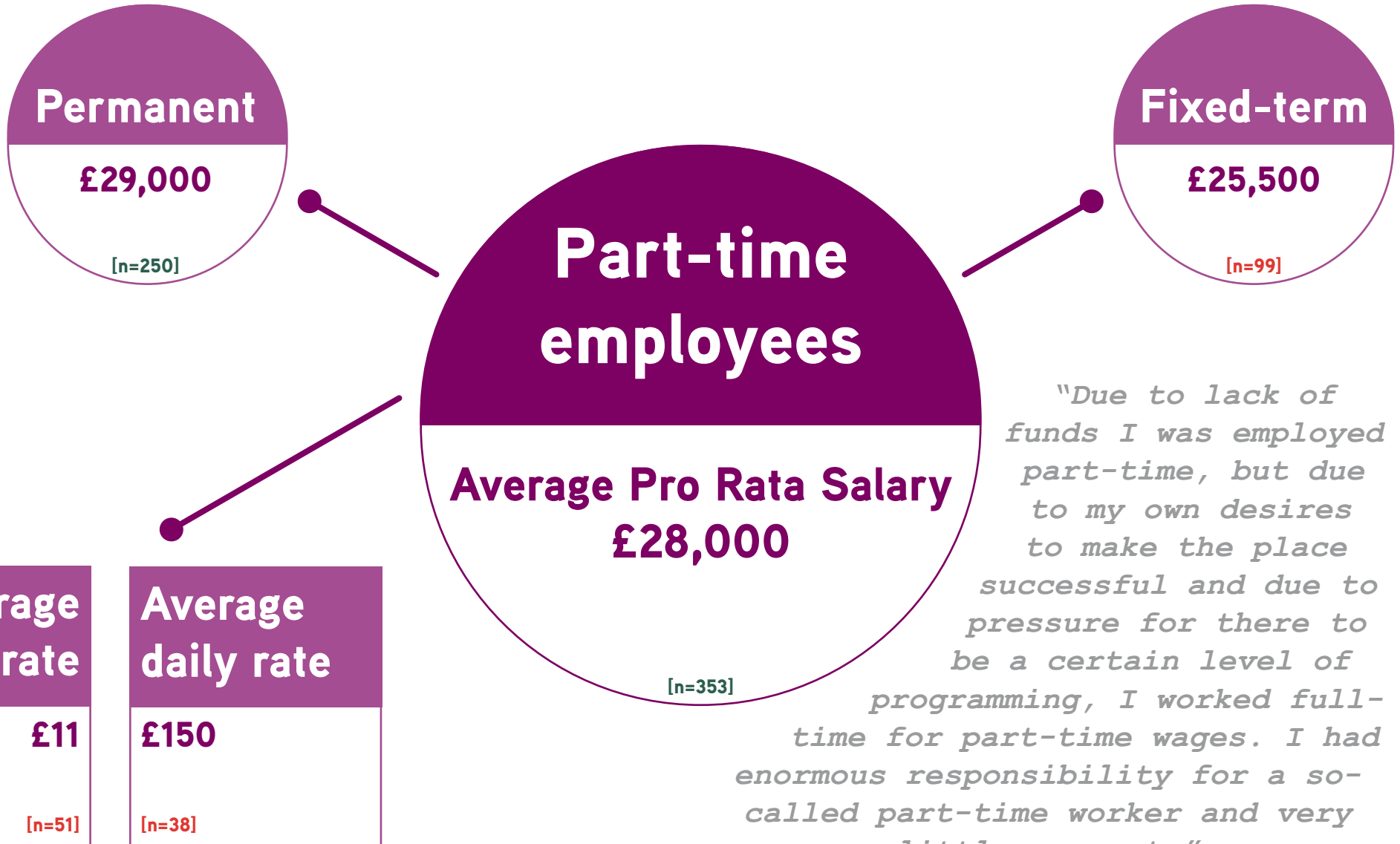
[n=171]

*"I see temporary contracts for entry level positions with salaries less than £20,000. How is it possible for a person to cover rent and travel in the South East with such little take-home pay?"*



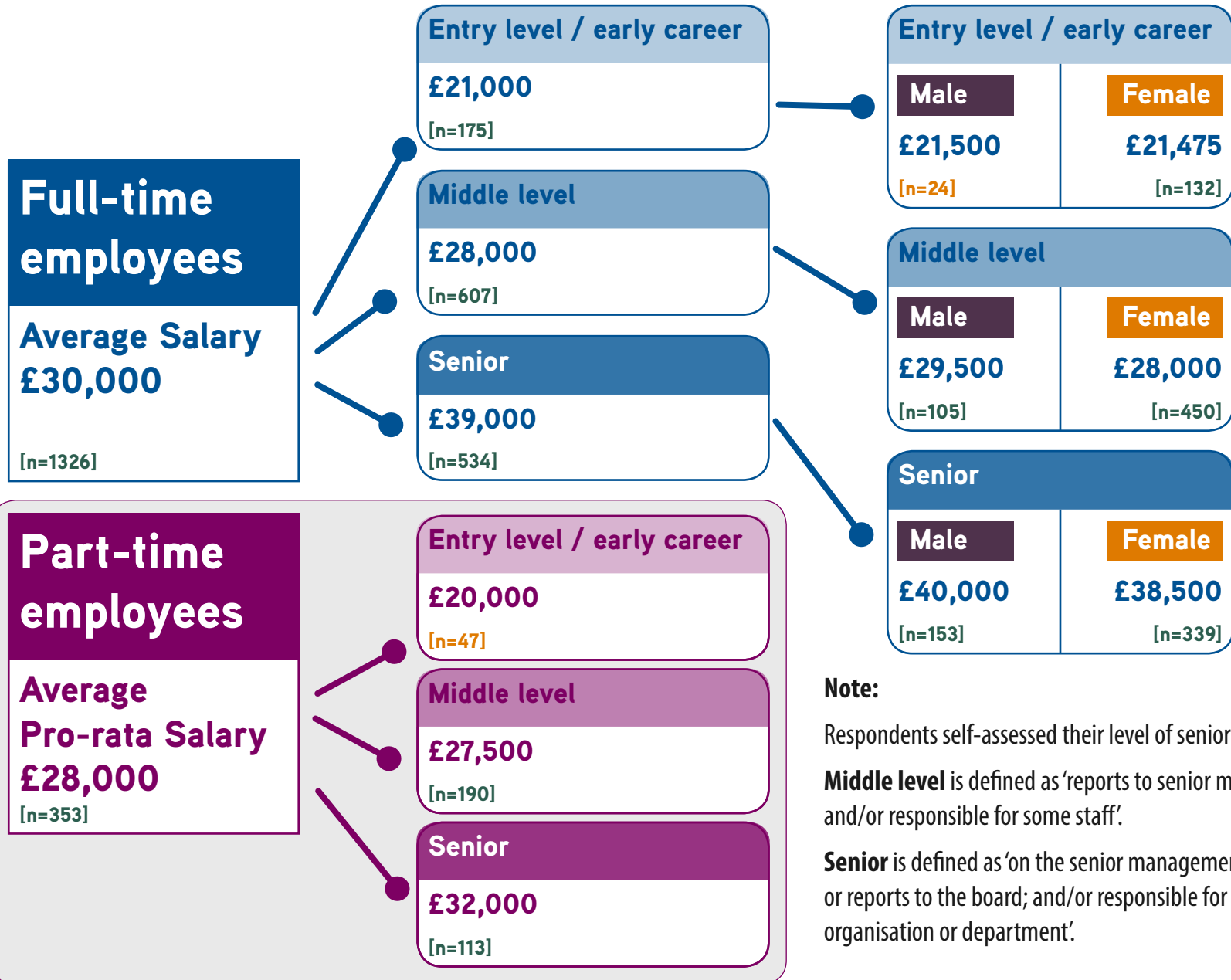


# Average pay - part-time



# Seniority

"A person can actually make a quite high income, but only after about 7-10 years in the industry making very little (i.e. less than living wage at times) as a junior or mid-level employee."

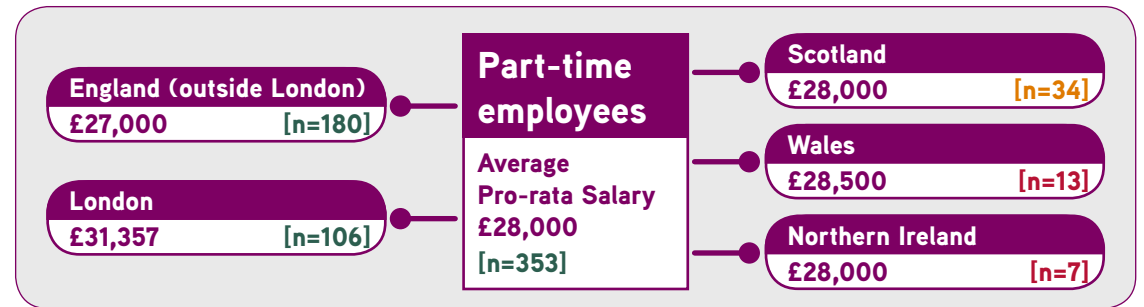
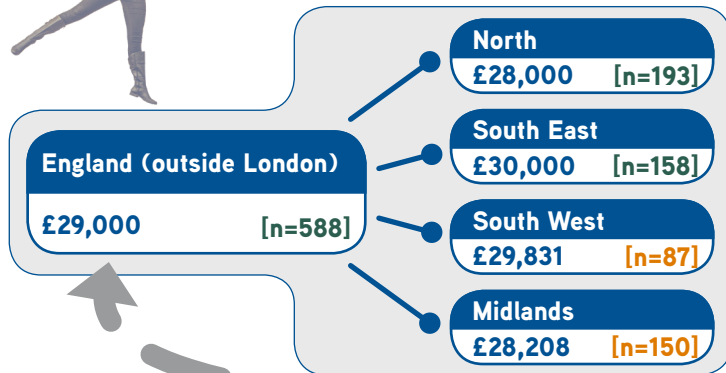


**Note:**

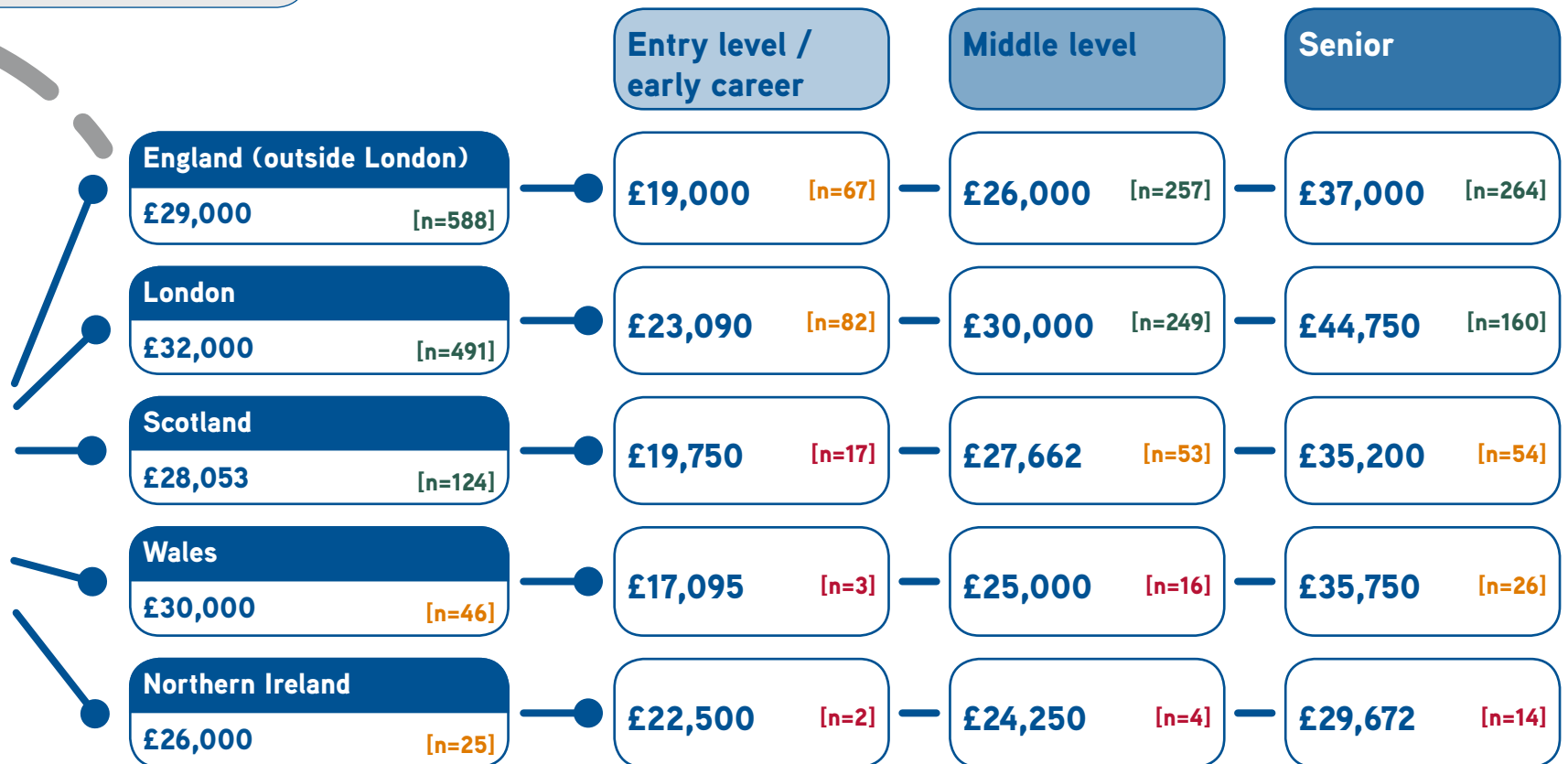
Respondents self-assessed their level of seniority.

**Middle level** is defined as 'reports to senior management and/or responsible for some staff'.

**Senior** is defined as 'on the senior management team; and/or reports to the board; and/or responsible for all staff in an organisation or department'.

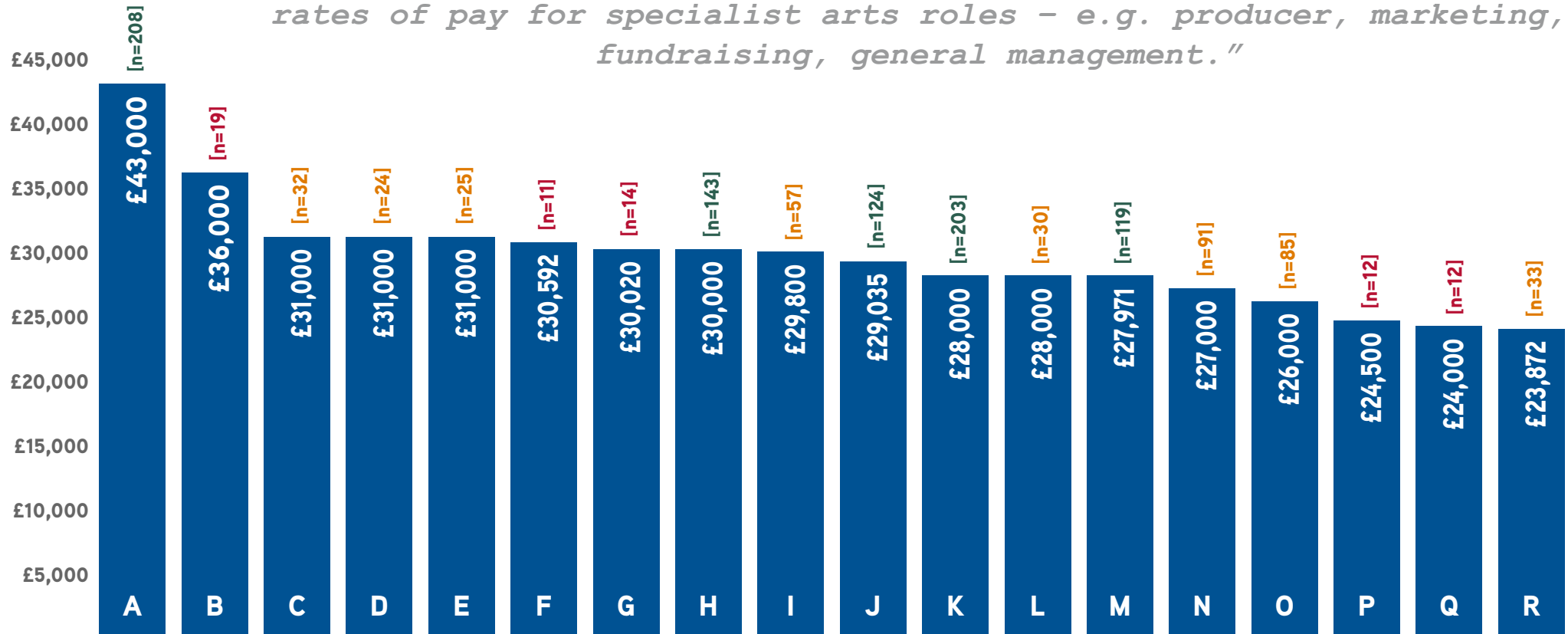


**Full-time employees**  
Average Salary  
**£30,000**  
[n=1326]



# Role

*"...organisations find ways to pay competitively when necessary - e.g. financial controllers, HR, IT - but rely on workers accepting low rates of pay for specialist arts roles - e.g. producer, marketing, fundraising, general management."*



Respondents were asked which of these activities, if any, was the main focus of their work



- A Organisational development / strategic planning / policy-making
- B Consultancy / giving advice
- C Facilities management / operations / security
- D Finance / accountancy
- E Web / digital
- F Human resource management

- G Teaching
- H Artistic direction
- I Performing / producing / creating art
- J Fundraising
- K Marketing / press & PR / audience development
- L Backstage / technical
- M Project management

- N Education / outreach
- O General administration
- P Co-ordinating / leading workshops
- Q Research
- R Front of house / box office

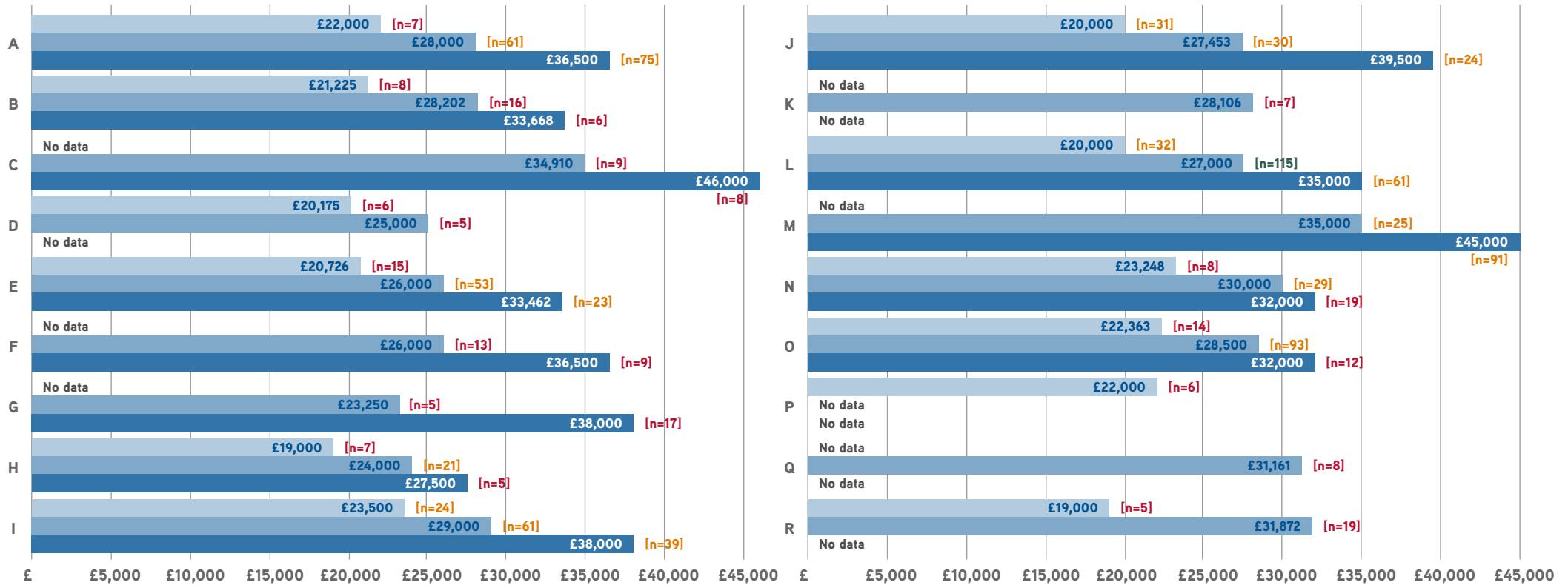


# Career progression

Entry level / early career

Middle level

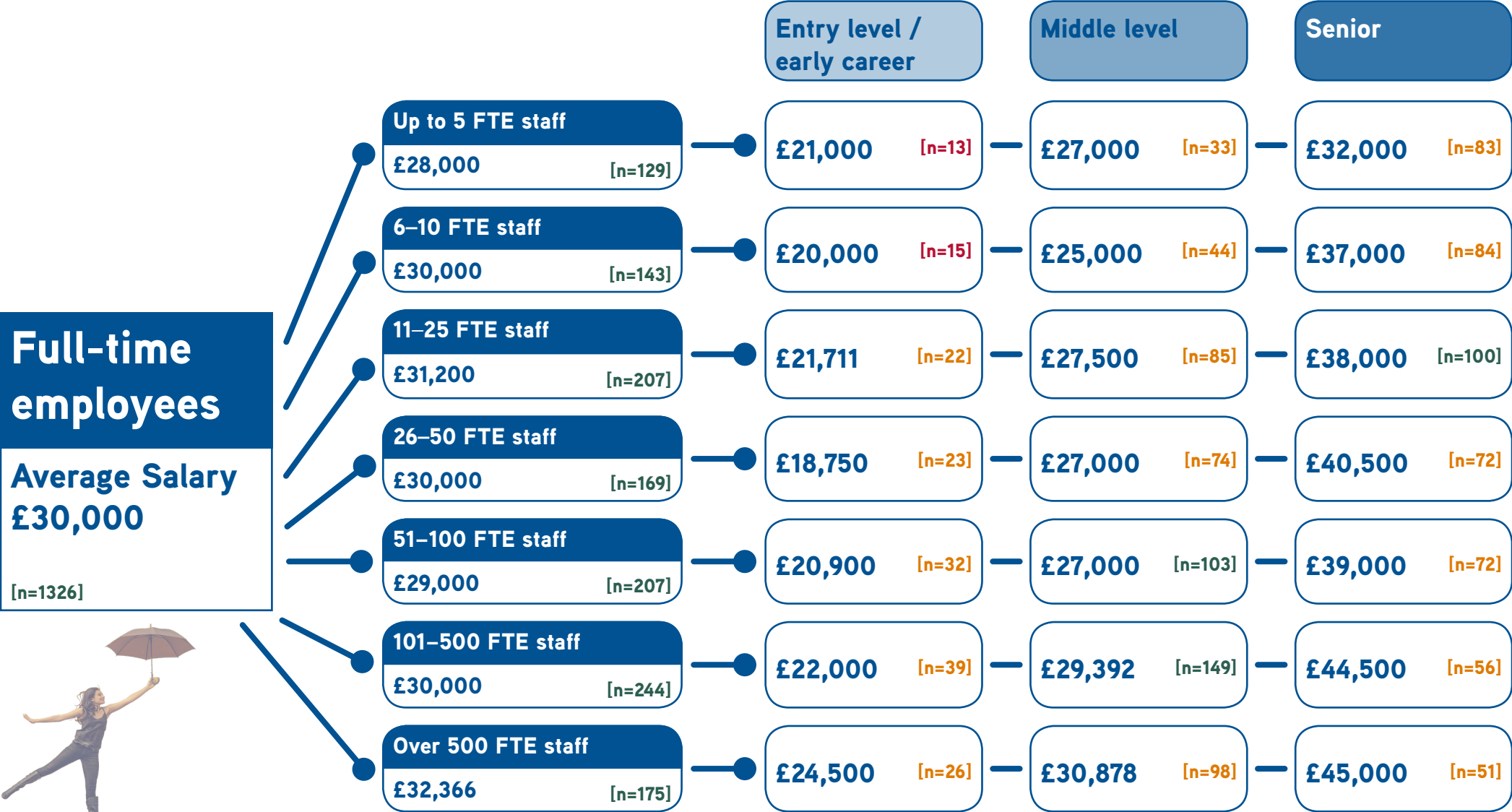
Senior



Respondents were asked which of these activities, if any, was the main focus of their work

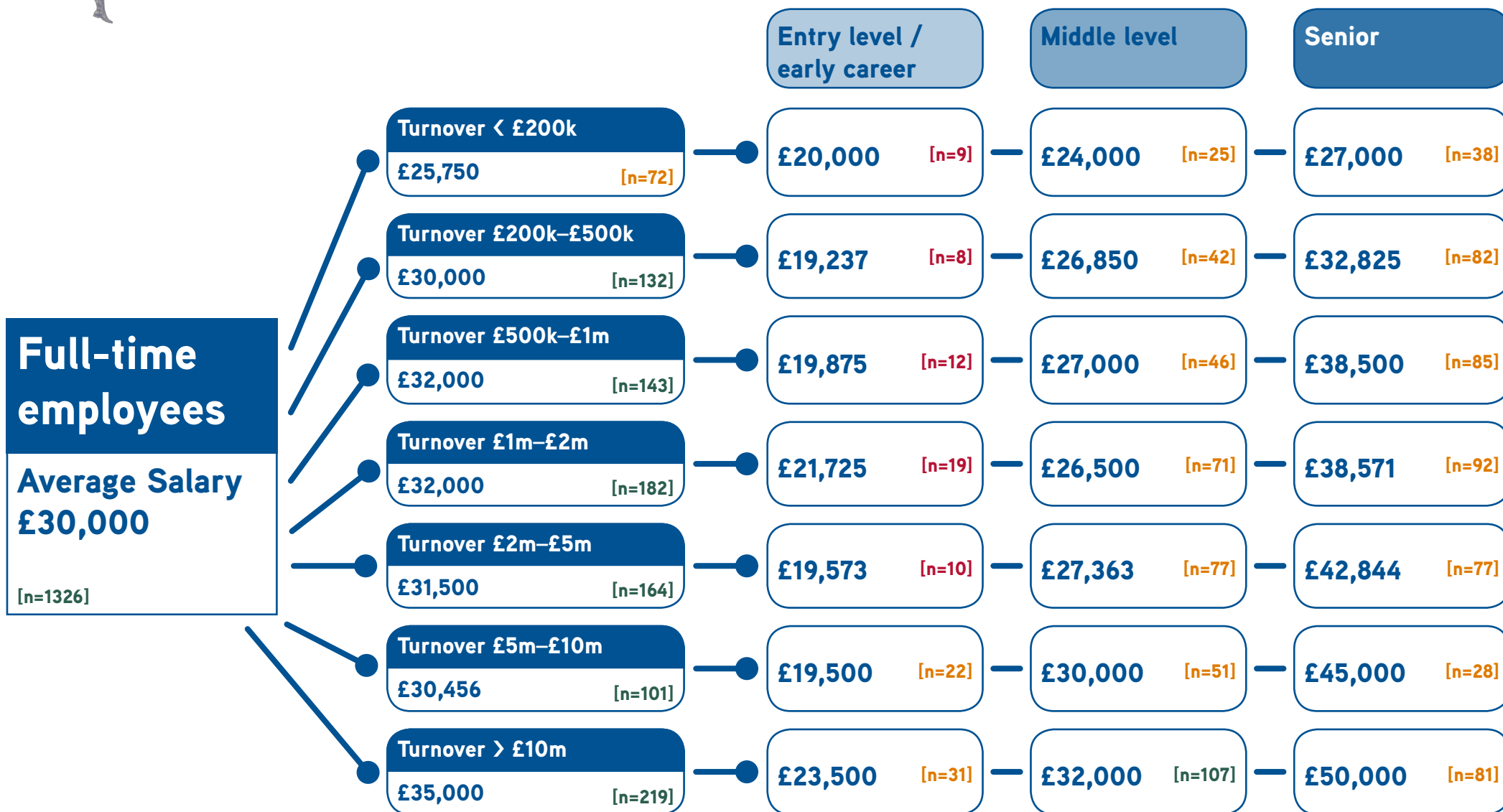
- |   |   |   |
|---|---|---|
| A Artistic direction                            | H Front of house / box office                                     | N Performing / producing / creating art |
| B Backstage / technical                         | I Fundraising   | O Project management                    |
| C Consultancy / giving advice                   | J General administration  | P Research                              |
| D Co-ordinating / leading workshops             | K Human resource management                                       | Q Teaching                              |
| E Education / outreach                          | L Marketing / press & PR / audience development                   | R Web / digital                         |
| F Facilities management / operations / security | M Organisational development / strategic planning / policy-making |   |
| G Finance / accountancy                         |   |   |

# Organisation size – staff numbers

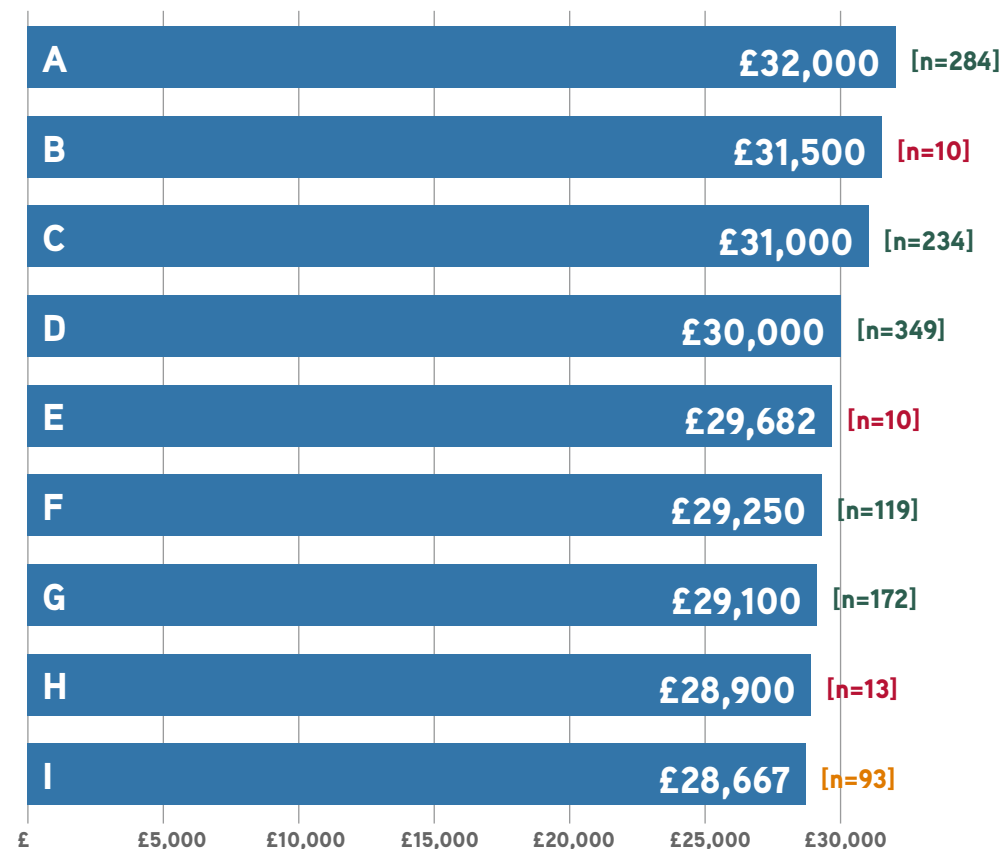
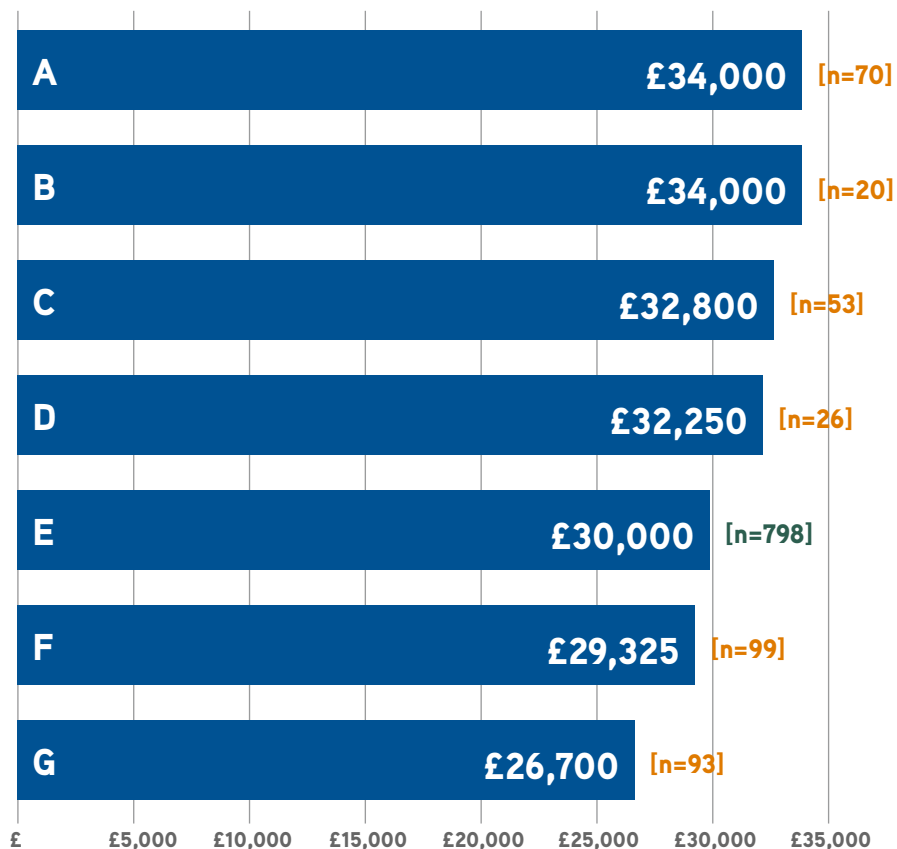




# Organisation size – turnover



# Organisation type & art form



## Employer type

- A Local authority
- B Agency – arts sector
- C Educational establishment
- D Consultancy / service provider
- E Arts organisation – not-for-profit
- F Museum / heritage organisation
- G Arts organisation – commercial

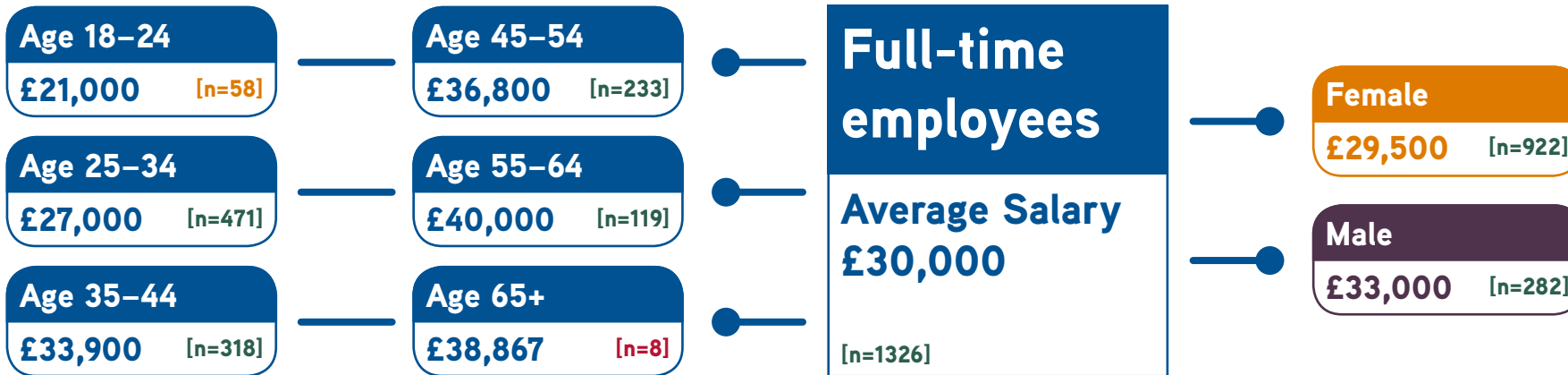
## Employer art form

- A Across multiple art forms
- B Digital art
- C Music
- D Theatre
- E Craft
- F Museum / heritage
- G Visual art
- H Literature
- I Dance



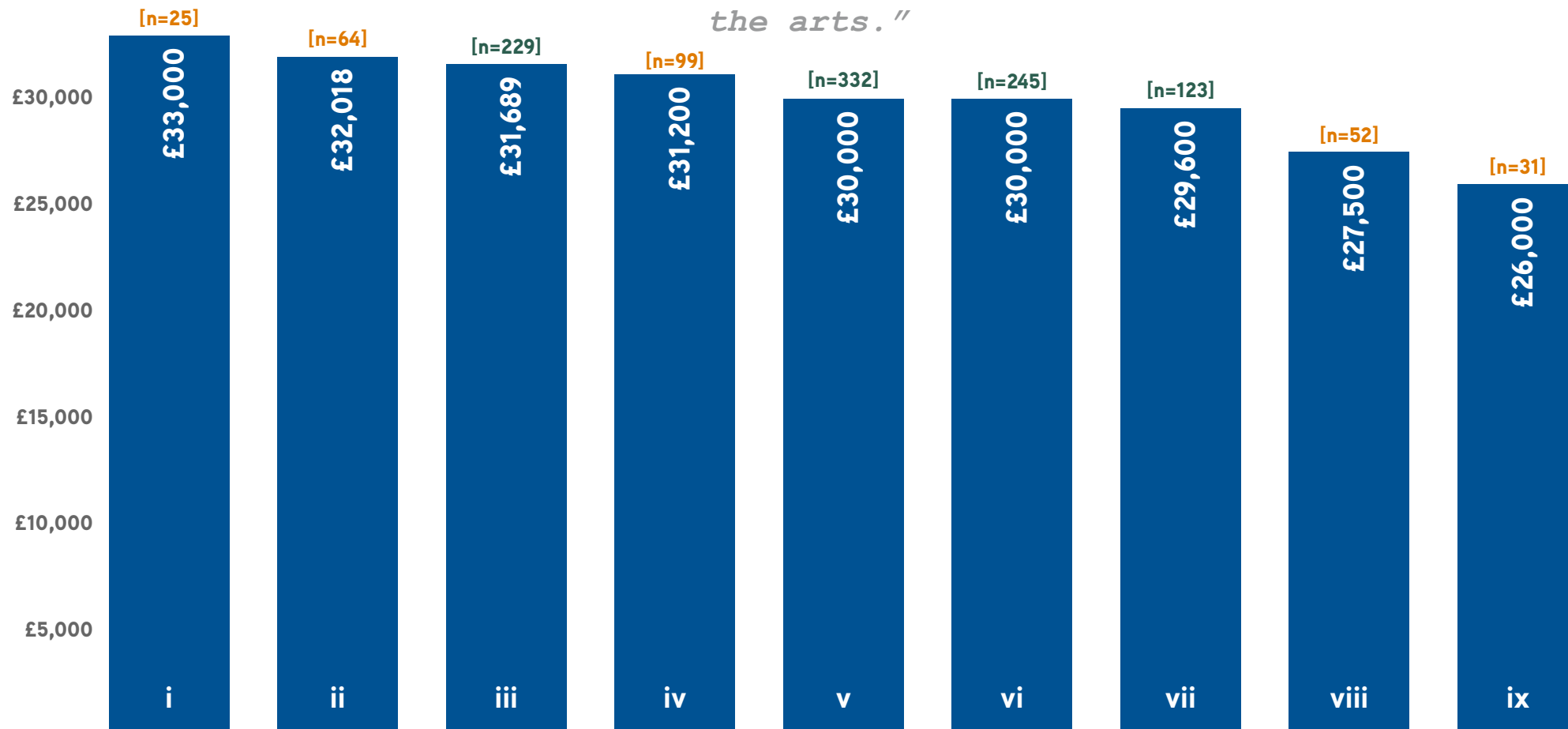


# Age & gender



# Social class

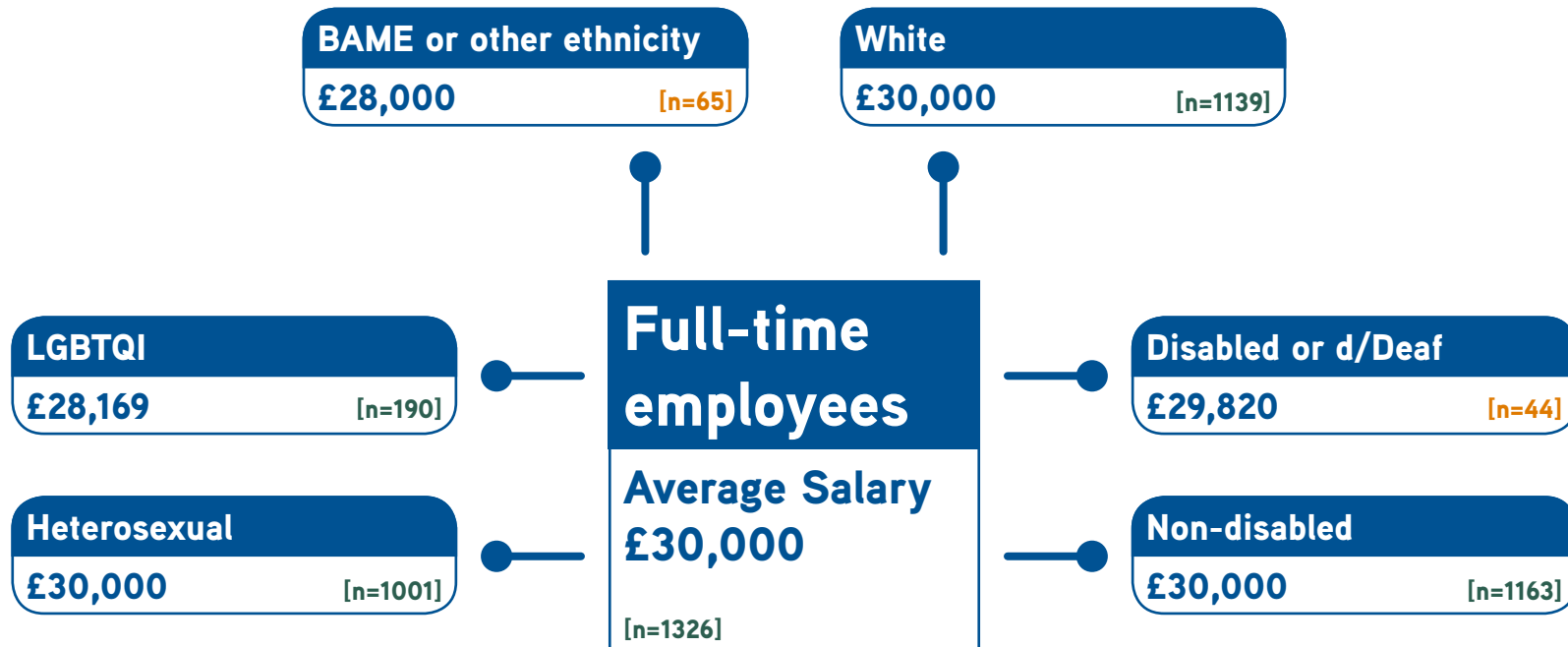
*"I feel completely isolated as a working class person from a poor background in the arts."*



Respondents were asked 'What kind of work did the primary income earner in your household do when you were around 14 years old?'

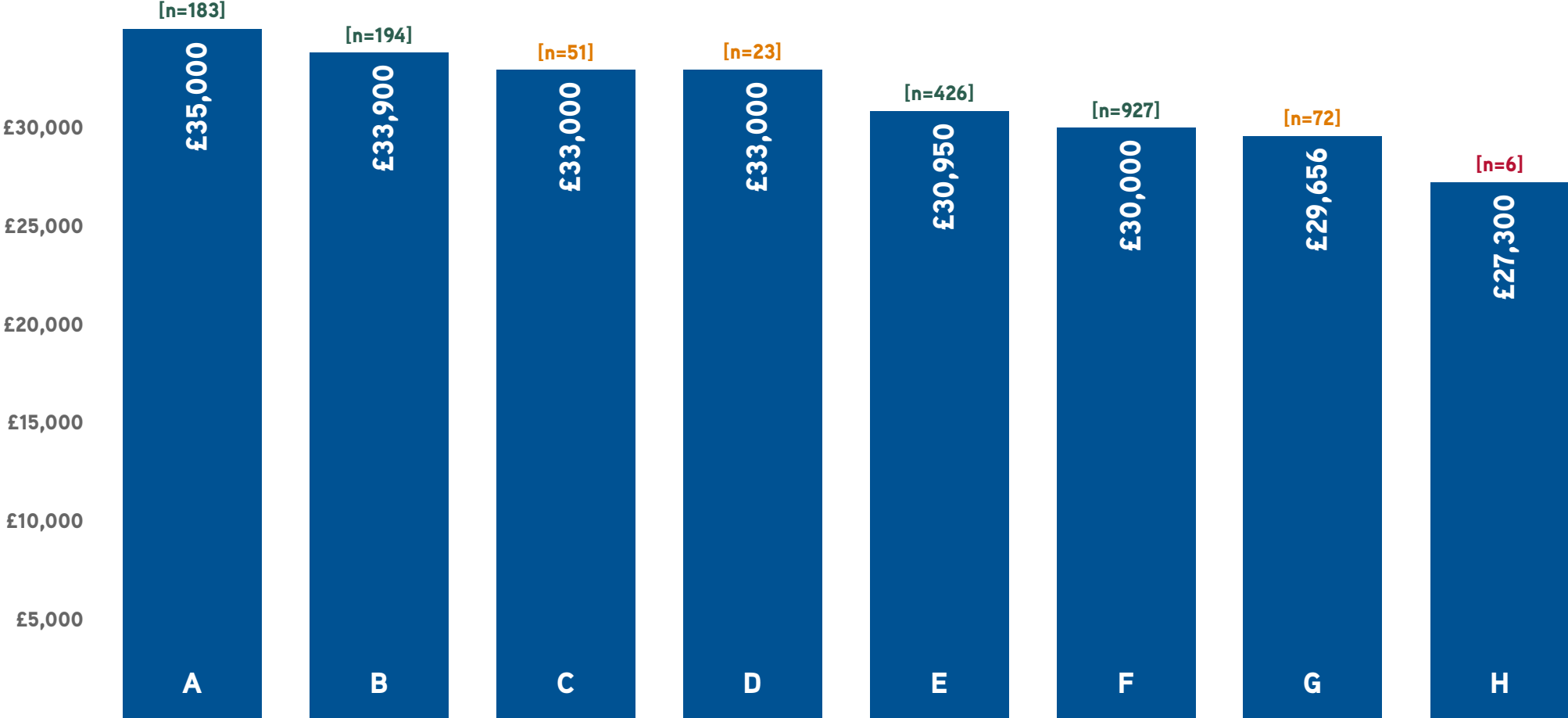
- i Unemployed or never worked
- ii Semi routine manual or service occupation
- iii Senior manager or administrator
- iv Middle or junior manager
- v Modern professional occupation
- vi Traditional professional occupation
- vii Technical or craft occupation
- viii Clerical or intermediate occupation
- ix Routine manual or service occupation

# Protected characteristics



*"BAME individuals get paid less than their white counterparts. Also, it takes longer to progress to senior managerial roles."*

# Qualifications



Respondents were asked 'Which of these qualifications do you have or are you studying for?'

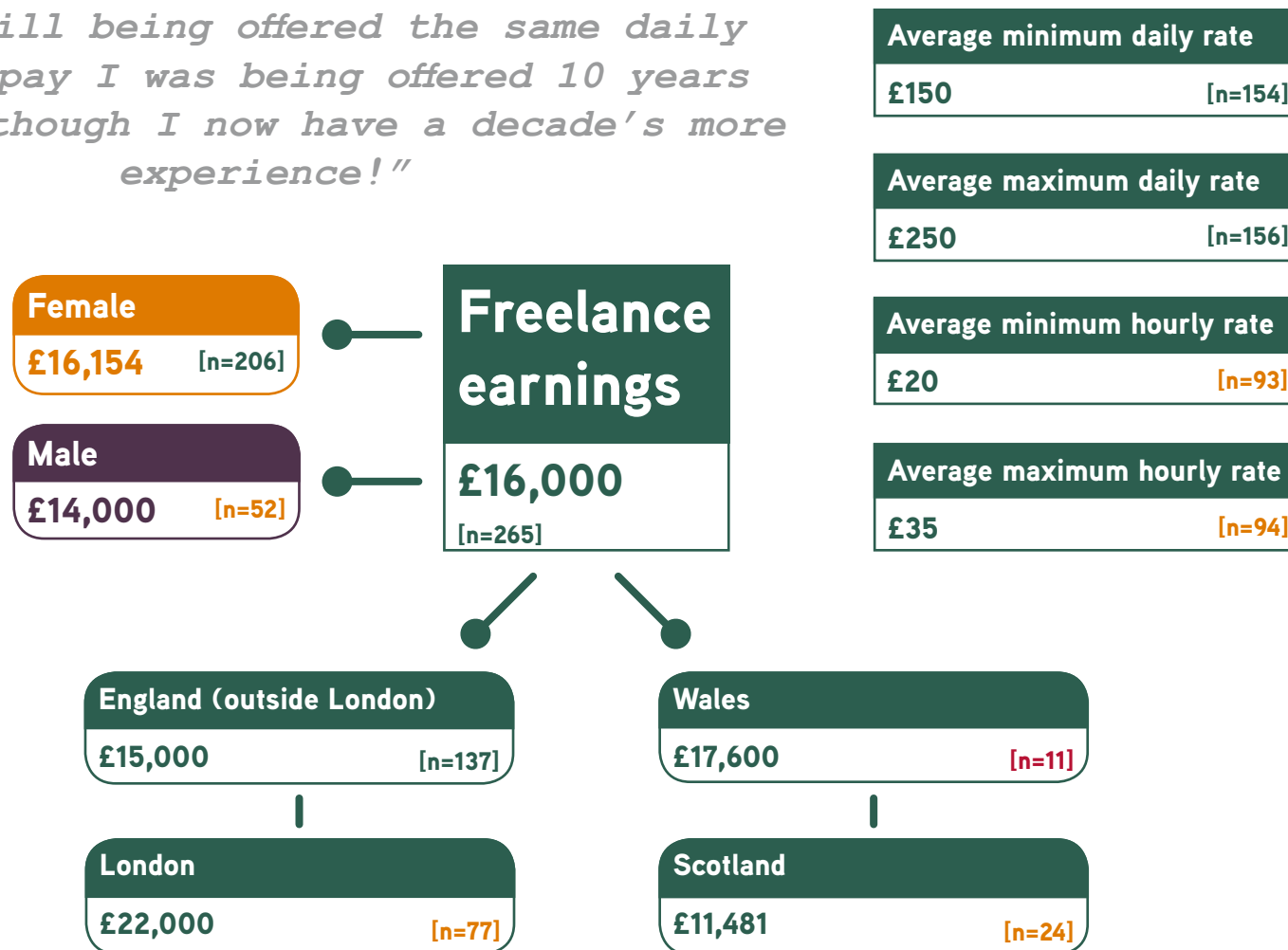
- A Professional body qualification
- B Postgraduate certificate / diploma
- C PGCE
- D PhD
- E Masters degree
- F First degree
- G None of these
- H Apprenticeship qualification





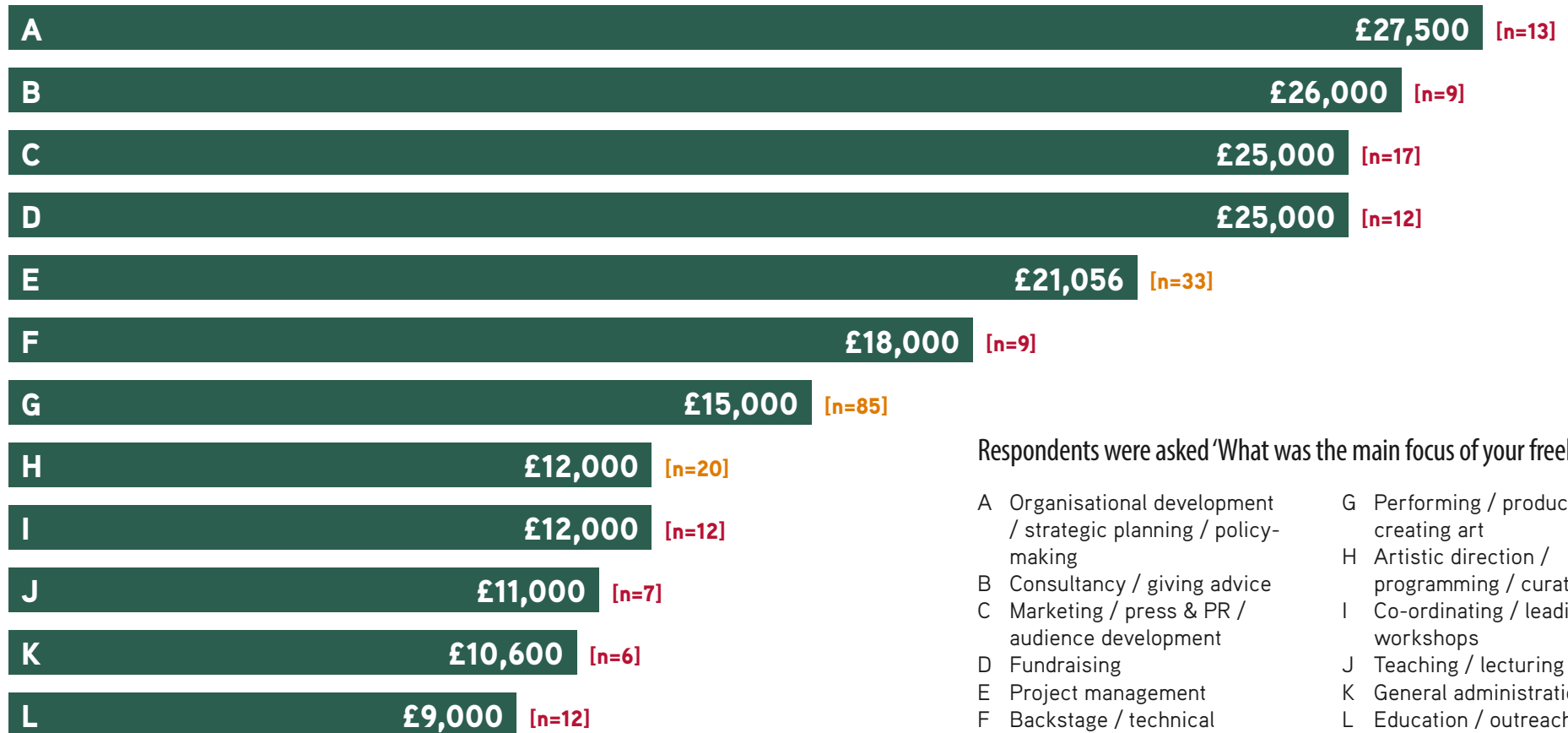
# Freelance earnings & rates\*

*"I am still being offered the same daily rates of pay I was being offered 10 years ago, even though I now have a decade's more experience!"*



\* Figures include only workers who earn 90% or more of their total income from freelance or self-employed work in the arts & cultural sector

# Freelance occupations\*



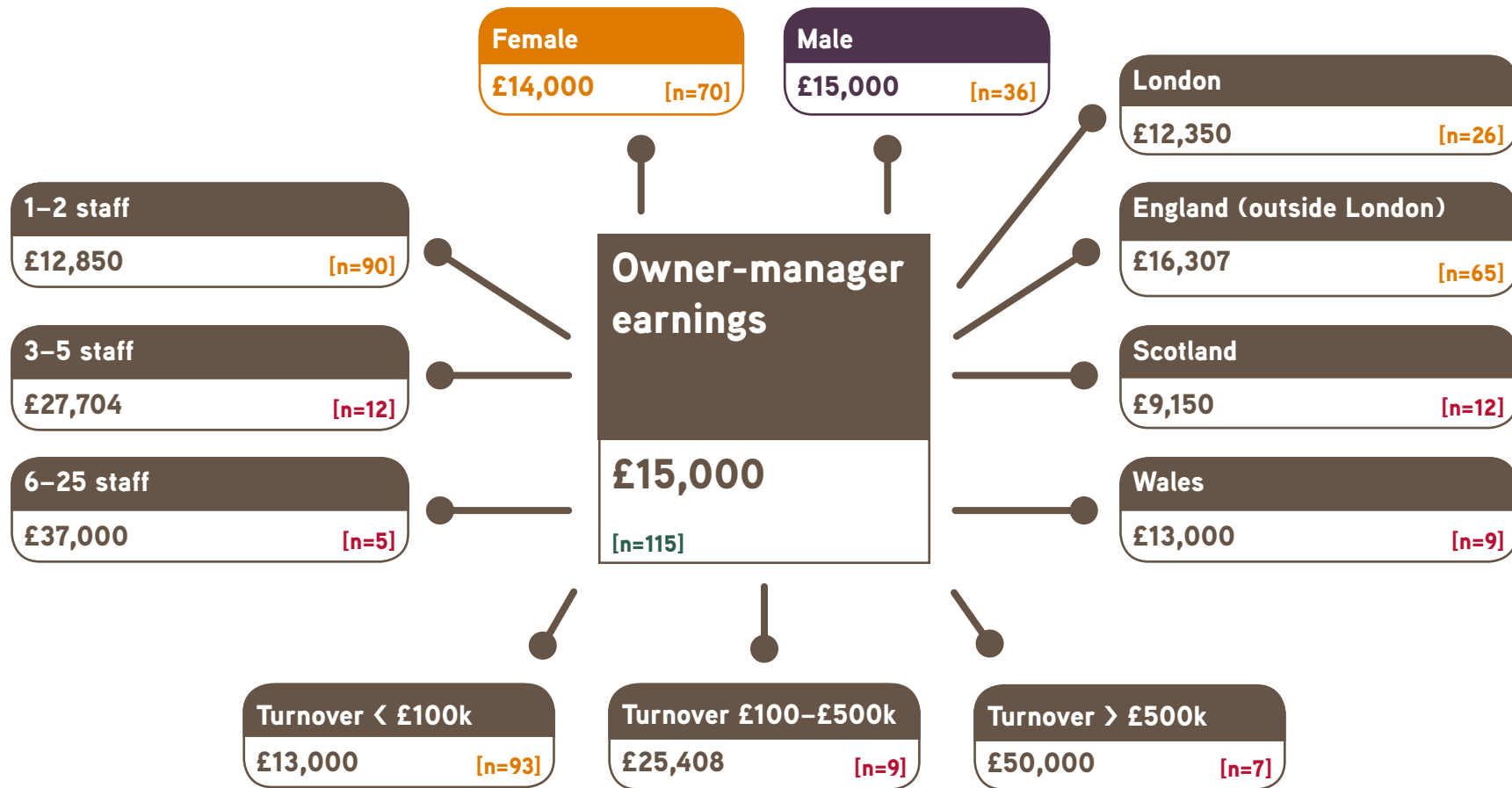
Respondents were asked 'What was the main focus of your freelance work?'

- |   |   |
|---|---|
| A Organisational development / strategic planning / policy-making | G Performing / producing / creating art       |
| B Consultancy / giving advice                                     | H Artistic direction / programming / curation |
| C Marketing / press & PR / audience development                   | I Co-ordinating / leading workshops           |
| D Fundraising   | J Teaching / lecturing / training             |
| E Project management  | K General administration                      |
| F Backstage / technical   | L Education / outreach                        |



\* Figures include only workers who earn 90% or more of their total income from freelance or self-employed work in the arts & cultural sector

# Owner-manager earnings\*



\* Companies that earn over 90% of business turnover from the arts & cultural sector.

# You spoke out...

## **We asked respondents: “Are there any comments or observations that you would like to make about earnings or levels of pay in the arts and cultural sector?” Over 650 people spoke out, and this is what they said:**

20 years ago I worked in an equivalent creative producers role for a retail company, I earned the same then as I do now with extra qualifications.

After 23 years of working in the same kind of role for a Council I have only increased my earnings by £5k before tax. I rely heavily on freelance art work and delivering workshops to cover my outgoing bills. Since 1995 my rent has increased by approximately 900% going from £145pcm to £1100 pcm!

A consideration of pay without a consideration of responsibilities, productivity, impact etc – feels a difficult comparison to make....

A friend of mine got a £10k bonus in her job as a patent attorney. When I said her annual bonus was more than my annual income, she said that’s what you get for choosing to work in the arts. Why is it so undervalued?!?!

A personal anecdote illustrating the impact of having children on the careers of women: in my last job co-incidentally there were three of us who were exactly the same age. The

Artistic Director (salary £52k pa) was a man without children. I had

reached the lower level of General Manager (paid £36k pa), having had an earlier 10-year period working part-time and ‘ticking over’ in a convenient local arts job whilst having children.

Our Marketing Co-ordinator (paid £24k pa) had taken a career break and moved out of London to have children, then switched careers from Journalism to Arts – a triple whammy which left her making her way up



from more-or-less entry level positions.

A similar job to mine that is not in the arts would pay significantly more. I work in this industry for the love of the art form. From my experience people are overworked and underpaid!

Acting – Unregulated and left to Equity to try and regulate it with no help from the government. Companies and individuals exploit performers.

After working in publishing for so long, I find the way publishers pay, operate and treat illustrators is unacceptable. I have often worked for them without the contract being sent until the end. I have done all the work, had no money through that time and when I get to invoice I have to wait a staggering 90 days. So I could have started in November and then finish in Late January. Then have to wait a further few months so get paid in May. After breaking off to be a father, finding an agent who have been completely useless to try and cover the gap. I think after my website goes live soon will change the way I work and create more of my own work.

All the workers in the arts and cultural sector I know work for many extra hours. It might be good to get an idea of the average unpaid overtime in this industry.

All work is underfunded by the funder (HLF/ACE) as not enough money is allowed for in budgets for paid staff which means that any daily rate is eroded because the project consumes more time than originally allowed for. Funders should advise applicants to





include more time than they think (work it out and then double it!!) to create a realistic budget. This failure to be realistic is contributing to the reduction of pay in the sector and is indirectly condoned by the funders. Often there is a fixed fee for project management and you know it's not enough for the time that you put in and doesn't allow for A decent daily rate. If you rejected every job because you knew it wouldn't give you a reasonable daily rate there wouldn't be any work!

Although hugely inspiring I find it really difficult to manage living and working in the arts. I trained as an artist and have the desire and intention of pursuing my own research in the studio. Although I can pay to live in London and have a studio this requires me to work full-time (if combine part-time employed work and freelance work) which leave little time for my own work in the studio. I work in the arts because of the benefits felt in making and creating which I know myself and aim to share through outreach projects. Although I have worked as an arts professional for 13 years I struggle to pay my bills and have enough to left to pay for food and subsistence. I am from a comparatively privileged background so this situation must be far more of a struggle for people with other issues and practicalities to overcome. My experience is that London has become increasingly inhospitable to live in for artists over the past 5 to 7 years.

Although I earn a good wage now, in the past I have had very low wages and getting a permanent job in an arts organisation has been a long and difficult journey. Even on a permanent salary I work excessively long hours and have a high degree of stress in my role, that I know my peers working in my field outside the arts don't have and they are earning vastly more than me. It seems more and more difficult to move up salary levels

into senior roles and so much more about who you know rather than what you know and how good you are at your job. However I really understand that the salary situation for creatives and performers can be far worse. They are very often the lowest paid person on any theatre project. If they are working consistently with lots of jobs per year then the salaries are not so bad, but this is often not the case and even when it is the hours then become excessive. This is a situation that needs urgent attention.

Arts funding is there for artists but is often sucked up by large arts buildings with high senior level salaries. I was also really disappointed to read the article on Arts Council salaries. These seem utterly excessive and out of line with the industry they are overseeing. Whilst senior leaders in the arts are earning six figure salaries, many of the arts creators and arts workers keeping organisations running are contributing their time for free. Everybody in the industry seems to know this, but there doesn't seem to be the will to change the status quo.

Although others of my experience charge £500+ per day, I feel unable to do so as organisations have such restricted budgets.

Amazing how often people ask for my design services for free, often in exchange for 'good exposure' or other nonsense – often the phrase 'exciting opportunity' is used too. You wouldn't ask a plumber or solicitor to work for free, it's a given that they be paid. I can't feed my kids on 'good exposure'!

Art gallery front of house staff seem to be undervalued and underpaid.

Artists aren't paid enough

Artists in Northern Ireland appear to live on air – with an annual income of in and around £7500k, yet are part of an economic sector that contributes some £150m to the local economy (apologies the pounds sign has disappeared off my keyboard!) Surely there should be measure whereby those working in the arts business who earn under say £15k are exempt from paying tax. I haven't had a raise in some 8 years and won't consider pressing my Board for it due to reduced funding levels. We've all been urged to put pensions in place for permanent staff (an excellent move) yet we've all had our funding reduced – yet more robbing Peter to pay Paul.

Artists pay is a major issue in terms of inequality of accessing a career in the arts for people from working class or even lower middle-class backgrounds. Artists Union England publishes rates of pay which Arts Council England have endorsed – but still its uncommon for these to be respected even in NPO organisations. Too much is asked to be delivered on too little. Artists wages are not a soft target but directly impact on the diversity of artists being able to work in this country. If the arts sector is serious about diversity (and talent) it must be serious about paying artists properly.

Arts organisations don't understand how freelancers work and often under-budget for work that needs to be done. There are also a number of people that don't recognise their own value and worth and so undercut their day rates. It's a vicious cycle. There's a lack of professionalism in the sector in general that makes it difficult to progress. By straddling

arts organisations and government agencies, its glaringly obvious

and easy to notice this discrepancy. I believe it stems from a sense of entitlement from arts organisations that receive public

funding and are not entrepreneurial or consider themselves to be a

“business”, they rely on the good will of others so monetising roles can be a challenge for them, but it has a negative impact on value for individuals



involved which I believe trickles to the sector as a whole as the freelancers working in the sector consider this to be the norm (and therefore settle for a lower fee than what they're probably worth).

Arts organisations in comparison to traditional charities pay comparatively little.

As a freelance consultant working within the arts for over 20 years, my income levels tend to fluctuate hugely depending on confidence levels within the sector. Currently it feels like confidence is at an all-time low...

As a freelancer I consistently spend 35% more time working on projects/consultancy than my fee covers because the demands of the work always far exceed the budgets and resources available. I get no annual pay rise and haven't been able to increase my charger fee for about 10 years due to lack of resources in the arts organisations contracting me. I'm continuously being asked to do more for the same amount of money and it's very hard to say no when you can see how the organisation is struggling financially. I have worked in the arts for 30 years and have a very good reputation for the quality of my work. As part-time carer for my autistic son it makes life more difficult when I don't get paid for the work I actually do and when the demands on me are always too much.

As a freelancer the pay for planning and evaluation that is necessary to deliver high quality work is never high enough. It makes building a manageable workload difficult as you take on lots of delivery work to make up the funds and this results in having to do planning late at night around workshops or rehearsals for example.

As a freelancer, the range in fees is always so enormous from project to project making life budgeting very tricky. And there is also a lot of variety between organisations that pay for planning time (as a workshop leader) and travel. And still too much expected 'for free' when a freelancer, particularly in time put into finding applications so that you can get



paid, hopefully!

As a manager of a project within a large organisation, the structure of the questionnaire maybe skewed as I have an extremely small team of 1.5 to deliver an unmanageable workload but within a large organisation whose body of 100 staff are not able to support addressing our capacity issues.

As a paid conductor of amateur orchestras, I am reliant on their income, which is low. For the 2+ hours that I am in in contact with them, there is a considerable amount of preparation time that I am expected to do. This is mainly in music study and learning of scores – at least 10 hours a week. In addition a lot of correspondence goes on as well with the various groups. (Estimated 5+ hours a week). I also have to attend (unpaid) committee meetings.

As a professional fundraiser, in 2018 I'm amazed that people still react negatively to the notion that I should be paid for the work that I do, as though all my expertise and experience should be provided free of charge.

As a visual artist whose main income derives from commissions and sale of work, I feel the environment for the arts is getting tougher. Galleries are being cautious in what they buy, direct sales are erratic – but the cost of doing shows keeps increasing. There is more and more demand for Arts Council England funding and a lower chance of success than prior to 2016. Everybody would like you to work for low pay or no pay and I don't know anyone who actually earns the Living Wage as a full-time artist. I have had to add performing into my portfolio to earn extra money and am grinding out grant applications (which take time

to complete, with no guarantee of success).

As an actor you are more often than not expected to give your time for free, for rehearsals, for line-learning for performances, making a sustainable practice virtually impossible. Theatres pay their staff and themselves but expect performers to work for free.

As an art facilitator you're payed on average £35 p/h. This is meant to include your mileage, your travel time, your research and designing of workshop, your sourcing and purchasing of materials from various shops, your prep of materials, the set-up, the take down and clean-up of equipment after. It works out way less than minimum wage when you factor in the time it takes to do all this. Workshops are on average 2 hours long and now with funding cuts many have gone down to one hour, factoring all the above you're actually out of pocket by the time you travel to work a one-hour job. Also quite often projects are cancelled or post phoned and there are no cancellation fees in contracts, even though you've set aside time and not taken on other work for those days. It wouldn't be tolerated in any other industry.

As an employer wanting to bring new digital skills and competencies to the sector, we are really struggling to be able to compete on salaries.

As an independent theatre director there is an inordinate amount of unpaid work finding, preparing, administering and maintaining a freelance career. The levels of pay for theatre directors are one of the worst within the sector, as there is no body or union that represents theatre directors to legally challenge and demand higher pay. SDUK is a new organisation that has set about changing this, and is making some progress to give

directors extra pay for preparation, a share of royalties for the success of a production, and pay that properly reflects the overall responsibility they have for the overall creative vision of a project. None of this is set within contractual boundaries yet however. ITC/Equity still states that Directors be paid the same weekly rate as actors. This is often lower than stage managers and members of the technical team, and will often be lower than a producer. This means that the director is the lowest paid member of that team. SDUK's recent pay survey found that most freelance directors were earning less than £10,000 a year. Another problem is that assistants, associates and emerging directors are often expected to work long hours, do lots of work outside of those hours, and sometimes be paid lower than the minimum wage, with a 'project fee' being seen as a gift for being given an opportunity, like a very low paid intern. This happens in subsidised regional theatres across the UK, with many opportunities being given to unpaid Masters degree students, whereby they have assistants for free, at the expense of freelancers doing the work and needing to be paid.

As much as I enjoy working for the cultural sector, I feel I am very underpaid for what I do. I believe this is not the fault of the organisation I work for, but rather a reflection of how there is less public money to fund our resources. Furthermore, we are being spread even more thin than ever before therefore I am doing more work for the same, if not less, pay. Also, I've noticed that I do the same amount of work, if not more, than friends of mine working in other sectors and they get paid more than I do.



As someone who has 10 years of experience working in the arts I have found myself in what is classed as an 'entry level' job but in fact makes much more use of my experience and skills. The most frustrating thing is to be working as part of a successful organisation and to see such a discrepancy between the highest and lowest paid members

of staff. I am also continually baffled as to pay grades continue to be based on whether you are managing other staff members, much like in this survey, rather than taking into account other responsibilities and knowledge. I could go back to ushering at a local cinema and earn the same pay grade as I do now but I choose to put my time, passion and skills into an organisation and sector that I love. It would be nice to see that recognised....

As well as differing to other sectors, I have found that the cultural sector often tends to value curatorial and managerial roles over education, community and visitor services role. The lack of a pay scale/system also seems more widespread than in other professions.

As with most other sectors in which I've worked, clerical jobs are often completely undervalued with derisory pay rates and people (most of whom tend to be women) frequently under-employed in them. The expectations of me in my role go way beyond general administration on a daily basis, yet the rate of pay I receive does not reflect that.

Assistant Director/Emerging Director positions or internships are extremely poorly paid. There need to be provisions put in place to ensure people of all financial backgrounds can access these positions.

At present the subsidised arts in England cannot survive without a terrifying degree of self-exploitation and voluntary work. There is a protestant/methodist mindset operating as a deep background radiation which refuses to accept the arts are a proper job... And therefore has made it easy for local councils to withdraw support for arts activities (crassly presenting cuts as a choice between support for a theatre or support for a hospital, etc). In most European countries there is a civic pride in theatres and museums which puts 'little England' to shame. Approaches to justifying arts funding in England are profoundly hindered by an absurd double-think in the cultural sector (Arts Council etc) which on the one hand refuses to include film, television and pop concert attendance as cultural engagement and yet on the other hand includes earnings from these self same excluded



commercial arts to justify the contribution the arts make to the economy... Concerns about social class participation in the arts would be very different if enjoyment of the X-factor was included, recognised and acknowledged as arts participation! But it isn't – and that is hypocritical snobism. The subsidised arts are part of a dynamic economy which feeds into TV and 'light entertainment' as much as it does to advertising and fashion design.

At SMT and executive level pay has often increased beyond inflation. At all other levels pay has fallen significantly behind inflation, by 20 - 30% or more. In the case of my job, to levels last seen in the mid-1980s.

BAME individuals get paid less than their white counterparts. Also, it takes longer to progress to senior managerial roles.

Becoming increasingly difficult to secure paid (non-corporate/advertising) freelance photography work. Constantly hearing "there's no budget for...but could you..." Have stopped doing unpaid work, and doing much less subsequently!

Being a parent has been hard to accommodate within the arts and cultural sector, and I earn much less now than I did 10 years ago.

Box office wages are not consistent from theatre to theatre; some places you can work more hours for less money, or less hours for more money when compared to where I work. This is across the UK and actually discounting London. We all do the same stuff, we all strive for the same outcome, we are more than just the box office, let us feel our worth.

Broadly, skilled roles (e.g. carpenters etc) are underpaid related to their skills. I expect massive variation between South England and rest of the UK.

Budgets are getting tighter and tighter. However, I am not prepared to cut my rates. In the last year I have taken on two contracts as the contracting organisation originally booked a less experienced person than me – who was cheaper. They either did not deliver what was needed or did a poor job – as they were inexperienced and therefore cheaper. I then had a short time to correct errors and get projects on the road again. Organisations need to know there is a reason for the saying, 'if you pay peanuts, you get monkeys'. I am looking at moving to the commercial sector as the squeeze on pay is getting ridiculous. This isn't helped by HLF saying that in some cases a rate of £250 is suitable – and yet they would never agree to any of their mentors being paid that. HLF daily rate is usually around the £600 mark. I have expertise and I can't give it away for free.

Chief Executives and 'Producers' are commanding ever larger salaries in a time when arts funding and income is decreasing. Meanwhile those who can actually create, produce and deliver artistic creations, including artists, designers, rehearsal directors and technicians are getting paid less, or having their jobs made redundant or only being offered fixed term or freelance contracts on poor terms. The balance is warped and of major discussion and discontent amongst the non-executive arts workers.

Commissioners are cutting the length of plays to pay lower writing fees.

Commissioning organisations and salaried individuals within them completely fail to understand the nature of self employed work and the amount of at-risk time freelance artists/creative professionals spend on projects to get them off the ground. I think sometimes there is a perception that if you are a freelance artist/ creative then you must be rich or have another income. I have sat in countless meetings in the last 5 years

where I have been unpaid but almost everyone else is salaried and there is genuine surprise when this is pointed out. I love being freelance and I think I am also my own worst enemy – as are many of my colleagues and associates. We are passionate about the work, we want it to be done brilliantly and we exploit ourselves by working above and beyond the fees we are offered. We also agree to deliver projects that are hopelessly under-funded because we want to make them happen. Funders know we'll do this so there's no incentive for them to pay us properly or truly evaluate the proper cost of so many arts projects. I am coming to the end of a 3-year project which has been amazing and on first glance well paid but hasn't really. My skills and experience are such that if I were in a 'proper job' I would expect to be earning £30 - £35k+ Having said all that and despite the insecurity I'm going to continue for as long as I can.

Companies and producers vastly underestimate what is requested or required of an individual. They often assume that you will take on other roles to get a project done.

Compared to previous profession of teaching is massively underpaid for the role. Considerably less paid now than in 1996. Continuing impact of government pay freeze.

Costume Supervisors in theatre working for fixed fees are being chronically underpaid. There is little understanding of the hours needed to successfully put together the costumes for a show and Producers do not want to be educated about this in order to keep fees low and kid themselves that they are not exploiting people. Often at the time

of negotiation there is not enough information for the Costume Supervisor to make an informed decision and once a job has been accepted there is no room for negotiation when the scale of the job becomes clear. Costume Supervisors fear being blacklisted if they are perceived as being \*difficult\* and so many will struggle through on less than the minimum wage to get the job done. A fact that Producers



take full advantage of. In essence this means that Costume Supervisors are subsidising, with their underpaid labour, the cost of the production. Other departments who are paid weekly by wage to existing BECTU agreements fare better, but BECTU has yet to tackle unfair fees. There needs to be an urgent review into fees for costume supervising in theatre.

Cultural sector is underpaid for the amount and level of work and multi skills required as a senior collections officer/ registrar.

Daily fees ten years ago were almost double the amount they are now. Funding cuts cause us all to take a hit. As a freelancer, it's a tricky combination of what we are offered and what we know we can charge, depending on the project and funding. You charge the top amount that the organisation can afford, rather than what the work actually costs, so that you still get the work, and they don't offer it to less experienced practitioners, if your fee is too high for their limited budget. I have worked for months without an actual day off. Never go on holiday and still come out with the same annual earnings as I did when I was in my mid 20's. I am now 40. This is not sustainable. We make life sacrifices in order to plough all the energy and focus into our vocation and are told that we are privileged because we get to spend 8 hours a day doing 'what we love'. In reality, it's a lot more than 8 hours and although I do love what I do, and feel incredibly fortunate, I have, and continue to put in the hard graft. My work/life balance is non-existent.

Discrepancy between similar level roles at different organisations – or even in different departments within one organisation. Pay rises and promotions feel like something you need to ask for rather than receive – some people do not have the confidence or experience to do so. There can be lack of acknowledgement from senior staff about lower levels of pay for more junior and younger staff. London pay is better, but the cost of living can make things challenging.



Disparity between the most senior salaries and others (ACE is a good example of this). Directors always seem to get paid at least double their next in command, when it is these staff who implement the majority of the work. This is not particular to my organisation. Also, it's hard to keep assistant staff as their salaries are so low and you have to fight to give them pay rises. These means they move roles every 2 years or less, which is understandable, but draining on resources to re-recruit and retrain.

Don't go into the arts if you want to earn money

Due to standstill core funding for the last five years my salary has only increased from £22,000 to £22,887 up to 31st March 2018. My salary for the post of Company Manager is below the average pay in Northern Ireland of approx. £26,000. With little room for any increase to bring in line with the industry and other similar companies – which range from £24,500 to £29,000, it should be noted that this level of pay is demoralising. The only additional benefit my employer could offer was an increase in annual leave from 25 days to 28, after 5 years service which is a standard within the public sector.

During a clear out, I found a contract from a role I held more than 20 years ago (early 90s) and was shocked to make the realisation not only my rate of pay as a manager but also that of the artists I worked with, is still the same today. I'm particularly concerned about the state of the freelance and small-scale sector. From my experience and view from the frontline, this humble, invisible, yet most vital part of the sector is in a very poor state of health. Schemes promoting greater leadership and fundraising skills are missing the point in addressing issues at this level. Some of the most highly skilled, experienced and resilient individuals are to be found within the freelance/small scale. It is usually a conscious

choice to remain and base themselves within positions that offer autonomy, greater direct impact with local communities and a bias toward action over bureaucracy. Yet there is constant implication that they only remain small scale due to a lacking in ambition, leadership, fundraising, management or other skills. There is still funders discrimination against the self employed due to a misguided view that only constituted formal groupings overseen by boards/trustees offer accountability. Cuts to venues, institutions and larger organisations have seen their interaction with freelancers bordering on the exploitative, expecting enormous amounts of work for very little financial return – if any. Funders are feeding into the megalomania of the building-based organisations by encouraging these to gather into closed, incestuous 'consortiums' to enable them to access yet more of the diminishing funds previously available to smaller groups and artists. Many justify this by offering artists commissions or 'development opportunities' led by the perspective of the organisation or venue cluster rather than truly led by the needs of the artists or smaller groups. This and many issues are beyond urgent – many self employed have been forced out of the sector already by poverty or the related problems poverty brings (eg mental/ long-term ill health, eviction, malnutrition, inability to sustain family life etc.) Meanwhile, heads of the main institutions and building based venues are on obscene (in comparison) salaries (some are on 6 figure salaries!) and all accompanying benefits (pension, sick pay, holiday pay etc), whilst at the same time expecting the artists and small scale to bear the costs of actual artistic creation, production and touring of work. Very disappointed in our sector right now. No better, if not actually worse, than the rest, yet full of people who proclaim otherwise.

During an extremely tough few years where this fragility continues, myself and my board of trustees agreed that all salaried staff would contribute to the cost cutting by taking a 10% salary decrease. Goodwill and dedication plays a significant part in this decision but it is extremely problematic as there is absolutely no glimmer of hope that full salaries will be reinstated due to the difficulty in raising the funds to plug the gap that was left by significant budget cuts made by Wolverhampton City Council to their culture budgets. An extremely frustrating situation we are now facing are the possibilities of key staff/ expertise/human capital being lost to better paid opportunities, although these jobs may not actually be within the environment they would want to work in. Bills still need to be paid and there has never been a time where we have worked so hard with a significantly below average pay. I personally would probably wager a bet that I am the lowest paid CEO in the world. But of course it's a decision I have made and will continue to endure in order for my organisation to survive.

Earning life as an artist is a very challenging ambition.

Earning money through the arts has become increasingly difficult over the past few years as budgets are being squeezed everywhere. I run a theatre in education business and the schools budgets being squeezed means we have earned substantially less, and as such I am not able to increase my freelance workers wages to the level I think they should be at for the level of commitment they put in. Also I have to take on freelance work to supplement my income but this then takes me away from running my theatre in education business and as such the business suffers and the work / organisation is not to standard I would want it to be. To supplement my income I also work as a freelance actor and role player and the pay for this seems to be increasing but not in line with the cost of living. It is getting increasingly harder to sustain doing



this type of work, especially as I have a young family and financial pressures increase every year but my income stays the same.

Earnings and levels of pay remain inconsistent across art forms for artists and within cultural organisations. Visual Artists are particularly at risk due to lack of union and copyright protections. The Arts Council hasn't done enough in relation to fair pay for artists – it seems they have launched a campaign with very little, or inconsistent, follow through.

Earnings are low given the time gratis put in to preparation. Meetings are never paid for, although permanent staff are paid. It's also hard to claim for materials expenses. Pay rates are pretty much static and all arts organisations plead poverty and use funding issues as the reason to pay freelancers low fees. Some of my pay rates have almost halved between the 1990's and the present day, especially local authority adult education.

Earnings are too low and so are expectations of earnings. There is a pressure to undercut yourself and undercharging is rife. The sector has a high level of self employed workers, which leaves the workforce vulnerable in terms of sick pay, maternity, pension, holiday pay.

Employers can expect a very high level of skills for a low level of salary and total commitment over and above the hours required, with little provision for overtime or toil. This is feels particularly true in comparison to salaries in other sectors. A friend once commented that a partner actually gets paid a proper salary for the level of work they do in a non-arts job, which was a revelation to them after always working in the arts. I would be interested to see this year's data benchmarked against junior/middle/senior roles salaries in other sectors.

Entry level positions in the arts are quite low paid but you still feel blessed to get a salary after all the unpaid work you have done to get that basic salary





Everyone I know in my peer group of artist/ cultural workers are middle class— by that I mean money, and often own their own property. I feel completely isolated as a working class person from a poor background in the arts. People who are middle class have access to financial resources, and family connections, which = choices which they take for granted. Most even if they are skint, it's not real, they don't mean they can't eat or pay bills, they just mean they can't go on holiday! I am the only person I know who is operating as an independent 'curator' living in a council bedsit on a vast council estate in North London. It adds another level of struggle to the general struggle of my right of self expression and voice in the arts. The level of prejudice is rife in the arts— the stereotype is that because I don't wear a track suit, and have a degree – and am articulate – I cannot be working class. It's borderline funny that the view of artistic community is 1) unless you are dressed in Victorian rags of the workhouse saying 'gor blimey mate' then you can't really be poor or working class. It's really tiresome – but also damaging for society— because art as a mirror of society is reflecting back lies and discounting the majority of people, and their experiences. I am 54 years old now, and the situation has got worse. In the 1980's nobody talked about what people's family did. Now every other conversation about arts people who own their own flat, house, always going on residencies – where you have to pay your fare, your rent at home, + studio. We just say like something from Jane Austen 'they come from money' 'its family money' or 'they inherited money' or property' because sure as hell we all know they didn't make that money through their 'arts' activity. I welcome people from all backgrounds in the arts, but always being in the minority and not being able to call it out and talk about this, because you just get written off as 'bitter' or 'cold shouldered' rather than pointing out basic economics of UK. It's a joke really, because the same arty

cohorts are happy to recognise poverty , and poor working class people – as long as it's in a far away country, preferably with a palm tree, rather than standing at their elbow at a private view!

Everyone wants art, but no one wants to pay for it. Artist have bills and rents to pay as well. Free art is great for the public but in the end someone always end up paying and if there is no funding to support this it's the artists who have to pay for rehearsal space, travel and possible technic and costume as well as time spent organizing and possible other artists. And whom in the end has worked but hasn't earned anything in order to pay for basic human needs such as somewhere to live. Free art does not exist—the question is just whom is paying. There is also the view that everyone can do arts so why should a certain few get paid to do it or that they should do it for exposure, without acknowledging that those few have spent time and money investing in their craft and skill of the art. There is also a huge support for specific groups i.e. disabled, ethnic minorities, htbq and people coming or making work in specific areas. This is great and needs to be there, but as someone who doesn't fall into any specified categories and who comes from somewhere without a location support there is very hard to find any support for making and touring work. Also if one is over 30, where the cut for many funding streams are. It is also tricky making work when everything has to have a participatory outreach part, whether or not the work itself requires it, and means I come across those who play the system involving communities e.g. without artistic reason but just to get funding, or exploiting people of colour. Cannot art be art for art's sake? Why is not taking part and experiencing the watching of a piece enough? Of course participatory should be part as well but art

shouldn't have to adapt to contort to a frame not suitable for it just to survive financially. Art must also exist for professionals go thrive and just not as babysitting.

Extremely hard to be self employed in the live music sector in London due to the difficulty of increasing gross ticket prices yet facing rising costs across the board each year including the enormous costs of non-EU visas for foreign performing artists and travel costs.

Extremely poor pay for dance especially South Asian dance.

Far too many offers of work include underpayment of dancers or no payment for dancers. I, even now in my forties, am offered work for 'exposure' and not money. Many times I have been offered a fee for choreography as long as I can find dancers willing to perform for free. This is unacceptable. These offers have come from companies who are well established.

Feel underpaid and undervalued. Feeling of that high pay in the arts is a paradox and it shouldn't be asked for or expected.

Fees are too often presented in a take it or leave it fashion by organisations, who hide behind an excuse of wishing they could increase the fee but their hands being tied by those higher up.

Fees for arts practitioners are regularly discussed as being too low, (#paythedancer campaign) however we haven't seen any consensus or regulation on ensuring dancers are paid properly and fairly rather than for "exposure". Despite this discussion, there has been little coverage of rates of pay within the arts management and those administrating, organising, producing and co-ordinating within arts organisations. There is very little parity of salaries across the sector with the majority receiving very little remuneration for their level of expertise and education. With additional



financial pressures across the UK, the arts sector will soon lose many valuable workers due to the very, very low pay in the arts.

For me, working in the arts in increasingly becoming unsustainable. I live in an affluent area in the South East where house prices are on a level with London but wages are a fraction of the rate. I took a significant pay cut to return to working in the arts for which I have a passion but I'm eroding savings and pension potential at a time when it is critical for me to maximise these reserves. It's very disheartening and I have been forced to take on freelance work despite working full-time. I am now looking for employment in other sectors.

For the amount of work and level of work I do, I feel that I am underpaid.

For the hours we work the pay should be much higher. If I divided my salary by the hours I work I would be on a lot less than minimum wage

Freelance day rates seem to be significantly less in the arts and culture sector than I can achieve in another sector.

Freelance income has radically dropped – I used to get mostly paid per day, but increasingly contracts are project fees (that underestimate the work). I earn a lot less (with more experience) than I did in 2004 (£60k) It's now down by between £20k – £25k (to £35k – £40k) and I'm not working any less! Often basic (travel, accommodation) expenses are also now not paid, or are included in project fees. Contracts want a lot more for less money. They can also be quite broad ranging, so rely on a considerable skill-set (amazing what 'marketing' can cover!) and a lot of experience, but the fee does not reflect this. Increasingly also seeing 'flaky' freelancers being paid and delivering poor outputs/quality. Not sure I can keep working in this sector! Work harder, bring more to the table – and earn less. Demoralising.



Freelance opportunities are often limited to projects that have funding – usually ACE or similar. I did several projects during 17/18 that did not receive funding and was therefore unpaid.

Freelance rates are often very poor and not pro-rata with a full-time equivalent position. Companies will still ask for pro bono work which shows a poor understanding of our position.

Freelance work continues to be hit by funding cuts and lack of job security, even on a project by project basis. In teaching, Music Hubs have continually reduced hourly rates which affects earnings, even with 20 or more years experience in the Sector. Rates often have no relationship to MU or ISM basic rates.

Freelance work is on the increase but rates of pay have fallen or stagnated (in the last five years that I have been doing freelance work in the arts). My livelihood is almost completely dependent on other artists and organisations getting Arts Council and other project funding. I have a 15K / year PhD scholarship – this is what many artists I know have turned to or seek, for survival rather than because it might improve career prospects.

Freelancers are paid way under minimum wages, if not at all for critics in a magazine, despite regular contributions. With no union or the like, it is very hard to defend proper rights and pay.

Freelancing, funding applications, hourly rates of employment: these are all precarious ways to earn money, and much time is taken up finding work and promoting yourself and applying for funding. I once had a tutor who declared that being an artist is 30% studio,

70% admin, and I was horrified, and vowed it wouldn't be like that for me. Turns out she was right. Taking a 'day job' to pay for the costs of setting up and building a studio practice is so common, when we meet a professional artist it's hard not to want to grill them for tips. I feel lucky that my current 'day job' is in the arts sector at least.

From discussions with equivalent colleagues at other organisations it appears that my organisation pays significantly less than its direct competitors.

From my experience of working within an arts organisation, I have observed that staff are often over-worked, taking on tasks outside of their job description remit (due to lack of enough team members per department) and are unable to gain regular pay increments due to financial restrictions associated with working for a charity/non-profit organisation.

From my experience, a lot of jobs within the arts and cultural industry seem to have one fixed salary – as in you start in an organisation on x amount per year, and there is very little room for increasing that figure. If you're lucky, you may get an increase for inflation but this isn't a given. This is opposed to other industries where often roles are attached to a 'salary band' that you start the bottom of and move up through.

From my experience, gallery staff, arts administrators, teachers and lecturers in the visual arts are for the most part paid more than the artists they work with. Also few people have any understanding of how artists daily rates of pay, full-time equivalent hourly rates and sales prices are calculated. And why they are calculated so that artists can survive in business. This also certainly includes non-art sector commissioning bodies, as well as the general public. This basic lack of knowledge and understanding, makes it very difficult for

artists to explain and justify their professionally calculated prices and fees. And therefore makes it difficult to continue to make art that is challenging and rewarding, whilst maintaining a viable, let alone profitable business practice.

From my own experience and experience of my peers that I trained with, you have to do a lot of work for free before you can be deemed to have enough experience to be in a role that you are fully capable of perhaps doing sooner.

From personal experience, rates of pay in entry level jobs in the sector are particularly poor. When starting out, I worked for 5 years on low pay for two NPO employers who expected long office hours from their junior staff (there was a culture of staying late in the office and I often took work home) and declined to give pay rises when my responsibilities increased considerably. I left both organisations because I felt undervalued financially by the senior management teams, although I knew I was valued by my direct managers and colleagues and I was passionate about the work I was doing. I fear that young people will be having similar experiences now.

Funding is harder to get. The phone doesn't ring for one—of jobs much these days. Our small organisation generates the majority of our work by creating, fundraising for and then delivering our own work.

Funding restrictions play a big part of lower wages within the arts. I was quite specialised within my company and still on the same low wage for 2 years, in turn it felt quite demoralising. Of course there are benefits to working within the arts but I feel like there is lack of decent wages when jobs are compared to similar roles within commercial companies.

Funds are depleted by middle managements and the real creatives are suffering



General feeling that a career in the arts is undervalued. Exacerbated by the devaluation of arts education in schools. It's going to be increasingly difficult for someone like me from a working class background to enter the World of the Arts.

Generally as a technician we work with great responsibility: rigging, safely putting tonnes of equipment over people's heads, incredible amounts of electricity, and the maintenance of these. Yet our pay is less than that of say an electrician, rigger, engineer. All because we work in 'art'. We are also owned by a university so class as a 'learning' theatre. Because of this we regularly deliver tours and sessions which young people and teach them skills necessary to work in theatre. Including lectures on equipment, counterweight flying and large static machinery and power tools. However we are paid significantly less than the technical assistants in education (ie, £29,000 pa to our £19,000 pa). It seems we are tarnished with a brush of as we work for the arts sector our work is not as credible.

Generally levels of pay in the arts and cultural sector are low whilst hours are long. Employers benefit from the commitment of employees, due to their passion for the art form, and associated reward. There is no bonus or over-time culture amongst operational staff.

Generally speaking, I find that many arts organisations pay fundraisers on lower salary grades than other staff – e.g. an Individual Giving Officer may be paid £22k pa whereas an Education Officer is paid £28k – for the SAME LEVEL of job, i.e. experience/skills required, level of responsibility, core competencies etc. I don't think this is right.

Generally underpaid considering the level of qualifications candidates have. Too many arts grads with very similar experience for available jobs pushes demand down thus will work for less pay. Highly competitive. Would not necessarily advise friends or family to pursue a career in the arts if financial security/a clear cut career path is desired.



Getting fair pay for a day's work in the arts is not always consistent. If working through the Arts Council or arts organization, they pay good rates for a day and have the expenses paid, but if you want to bring the arts to smaller independent groups or schools, they don't have the money to pay, so you have to just get expenses or adjust your fee down. So it is never a reliable income.

Given that it is usually a requirement of Learning Officer roles within the cultural sector to have a teaching qualification, pay scales should reflect this and be broadly in line with teaching salaries.

Grossly underpaid for the long hours, antisocial hours and high cost of living in this region.

Have not seen levels of pay rise in past few years but people still expect you to work 'for love' or express astonishment that your rates are so ridiculously low in comparison with non-arts-related work. And who can afford to work in fringe theatre now unless they have financial help?

Having been self employed, I have no pension of my own. This is a serious matter which needs attention, since it applies to all of us in my position. Also as a performer, this requires a lot of practice and travel, which is always unpaid (travel expenses are usually not covered separately). The figures aren't there around the country to charge enough for concerts and therefore the performers. Employees receive a contribution towards pensions from their employers. Somehow, this needs to be worked out for self employed people so that they are on the same footing. The expenses required to pursue a career in music mean that most really talented youngsters who attempt this route, give up. This is more so, since

the introduction of tuition fees. Housing is also a big issue and, of course, pensions! PS I had to move out of the south east, where I had a much better income, in order to afford a place to live following divorce. Unfortunately I have not been able to build up as much work.

Having been working freelance in this sector since 2003, it's interesting (and dispiriting) to see almost no increase in freelance rates of pay over this 15-year period.

Having changed career from a role in the corporate sector I find the salaries in the arts sector shockingly low. This is especially at the senior level where the senior management teams are equally as talented as their corporate counterparts but often have to cover far more bases as they do not have the support of personal assistants, high quality support systems etc. While much of this is a factor of working for not-for-profit organisations I also think the sector could and needs to set salaries at a more competitive level if they want to be open to attracting candidates with the best breadth of experience, which might come from outside the immediate sector.

Having recently moved from England to Scotland, I have noticed that pay in the arts and cultural sector in Scotland appears (from my own earnings, anecdotally and from job adverts) to be lower in Scotland than in England. Would be interested to see if the survey has any findings on this? Now in my first senior management role (as Co-Director of an arts centre, P/T job share) plus additional freelance work to top up the working week, I earned significantly less in 17/18 than in 16/17 when I was in a full-time lower level role (23% reduction). I am working more unpaid hours, and being offered (and currently accepting) much lower freelance rates than I have previously as companies are unable to

offer higher, particularly outside of project funded periods; which feels at odds with my increasing experience.

Having worked in arts education for 18 years I left that employment to study at masters level and and renew my artistic currency and studio practice. I left education because the funding changes and educational priorities were, I felt, not in the learner's interest and sustainable. Also the main focus was on administration and institutional targets rather than subject excellence and research, in my view this makes a university not fit for purpose. I have been self-funded and self employed since that point, Despite distinction level research at Masters level and featuring in the national Masters show at the Atkinson Gallery Somerset all the work I have done since for Universities and collaborative projects in public and commercial galleries has been for free or a loss-leader. All research and development funding has been at my cost for instance A Science and Art Collaboration was 50/50 input but the Scientist were paid a fee and the Artists were volunteers unpaid. this is typical of the sector. Competitions and gallery space require 30-55% commission and regularly charge for applications. Open call to artist completion such as Aesthetic Prize and the John Moores Painting prize have 2K-5K paid applications for 20-30 places not a good return for market validation, essential for developing a Contemporary Art practice.

Having worked in Arts, Culture, Museums, Education for twenty years and living in London I still have very rarely made the median London wage. I would not be able to live where I currently do in South East London (where I was born and brought up) without my partner (not working in the arts sector) significantly supplementing our joint income. I have always felt privileged that I have been able to do something which I felt passionate about in a stimulating environment. As I enter my mid to upper 40's I have become increasingly aware of the gender pay gap. This situation



is exacerbated by having a family. Most of my work pre and post children has been contract based or self employed. In my late 20's and 30's this felt like a positive and flexible option to combine artistic practice and paid work. It now feels increasingly precarious. I continuously work hours that exceed my contracted hours and in an environment (mainly museums) in which the pressure to perform and exceed expectations is expected but isn't rewarded financially. Progression is for the few and not the many. Progression for women over 40 in museums is largely static. Having worked in London museums for 14 years it is noticeable that there is less and less diversity in terms of social class in permanent paid work. I have worked in different sections of museums. I currently work in a curatorial department. It is very noticeable that curators under 30 have predominantly had private school educations. When I first worked in museums with a visual arts background, practitioners had far greater agency. Increasingly the search for 'expertise' focuses more on 'art historical' knowledge rather than practice. In my opinion to the detriment of museums ambition and ability to make collections more socially relevant.

I am a 31 year old, BAME female from a working class background. I started working in theatre full-time, with the intention of becoming a Producer when I was 23. My first job was at the National Theatre, as a department administrator, earning £23k per year. I only got this job because I had undertaken 3 unpaid internships during the previous year, at the detriment to my earnings and quality of life (due to family circumstances, I have been financially independent since I was 16)...I am now working as a producer at a touring theatre company in London. I am still earning £23k per year. You might think that I should ask for a pay-rise, or find another, better paying job. It's not that easy. There's only so many jobs and the sector dictates what our work is worth - I'm known within the industry people seem to think I'm good at my job...But that doesn't line up with salary levels. I work closely with our exec director on strategic planning, funding applications, even HR - because the company is so small, we work alongside each other rather than in



a hierarchical manner...but they get paid £30k more than me a year. Ideally, I want to run my own theatre company. But I can't see a way out of this low income cycle. I work HARD. I'm not lazy. All I want to do is put plays on and not do a £30k salary job for £23k.

I am an established opera singer performing principal roles for many of the major opera houses in the UK. Like most colleagues I will usually sing 2 or 3 major roles per season plus 2 or 3 understudies. I have over 20 years' experience yet still earn less (after expenses) than I did in my 1st chorus job after leaving music college 22 years ago. It takes at least 6 years to train at music college (which now involves huge debt), I have an academic degree, a masters degree and a post graduate diploma yet earn less per year (after expenses) than the national minimum wage. Fees have gone down, conditions declined, competition increased and because of the collapse of the subsidised arts sector, opportunities diminished. Frankly most of us actually lose money on understudy contracts which are increasingly being offered on "zero hours" terms. For example: we are contracted for X weeks and have to keep them free but if we are only required to work for 1 day that week (the schedule for which will only be notified on the Friday or Saturday immediately prior) then we will only be paid for that 1 day, despite having to have had to keep the whole week (Monday to Saturday) free. Until recently many of the UK companies had a full-time ensemble of principal artists in addition to their chorus, now none do. Also whenever opera companies need to make cuts, ironically the singers are the first to suffer owing to the weakness of our union, Equity, in comparison to the Musicians Union and Bectu which represent orchestras and technical staff respectively.

I am an extremely experienced arts and film professional. People would look at me as

tremendously experienced, always working and with a long list of distinguished credits and collaborations under my belt. Because I am older, I do own a house – that is also my pension. Almost no one I work with (and certainly not the larger organisations I work with) would have the slightest idea that I survive on an incredibly modest income. I usually work about 50–60 hours a week. Work gives me huge pleasure and satisfaction, but the financial viability of it is hard to justify. I take a much harder line now when asked by large organisations to just 'come in and mull over something' i.e. give me all your ideas which we may then develop without you. Large organisations do not appreciate that knowledge and relationships are a producer's currency. It is hard to read the massive salaries in BBC and Arts Council and then hear, yet again, the complaint that 'we haven't got any money' when you are pitching projects to them or 'can you do us a deal, it's only BBC4'.

I am aware of the hugely significant contribution artists make to the sector and society as a whole but this is certainly not matched by their earnings. It is incredibly difficult to make a living full-time as an artist. Although there are a number of artistic opportunities, which often include significant in-kind contributions, I am struck by how often these opportunities are unpaid. For example, a theatre may host an evening of readings and will be charging for tickets, but some/all of the artists involved are not being paid. We need to create a culture of sustainability and current funding models do not allow for this. The way that budgeting works at national and local governmental levels does not allow for this. We need to value artists and the place of the arts in society. There needs to be a clear pathway to develop and sustain a full –time career as an artist.

I am concerned that arts salaries tend to be very low. I worry that my partner and I will struggle to support a family if we both remain employed in the arts.

I am currently earning £10,000 per annum less than I was 10 years ago. I have a very small pension and I don't own my own home. I am seriously considering leaving the arts after over 30 years' service.

I am currently earning less than I did in the early 1990s when I first started working full-time and about half what I earned in the late 1990s/early 2000s, before the demise of print media. Only the occasional feature or lecturing pays more than the minimum wage, when the time of going to the theatre is added to the time for writing a review. Besides providing reviews, news and features on a professional basis, I run a website carrying reviews, news and listings for theatre, income from this is rising steadily, but slowly.

I am embarrassed by my salary when talking with my friends and peers. I feel exploited and undervalued. I am expected to do too much – and to be too qualified and experienced – for the salary I receive. I have been repeatedly denied a pay review, which I am keen to undergo as I know my peers at other organisations receive significantly more money. Please help.

I am expected to do far more than what I am contracted for and to work for much longer hours. I am hired by organisations and artists who are funded by Creative Scotland and they are supposed to follow Scottish Artists Union or Equity rates of pay, but they do not. The fee is agreed for a certain amount of hours but the project always requires I work at least double, if not quadruple the amount of time. I am not free to say anything or I know I will not be hired again. The vibe is we should all be so happy to be in the arts and we should believe in the work. Even if this is true, and we do believe in the work, it is still exploitation and it means only wealthy



people can afford to be involved – which is increasingly the case. There is no oversight from the funders to make sure the support organisations or the artists they fund actually adhere to the rules – on paper the contract looks reasonable but the contracted hours are not what one ends up doing. I have heard from dancers and choreographers this is true for them too – they are offered residencies or teaching and the pay is below minimum wage and offered as a 'fee'.

I am fortunate to currently work in an organisation that pays a good salary, however previously I have done similar work for much less pay. From my experience, pay is extremely varied across the sector and this means that should I wish to progress on to a role with more responsibility, I could end up earning less.

I am glad that unpaid internships are no longer allowed, but many entry level jobs in London pay around £18,000 per year which is unsustainable in London unless you come from a wealthy background. Low salaries also contribute to the high turnover of staff in arts organisations as people need to move around a lot in order to progress their careers

I am interested pay differentials: pay multiples, gender pay gaps and to understand the no./% of individuals being paid below the Real Living Wage: <https://www.livingwage.org.uk>

I am offered a lower fee now for running workshops at theatres or in colleges or schools than I was 25 years ago. In the last 10 years the austerity cuts mean there are fewer and fewer opportunities to run creative writing workshops and the pay is lower than ever. These used to be my bread and butter. I also write plays but the commission average of £1,500 before delivery does not fund the period of writing which is 1 – 2 years for first draft.

I am often surprised by seeing job adverts for roles which require people and space





management, being advertised for salaries which I consider very low for that level of responsibility (£22,000 or similar).

I am only able to afford a career in the arts now because I spent 11 years in a senior role in arts funding (government) I am now able to work for a relatively modest amount because these 11 years in a high earning environment and because I invested in an MBA that put me into that position. It is almost impossible to imagine where I would be financially now (approaching retirement) had I not done this.

I am particularly concerned about pension inequality in this sector. Employees in the university sector receive 18 per cent employer contributions. In my current role I receive three per cent, and of course this is based on fairly recent statutory change. For those who freelance the situation is even more dire. The fact that there is no security for old age makes our sector a poor choice for employees, thus doubling up on the issues we already face because of relatively low salaries. We are also hamstrung by our own approach – saying ‘I could do so much and so much for xx per cent less than so and so’ is not the most positive way to support living wages across the sector. We seem to believe that our vocation means we are willing to work for nothing.

I am retired, but still doing some research and freelance work/university teaching connected with the arts/heritage. When I started in arts management (aged 23 or so) there was an easy interchange between people who worked in the sector – at the ‘sharp’ end – and those in the funding/policy system. Over time the salaries and conditions of people working for ACE have become ludicrously inflated, which means that they could never realistically be able to return to work in the sector itself. The general level of

differentials has grown disastrous, with ACE staff more and more remote from the reality of working in the arts, and thereby losing much credibility with the sector. When ACE conducted its hostile takeover of the Regional Arts Boards in 2001, there was a massive and unnecessary payoff to experienced staff, accompanied by ludicrous pay increases for the ‘survivors’. Prior to ACE accomplishing its lust for total central control, regional staff were remunerated on the local authority pay scales, which were broadly in line with equivalent levels in the productive arts sector.

I am sad to say that my facilitation day rate from the mid 1990’s of £150pd is often the same now, it is usually pre-set within the budget and hardly ever negotiable. Sometimes the rate is even less and occasionally it is a little more. This is over 20 years later and it is very disheartening, particularly considering the experience I have gained since 20 years of being a facilitator. The designer rates have also stagnated and though the Equity rates have slightly increased over the years, I find that not many small and mid-scale theatre companies and arts organisations can afford them so they pay me differently, shortening the contract, lessening the involvement/ workload somehow in order not to be remiss. This can result in less creative involvement, less pay and quite often an increased work load (for less money) in order to do a good job. It is normal to have a sideline, it is a must and it takes a lot of time and energy to be self employed and maintain an income that is consistently low and the starter wage for most graduate full-time jobs. We do it for the love, we do it because we are good at it, we hardly ever do it for the money, there would be no point.

I am sick of being told that I can’t get paid for my work because I’m a director and I don’t

have enough experience. Or being given the 'opportunity' to work with a company for free. I'm a co-owner of a theatre company, and in the last 2 years I've not taken a penny because I want to ensure that the creatives we work with get paid a fair share. Arts Councils should reach out and be able to support smaller companies, giving a minimum contribution for smaller events like scratch nights to ensure everyone can get paid for their work.

I am still regularly fighting to prove I need to be paid. I am always not paid for all the time I put into a project. I am not paid enough to cover all the administration around other people's projects when I am just a performer. There is still an expectation with some people I have worked for, that I should give my time 24/7. That a production meeting should be at 11pm at night, when we have worked all day. I work for months to put in a funding bid for free. This time cannot be back paid. I cannot afford to take personal development workshops, as much of my income is spent on travelling on public transport across the country to work. My take home pay after this and tax is much smaller. I am sure that my time in the profession has a shelf life. If I want a family, house etc. I will need to leave the arts and this insecure way of working. I spend £40 a week on private counselling services. The waiting list for mental health provision in my city is 2 years. It is very expensive but much needed. My mental health has been impacted upon through this line of work, mainly because it is insecure and there is so much worry about finding work. In

2017 I had burnout. I am aware I am one of the lucky ones who works regularly and earns enough to live in the north of England. But I work 70-hour weeks and haven't had a break in 5 years. I earned slightly less last year than the year before, but worked more hours.

Inheritance and savings made when I was younger and working in the restaurant industry, have allowed me to keep going in the times when money has been tight. Others do not have access to this luxury through



personal circumstances or their background. I worry about their future in the arts. I worry that their voices will be lost and their stories and perspectives will not be told.

I am the Director of an Arts Council NPO that receives exactly the same level of funding we had 10 years ago – without any inflationary increase. As staff costs account for the largest expense (just over the amount we receive from ACE) there is continuing pressure of staff salaries with only the required contribution to auto-enrolment pensions being paid by the organisation. I was therefore extremely shocked and angry to see the report in Arts Professional this week outlining the increases in salaries and bonuses for ACE Directors.

I am unpaid for the large segments of time I have to spend doing paperwork and other things that are required to do my job effectively and in a professional manner.

I am working in SW Scotland where the cost of living and property are very low, and salaries in the arts tend to match this. I would expect 50% more remuneration if working in the central belt (Glasgow / Edinburgh).

I believe I am relatively well paid for the job I do; my salary is capped and I am happy with that. I have led this organisation for over 12 years, and my salary has increased over time to its current capped level. For our turnover and punch, we are a small team; however core costs, focused on payroll is a huge issue. I regularly work 50hr weeks. However I do ensure that other staff do not exceed their working hrs. We can't pay over time, offer TOIL but increasingly the salary we can offer experienced, trained professionals is not competitive with private sector, so we do have a regular (unsustainable) turnover. Our board is under increasing pressures from funders to justify core costs (including payroll). Something will crack. It should be noted we generate over 50% of our total turnover and only rely on 50% grant aid.

I believe that rates of pay for dance teachers in the area we work have improved due



to educating the workforce and working as a team of teachers for a common goal. 8 years ago we were asked to work for free. Now the company is paid up to £45/hour and individual dance teachers are paid up to £27.50/hour. This is a huge improvement, but it has been slow progress. Dance teachers must be educated to know and have confidence in what they are worth. Dance teachers who undersell themselves have a detrimental effect on their career in the long run, but also cause those who pay dance teachers to believe they don't have to pay for quality because they can tick their box elsewhere. If all dance teachers charged a similar amount, perhaps individuals would believe they deserve the same.

I believe that there is a pension crisis looming for people working in the arts as this sector has not traditionally prioritised payments into pensions. Given that pay is often lower in the arts there is a double disadvantage.

I can only afford to work for the arts and cultural sector because my (business and lifts) partner works very much outside the arts and cultural sector where fees etc are much higher.

I can't understand why the arts at the top level in London is so badly paid. I can earn more as an unskilled waiter. Ticket prices are high, yes, but somehow that doesn't correlate with artist payment.

I come from a working class background and a single parent family, if I wasn't encouraged by teachers at school to pursue art I wouldn't be in the job that I love or sector I truly admire and I'm currently in. I'm lucky I've had positive an encouraging people in my

life and of course, a backup plan if things didn't work out. It's important to continue encouraging creativity and the arts as realistic career choices with young people by being holistically inclusive and supportive to the people we work with and to the people we don't yet know.

I consider myself lucky to report positively that my earnings come from a variety of sources and contracts. I am employed by organisations, employed by my own company, have occasional freelance contracts. The mix changes year on year. However I have very little pension provision and the toll of maternity leave and difficult access to childcare schemes for our small service company is time-heavy and costly. Recent attempts to apply for a re-mortgage has proved impossible as my income profile does not fit mortgage company requirements. Despite decades of experience, my position to secure future earnings to provide for the family are precarious.

I consider myself on an a generally low to average wage compared to my peers outside of the arts, but within the arts I'm doing pretty well. That's not good enough. I am now on a fairly solid contract, 4 days per week, alright pay – but negotiations for this pay and reasonable hours to achieve my duties only happened when I was offered a job elsewhere – which I had only sought out because I was finding my previous rate of pay and hours totally impossible to survive on. People are being expected to do so much, with increasing pressure to be working in difficult environments and with challenging criteria attached to their outputs in the arts, yet with pay at such low levels. It is leading to talented, hard-working people leaving the arts in order to pay their bills and live with a reasonable life/work balance.

I continually feel that the value of my work is not recognised in terms of pay raises and promotions. In seven years, my salary has risen only by 6K even though I have also moved around! This is not uncommon but I feel that peers who are louder and more extrovert have seen their salaries and development happen more quickly in the sector.

I currently work in a larger cultural organisation which I am led to believe pays well for the arts sector. I would like to move into a more senior role, and feel moving to a small/medium scale organisation would enable me to find the new challenge I seek, as well as experiencing a new art form. However, many of the roles I've looked at are paid less than I currently earn for a more demanding role which will require more out of hours working. There's also a problem of poor pension provision, with many arts organisations only providing the statutory minimum. At a time when I'm also saving for a house, all this together means I'm reluctant to leave my current role. It's frustrating as I know I could be really happy somewhere else, and share all my experience with a new organisation. As a recruiting manager, I've also seen how few good candidates there are in fundraising and the arts. When compared to other sectors, especially higher education, the arts pays significantly less. This is a huge problem throughout the country, but in particular in London where the cost of housing is so huge. I know I'm well paid compared to others in the sector, and I'm lucky to have regular hours and a good employer, but even so I worry about the future, and how I could afford to live in London, have children (which I'd like to do) and work in the arts.



I did work for a Theatre trust but now that was taken over by an educational establishment and subsequently a non-understanding of what we do, hence the low pay

I do not get paid nearly the same as either of my brothers who work in the private sector at lower levels of management!

I do three people's roles – and many people I know are taking on more and more to make their arts organisations work. Pay is not the best but ok as long as our (small 2 bedroom flat in London) housing stays secure. My husband's work in the arts is precarious. We no longer have time to practise. London is so expensive – can no longer afford a studio let alone spare the time. Makes us pretty miserable and we're thinking of ways out of the arts to be honest

I don't think the current "living wage" is enough to live on

I earn part-time, starting salary level of pay (£10,000) but work full-time or more at a senior level to sustain and subsidise my career in the arts. I feel that professions in the arts and cultural sector are routinely undervalued, especially with increasing cuts to funding sources for individuals and organisations. Careers in the arts and cultural sector are becoming increasingly difficult to sustain if you do not have an alternative source of income or familial support to subsidise you. I worry that this will lead to further elitism and inequality within the sector, as well as a decrease quality of work, as those from lower income backgrounds and/or older, more experienced practitioners with dependents and commitments (eg family, mortgages, etc.) will be unable to commit to a career in the arts. As arts and culture are not statutory requirements for Local Authorities/government, funding at a local level is drastically diminished, which leads to less arts and cultural provision and will ultimately lead to less people seeing the arts and culture as a viable career option. This is shortsighted as creativity is now listed as a key attribute sought by employers.

I earn the same as I did 12 years ago. Literally.

I earn the same now as I did twenty years ago.

I earned £25,000 full-time in 2005 and I now earn £28,500 pro rata in 2018, a salary



increase of only £3,500 in 13 years. This highlights that there are very few progression opportunities in the arts.

I feel extremely frustrated at my level of pay in the role I am currently in. I love my job and still have plenty to learn, but barely have enough income to scrape through each month, let alone attempt to save for my future. Given that most arts work is in London, wages should absolutely be higher or London weighting offered. I feel cheated by the system and don't feel that it's right to come out with a first class degree in my sector area, and do my job well, but have struggle month to month. Lack of pay is such that I am currently considering retraining and moving into an alternative industry that pays more generously.

I feel it's unfair that arts organisations find ways to pay competitively when necessary – e.g. Financial controllers, HR, IT – but rely on workers accepting low rates of pay for specialist arts roles – e.g. Producer, marketing, fundraising, general management

I feel like companies in this sector are small and therefore mismanaged in terms of HR. People often end up doing more than one person's job for extended periods of time with no recompense. This is expected as some kind of rite of passage and more senior people in the company say things like "I had to go through much worse to get my position". I worked in an "acting" role before my promotion, effectively doing the job of someone a level up from me, for six months and when persistently pushing for financial recompense received a £60 for my "additional contributions". The idea of self-sacrifice and over-working is taken for granted. The HR processes – from grievances to promotions – are entirely neglected and done through unofficial means, making progression slow if not entirely ignored.

I feel like daily and weekly rates have been stagnant since 2008 despite rising costs, and that one is not allowed to make the case for greater fees when making funding applications.

I feel my wage is particularly low for the workload and responsibility that I hold within the company I work for.

I feel quite underpaid compared to peers working at a similar level in other industries (eg advertising/media).

I feel that I've been lucky with my pay working in the arts. When I was first starting out it was very tough financially and I was lucky enough to have help from elsewhere to keep me going, but my salary in that full-time role wouldn't have been enough to live in London, which was a requirement of the job. Now I'm aware my pay is probably lower than equivalent colleagues in bigger organisations, but I take the cut because I now work for a small organisation where I have more opportunities. In the past I've come across a great reluctance from senior management to be transparent about pay and pay grades for younger employees, and think this should be addressed quite seriously.

I feel that there should be a pay increase for dancers. It is a job where there is rarely a ladder to climb within the organisation. You dedicate your entire career to a company with no financial benefit. Then when you get too old to fulfil the role you simply have to retrain and start from the bottom again..

I feel that, whilst entry level earnings may be lower than typically other sectors, if you are working for a small or medium sized organisation in the cultural sector, you are in more of

a position to negotiate pay, through the opportunities for professional development that arise.

I feel there is downward pressure on freelance day rates.

I feel underpaid for my level of responsibility, especially living in London.

I find it frustrating that, as an arts critic, there is very little opportunity to earn any income at all from reviewing shows. I write for two sites, both of which are run entirely by volunteers, with contributors not getting paid for their submissions. I think it is very sad that the opportunity for paid arts criticism is dwindling – yes, there are probably more review sites out there than ever, but contributors do this out of a genuine love for the arts. They don't earn anything from it, and I think that's a shame.

I find it increasingly impossible to live on what I earn – an amount that's reduced every year for the past decade as arts organisation reduce their rates of pay. Jobs that once delivered a fee of £300-£400 now deliver as little as £150. And I often find myself working three or more days to earn that sum. I'd be better off stacking shelves in Sainsbury's. And I sometimes wonder why I don't – although having an Oxford degree, assorted professional qualifications, and a perhaps misguided sense of status, might explain that reluctance. I certainly don't feel valued for my abilities and experience.

I find it shocking how poorly paid the sector is, and how few roles there are earning over £30,000



I find it shocking that a large number of “not for profit” organisations still think they can get away with offering unpaid work placements/internships/“experience”. In my view, it should be a condition of Arts Council funding that organisations in receipt of funds do not employ engage personnel on an unpaid basis.

I find it to be extremely low in comparison to other, less demanding roles I have previous had within the sector.

I find that contracts are few and far between – the legalities of which are questionable and unsettling. Where is the accountability on either side? Job descriptions are also rather loose, given to uncertainty of what expectations are.

I find that I am being asked to do more and more work outside my remit. There is more responsibility but no remuneration. I have spoken to colleagues across the sector and they are in the same position as I am. There is more call to take on volunteers and have volunteer policies. I feel this is unfair on people who are genuinely trying to find paid employment. I would not encourage anyone to enter into this profession.

I find that I have had to work since completing an MA in many internships or unpaid roles before being considered for paid work. I am disillusioned generally with the arts and constantly see young well-connected women being hired for paid roles over and above more suitable applicants. It really is a case of who your dad knows or who you went to public school with. Which is obviously difficult if you are from a provincial town in Buckinghamshire from a housing estate and have had to get in debt to pursue your education and unpaid internships. The arts are still far too white and too middle class and frankly this is because organisations continue to expect years of free working before being offered paid work, even then the salaries compared to other sectors are dire. If your family/partner can afford to subsidise your career choice it's not an issue, but if they can't it adds a layer of disappointment to a formerly enthusiastic arts professional. All in all I wish I had of studied a vocational subject and I would invariably be much more content and less in debt!

I find to much of the arts is bolstered by the 'love of what you do' or the 'passion' and not financially recognised. In my freelance capacity I have to do lots of work for free in terms



of planning and prep and even fundraising for organisations to then pay me to run the programme. In my salary work I see people in the field working long hours and a senior levels for little pay. No one in the arts looks to an equivalent salary in other sectors.

I founded a small arts organization over 20 years ago. While working part-time in academia, I used a portion of those earnings to continue to grow the arts organization, which from its inception has been an all-volunteer organization from which no one, including myself, draws a salary. It has taken 20 years, but we have grown, and we now include an independent small press, live arts activities, a robust internship program, a series of arts awards and we will soon be launching an online arts journal. But ALL of this is done with very little money. If the arts and cultural sector were supported by our government the way a sector like the military is supported, small arts organizations like ours could grow faster, could serve more artists, could provide more supports, outreach and classes, could be MORE of a blessing to the cultural community and even more important, to the community at large. As it is, the United States government, from local through to federal levels, cares so little for its cultural workers and organizations that we are forced to take what amounts to vows of poverty in order to continue working as artists and creative professionals. That poverty is reflected in the cultural poverty of this country, and to the cultural illiteracy of far too many of our citizens.

I get paid less for zero hours despite doing the same job as fixed terms in the theatre – 50p less.

I get paid more where I work than some equivalent roles in other organisations, but this makes it very hard to see where I could progress to elsewhere. I find it hard to aspire to a

long career in the arts, as jobs which I won't qualify for for another 10 years or so are on at less than 10k more than my current salary. It doesn't feel like I could ever be in a position where I earn more than 35k in the arts, even for a very senior job (save at a couple of renowned venues).

I earned 2/3 of [my current pay] in my last job, which had more authority but was in a smaller org in a provincial town. I moved 200 miles to get to this job and took a maternity cover as it was the only choice I had to make the leap up a pay bracket.

I have a lot of friends who work in the arts and I am appalled by some of the bad practice out there. I have friends who have worked as a freelance for the same NPO for 15 years yet have only ever had their hourly rate increased once in that period. There is no pay parity for freelancers in particular. Some organisations pay an hourly rate of £20 for a workshop whereas others pay £150 for a session – acknowledge that there is planning and preparation to be done when delivering that workshop or session, and that the person is unable to do any other work that morning or afternoon. Yes arts organisations are often on tight budgets, but when they fundraise they should factor in fair rates of pay for everyone, including freelancers. In fact the Arts Council should issue guidelines on freelance rates, just as there are guidelines from the ITC and Equity, for example.

I have always paid anyone working for me. To create sustainability in the arts you need to take risks just like in any other business. The arts shouldn't be different. It should however address its lack of diversity and equality. Audiences are dwindling because the offering mainstream is so narrow. We need to work with universities and training providers to help emerging artists become self-sustaining and understand business, marketing

practice. Those that have gone on for so many years not paying anyone but still creating shows need to be re classified as amateur. If you don't pay at the start of your career but aim to pay that's fine. If you never progress and never pay despite running for a decade something is seriously flawed with your business plan.

I have always wanted to work in the arts and cultural sector but a similar level of responsibility would involve a significant pay cut; up to £15,000 less than I earn working from the education sector and with bills to pay and a mortgage, there is no decision to make in this regard.

I have answered this survey in response to the article about the outrageous salaries of ACE staff. There is no excuse for this – I know these people and their roles, and there is no justification for such lavish sums of money. Can we please join together and call time on this obscene waste of public funding?

I have been directing in theatre for over 20 years. I still get asked to work for free. If the people asking have no money, and no-one is getting paid, and I love the project sometimes I still say yes. Directing fees vary considerably, and it would still take me to direct 5 productions a year to have a chance of hitting £20,000 a year, which is unlikely. I therefore have diversified and act and write now too. I love the variety to be honest, but it has come about from necessity, rather than ambition. Small writing commissions and acting jobs can slip in between directing jobs and can put some more pennies in the pot (as well as influencing my other work). Juggling the various projects can be stressful, but needs must.

I have been studying music for my entire life, everybody in my family are professional musicians incl. spouse, parents, siblings. Its rather unfair that for such a long study and hard, there is so little monetary return.



I have been working in arts education since 2004. My salary increased at a fairly average rate until I reached a middle management level. And from here, I've stuck at around £30k–£38k. I am not interested in leading the organisation, but I do have ambitions to continue to develop at an upper middle management level. My previous two roles went backwards in terms of salary, although my latest job was outside of London so that's understandable. My job titles have done the same. Education Officer – Senior Producer – Director of Learning and Participation – Programme Manager – Community Officer. Some with increases in salary, others claiming to be at the same level. I would be interested in formalising roles and pay scales within the arts sector, to give some clarity to employers and support people like me to continue to move up.

I have been working in the Arts and Cultural sector for 10 years and for 5 of those years I worked for an arts organisation in Australia. Salaries for the equivalent job roles were so much higher across the board (even taking in to account relative cost of living etc) and arts sector staff felt validated and fairly paid. I was paid a lot more for the same administrative role I am doing now on my return to the UK. Salaries within the sector don't seem to have increased since I left. I guess the 'financial economic climate' in this country is to blame for wage.

I have been working in the arts for 12+ years and still don't get paid enough. £22k is not a good salary to be on after all the experience I have.

I have found it very difficult to charge more money for my work even though with inflation my expenses have increased year on year. In real terms my income has dropped since 2008 and it has been much harder to find work.

I have left the local authority and taken a small reduction in pay to work within the cultural sector. My salary reduced by £2k per annum (and I lost a lot of benefits) but am now an executive director of an NPO.





I have never had a pay rise other than through new appointments or grade increment which stops after 3.5 years.

I have never worked harder and been paid less than in the arts and cultural sector as a freelancer.

I have not seen a steady increase in wages over a 12-year period and wonder why there is limited space for growth in which allows the earnings to be representative of this like in other sectors like the public.

I have noticed that pay rates for the same roles seem to have reduced over the last few years, sometimes by around £10k pa.

I have noticed that since moving to Scotland, salary levels are very noticeably lower for the same or even higher levels of responsibility than in England.

I have observed that marketing teams, in particular, will be so underfunded that they offer a job title bump in lieu of a pay rise, which ultimately leads to an institutional undervaluing of the position in question. This also has the unfortunate knock-on effect that the next time the position falls vacant, a managerial position is advertised at the salary the wider marketplace would expect to pay an officer; thus perpetuating the cycle of attracting under-experienced candidates for the position. Even within organisations, the salaries of a marketing manager will not be comparable with a learning and engagement manager, or an orchestra manager.

I have roughly 20 years of high-level professional full-time creative experience, but even at its peak my annual earnings were £26,000. As a part-time freelancer they are a fraction of

this.

I have worked in performing arts for more than 40 years, in a variety of capacities including performer, producer, curator, teacher, mentor artistic director, chief executive. I am now at the stage of life where I am freelance and working only part-time, including a good measure of unpaid Board and advisory work. Now, my earnings are low, something which is perfectly acceptable to me at my time of life. Looking back and still today, in my experience, performing artists are seriously underpaid and it is virtually impossible for many talented performers to remain in the profession and achieve a decent standard of living. This must change. It wasn't until I 'migrated' from being primarily a performer to the management side of things that I had a regular salary at all – and it wasn't until I moved higher up the ladder and became an Artistic Director/Chief Executive that I had what I considered to be a 'good' salary. I was in my 50s at the time. I read recently in Arts Professional about the changes to the structure of the Executive team at ACE and the large salary increases awarded to the top Directors. I know several of these people and I know that their jobs are responsible and challenging ones. However, I was shocked to see the levels of their pay – well over £100,000 per annum, even before their large percentage increases. I find this scandalous in a sector where so many of the artists who make it so vibrant and creative, and so many of the people behind the scenes who keep it functioning are so seriously underpaid. ACE: You should be ashamed of yourselves.

I have worked in public museums and galleries for 15 years where the pay is notoriously poor and never much discussed meaningfully and in relation to job satisfaction. The perception in my last (national) institution was that we did our job because we loved it

and that it was a privilege to be there, despite the daily financial pressures we all faced. These issues became particularly problematic when returning to work after maternity leave, when I was quite literally paying to work as my poor salary didn't touch my quite normal but escalating childcare costs. As a freelancer, this situation isn't hugely improved and without a fair benchmark I have to take very small fees from established institutions, again under the proviso that it's all they can afford and that it's a privilege to be curating/writing catalogues which enable you to widen your network and gain exposure. These projects might lead to other work, but it certainly doesn't lead to better pay and so the cycle continues. This survey is massively overdue and I hope it highlights the difficulties junior and mid-level arts professionals face in this unregulated industry.

I have worked in the arts for 20 years. I was earning a very similar salary back in about 2000.

I have worked in the arts for most of my adult life. Making a lot of money was never a consideration, although making enough to eat and pay the bills was. I now run an arts and health charity (a sector that you haven't really asked about but is a rising star in artistic circles) and again, that is not about making a lot of money. However, I am now building all the roles within the charity to a realistic salary level. By realistic I am taking into account the other roles available for the amount of money I have to spend, but also looking at all the advantages of working the way we do – the flexibility, the lack of targets etc, that actually are worth more to me than the extra salary in a more intensive environment.

I have worked in the arts sector now since 1990. In 2001 I was earning the same as I am now

I have worked in the sector since I graduated from a furniture degree into a recession. I worked in a gallery for free in London without any expenses paid



in order to gain experience on 3 days a week and then travelled back to my home town – Newcastle to do temp paid work on Monday's and Fridays to pay for the privilege of travelling to London and working for free. Then I worked office temping and just happened to do a temp job based in the Arts Council offices, I worked temp jobs for cultural and creative agencies for a number of years before getting actually employed by them all be it only on temporary contracts. All of this work was minimum wage and not secure. I moved cities and my life around to follow potential work. I lived in Newcastle, Manchester, Belfast, London for these low paid jobs. I have progressed and am now in an officer position working extremely hard as the breadwinner of my family with 2 children aged 2.5 and 6 months. I had to return to work very quickly after both as the breadwinner and even then staying in this sector and trying to keep afloat with the demands on me in terms of work load is very challenging. I am considering my route out of the cultural and creative sector, of retraining or assessing what my transferable skills are. I haven't had a pay rise for 4 years in my current job and I have done significant work and stayed loyal through challenging circumstances and dwindling funding. The staff turnover at my current work is huge, there are less than 10 people left who were there when I began my job 4 years ago and many have come and gone with the average lasting less than 2 years with each citing the terrible salaries and huge work load as a reason to leave. This sector makes it hard to feel valued or skilled when you are constantly asked to do more with less resources, I really hope your survey makes the difference in the long-term.

I joined the workforce at a time when there were less and less roles within the arts and in all honesty, I wish I had pursued another career path. I am lucky to work for a local authority, while so many have cut their art provision. This means graduates, like myself, struggle to get their first roles and experience and those currently employed by local authorities are trapped within roles where pay is being cut through redundancy, staff are being pushed to burn out and where they aren't even able to serve the communities



they're employed to work within. Arts pay in general is stagnant, and with the market being so heavily filled with accomplished professional, I find myself going up for interviews against professionals 20 years my senior. As my senior counterparts are having to resort to taking lower and lower paid roles. I think there will be a large shift in future towards strong arts professionals leaving the arts sector entirely. Because with little pay, for bad work life balance, it's hard to stay in this sector without compromising your mental health

I know pay within the arts is low but my organisation is astonishingly low within the sector. I also wonder if some organisations use the 'pay within the arts is low' argument to keep salaries low. People are expected to work extra unpaid hours (particularly within my organisation) when they're on such a low salary anyway. It isn't fair. The cost of living near my organisation is also a lot higher than the average 'north' so the low pay also hurts in that way.

I know that I am underpaid. My salary is absolutely at the bottom end of the 'market rate' for someone with my level of experience, living and working in London. I find that arts roles which have private sector equivalents (e.g. communications, finance) tend to pay better, because of the competition for good employees. But curators (and conservators, and other museum-specific roles) are paid appallingly because the sector can get away with it – where else do we go?

I left my company last December as I found it too stressful to be constantly fundraising and battling with ever decreasing budgets. Increasingly projects on offer were decreased and inevitably we found ourselves doing the same kind of work but for less money. The same is

true as a self employed artist. The daily rate ranges from £150 to £200. I was getting £200 per day over 10 years ago. Artist residencies I find the average pay is £175.

I love working in the arts and cultural sector and wouldn't want to work in any other industry, but I think the salary and pay offered needs to be looked at. I understand that, due to cuts in funding (and a general lack of funding in the sector) it is not always possible to offer a higher salary, but the expectations of a full-time employee at a busy arts organisation in comparison to the pay on offer, don't quite match up. Because of low-grade salaries a lot of jobs I have wanted to apply for or do I've not moved forward with simply because I could not afford to pay rent on the salary offered. Cities such as Bristol, Brighton and London certainly need to review their pay offer, based on how expensive those major cities are to live in.

I make the same amount as my colleague with more qualifications and experience although I still feel we are not paid as much as we deserve given how hard we work and the emotional energy we put into our work. In London the average salary of someone at our level is £5–10k more and even when considering the difference in cost of living this is still vastly more than we are paid.

I moved into the arts sector in 2015 and since then my pay has if anything gone down slightly. The most I have been paid is £8+ commission and the average is £7.50ph, despite some of the posts calling for graduate or postgraduate level skills.

I moved jobs ahead of the period being monitored. Prior to that my pay had been at standstill for years.

I needed a graduate degree and voluntary experience before getting my first job. I worked hard to get a further promotion to marketing manager. I manage people, large budgets and projects that are needed to sustain the organisation and I get paid less than people working in a shop. I have sleepless nights trying to do my job on minimum hours and often work more hours than I am employed to do. My wage has not risen at all in the 8 years I have been at my organisation. I am made to feel silly for asking for a pay rise because “time are hard, and we all do it out of love”. People think it must be a lovely job and I am beginning to feel like it is a vanity project rather than a professional career. It feels like a job that only someone with family money or a retiree can do and live comfortably. I am embarrassed by my wage. I often cannot afford to buy basic items or live to even mid-month, all of my few clothes and home furnishings are second hand. I can’t afford holidays – yet I am dealing with large sums of money at work. I am a skilled professional – I don’t know any other industry that pays so poorly without shame.

I never get paid a proper professional fee doing art compared to comparative commercial roles. I have to always cut them down to make sure the artworks get made/funded.

I no longer work in the post referred to in the survey and the post no longer exists. There have been major cutbacks in the local authority, as is the case among many local authorities. In my view arts admin posts (e.g. strategy, policy, curation, project management, co ordinating) are generally overpaid in relation to creative practitioners (makers and doers). I consider myself fortunate to have found another full-time post that is in the arts (although I secured it before leaving previous post) at £27,000pa. I feel there is still much scope for arts in regeneration and percent for art across all development projects. However councils seem not to have the backbone or imagination to enforce and utilise planning gain for this either in their



own capital projects (e.g. building new schools) or any other development new roads, offices, housing etc. There will be those that protest loudly that they are doing the above and will point to examples of strategies and consultations but in my experience these are shallow and tend to involve the ‘usual suspects’ and are expertly managed to support the status quo. I also feel that there exist organisations that are very good at making a big noise about their impact – socially and creatively. However, when you look beyond the first paragraph of the executive summary the impact as compared to cost is minimal, unconnected and beneficial (if at all) to very few and possibly not even the intended target audience. The opportunities provided for artists by many organisations are freelance, and in effect zero hours contracts and are, at best part of the artists portfolio of work. The main beneficiaries often seem to be the pale, male (often female) and stale that are administering arts practice, arts organisations and arts teaching institutions. Having said the above, I like to think that I am now paying back in, but perhaps I should eat my words given my demographic.

I often behave like a charity but I am not. In a society where arts training is not funded, I have no choice because talented young people don’t always come from wealthy families.

I often come across the assumption that as a woman in my early sixties I am involved in creative work as a ‘hobby’ and that I have other means of support i.e. a husband or a pension when in fact I have neither. I come across this with people I work with in workshops, colleagues and volunteers in teams I work in while contracting, even family and acquaintances. It has several negative impacts: 1. Offers of poor daily rates 2. Delays in payment (presumably through lack of understanding that we need to pay rent and eat!) 3. Poor understanding of the effect it has when you are given hints that further contracts will come if you take the current offer, then the hint is not backed up. This is incredibly frustrating. I’ve been running a professional, quality creative practice to Scottish Artists



Union standards since 2003. Being a member of the SAU is very useful as I can direct people to their website for information about daily rates. I often work for charitable trusts and usually find that any of their paid staff who also have an arts background understand the need for realistic daily rates. However they are often constrained by more senior staff in charge of budgets. I think there is a need for awareness—raising about appropriate artists' rates of pay among project and facilities managers.

I only want to say that it is a brilliant to be conducting this survey – more regulation needs to happen on freelancers' pay in particular, and ideally more guidance needs to be given from higher ups in the cultural industries on e.g. chasing payments, increasing fees with inflation, not feeling like it's rude to ask to know exactly what is being paid and on what terms, and dealing with all these and other issues in a fast-paced industry where contracts are often not a practical option.

I pay myself a minimum wage because now I also draw a small pension. I need to keep profits in the company to provide me with a small income as I get older (non-trading company). I am most concerned by the number of artists who these days have to support not only themselves on meagre incomes but also pay for the opportunity of showing their works in publicly funded galleries and museums. I have long believed that the arts is a 'gift economy' with the burden lying with the impoverished artists. It's a scandal that the ACE don't seem to be too concerned with.

I really need help in making my products sell, I realise earning just over £200 a year from it is not enough. A few years ago, I hired a freelance creative career coach, and I had to continuously chase him to do his job. I gave up three-quarters of the way through when he

asked me to make a business plan that I didn't know how to make, and when I told him I didn't know how to make it, he replied asking me to make it. I never answered at the time because I was so frustrated and he has never contacted me since, so he has kept the contingency money and never had the decency to see if I am ok or to see what happened. This type of coach should be monitored and regulated. There are many people in the field claiming to be things they are not.

I receive minimum wage for all of my Front of House work but our Operations Manager thinks this is too high.

I recently left the arts sector due to pay because, as much as I loved my job, it meant I couldn't actually afford to go out and enjoy the arts in my spare time (which seems crazy!)

I routinely see jobs advertised within the arts marketing sector which have salaries that have remained unchanged or risen very little in the last 10 years. For example, £24k is currently an average salary for a Marketing Manager at small to mid-size theatre company in Scotland however 10 years ago I remember seeing similar roles advertised with the same salary.

I started a new job in January 2018 and took a substantial pay cut as the organisation could not afford to pay me at the rate I was previously receiving and for various personal reasons I wanted to take the job.

I support my artistic activity as a choreographer and mature dance artist by my teaching; it would not be possible for me to make a living in dance without this. There is minimal local funding support for independent dance work where I am, and income from small

performing venues and gigs covers only a tiny fraction of the cost of making, maintaining and presenting work to acceptable standard. As well as other expenses my quoted income has to cover substantial studio rental for teaching.

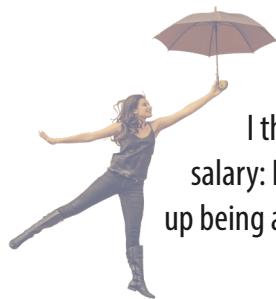
I think a lot of arts orgs/ charities expect you to work for low/ no fees. Yes, securing money is tough, but we should have more self-respect in our work (unless we're volunteering for a particular charity through choice).

I think it is time that the highest paid arts professionals should be declared, especially by arts organisations receiving public/lottery money. There is not enough scrutiny of the massive difference in wages that can be afforded by smaller project funded organisations as opposed to the high wages paid routinely by the larger organisations.

I think it would be fair to say that for the extensive skills set I have, I am not paid accordingly for what I can bring to an organisation/festival/arts activity. It feels like FINALLY it has become apparent to the rest of the world that people working in culture and the arts do at least need to be paid. However no matter the skill set, years of experience or evidence offered of excellent delivery of projects, salaries and day rates are set at a level of newly qualified or entry / graduate level. Completely unsustainable and incompatible with even being able to pay the most basic bills, especially if you have dependants and live in a city with high living costs.

I think levels of pay are low and in general reflect poorly professionalization routes, with organisations, particularly venue based not investing in staff.

I think that this survey should pay attention to hours worked for salary: I think there's another story to be told as to what hourly rates end up being and how individuals on salaries effectively subsidise organisations



with unpaid overtime.

I think that traditionally the Arts Sector and especially the Community Arts Sector has been under-paying – for many reasons ... people are passionate and want to do the work anyway; people might do it voluntarily also, even if it is not paid, which can give space for not paying for it; people don't talk about not having enough money as facilitators, especially if working with people and clients in more financial need than them; more women than men are involved in this sector, and so this follows, the lower pay rates; this sector is valued well in some places, e.g. Wales, but is not always valued as it should be in terms of increasing wellbeing and the value to society; it is seen often as a luxury area that people do without needing income – not true.

I think the amount of work that employees put in, especially junior and mid-level employees, is not reflected in their pay. I think a mentality shift is needed, in that we need to stop undervaluing the arts and assume people will just work for nothing because they are 'passionate' about it. Gym trainers are passionate but you rarely see them working for free.

I think there is a real issue with gender pay gaps in the arts and cultural sector which are not being addressed or spoken about.

I think they are generally too low. I'm aware that my current job role encompasses a range of responsibilities and requires a level of experience that should be reflected by a higher rate of pay – I would say around 10% higher.

I think Visual Art education is undervalued in many areas of society and look forward to a revival of first-hand drawing particularly in schools. I've seen a lot in my role as artist, art teacher, supply teacher and art sessional worker with learning disabilities adults and have witnessed the beneficial nature of creativity.



I think you should be asking how many hours do people actually work, alongside how many hours we're contracted to work. My experience is that many of us work far more than the contracted hours which effectively lowers our pay. I'm also curious why all non-white people are lumped into one category – feels a bit insulting and contributes to the prevalent idea that anyone who isn't white is Other. Also means you can get a detailed picture of Pay in relation to specify ethnicities.

I think you should be tracking how many years of experience people have, for example I as a black woman would consider myself overqualified for my pay level and that this is common amongst my peers. I also think BAME is too broad a category to track meaningful differences in pay, considering other studies show well-documented inequalities within these categories.

I understand that the pay will always be lower than the national average however what I find frustrating is that a number of employers expect their staff to constantly go above and beyond as standard. Theatres run on roughly 30% goodwill from their staff, some show gratitude and others most certainly do not. We are expected to give up our evenings and weekends simply for the love of the arts. Of course you do not go in to the arts unless you love it, however too many companies depend on and exploit this and forget that we do need time to rest and have lives outside work. I think it would be interesting if you carried out a survey to see how many unpaid hours employees put in routinely and how this is recognised by their senior management.

I used to be full-time for several years, but due to funding cuts in the last round of regular funded organisations in Scotland, my hours were reduced to 4 days per week. Because my

company pays comparatively well, I am still able to sustain myself through this, but it's still a sign of difficult times.

I used to work in the IT department of a Financial Services company. The daily rate I charge is still lower than the basic rate for a computer programmer in the 1990s. I love the work I do and the impact it has but the pay for people working in the arts continues to rely on good will. In the museum sector especially, entry level salaries are impossible to live on and a number of museum professionals with years of experience still live in a tented room in a shared house. It's no wonder the majority are white, middle class women as the only way to work in the arts and have a reasonable quality of life is to have a well-paid partner.

I was extremely lucky to find a permanent, full-time position. Unfortunately I have move to another city and have now only been able to find a fixed term part-time position which is far more common in this sector. I am now having to supplement my income with ad hoc administration work outside of the arts/ culture sector.

I was just discussing yesterday that it seems impossible to increase your day rate as a Freelancer. Fees seem to be going down rather than up, which is getting more and more difficult.

I was only able to work in these low paying circumstances because I moved back to my family home. My situations have changed now so I am no longer able to work as much on my artwork, after moving away from home, and have had to find full-time commercial employment after spending a year applying to entry level art jobs to no avail. Having talked to others with masters and PhD level qualifications who are often invited in similar

level zero hour contract jobs as me, has turned me away from wanting to further study as it seems that this does not further equip you to gain employment. I would also say that the low levels of feedback on unsuccessful applications helps fuel disenchantment with applying for further jobs. This coupled with the replacement of paid entry level jobs with voluntary positions, is making the artworld inaccessible for anyone not being externally funded, by personal wealth or family. Either that or their own determination to continue in that field that it pushes them into accepted financial distress.

I was very lucky to finally land a salaried role within a national arts organisation. Previously, my work was freelance and project based with very variable pay. Joining this organisation was the first year I earned enough to pay tax and move out of my parents' house to become more independent. Without the support of my parents it is unlikely that I would have been able to pursue a career in the arts.

I work for a national cultural heritage organisation (in my main role) with some freelance artist work on the side. While I am lucky to be able to work flexibly and part-time at my organisation, I can't help but feel a bit exploited or undervalued when I see that equivalent roles at other nationals are paid about £4–5k more than mine per year. I don't understand how management can justify this disparity. There is also very little effort at a management level to retain staff in light of the value their organisational knowledge and experience can bring. Roles will always be filled due to the high competition levels, so the

people in those roles are allowed to come and go with little regard to the damage done to long-term resilience and continuity. It is also telling that while there is a consistently high turnover, and a drift towards more fixed-term or project-based contracts, the staff profile remains overwhelmingly white and middle-class, with more men at senior management level than women. Spaces are theoretically being



made to open up and diversify our workforce, but no real space is being made.

I work in a mid-scale theatre/arts centre within a university context. I think my wage is slightly higher than the average for my region because the university has nationally competitive rates of pay.

I work in the arts and cultural sector because I love working here and feel that the arts and culture sector is hugely undervalued, in terms of what it pays people and how it is regarded by society. I come from a working class background and know how challenging it is to have to acquire the cultural and social capital you need to get anywhere in this sort of career. The lack of permanent employment and the generally low salaries available mean that very few people from working class backgrounds can afford to work in the sector. This means the sector is dominated by the usual relatively wealthy elite (who can of course better afford to take the risks of non-permanent and poorly paid employment). Arts and culture are hugely important forces for social and personal change and development and should be valued more. The sector needs to have better employment security and salaries commensurate with the huge range of skills, expertise and professionalism which is required. This would also lead to more diversity in the type of people who work in the sector. At the moment, for many people, you make a choice between doing what you love and what is hugely beneficial for society, and/or having an income you can actually live on.

I work in the festival sector, and pay levels for festival workers seem particularly low compared to other arts jobs.

I work mainly in dance particularly the participatory sector. Participatory dance has no union in the sense performers do with e.g. Equity (although we do have access to professional support and services from People Dancing and OneDanceUK). We therefore have no-one to set rates of pay or indeed defend or support us in pay negotiations.





Pay tends to be up to the individual's negotiating skills (and frankly chutzpah/ability to navigate middle-class mores) and based on the very subjective relationship with the person with whom they negotiate. I, for example, am this very week working on completely different rates of pay for different people at the same large NPO. And would argue the higher paid job requires less of my time and skill than the lower.... In general, the types of organisation I work for have been less and less well-funded since the 2007 recession although I would say the fee level I could ask for stagnated long before that circa 2000. I thus find myself a Senior level practitioner with the skills of a producer, strategist and national/international knowledge in two currently very sought after areas of work around the Creative Case for Diversity, working for the same level of pay I did as a new graduate – but now with the added calls on my purse of a higher cost of living and young children to support. My husband is also freelance and works in the arts. His work circumstances are similar. Also frustrating for myself and other senior dance practitioners is a new trend of commercial franchises involving dance as a specialist or often non-specialist offer e.g. those for babies/young children, children's parties etc and sports providers offering dance as part of many other activities. They offer these at extremely low cost to employers/clients meaning a young dance graduate or barely experienced dance teacher can drastically undercut what a professional at my level charges frequently in ignorance – an ignorance often shared by the employer about the quality of that provision. Worse, I have seen young dance graduates exploited by such franchises, again often in ignorance of what those low wages mean for them long-term or the rest of their profession. One example, circa 2013/4 was an after-school franchise specialising in football sessions deciding to branch out into dance sessions and offering a dance

conservatoire graduate and professional performer £80 per day to teach primary children of every age group despite having little specialist training or experience in this field. (At her stage in my career 20 years earlier I was developing specialist primary experience under guidance and paid almost 3 times as much per day)

I worked as an operations assistant on a zero-hours contract but was required to work anything between 18–40 hours a week. I was paid £9.25 on an hourly basis with no sick leave. I think the way I was treated as a zero-hours worker was a disgrace. I was responsible for managing staff, supervising the operations of five floors of galleries and events, closing and opening the building amongst other responsibilities and had very few rights as a zero-hours worker. Yet, I was unable to find any job after university that would offer me more than a zero-hours contract. I have now, a little over a year on found a stable job which has a yearly salary of £17,100, however, is still fairly unskilled taking my qualifications (I have a Masters degree in art history) into consideration. Although it offers the employee some flexibility in terms of working hours and leave the disadvantages of a zero- hours contract outweighs the benefits. No protection, no rights. I was let go without a warning and for no particular reason. I had to leave same morning and was told that I was lucky to receive today's and tomorrow's pay. I looked for jobs and the majority I could find was volunteering jobs. The industry relies so heavy on volunteering that it is near impossible to start work in the arts and heritage industry after university. How am I supposed to pay off my student loans if all I can expect is average of £9 an hour. I hope this survey will highlight the lack of opportunity in the arts and heritage industry.

I worked in an underfunded organisation (gallery and education centre) which relied

on public funds and sponsorship/money raising to survive. Due to lack of funds I was employed part-time but due to my own desires to make the place successful and due to pressure for there to be a certain level of programming, I worked full-time for part-time wages. I had enormous responsibility for a so-called part-time worker and very little support.

I would find it impossible to support a family on my earnings from my portfolio career in the arts. I am lucky to be supported by a management level partner.

I would like to be taken seriously as a professional and have this reflected in my salary. There is still an attitude that you should be 'grateful' to have a job (working in the arts) and to undervalue PR/Comms in comparison to other posts involved in the arts industry.

I would like to point out that financially this was a very good year for me. Last year I earned £16,000 and the year before less, I am also pointing out that was gross income. Actors really aren't ever paid as much as management, when we work we work hard. Often actors work for nothing as they just want to work. Would a carpenter knock up a table and chairs for someone and not charge just because they wanted the work?

I would like to see a standardisation of pay for those working in the arts. As an individual who has remained at the same organisation for 7 years, I have developed my skills and taken on a great deal more responsibility. My job title has changed several times, yet this change has not been reflected in a pay increase. Where unions may once have been helpful, I, like many in my age bracket, would be fearful to join one due to the negative impact this would have with my relationship with my employer at a small, independent gallery. Low pay is accepted as the 'norm' across the board with the arts. Though I'm not striving for a footballer's salary, I believe everyone's earnings should reflect their skills and expertise. It is disheartening that



I could work in a restaurant and earn the same as I currently do. Sadly, I see colleagues leaving the arts, fed up of making the compromise between life and work, fed up of sacrificing basic luxuries for a job 'they love'. In the coming years, I see the sector becoming dominated by those who can afford to work in the arts, rather than those who have a genuine passion to make change and inspire others.

I would like to see the wages in the arts and cultural sector rise, especially at entry level. At the moment I am working as a gallery assistant, where a surprising amount of fellow employees have Masters degrees or equivalent. I am noticing a lot of people, including myself, become frustrated as the money we earn is not enough to pay off student loans and progression seems slow. We very much want to work in the arts and cultural sector, but it becomes difficult, and makes us highly consider other, more financially sustainable, options.

I would love to see the end of the practise of requesting salaries at the job application stage. This is used by potential employers to consistently offer low salaries, rather than paying what a role is actually worth. For years now cultural sector employees have suffered cuts to funding and stagnating salaries, and it is crippling those of us who are really dedicated to what we do. I'm not sure how the industry tackles this, but is it right for someone with a job that seems great to the outside world, with plenty of responsibility and prestige, which requires a vast amount of overtime, to be investigating how to use Foodbanks in order to feed their family? I'm genuinely scared absolutely about how I'll manage to survive the heating bills this winter and not sure what to do unless I take my skills into the private sector.

I would love to work in the arts/cultural sector, however it is just not possible as a similar job (Events coordinator at a University) would be much less money, and that is hard anyway to pay rent and all bills on time every month as it is. I hope one day I can but right



now I do not see it to be a possibility.

I'm expected to accept maximum hourly pay of MAXIMUM £12/hr because I'm an 'artist', despite 30 years experience. Yet leading contemporary galleries will pay a less technically qualified 'designer' £50/hr. There seems to be clear and persistent discrimination. After my Masters in 1988, the hourly rate was £17.50. I've been paid Arts Council rates of £260/day only once in 2017/18 and that was by the TATE. If they can do it, so can all other galleries – no one else in the sector is expected to be paid less than each other – what on earth has gone wrong?

I've been working for the same arts organisation for over 17 years with 2 years off for maternity. My starting salary was £12,500 and currently I earn £32,500. I bet that this would have increased a lot more in any other sector.

I've noticed that job ads often say something along the lines of 'some evening work will be required' for which it seems to be standard that this will not be remunerated. I'm afraid I don't find time off in lieu a satisfactory solution to the issue of non-payment. For example, for working parents, if a babysitter has to be found so that the parent can work that evening, time off in lieu isn't going to pay the babysitter, is it?

If arts practitioners are to continue creating and administering cultural productions in London, they need to be paid enough to live in suitable conditions. We may not create financial profit in a straightforward manner, but government-led research has proven again and again that there is value, including financial value, to the cultural and creative industries. Workers in those industries therefore need to be paid accordingly.

If you work in education in the cultural sector, pay is even lower than for teachers!

I'm absolutely exhausted from working two middle management part-time jobs in two very different arts organisations in two different cities. But there just aren't enough full-time opportunities. Burnout is real.

I'm aware that the level of salary for my role is lower than that which the equivalent roles within other comparable ballet companies receive. I will be looking to address this with my manager in the forthcoming year in order to receive the appropriate remuneration for my work.

I'm finding it a lot harder now I'm freelance to make a decent living. Wage ranges wildly from £0 – £300 a day.

I'm on the same pay grade that I was on in 2011 despite changing roles a few times and having more responsibility. :(

I'm really passionate about the arts and very glad that I'm able to work in this sector but I'm finding living in London increasingly unsustainable. I always said I wouldn't choose a job for money, but passion cannot supplement my salary.

In 2004 I left a full-time senior management role with a national organisation to establish an independent consultancy, through which I offered producing, strategic development, fundraising and a host of other services to the arts and cultural sector. My final salary on leaving my employed role was £32k p.a. My salary was comparable with similar roles in the sector at the time. As a freelancer, my day rate started at £250, which given my decade of sector experience at the time, was on the lower end of the scale. At the time I lacked

the confidence to ask for a higher rate. I was conscious that male peers, similarly working independently, often younger, with considerably less experienced, were comfortable with stating a starting rate of upwards of £350 pd. Since then, I have mainly worked freelance, interspersed with some episodes of PAYE roles, usually part-time. I am now more confident about asking for a higher daily rate, but I don't always get it. Tenders are usually competitive on fee, and putting a realistic value on the work, can reduce one's chances of being shortlisted. I operate an informal sliding scale, so I will charge a larger fee to bigger organisations with greater resources. The reality is that the kind of work I once did for a dance company in 2005, I now do for a theatre company at £150pd. I note that salaries for equivalent senior manager roles (eg General Manager) are typically advertised between the £28k–£38k range. Only the higher profile national companies might advertise at the higher end. Not only have salaries and fees not kept up with inflation, they are numerically lower than 14 years ago, when cost of living has risen across the board. The arts, cultural and heritage sectors mirror what's happened in other public and charity sector pay and conditions. We might love what we do, driven by a passion for making a difference to society through developing arts and culture, but I now strongly feel that the personal cost is too great. The result of low salaries and fees and higher living costs is burnout, as cultural workers chase contracts, working two or three jobs to keep heads above water. Whilst the arts still remain an attractive industry for graduates, at least the ones with the personal resources to undertake low-paid or no-paid internships and entry level jobs,

at the other end are older cultural workers, like me and many of my colleagues, beleaguered and burnt out, seeking ways to leave the sector. This is a waste, of intellectual capital, experience and know-how. As said, charity and public sectors are struggling too.

Our problems are not unique. The solutions lie in a shift away from austerity politics.



In addition to being self employed one of my contracts was classified as IR35, where I am taxed as source but not classified as employed. As this is being rolled out beyond universities and public bodies, this survey may need updating in the future.

In freelancing I was able to charge £250 a day a number of years ago. Now the maximum people will pay is £100 – £150 on some occasions. This means that as my experience has developed and I have also had additional training my wages have decreased .

In general the rate of pay is too low for the amount of work, skill and knowledge needed in arts jobs. I haven't been able to progress up in pay brackets since 2014 so have remained at the same income level regardless of changing jobs, becoming more skilled and experienced and a higher level job with more responsibilities. I was also freelance and found rates of pay to be very low and not worthwhile to be freelance as you receive no additional benefits. I have found in comparison it is one of the lowest paid sectors and will have to leave the sector in order to be able to have enough income to support living in London.

In general, pay is poor in the arts and cultural sector. I work in London because the weighting is higher however I am not saving any money. I want to work outside of London but do not feel I can sustain myself on advertised salaries. Saying this, I do think my organisation pays quite well for a charity but unfortunately it isn't comfortable for me which is why I take on additional evening work teaching.

In general, the pay in this sector is very unstable and low compared with the responsibilities / liabilities – compared to other sectors. The general salary for senior positions are low compared to trade / skilled jobs (plumbers, electricians) as well as senior jobs in other professional sectors like IT, public / civil service etc.

In my experience in medium sized London arts organisations many of us in early- to mid-



career roles feel unable to ask for pay rises, and when we do brave asking we are told there simply isn't the resource to accommodate us. It feels as though those who are older and further ahead in their careers don't realise how much things have changed in London over the last ten years, and how much more expensive and difficult it has become to live here. There is no such thing as the cheap end of town anymore. We are forced to spend a huge amount of our earnings on rent, with no hope of saving for our future. This sense of being trapped with no real prospect of wage growth is sometimes debilitating.

In my experience job descriptions in small arts organisations, receiving regular funding, are covering probably two roles, and are unmanageable in the timescale given. Salaries are under the levels they should be for that role.

In my experience levels of pay in the arts and cultural sector are persistently and chronically low. I have worked in the creative industries, primarily non-profit organisations, for over twenty years. The breadth of knowledge skills and experience, not to mention dedication and passion is not remotely matched by the pay scales on offer. I fear this is indicative of the value placed on culture and arts in our society as a whole.

In my experience of several arts organisation charities, the more senior the position the less likely the member of staff is to work hard and pull their weight. This is because their line managers are the Board of trustees who are absent and not vigilant in monitoring work and output. This provokes resentment from those being managed by overpaid senior management which results in reduction of output and outcomes of their work. So the double whammy of the charity wasting resources on the senior member of staff in addition to the loss of all staff output. Trustees should have more day-to-day contact with

all members of staff and have a means by which they can monitor the senior managers more closely as currently they know they can get away with it. It is very easy for a senior manager to pad a Board report out with activities and industry which in actual fact has only taken up half their time. This is a common story and it will be the reason that I will return to the commercial world where at least senior managers are accountable and their leadership is not marred by resentment for their inflated, and undeserved, salaries.

In my experience pay is very low when entering my organisation but loyalty and dedication are rewarded. This year we enjoyed a 5% pay increase and in 2017 a 9% pay increase. This feels very unusual for the heritage sector so I consider myself lucky. However, generally pay in the arts and heritage sector is low. Highly skilled people are not paid proportionally for their skills and experience. Often the privilege of working in such a creative industry is presented as part of the reward for your work.

In my experience, the level of pay in the arts sector, especially when based in London where the average cost of renting is over £700 a month, has caused great stress and anxiety. At the time this survey is questioning (March 2018), nearly two-thirds of my monthly wage was spent on rent and bills. Especially in relation to entry level positions, the levels of pay in my experience, is exclusionary to those from low economic backgrounds, with many of my entry level contemporaries being helped out financially by parents. I have also experienced reluctance to increase wages by any meaningful amount (having asked repeatedly), when I can see from annual reports on the charities commission the huge pay disparity between executive pay rises compared with the rest of the organisation.

In nearly all positions I have held in the arts and cultural sector I have been employed for a particular purpose then my role has expanded without recognition either formally (in the job description) or monetarily. Every time I then apply for a new role I always feel I'm starting from a rung down; although I may have been working to the grade above my title and pay don't reflect that and it makes it hard to advance my career.

In order to join the arts industry, I left a role which paid £4000 more annually and was better resourced with less responsibility

In the arts we still struggle to get fair pay for all. The hours we put in are not reflected in our pay packet. We love what we do and I know the difference my organisation makes, my brother is a Scientist he loves what he does he is making a difference, he gets paid double what I do. The answer, well that's a good question, how about we start by teaching the value of the arts?

In the main I would say earnings in the sector fall well below market rate for similar jobs in other sectors. The exception is for those in leadership roles. There is a generally accepted expectation that people will work for less money because of a love or passion for the arts. That leads to exploitation. It is also notable that more women than men work in the sector but there are more men than women in the top jobs. It is a sector therefore which perpetuates the gender pay gap. A recent research study (Panic) also provided evidence that the working classes do not progress in the sector and that it is predominated by white, middle to upper class privileged men. This has got to change!

In the rural arts centre where I work, staff wages have not kept pace with inflation over the past ten years. Staff are at least 10% worse off in real terms than ten years ago. This needs to be addressed. The growth in the minimum wage has been positive all round and has driven wages up at the



lower end. However, the smaller percentage rises (if any) for other more senior staff has meant that the daytime hourly wage rate for the Duty Manager of the arts centre is now only 42p per hour more than the cleaner. The rise in the minimum wage needs to be used to nudge up all rates in order to maintain reasonable differentials. Young people need to be encouraged to choose the arts as a career choice. It is possible to make a reasonably good living working in the arts. The UK has a thriving arts infrastructure, respected worldwide. Levels of pay in the arts and cultural sector need to be enhanced to drive growth in the sector.

In this survey you presume that a company must have at least one full-time employee but in our case we have no full-time employees. As a small grass roots arts organisation we survive from grant to grant without the reliable funds for any full-time staff. The current vogue for arts and business training makes it seem like we are building more sturdy organisational structures but really this is just a twist on being a freelancer.

Income across all levels in my organisation appear incomparable with market rates with other sectors. And always has been. Increase in pay determined annually by Board of Trustees, and in two years previously has increased only to cover increase in living costs (e.g. 3%) but no further negotiation permitted and no performance related (or other) pay increase considered, and no robust performance framework is in place by which evidence for or against could be produced to support any case made. Junior staff enter the organisation on lower/lowest end of pay bands, and as above, have little room for negotiation. In London this is especially challenging. Often there are seemingly attractive employment benefits are in place, and are considered by senior management as perks, rather than objectives, and in reality, are a lottery amongst staff teams. Long hours are expected, and often working contracted hours is perceived as not wanting to go the extra mile, and in some cases, practically, makes achieving London living wage a challenge



(especially, junior staff). Reward and celebration – financial or otherwise – appears lacking. I love and am proud of my job, my organisation, and my sector, but after 15 years I am worn down by seeing other peers in other sectors afford assets and lifestyle I cannot. My student loan is still outstanding, and I may reasonably expect to never own my own home.

Income year on year can fluctuate enormously. We do not have enough resources, assets or regular income to enable us to employ or hire people to help us to market our work effectively, and this in an increasingly competitive market place, and with a huge dearth of digital and social media platforms to manage. We are not administrators, or digital natives, or risk assessors... we are creatives. We get by project to project and just about make a living. We do it because we feel it is important. It is vital that children and people of all ages have access to arts, expression, freedom of speech – to have a voice and have the right to be heard. Without the arts in people's lives there is a death of the soul, of imagination, of creativity, of humanity, of what it means to be human. Artists need to be recognized for their contribution to the mental, physical and spiritual health of the nation, of society, of the world. Pay us properly. Pay us more. Invest in the arts!

Institutions don't pay artists enough. It's as if they forget that without artists these institutions are nothing.

It appears artists (whatever discipline) are the last to earn and often at a worse level than admin, technical staff. Without the practitioners the administrators are useless so this needs addressing. Wrong priority.

It appears many Creative & Cultural sector jobs esp. those within non arts organisations are paid below the level that represents their responsibilities. This seems to be in keeping with the general view of importance held towards creative activities within large non arts organisations. However it is still encouraging to see non arts organisations slowly start to recognise the role arts and culture can play in support other sectors of business and delivery.

It appears that the lower down in the hierarchy of the organisation it is, the harder it is to actually get a pay rise, despite continuously taking on more responsibility. It appears in mid–senior management positions its more straight forward. Is this due to senior management and directors having a clearer idea of what their role encompasses and therefore they think its justifiable?

It feels like you must move company to receive any sort of pay rise.

It has been a real challenge finding a job in the arts and cultural sector that would sustain my living costs in London. I was really shocked to land a job that actually pays for my life and is in the arts sector. Many of my friends struggle and resort to cafe jobs, staying in them much longer than anticipated.

It is a fragile and ephemeral economy much of which relies on project funding often from sources related to the National Lottery. However, such sources are reluctant to admit they fund employment, without which nothing would happen. There needs to be a radical change to remove this unnecessary stigma on what grant funding can be used for.

It is a known fact that jobs within the arts industry pay considerably less than those in

other industries. However, I have noticed that even within the arts industry itself, there are huge pay gaps between individual job roles and no clear justification for this. Pay may also seem to differ depending on which organisation you work for even when the job roles are the same. This is incredibly disheartening, as it seems the current average earnings do not mirror the employees' expertise in this particular field. I personally believe that low salaries will deter arts graduates from entering the industry, when they see that they can work in a different field, on the same job level and earn a lot more per year.

It is clear that as a practitioner, it becoming increasingly hard to earn a living from making work as budgets/fees for projects have definitely reduced over the last ten years. I think there is also much less freelance work available.

It is common to hear people who have worked all their lives in the sector, particularly in participatory arts, to say 'well, if I had wanted to make money I wouldn't have embarked on a career in the arts' and while this is true, the stagnation of pay in the arts and cultural sector for anyone delivering grassroots engagement, compared with both the statutory sector and certainly the private sector is increasingly dispiriting.

It is difficult for young graduates entering the arts to make ends meet on the basis of one job. Many younger employees in this organisation are working elsewhere (usually in other arts organisations) on a regular or occasional basis, alongside their full-time jobs.

It is frustrating working in an entry level job when one has progressed so much after a year or two because there is little movement for salary adjustments or more responsibility. People within entry level jobs are dispensable, and you have to get a further postgraduate qualification to break the glass ceiling to reach higher positions. My postgraduate degree is costing my annual salary, but I need this to progress. Everyone has undergraduate degrees now so you need to



aim for the next tier.

It is impossible to make a living as a theatre-maker without government or private subsidies. The figures just don't add up otherwise.

It is incredibly difficult to be self-sustaining without recourse to additional funding; clients are just not willing or able to pay what my work actually costs, so I have to subsidise myself to be able to get a booking and be part paid for what I can offer. There is very little literacy and understanding about the overheads that go with being self employed, especially from schools. I appreciate that everyone's budgets are being squeezed, but there is a risk that good and important work will disappear because there's simply no way for schools to pay for it at the level of its actual cost – I would be working full-time if I could offer my work for free!

It is incredibly difficult to try and earn money while also developing new artistic ideas which then go into a funding system where decisions are made depending on who else applies at that time and what the panel decide they like from the applications. What are curators meant to live on when they are between exhibitions and developing new ones, which can take years with no guarantee of any funding?

It is interesting that after a fifteen-year gap, working part-time on freelance contracts whilst bringing up a family I find I am earning almost exactly the same figure pro rata in my permanent part-time role. There is no obvious career ladder I see, just a series of sideways moves to be made, some of which are better remunerated than others. This seems a real shame for a younger generation of arts professionals.

It is not always clear how much one should be earning in a particular post. I think most people that work in the arts resign themselves to earning less than they could in a commercial role, however how much less we should be willing to accept is not always





clear. I am looking forward to seeing the results of such a survey so that I can have more of a benchmark figure when 'valuing' myself and my skills.

It is notoriously hard to get a raise in the sector even if you perform above and beyond benchmarks and expectations. This leads to high turnover in some organisations and inevitably it is probably costing those companies more in recruitments and knowledge loss. Even small raises can mean a lot to an employee, as well as perks such as additional holiday. My employer is really bad at rewards and has the overall attitude of 'we don't have any money', which of course is not true. Attitudes need to change and human resources needs to be taken more seriously. And yes, the pay is way too low and doesn't necessarily help it attracting the best candidates, meaning they don't perform at the high standards often demanded.

It is really difficult to recruit at pay levels that are prevalent in the sector. Another issue is retention particularly with time limited funding. Small organisations are all time poor and tend to be resource poor as well. The sector relies on low pay levels which I think works against increased diversity in the sector and access for people from working class backgrounds. It also mitigates against long-term sustainability. We are all having to consider new and innovative business models as the public sector shrinks but again, smaller organisations have less clout when it comes to sponsorship. A lot of support is in kind and what we need is help with core funding to keep the engine going. The funding environment is very competitive but partnerships and collaboration are key.

It is recognised responsibilities are high and main areas of job are many but in a small arts organisation with reduced funding and grants no longer available it is accept lower pay or

close the organisation.

It is so difficult to remain working in the arts in the South East with such low salary. It is very difficult to earn any money as a visual artist when you take into account and value the little earned against, studio fees, fees to enter exhibitions and competitions and the winner takes all culture in funding opportunities and competitions.

It seems that within the arts sector fair pay for artists has been championed and in many ways is now a respected and given, however wages for staff working with arts organisations has not improved in recent times. With increases to national minimum wage and the topic of living wage being spoken about more and more, it seems to have narrowed a gap between early career arts wages (roles that require a degree) and roles that earn minimum wage (e.g. gallery assistant).

It seems there are less opportunities, and therefore earnings, outside of London and other major cities.

It seems to me that there is a whole industry out there, of people making a living out of artists. Galleries, funding bodies, local authorities, etc. generally have paid employees, charged with administering resources and venues, which need artists' contributions to thrive. Yet it is always those artists who are at the bottom of the heap when it comes to being paid. Example: Visual artists often have to PAY just to submit work to an exhibition. A fraction of those artists will be accepted, and the organisers trouser the cash. So, all those big exhibitions – BP Portrait Awards, and many more, are financially subsidised by those artists all over the country, who get rejected from participating! It is a scandal, yet

local authorities, government funded bodies etc. all do it, and get away with exploiting creative people in this, and other ways too many to list.

It took me three years of applying to gain my first, entry-level paid role within an arts organisation. It was fixed-term, 2 days per week. 6 months later I successfully applied for a post that was 4 days per week (still fixed-term). I would love a full-time post. The competition for entry-level, low paid roles was even higher than I realised it would be (I knew it would be high!). I enjoy my current post, but it is not financially sustainable for me, so I will need to find another job within a year or two – whether this will still be in the sector that I want to work in, I'm not sure.

It would be very helpful for every organisation to be more transparent about their salary bands, for instance as national museums are obliged to do as part of their funding conditions. It would help arts organisations to be perceived as more inclusive and fair towards their workforce, as obscurity around pay levels fosters a climate of mistrust and doubts by some people as to whether they are being rewarded fairly for their work.

It's a challenge! Love working in the sector but it's not great pay.

It's getting tougher for freelancers and this is widely ignored by employers.

It's impossible for working class people to work in the arts on current salaries. I wouldn't be able to live in London and do my job without my partner. And I am the head of a department at a well-established London theatre.

It's a lot easier to make money when you start in a different sector and move into arts and culture!

It's almost impossible to progress at a senior leadership level without time to network and promote yourself as level of demand for these posts massively outweighs the numbers of opportunities available. Particularly



outside of London.

It's becoming very difficult to attract or retain good staff based on wages, working conditions (mainly volume of work and additional hours) and statutory minimum benefits.

It's extremely difficult to find a job in the arts in the UK. I have moved here 5 years ago and since I haven't had any job in the arts. Even after a Master's in the UK I still can't get a job. This is getting absurd. Things need to change otherwise the arts won't survive because YOU don't give a chance to the people who love the arts to work in them. I am extremely disappointed with this country and the arts, where there are preferences all the time. HOW ARE WE EVEN SUPPOSED TO GET WORK EXPERIENCE IF YOU NEED EXPERIENCE TO GET EXPERIENCE!! RIDICULOUS. GET YOUR THINGS TOGETHER AS THERE ARE MUCH MORE COUNTRIES THAT ARE EMBRACING ARTS AND BECOMING A POLO TO IT!!!

It's hard to live independently whilst working a part-time temporary contract. If I were full-time I could probably manage but my organisation has a culture of mainly part-time roles.

It's not as bad as the millennials think.

It's not enough – especially at the lower and middle levels. People are expected to work very long hours and take on a lot of varying responsibilities. There's always a state of insecurity because the organisations themselves are struggling for money and jobs are competitive so it can be difficult to get a new one. Also a sense that you should be 'grateful' for having an interesting job so therefore the salary isn't as important...

It's really hard for working class people to survive in the arts as we don't have the resources to volunteer our time for free in order to get experience and connections, and lack the confidence that middle class people have.



It's worth noting that I have been in this position for 11 years. There is little chance of increasing pay, but responsibility has been continually added. Other jobs are so few and far between that there is little room to develop or grow from here.

I've been on the same salary for nearly nine years!

I've worked for over a decade in the arts, the lack of secure long-term contracts and tightening funding pots means that despite my extensive knowledge, skill and experience I am currently earning less than I did when I started out. This is true of both freelance and 'employed' work. I have fewer opportunities to progress, and pretty much non-existent CPD opportunity to improve my chance of progressing when jobs arise. I have been made (effectively or actually) redundant due to organisational funding issues from jobs in the arts 4 times in the last 5.5 years.

I've worked in the field of literature/literary arts for 9+ years. In that time I've noticed trends in the demographics I work with, my professional peers, and colleagues in the field at national conferences: – predominantly female – predominantly aged 30–50 – predominantly employed in part-time roles. I would be interested in seeing if your research supported this anecdotal account, and if there are any reasons for this? My assumption has always been lower-paid, part-time work accommodates women with childrearing commitments.

Jobs in the arts sector are paid 10% less than other sectors, and even less in deprived areas.

Junior curators are expected to work for far too little pay. My first role in the museum

sector was a very easy data entry job. I am now a curator doing far more complex work but still earning exactly the same salary. I am in my early 30s and I still have to live in house-shares and worry constantly about money. Morale is very low and people feel extremely undervalued.

Just because an arts organisation is a limited company it does not mean that the company does not have social and ethical aims. Ours is to broker and advocate for other sectors such as construction, architecture and developers to work with artists and to pay them the same as other design professions. As you will see we do not pay ourselves an extraordinary amount and it's much less than many art directors of charity, CIC or social enterprises.

Just for the record: haven't had a pay rise in 8 years. And this is self-inflicted, as to make budgets work in uncertain funding climates all core staff members have automatically assumed this will be the case. And it goes without saying that I work more hours than I'm paid for. Currently my lieu running total is 81 hours and that's just since March. Haven't a hope of taking more than a couple of days worth of that time before it expires.

Lack of clarity of expected pay scales for roles. Inconsistency in pay levels across various internal departments.

Lack of continuity between same roles and pay across organisations. Individuals are often under-skilled for the role they are hired for, either because of hiring people because they were a dancer or a friend of an employee, or because the pay is so poor in comparison to other sectors. On the whole, most CEO's/school directors I have worked for have been extremely poor at their job, again they were hired because of their professional dance

career and severely lack leadership and management skills. Arts organisations seem to constantly be sinking due to poor management and high turnover of employees. I don't feel it is a happy or rewarding place to work long-term and offers no financial or career stability for my future.

Lack of work, lack of proper arts funding, age discrimination = lack of earnings

Last year was a typical representation of my income since leaving university eight years ago. Unpaid internships and part-time or freelance opportunities are the only way of developing as a local arts professional in my area. Without the support of family subsidising some of my income I wouldn't have been able to stay in this profession and work my way up (I'm now a manager). Compared to my peers from other subjects I have been a very low earner since graduating and even now I have no job security beyond the next year – fixed-term contracts that are funded through trusts and grants offer no long term security for workers.

Levels of pay are shocking – especially for smaller charities and not-for-profit organisations. Though at a senior level – leading an internationally renowned music organisation as Executive Director – I still find myself in debt, due to the low level of salary. I also worry about recruiting staff, when all the jobs are part-time (2 or 3 days a week) and the salaries are generally low (between £22–£32k). But it's the only way that we can exist as an organisation.



Levels of pay are significantly lower in the arts and cultural sector compared to other sectors and the workforce has significantly higher qualifications to comparable occupations.

Levels of pay are terrible and this is relied upon by organisations who know they will always have people wanting the jobs so they put up with

the pay. More worrying than that though is that fact that you seem to have to have done a chunk of unpaid work experience/voluntary work in order to get even a look in at any job that isn't customer service based as all of these jobs require experience you have no hope of getting without working for free. So the pay is not only low, you also need to have been paid nothing for a period of time in order to get anywhere.

Levels of pay are very low for the amount of responsibility and intense work load.

Levels of pay continue to be low compared to other sectors.

Levels of pay do not seem to be equal from different organisations or employers. Useful rates of pay info from Artists' Union England and a–n levels of pay are not rising.

Levels of pay for fundraisers in the arts can't compete with salaries in higher education – many of the fundraisers being trained (using a lot of ACE investment) will inevitably leave for better paid roles.

Levels of pay for performance seem arbitrary, with some ensembles stretching any existing rule. E.g. not paying artists for their time if they can get them back from abroad by 1pm after a gig the night before, often leading to unacceptably early starts to journeys (regularly 5:30/6am starts). Some fees – oratorio solos, ensemble fees – appear not to have increased in 10–15 years! A solo wedding at one church I perform at pays just 50% more than their regular 16-part choir fee, despite requiring three or more solos and a greater deal of preparation and pressure. Film/advert/other recording session fees are seemingly random – some pay £120 per hour with strict double-tracking extra allowances and overtime amounts kicking in per 15 mins over; others agree a set amount for the whole 3–hour session (sometime as little as £120 for the whole 3 hours, including allowing double-tracking!).

Levels of pay have reduced in the arts sector over the past 10 years – lack of support for



the arts sector through reduced funding for grants has stifled the production of dynamic new work, too many theatre companies cannot afford to pay minimum wage, too many talented artists are leaving the industry to receive a liveable wage.

Levels of pay in my particular job are not keeping up with inflation and we have effectively had standstill pay for many years now. Our pay has fallen behind other orchestras now and there is no money available to increase salaries to where they should be—we are having to work much harder to get funding as less and less is coming from public funding and it is extremely difficult to get private funding as well. I am extremely concerned that eventually orchestras in their current form will cease to exist due to the difficulties of funding and that all orchestras will end up being made up of freelance players.

Levels of pay in the arts and cultural sector, in my experience, are very low. I am in a Senior Management role with a lot of responsibility and strategic oversight, managing a team, and on £27,000pa. I carry the same university debt as other professionals and I must pay the same in living costs. It is particularly bad in dance, with me seeing a £5,000pa decrease in pay choosing to work in this field in a role of the same responsibility – changed roles in 2017. I overheard a leading member of the organisation I currently work for saying “but we work in dance, you expect to be on a low wage” – why?! If that is the attitude of leaders in the sector (who are not on bad wages themselves), then where will any change come from?

Levels of pay in this sector are lower than any other (apart from potentially Charity sector) and it is accepted widely by everyone in the industry that this is ‘the way it is’. And because it’s such a competitive industry many are more willing to earn less for a seat at the table.

This is largely unchallenged – but that doesn’t make it right.

Levels of pay, particularly for entry level jobs, seem to have gone down significantly in the last 5 years.

Like many artists, I make my income from many different artistic avenues. It’s rare to command a daily artists fee in keeping with that recommended by a-n. Recently I have worked on a few projects where I have been working with an arts organisation that offers the recommended daily fee to a lead artist but in reality they expect so much work for free to get the project done that when you average it out the wage you actually get its very low. This is a shame when they are intending to pay an artist a fair fee. Fair pay for artists needs to mean not only an acceptable daily fee but also a realistic and acceptable forecast of how much time a project will take including things like admin, documentation, social media demands etc which all seem to come outside of the allocated artist pay and are expected for free. Otherwise it seems like organisations advertise a fair day rate but the artist has to work twice the number of days to get the job done meaning they get paid half of what they should and this undermines the whole point of offering a fair wage in the first place.

Local Authority funding is challenged as we know but I have seen an unfortunate focus on binary discussions, rather than plural. For example, ‘housing’ or ‘art and culture’, rather than a combination of the two. This tendency is problematic and can lead to impact to the arts.

Local authority grading doesn’t reflect the role and the responsibilities involved in

curatorial work. They have been devised as a catch all for a wide variety of roles across the authority, primarily to allow them to re-deploy members of staff into different departments if their current role has been cut due to successive re-structures over the past 8-10 years. The same role in a partner institution, which is part of the university, is subject to higher pay, which does cause consternation and isn't good for morale. Curators working in local authority institutions are in a strange position, as not only do colleagues in partner institutions earn more, but other members of staff in their own institution with less responsibility also earn more. This seems to be as a result of historic decisions on the worth of fundraising, marketing and collections management above curatorial roles. The impact on funding cuts for local authorities have also significantly increased responsibilities for all staff, but particularly curatorial staff in terms of additional fundraising, marketing, advocacy and responding to the social and political priorities of the local authority.

Local authority jobs have disappeared from the landscape. That used to be the entry level for the working classes; now we can choose to either not work in the arts or take huge risks on debt to set up as third sector with no support from local agencies.

Low pay has been an issue since I started to work in the sector as it does not allow me to put enough money aside to save up for a deposit. I had to learn that as a worker in the arts and heritage sector in the 21st century, I will never be able to afford living on my own and am therefore dependent on a second household income to accumulate any savings – and

that neither my level of qualification nor the quality of my work will change this. It is sad to see that I could make £10,000 more per year if I was to go back into Higher Education, into a job that carries less responsibility and fewer projects and tasks to oversee and deliver on; this makes me feel truly undervalued in my current position.

Low pay is now so endemic that new entrants to the arts have no



expectation that it will ever improve. It symptomatic of the low value given to cultural activity generally. We should start by banning unpaid internships. These only reinforce existing barriers to the jobs market and encourage organisations and the government to think that they can always get the artsy on the cheap.

Low pay remains a challenge for many in the sector, especially at entry and below manager level. For many people the problem is compounded by the lack of opportunity to progress to higher paid jobs. I know of many people who have worked at Coordinator level for years, delivering excellent work, but have had no chance to move up the scale.

Many people (artists included) don't consider 'artist' to be a job. This leads to low income, and a reliance on other work or grants to subsidise our art production. Few artists make even minimum wage through art production. And those who do make a living from their art are often accused of 'selling out'. It frustrates me that what we learn in art school does not prepare us to make a living as an artist, but instead sets us up to be permanently juggling with (1) how to survive financially via 'normal jobs or grants' and (2) how to make 'real' art with meaning and significance. People working in other parts of the cultural economy don't seem to have this same dilemma.

Many staff members regularly do about 4 hours of unpaid work a week. In our experience of the arts sector we have found that it relies on staff working long hours and a significant number of unpaid hours.

Miniscule pay rises (from zero to 1%) over the last 6 years which is effectively a pay cut when compared to inflation

Money earned has to be modified – or owed – as the income to the charity fluctuates. To some degree the three part-time freelancers invent and project manage activity that keeps the organisation afloat.



More benchmarking and clearer pay scales need to be considered.

More clarity on pay levels in the arts is needed. It's hard to set a level when arts organisations have such different funding streams but as organisations grow, the excuse that 'we're an arts charity' isn't acceptable when some senior executives are paid very high salaries, way above what most people in my organisation earn. It's a conversation which needs to be more transparent. I suspect there are very inconsistent pay levels applied which go back some years, some with greater responsibility on quite low salaries, others who started more recently on higher pay. I can't see it changing unless regulation forces employers to share that information with new employees. In the current climate, employers hold all the cards.

More of independent studies to run as a learning centre.

More regular work please and less zero hour contracts.

Most artists also work in the arts as a secondary income – arts management, teaching etc. I have a comparatively well-paid part-time job, my studio rent is below average and yet I still can't afford an adequate living space within the vicinity of my studio. I have little time and little money so proximity is key. I would need to earn £150–200 more per month in order to do easily attain this. Trust for London define the income needed to not be living in poverty as £30,000, obviously impossible on a part-time income in the arts.

Most organisations want a quick cheap 'fix' – which can seldom work. Organisations who are realistic about the issues and engage consultants at an early stage, in exploring the issues and possible solutions, normally get a better result in the long term that sticks and

drives growth.

Much lower than the commercial world and public sector – the management salaries have increased much more than the administrative, lower paid staff.

Each year I work for 1/3 more time than I am paid to fulfil a regular contact. My answers give a picture of a senior arts leader freelancing part-time on a reasonable day rate, but in reality I freelance full-time and I under paid. I am sure this is not uncommon.

My average earnings range between £10,000 and £20,000. We get by because there are two main earners in the house. I am one of the lucky ones as I work fairly consistently and go from job to job but because it is mainly theatre, my income is very low.

My background is property management in the social housing sector. I believe that the pay rates in the arts is well below that of social housing [by circa 25%]. I would also compare annual leave between the two sectors, and the leave entitlement in the arts seems far lower than social housing [again by circa 25%].

My daily rates have not really increased in the last 10 years.

My earnings are based on the projects I work on with the budget generally being dictated to me. My day rate has barely changed in the last 10 years. It is getting harder to sustain a living with a child as everything else has risen except my pay.

My earnings from working in the arts have decreased over the last 15 years but the work pressure and amount has increased. The same number of days paid but less pay per day when working as a consultant self employed worker for the same organisation

without any holiday or sick pay or employer national insurance contributions. As an artist I sell a small amount of work, exhibit internationally on a regular basis and undertake residencies. Overall, as an artist, I make a large loss only assisted by the money I earn as a consultant when not being an artist. I have no pension other than the state pension to look forward to. I would say that generally that visual arts organisations do not have enough money to pay decent wages/fees to their part-time staff/consultants particularly. This has led to a culture of self employed but 'permanent' staff without any rights or proper employment rights.

My experience and observations of the administrative side of the arts has been that a person can actually make a quite high income, but only after about 7-10 years in the industry making very little (i.e. less than living wage at times) as a junior or mid-level employee. There is a very large jump in salary between the mid-level and senior level roles and opportunities. This is probably true in many industries, but I think the gap is comparably very large in the arts.

My experience is that arts and cultural sector is paid less than for example finance sector. Low entry salary in the city is the same as a high salary in the arts and cultural sector. There is an expectation that artist can create something for free.

My experience is that most people working in the arts are underpaid for their level of skill, experience and the amount of responsibility they take on. Personally, I have done this myself. However, after many years of working on a low income, with long hours and no pension, I feel that a general acceptance of lower pay "to do the job you love" undermines the value of the arts as a whole. I have not had a pay rise for over 7 years, to ensure that the company I founded and work for, has enough in the budget to produce work and pay the freelance artists we work with properly. Their financial



situations are far less predictable than mine. Again, the conclusion I am coming to is that this devalues the arts and belittles the real impact the arts have on people's quality of life and the fiscal impact they have within the economy generally.

My experience is that pay levels for freelance work is stagnant or going down. I used to charge £150 a day back in 2005 which rose to around £200 about 2012. However I have seen places now charging £60 for a half day with less security for cancelled workshops (when public etc). In one arts venue the education manager would like to pay more but is limited by budgets and raising expectations of numbers/outreach etc. I have also seen a rise in jobs for casual education facilitators on minimum wage rather than opting for specialists and a growth in volunteers running arts education sessions and have been told I need to look into this in my current workplace as we do not have a budget for freelancers. I have recently been looking for other posts and have seen a wealth of roles similar to the level of responsibility and expertise which are for £18,000 to £20,000. Within my workplace this is also prevalent, with people expected to do a massive amount on minimal pay. Some of this is from pressure in funding with cuts to ACE funding and a need to generate more income to stay afloat.

My experience of remuneration in this sector has been very challenging and am seriously considering leaving the sector. Pay is my primary reason.

My feeling is that across the sector, earnings within the arts are below the rate of pay for similar roles in other sectors. I feel that in part this is down to arts professionals 'doing it for the love' and subsequently accepting lower levels of pay than their contemporaries in other sectors and in part an institutional expectation that this is the case. I also think that opportunities for career development are more difficult to access (particularly in the North) which makes earning potential more difficult within the sector.

My FTE earnings are significantly lower than they were 5 years ago, even without





adjusting for inflation. The staff I am responsible for are similarly paid salaries lower than I would have expected to pay such posts five years ago. And our organisation is generous compared with many counterparts. But the real issue is pension. My employer controls the equivalent of 7% of salary and does not require staff to make a contribution (though they can). Many cultural organisations I'm aware of are paying the minimum required by law, and as the levels increase, will take as much as law allows from employees to meet the new levels, thus actually enforcing a pay cut.

My projected earnings this year will be £11k – £12k, (my income 25 years ago), approximately 1/3 of my previous income in the charity sector. As an older career changer, I anticipate that it will take some time for me to build up a decent income (I am a single income household). I am generally surprised by the low level of pay associated with the high expectations of experience, skills and knowledge as well as long hours of working in the arts. Most freelancers and producers that I know hold multiple jobs to pay their household bills and work long hours (at times longer than they are contracted to do). There is still a tendency to ask arts administrators/ fundraisers/ managers / producers to do free work “to add to your CV”. I hope that things get better but feel that our work (at the level that I am currently engaged) is financially undervalued – yet this may be a side effect of ever-diminishing pots of money/ funding for the Arts. As a relative newbie to this industry, I have observed that there seems to be little middle ground between subsistence level pay and the handsome salaries of senior management / Artistic Directors / SE England based venues. I'll remain optimistic!

My hourly rate is often squeezed, I am finding that in many instances I am only able to

get the same level of pay as 10 years ago despite increased experience and reputation. In addition, my work as a visiting lecturer has reduced significantly, with the addition of being made to go on the payroll for a one-off lecture often making it economically unviable. I am a parent of school age children which also affects my earning capacity.

My income has dropped by 25% since the Brexit vote for no other reason that I can detect, from a good upward trajectory.

My income has gone down significantly over the last 10 years, rates for artists working in the community haven't changed in 15 years.

My income in last fifteen years has barely kept pace with inflation and my wages are still below that of my peers working in other professions in the public sector, such as teaching, medicine and the civil service. I see very few employed staff in cultural organisations and museums over the age of 55 and in the last ten years I have seen the majority of my colleagues over this age leave because of redundancy and taking early retirement. There is a lack of basic job security and very few role models for working until statutory retirement age. I am fortunate in owning my own home and being able to let out rooms to lodgers to supplement my income.

My level of pay is low compared to friends and relatives who do similar jobs in other industries. It is very frustrating and I am considering leaving the arts (in this role at least) as there is no prospect of earning more in this role in this area, unless I work Freelance. I find this a depressing and frustrating issue and it adds to other pressures in my life. I feel undervalued by the whole of society, as well as by my employer, simply because of my

interests and passion for the arts.

My main income is derived from benefits, which I am not at all happy about, but have to accept. I survived most of the last 35 years without such help. I work as much as 85+ hours a week to make my art, 52 weeks a year, but earn only when I sell work. From earnings divided by hours worked, my hourly rate is less than 50p the last few years, although of course, there is zero certainty of any income, and 2017/2018 earnings were from 3 single sales within that period. The year previous was much worse. This year is so far a bit better, though with much higher costs so I have cut back on food again. I am autistic, though only diagnosed in September 2015. This impacts greatly on my abilities in the world to earn and cope.

My main income is from a charitable theatre which works on the fringe. The theatre is actively trying to raise its capacity for fair pay year-on-year. However, because of its lottery funded nature, it is hard to do this. This has a knock-on effect of the development of emerging creatives like myself in the cultural sector.

My observation is that the arts and cultural sector is still dominated by a privileged few. I have managed to sustain my career through the original baseline support from my background and then for the middle period of my career, from a partner whose salary in the commercial sector subsidised my income. My salary is still not commensurate with my age and experience and like many women I have had career breaks that have meant starting again in middle age, in relatively junior positions of project management. Combined with the need for flexible and remote working when I became a single parent, this has limited the opportunities available to work at the highest level. Arts organisations are incredibly inflexible and old fashioned in their working practice. Presenteeism abounds. My current employer works with totally



flexible remote working contracts which mean that I have been able to work where I live and where my children are and where my life is. It has meant that I have been able to develop the organisation to a point where this year my salary will be £38K. I have been working in the arts for 36 years. So just over 1K for every year of experience. This doesn't feel just. Like many arts workers who are now moving into the late stage of their career, it is clear that we are the main investors in the arts. It is never acknowledged and never quantified. I would be interested in a research project that investigated this invisible investment. It appears to be our 'dirty secret'.

My organisation has only been in a position to give 1% or 0% pay for the past 4 years; at the start of 2018/19 we received 2% so our wage growth is below the national average. I'm sure our organisation is not uncommon within the arts.

My organisation operates world-wide with multiple offices in the U.K.

My own knowledge of friends' and colleagues' salaries, plus positions advertised, suggests to me that people working learning and participation (education and outreach) earn less than colleagues working in other areas, despite equivalent qualifications and professional experience. I'd be keen to know if this is the case.

My pay has been stagnant now for 9 years. I'm a female owner/manager who employs staff, so keeping their pay in line with inflation is a priority over my own. I earn my wages from dividends so my income relates to the company's profits which are diminishing as local funding/arts contracts become more challenging to access. We match our fees to the public sector locally to be competitive for contracts and transparent in funding applications. As a director with 25 years' experience in the arts I am worth more but if I paid myself a public sector director wage (circa £40,000 a year minimum) I would not be able to employ my staff. Which seems pointless. I see talented cultural sector company directors in my region working part-time or job share, running strategic initiatives on



less than a newly qualified teacher. This is fine whilst they stay in the job, but if they leave, burn out or retire a charity has to recruit the talent at a low wage offer. This is not sustainable. I can cope with the low pay as the benefits of being my own boss, working from home outweigh the challenges. The biggest issue is a disparity between local metropolitan cultural wage levels and sub regional/rural ones. The local director of a CPP (Creative People and Places ) pays herself more than I receive in annual NPO funding from ACE to run a countywide service. This makes me feel physically sick sometimes! I also question a hidden gender pay gap? Who takes the part-time jobs? Who does the job shares? Are jobs part-time because they only need that time, or because the company cannot afford to pay a fair rate.? I know talented women doing part-time jobs for various family/personal reasons that young single people could simply not afford to take – and they can survive at this low wage level (£12000 - £14000 per annum) because they have a partner in a well- paid job. What happens when they leave and the company has to recruit? It's a ticking bomb.

My pay has not really kept pace with other professions. I only recently earned over £30,000 having been playing in the same orchestra for 25 years. If I was in any other profession i.e. teacher or nurse, I think my pay would be a lot higher with the level of skill and experience. The job has got harder in the meantime.

My pay has risen less than £10k in 10 years with an average of £400 a year increase (including steps on the ladder, switching to new jobs and getting promotions) – almost always annual increases have been less than inflation. Total lack of progression available, freelance rates no longer worth it to supplement my income as they haven't increased

much at all in 10 years (£150/day when I first did freelance in 2009 – £150/day last year when I stopped doing it.). Given the skills and experience needed just to get a job, the salaries in the sector are appalling when compared to similar skills and roles in other sectors. Unfortunately people don't want to take a stance as there is too much competition. I have tried to negotiate salaries on my last 4 jobs and failed every time. I even turned one down as a result of a refusal to consider a slight increase in salary. Funding bodies do not allow enough for reasonable salaries and organisations don't allow enough in their bids restricting salary progression or negotiation further. I am lucky to be in a comparatively well-paid job now but feel I have nowhere to go as I would earn probably £10k less outside of London for the same job, or about £5k less in many other institutions in London for the same job. Also many places now which rely on public funding have scrapped ladder pay systems so there is no pay progression available even for longevity of service. It's very demoralising. I have had to knowingly negotiate poor rates of pay for freelancers, musicians and performers when programming as budgets and ambitions frequently don't match, and yet projects are still accepted and expected to maintain this level of participation by funders and managers.

My pay potential has definitely been affected by my returning after a career break (having children) and also the sector appears to have 'accepted' very tight pay restraint due to the challenging fundraising climate.

My personal experience has been one that I think is similar to most – high levels of precarity and the necessity of undertaking unpaid voluntary work while finding support through other means in order to be eligible for opportunities for paid work. Since I have

been able to find paid work in the (visual arts) sector, I have found professional conduct around contracts and pay to be badly communicated and generally poor. I believe rates overall are depressed compared to other fields of work (for comparable levels of skill and responsibility). Crucially, I think that the prevalence of small-scale organisations (often charities) and the weight they bear in relation to total production in the sector, alongside a massive labour surplus, creates an environment where employers are enabled to create employment conditions as they see fit, with little chance of a credible threat of unionisation or other industrial action from small, isolated pockets of employees.

My role is classified and paid as entry level, but my level of responsibilities is that of an experienced manager (in two areas: venue management and hire/events management, as my role is double) who, in a different field, would be paid between £28,000 - £35,000.

My role is financed by Arts Council England (I work for an NPO), but paid under the living wage as identified by the living wage foundation (£17,000 for outside of London).

My wages are not in line with the level of work that I do compared to what I would earn in another sector (for example, I have written Marketing and Audience Development Strategies for the organisation, but my wages are not in line with those of a Marketing Manager). I feel that some of the people who work in the visual arts have financial support from partners, family or an inheritance and do not have a full understanding of how difficult it can be for those who come from a less privileged background and are struggling to pay everyday costs like their mortgage. This has a real impact on the diversity of the workforce.



My organisation has HQ in London but also has offices in Birmingham, Manchester, Edinburgh, Belfast, Cardiff. I think that across London and in the regions, jobs in the arts and cultural sector are underpaid and dependent on the passion and love for arts from their staff; I don't think

the two should be mutually exclusive. Just because you love your job, this does not mean that you should have to struggle with low pay. I also find that it's difficult to progress a career in the arts as often management and senior staff do not move on from an organisation very often (especially in the regions of England as arts jobs are more sparse and difficult to come by). This is a problem in terms of wages stagnating and retaining talent, as young professionals may move on to a different sector in order to develop their career and earn enough money in line with rates of inflation.

News last week of senior management earnings at ACE alarmed me. I have no idea how the pay increases were justified through the benchmarking and I would guess there are only a handful of NPOs where senior management are paid well above the rest of the sector, but I felt quite shocked. I part-time freelance for an NPO where my daily rate pro-rata'd makes me better paid than senior management (although I don't have any 'benefits' of course and pay my own NI, which would somewhat balance out the difference). While many colleagues won't understand the value of their 'benefits' and make judgements accordingly, it's not always a comfortable position to be in.

No full-time roles in box office or front of house outside of management positions. Role often includes working above pay grade due to staff being absent.

No pay rise for 3 years. Pay increasingly difficult to maintain my needs as a single parent of 2 children, especially as the older one got into further education.

No pay rise in the last 4 years even with more responsibility in role.

Not enough financial return for the work load – poorly paid position .

Not enough money.

Not enough people working in the sector know how to run a business, but that is what the majority do as freelance professionals – run a one-person business. As such, they don't



charge enough, or manage their finances as well as they could.

Not reflected in this survey is how precarious all of this work is. My 'employed' contract was due to last for two years but was terminated after only four months on the whim of the Project Manager. It also doesn't ask what proportion of time is spent working whilst not earning anything. Freelance Arts professionals spend a huge amount of time doing administrative and promotional work which is entirely unpaid, in addition to the inevitable 'slack' which happens by organisations not fully costing an artist's time.

I currently have a 2-year contract and previously have had numerous short-term/temporary/informal contracts (in some cases not even contracts) over 3 years of working within various publicly funded arts organisations, paid very badly for a freelancer. Other than that I have been working self employed, freelance and working on independent projects where I have 99% of the time been paid well under minimum wage (if at all in some cases) for working on such projects. And this is often a familiar story I hear from peers.

Noticing that the salary levels are dropping considerably. Prior to going freelance in 2014 (and whilst freelance) my salary has remained static/decreased for senior expertise since 2012

Obviously the arts is underpaid at every level.

Obviously, like many in the non-subsidised theatre, earnings are a pittance and we do what we do for the love of the art. It does get more and more difficult to scratch a living, especially as a producer in this sector where we want to pay cast and crew a reasonable

rate even if this means earning nothing ourselves. Most of my income has to be derived from other sources which, of course, impacts on the time I should be spending on our theatre company. It is a difficult situation as most actors and creatives see producers as the money person, taking from their pockets, but this isn't the case. For example on our last production, I didn't take a penny in expenses, let alone an actual fee for the months of work I put it, but the others don't appreciate this, they think I am coining it. Much is made of the terrible pay and conditions of actors, directors, stage managers, etc, but no one really highlights the issue amongst producers.

Often higher levels of qualification for lower levels of pay than other sectors (esp. non arts/heritage sectors); higher levels of uncertainty around contracts common due to funding mechanisms and funding time schemes; any 'benefits' tend not to be cash based (i.e. TOIL not overtime); role v size of organisation can lead to salary discrepancies for what is ostensibly the same role in different organisations.

On several occasions I've not been paid for freelance work I've done. On other projects I've worked for as little as £200 for a 3-week full-time project. I've worked for free plenty of times. I've given my own fee to other artists on my creative team before because the production budget was so low (in my opinion the execs and production company were paid too much). I now wonder whether to even take the risk freelancing for individuals as they disappear half way into the job or don't pay. I have to work in the hospitality sector to pay my bills.

One of the biggest problems I find is that arts organisations either want someone with lots of experience without willing to pay that experience. Or, they want someone with

a degree but routinely pay at £7k less than what a graduate would need to earn to pay back their student loan. I truly believe that you should not be expecting to hire a graduate unless you're able to pay them £22k. We talk so much about how arts and culture are great for mental health, but don't talk about how our working culture contributes to poor mental health. If we do, it's about the artist and actors, not admin/office based staff. Stage and production staff are often protected by BECTU agreements and can claim their time back – this isn't the same for office staff.

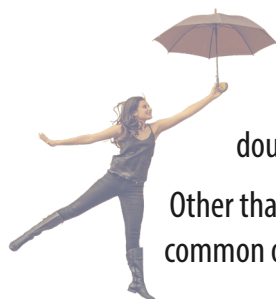
Only have work if the number of last minute enrolments is 10, so no job security. Enrolments can be 15, but no extra payment for extra students, pure profit for college. Holiday pay in recent years taken out of original pay of £20ph and now paid separately and later. Have worked for college consistently for 20 years with no significant pay increase. No sign of appreciation for my excellent results and feedback from students.

Opportunities within contemporary circus are minimal and pay is low. I was an Arts Council Touring Marketing trainee in contemporary dance but took 10 years out to raise my children. Coming back to work, opportunities to work in festivals, touring, audience development, dance and circus (my main areas of work) at a senior level are limited and with the exception of a few positions, poorly paid for the level and range of experience that I have.

Other public sector departments are starting to see a rise in their pay after the pay freeze.

However it appears that everyone has forgotten that arts/culture departments had their pay frozen too. I wonder when people will remember that our wages need to rise with inflation too. I doubt they will remember.

Other than those working in and for well-funded institutions, there is a common occurrence that fees and rates often do not reflect the work load or



provide opportunity for fair pay vs hours. When working on set fee models, the workload is sometime unknown and as contracted to deliver a service is common, this means that many are working for less than a suitable hourly rate based on the real requirement needed to deliver the project / art. This is additionally problematic as most of the industry love they work they do therefore accept these terms and or know they're is a replacement option that is financially viable within the budgets needed leaving little option but to be underpaid.

Over qualified, underpaid. There seems to be a general understanding that this is the norm if you want to work in the arts. It's almost as if being in a 'cultured environment' is a kind of compensation for working harder than you are paid to. If you want to work in the arts you have to make sacrifices – to your free time, to your bank account, to your career progression. Working in an arts charity, resources are minimal, all staff members are stretched and most do much more than their job description. I do the work of a full-time member of staff in 4 days a week. I have an MA but my annual salary is less than someone working full-time on minimum wage. I can try to do freelance work, but with only one spare day, this is difficult.

Over the last 10 years, there has been a significant reduction in my daily rate; with most jobs now priced at the lower end of my daily rate range. Less work has also increased the amount of competition, with some individuals and companies quoting very low rates.

Overall arts pay is too low. Especially in London. Majority do not/are unable to pay the London Living Wage. This, I believe, is partly due to the low level of importance that the Arts are given by governments and councils.

Overall my impression is that those working in the sector are highly qualified, highly experienced, and their income is significantly lower than those in the majority of other sectors when this experience/qualification level is taken into account. I include myself



in this, and would consider moving into a commercial or other field if it meant I could achieve a higher salary and better working conditions.

Overall, arts and culture salaries within the not-for-profit sector (with the exception of certain senior management/CEO posts) are extremely poor compared to other industries, particularly in comparison with other public sector industries. Despite 35 years continuous professional experience including previous freelance technical consultancy and design work, lecturing and senior management roles, the sector pays well below similar roles within the commercial sector. The work and skill sets are often very specialized with limited transferable skills for work outside of the sector (beyond administration and budgeting) meaning that there is something of a restriction on employment opportunities and career development. Salaries within my own employment have been on standstill for over 6 years with no sign of change and the current post resulted in a reduction in salary over the previous post from 7 years ago.

Part-time opportunities mean that I am unable to progress in the career that I wish – I need to earn a full-time salary as the sole breadwinner in my household.

Part-time workers are severely limited by lack of opportunities to progress their career or even work in another organisation.

Pay and responsibility levels are not always reflected properly, across the entire organisation.

Pay changes drastically by region. I have been a deputy box office manager for £24,000 a year and am now a box office manager currently on £19,000. This variation is due to the

previous job being closer to London. I am now in a part of Yorkshire where rent and living costs are much higher than the regional average but salaries do not reflect that.

Pay for employed roles in the arts has either remained the same or decreased in actual terms in the last decade. It is very difficult to find employment in which salary reflects experience in the field, and remuneration in freelance work is generally better paid.

Pay has really not increased much since I started working in 1993. In '93 directly out of college, I earned £29.50 an hour teaching. I am now 25 years more experienced, teaching at top level, and I earn £35ph (school rates, privately I charge more.) Likewise, most local playing work here pays £120 a day. In '93 it was £100. Luckily, my main group pays £165 per day, but this is a very good, and rare, rate.

Pay in the arts and cultural sector is really low, particularly given the number of highly qualified people working in the industry. As a freelancer it is even worse. It is very difficult to make enough money to survive and if you are unlucky enough to be ill you can lose £££s. I would like to move away from freelancing and back into employment in the arts – to continue to use the skills that I have developed over many years but with more stability. However, when I look at jobs in theatres, especially theatres outside of London the pay is very low. I would be better off working in administration in a large organisation (say a university) than working in say an education department at a theatre. What a waste of the training, skills and experience I have if that is the better option! Not only is the pay low in theatres, but the holidays are minimal and the employer pension contributions are often the lowest they can get away with. More needs to be done to keep talented people (from all walks of life – not just those who can rely on family/inheritances to support them in

times of trouble) to remain in the industry and to share their experience and talent with the next generation.

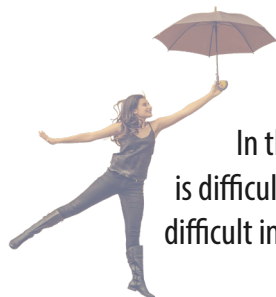
Pay in the arts continues to be a sufferance for doing a job with value. Our profession still excludes those without the resources to establish themselves, whether that is an education, well-off parents, or access to cheap accommodation or industry connections. If we are to effect the positive change of which we know the arts is capable then we must remedy these issues and bring a broader range of people into both arts practice and management.

Pay in the arts is exploitative!

Pay in the arts is low. I have worked as the Executive Director of a building-based theatre company and my friends were amazed at the low rates of pay for senior management in our industry. It was assumed that because of my level of responsibility, the number of people reporting to me and the turnover of our organisation, my pay must be near the £100k mark! Sadly this was no way near the truth. I was one of the highest paid people in our organisation. I'm now working freelance, but I'm acutely aware that the ultimate source of funding for the vast majority of my work is still the public purse, via ACE grants to third parties. I worry about the sustainability of this model, particularly as we approach the cliff edge that is Brexit. Work in the visual arts is harder. My partner is a visual artist who has had his work collected by UK Parliament, the British Museum, the Art Fund etc.

and has regularly exhibited internationally. However he is on the brink of giving it all up, because he cannot see where the money will come from to pay for the basics, such as the mortgage.

In this sector too getting investment from organisations such as ACE is difficult, because of the emphasis placed on matched funding, which is difficult in a sector where audiences tend to see the work for free.



Pay in the arts is much higher in the higher education sector in Scotland than any other arts organisation. However, staff are still taken advantage of to work above and beyond contracted hours because they work in the arts.

Pay in the arts is woefully low. In order to make ends meet, I rely on overtime and work outside of my full-time job, which makes a mockery of the concept of having a full-time job. In months where we have no overtime opportunities at work, I struggle to pay for my basic expenses (rent, food, travel, bills). Generally speaking, pay in the arts does not in any way reflect the number hours we work and the times of the day/week we are required to work.

Pay in the sector is incredibly low when bench marked against comparable jobs in the private sector. In addition staff (particularly senior staff) do additional voluntary hours in order to move the organisation forward. Working in the arts is a vocation you wouldn't do it for the money!

Pay in this sector extremely poor. There is no public perception about how low income is in the arts and cultural sector. People presume that we are paid well, compared to for example public sector work. The discrepancy of pay between regional and London based organisations is a lot. I took a massive pay cut because I was no longer able to work in London, whilst the cost of living is very similar.

Pay is based on union agreement between PACT (producers) and BECTU.

Pay is low comparative to other industries and so it is hard to use pay to boost morale, hard to employ people with strong experience from other industries, particularly in digital and IT. You have to love your job and your company to keep working in the art world.

Pay is poor in large local organisations when compared to some national but small-scale organisations. Pay levels in such organisations take no account of the significance





of collections held – in some cases such collections are of global importance and this counts for nothing. The skills base needed in such organisations is huge and again this is not reflected. Such organisations are utterly dependent on the passion of the staff they employ when it comes to retention. Pay is far higher elsewhere. In a private sector job or government job with similar turn over, staff and assets to manage I would easily double my current salary. As a sector we are TERRIBLE at making the case for the value of our work to society

Pay is still very low and men still seem to have the majority of higher paid jobs.

Pay levels and security appear higher amongst administrative staff than actual practitioners of the art form. Not ideal.

Pay levels are generally stagnant and consistency of work especially in the NE is very rare. I worked overtime all the time.

Pay levels can be very patchy across the sector, which can make it difficult to both obtain a new role and progress your career and recruit to roles in your own organisation.

Pay levels in the arts sector are appalling, and deliberately so, in order to exclude people from working class backgrounds who don't have the 'Bank of Mum and Dad' to fall back on, and cannot possibly afford to work for such low pay. Galling to see the pay levels of senior management at Arts Council England rising well beyond inflation whilst demanding more and more from the arts orgs they fund for less and less money.

Pay really varies and fluctuates. Many organisations think that my daily rate (of £250) is rather expensive. They don't realise (even within the strategic arts sector) quite how much

work and expertise is involved in the design, realisation and delivery of a brief. In real terms my earnings have dropped. I charge now, the same that I was earning as part of a government creative programme ten years ago – £250. Only one organisation has paid me the rate I feel is nearer what I should be earning or what is advised by larger artist NGOs (£300). Some organisations also don't want to pay for planning and reflection, feeling this should be part of the daily rate. I don't think I would be able to obtain work if I charged more. Truthfully, it is a real struggle. The cost of living has risen in the last decade, but my pay has actually dropped by nearly 65%.

Pay rises are always % increases which in turn increases inequality – surely every other year it should be a fixed amount that is awarded otherwise the best paid always win out.

Pay should be for work. Art work is difficult to quantify, which is confusing: I can't solve that problem. Pay should not be for celebrity, though that's where money comes from. I can't solve that problem. Pay should follow success, but success follows long after the work! I can't solve that problem, sadly.

Pay varies widely across the sector, often for the same job. Roles with the same title as mine can be paid up to £11k per annum more. I think my role is particularly badly at present. Often the excuse is used that 'it's the arts' or 'we are a charity' but other arts charities still pay better. It's not a very transparent system at present.

Payment for delivery of activities is much easier to negotiate fairly than planning/research for said activities.

People assume that as an Artist, you do it for fun and not to earn a living. People can

actually be shocked when you charge even a moderate rate of pay. They also assume that once they employ you, they can then move the goal posts for no extra payment. They also like to pick your brain for ideas, without actually paying you for the consultation. Also some people with no training set themselves up as artists and tutors, and work for nothing or charge very little, which has an impact on a professional with all the correct qualifications and experience etc.

People give a lot for not huge salaries and this is seen as some sort of badge of honour by some. It's ridiculous and we need to ensure organisations truly understand the real costs of delivering their work and not continuing to expect staff and freelancers to subsidise poor planning and the egos of some leaders with their time. The arts and cultural sector becomes a less exciting prospect as you get older. Whilst full of intelligent people it is not financially rewarding enough for many, particularly those who have families. I know too many middle-aged women in particular who are exhausted and yet they are expected to give more and more in their jobs for the same salaries they have had for 10 years.

People need to be paid more in the arts, I don't know how I will be able to sustain a career and support a family on a similar salary to what I am on now. It is a privilege to enjoy your job, but it shouldn't be to live comfortably and not be stressed about money.

People who find out where I work and my job title assume I'm earning a lot more than I do. In terms of my skills in our team we are all underpaid.



People will keep being forced to look outside of the sector for permanent contracts and benefits, we are going to lose so much talent to this.

People work incredibly hard for very low salaries – I'm not sure this is sustainable. I can only afford to do my job because I'm the second income

in our household family of four. There is very little capacity or budget for professional development, and career development is limited as organisations are mostly small, and the large ones seem to recruit between each other more than from outside, and people don't move on. The quality of people is very mixed as a result, and in my opinion the arts lags considerably the charity sector as a whole, let alone the commercial sector in terms of talent development and a place to build a thriving career.

Perception of pitifully low, sometimes (often?) unrealistic, levels for highly skilled work.

Personally, I've been on the same salary amount for about 7 years. It's an incredibly tough fundraising climate. I have seen lower level jobs not being replaced, an externally funded internship programme close, and ever-increasing workloads and demands on existing staff. The stresses and strains of persistent funding cuts do not help either. There's no more 'fat' to trim in the ongoing cost-cutting regime. I don't think my level of pay reflects my outputs or achievements (nor the free extra hours that go into making something happen); however I still have a deep passion for working in the arts.

Positions of entry to arts funding are often given to people with a limited capacity for insight and deal with very restrictive models of practice. 'Opportunities' hosted by organisations funded to promote sectors often lead to dead ends and are aimed at hobbyists leaving little scope for genuine professional development.

Prevalence of short-term contracts due to funding constraints limits the range of people who can work in the arts and cultural sector. Pay is generally poor for the level of work required – on paper a salary might seem right for a job but in reality that job can often be 2 or 3 jobs-worth of work and the salary does not reflect it. Recent publicised Arts Council senior level salaries are disproportionately high for a funding body in a widely low paying sector.



Public bodies responsible for arts development in the UK do not take responsibility for ensuring or encouraging equality of pay across the sector. cf. Arts Council officer earnings against freelance arts manager.

Rates of pay – whether freelance or for permanent positions – are shockingly low in the arts and cultural sector in the UK. They have stagnated since the 2008 financial crisis, and more and more is being expected for often very low wages. Living in London, it is becoming unaffordable to work in this sector at anything but the highest levels of seniority (and those jobs are fiendishly competitive) – at least, if you want to be able to save a sensible amount, pay into a pension, and have anything like a modestly enjoyable life. I have found that jobs advertised in the past few years are asking for more and more experience, and more specialist skills, for no more money. It is ridiculous, and frankly unacceptable, in one of the most expensive cities in the world, to be expected to bring a considerable range of digital and project management skills, plus at least three years' experience in a role (these all frequently appear in the 'Essential' criteria of person specs) for a salary barely above £20,000 per annum. I see ads like this all the time, and despite the unliveable pay, they are all enormously over-applied-for. I am well aware that arts organisations are having a very hard time financially, particularly small ones, but it is exploitative, unfair and ultimately unsustainable to pay people so little and expect so much.

Rates of pay that I feel I can realistically charge as a freelancer have not increased at all in the 3 years I've been in business. IR35 has been a significant challenge when working with local authorities. One LA put me onto their payroll without offering any opportunity to

appeal.

Real challenge to ensure that at least cost of living increases are achieved each year.

Really feeling that salaries seem to have hit an impasse and that it's proving increasingly difficult to move on in my career and to improve my salary.

Roles that would have once been salaried are increasingly part-time freelance. These are difficult to manage across a limited number of days. There can be an expectation that you are still available across 5 days. Also contracts are behind advertised for lower daily rates than a couple of years ago, or for a project fee that results in a lower daily rate.

Roles within my department in the organisation have been devalued since I joined the company 13 years ago. I started as a Dance Education Officer in 2005 on £21,000. Since then although my salary has increased by 2% most years, I have only had one performance related pay rise 11 years ago even though my role has changed significantly. I have new job title, I have much greater expertise and responsibility. I feel lucky to have joined the company when I did as salaries were higher then, but am disappointed that my growth and level of expertise is not recognised in monetary terms. However, perhaps more shocking is that the current salary for a Dance Education Officer is £18,000 – £21,000, a significant pay reduction in real terms. Freelancer rates also remain at £155 per day, the same as they 15 years ago. This is reflected across the sector in Leeds (vocational institutions, companies and national agencies) as they also still pay the same rates they did 15 years ago, on average £25 – £30 per hour.

Running a small-scale touring theatre company is very difficult financially. It will never

make a profit and grant applications require so much match funding that we apply for a basic amount to make the show happen and to pay IATC rates. However, the amount of work done as Artistic Director means for the majority of the year you are working for virtually nothing and only get paid once project funding comes in, which covers the actual activity and very little planning, researching etc. However, small scale theatre touring is crucial to the arts, it is often taking risks, much more current and relevant and the bedrock of all theatre. Where is the resilience funding we need to pay for us to be Artistic Directors? To employ a fundraiser and an administrator to make the job doable both financially and artistically?

Salaries are unbearably low and the options to move on and progress are limited. I can only do my job because I subsidise my income through freelance work. There's an attitude that we should feel lucky to work in the arts and therefore put up with poor pay but that culture is outdated and leads to disillusioned staff.

Salaries for Music Administrative staff are seriously out of line with those teaching or performing, even though we often have the same level of academic qualifications and experience.

Salaries in the arts are obviously lower in than in other sectors, but on the most part it doesn't matter because you enjoy the work you do and the contributions you make. It's a sacrifice most of us willingly make! For me the most frustrating aspect of pay in the arts sector is – particularly within small arts organisations – when you are given extra responsibilities or your role changes, but it is expected that your remuneration stays the same. It is difficult to negotiate salary increases in not-for-profits (understandably) but this sometimes makes you and your work feel undervalued.

Salaries in the arts or public sector have not increased for many years, unlike



the cost of living.

Salary in the sector is rather low compared to what is being paid elsewhere. Particularly in London but also in other parts of the country. There is still a major gap in the pays of the directors/chief execs and what the ordinary members of staff are being paid.

Significantly lower than other sectors at same stage of professional development, with little scope for promotion.

Simply put – the levels of pay are too low.

Simply that pay, with access to higher education and affordability of living in London, is the chief factor in preventing class diversity in the museum sector. In my 12 years of work the types of people becoming Curators in particular are an increasingly homogenous crowd (born in London, straight to Masters from BA, possibly straight to PhD, volunteering that could not be supported by people on lower incomes, straight to job).

Since 2017/18, I've moved from the theatre sector into visual arts and find that the pay is much higher in general. I have also found however, that the visual arts sector attracts a less diverse workforce than I found in theatre.

Since I became a mother, my earning capability has decreased substantially. I am now freelance as I juggle parenting responsibilities around my work demands. I used to earn £30,000 as a full-time Producer for a theatre company, now, some years, I do not make even £20,000 a year.

Since July 2018, I have taken two part-time jobs in the creative sector, both at a level which I would not have achieved if I had not volunteered and worked for over 8 years. Both jobs require a lot of knowledge and experience of the sector and area. I am a 24-year-old professional with a first class undergraduate and first class master's degree and my current annual salary (not that I get an annual salary, my last three jobs, full-time and part-time,



have been 6 month contracts) is £18184. I believe that if I had the same level of experience and skill in another sector, I would have a much higher wage. I also believe that the cultural sector banks on people being driven to do their jobs by their passion, which is definitely the case for me. But sadly, my passion doesn't pay the bills and neither does my job satisfaction. £16,917 take home pay is not what I hoped for my mid-twenties when I was doing my master's degree.

Society believes/behaves as though all teachers are paid by the government, especially for cancelled lessons/holidays, that teachers have so much money that they teach 'for the joy' of teaching, and that musicians have so much money that they can afford to donate time/skill, especially to charities.

Some obvious observations include: Culture of '4 day a week' full-time jobs, i.e. cramping a full-time job into four days (and only being paid for 4) Culture of bonuses for people right at the top of public art orgs or a much bigger increase between person at the top and next person down compared to staff members at other levels.

Stable full-time employment in the arts is great if you are lucky enough to receive it – it's the emotional labour and unpaid overtime that you are expected to fulfil that makes this not a full picture of the industry compared to others.

Staff working for publicly funded organisations such as museums are often underpaid. It is a shame that if you want to earn a decent salary in the arts in your early/mid career, you have to work for private foundations/ collectors/ artist's studios or galleries.

Starting pay is so low in the arts that it must be really difficult to be able to afford to work

in this field unless you are supported financially by family or partner or have a private income. This is not because arts organisations are bad employers: currently they simply do not have the means to pay more. But this means that the social background of people working in the arts will become increasingly restricted.

Starting salary doesn't match the desired skill level required. Incredibly competitive and difficult to get paid experience, voluntary posts only for those who can afford to work for free. As a full-time masters student I have two part-time jobs, 27 hrs per week and struggle.

Still find people think we should be grateful working in 'The Arts' in an environment we love so offer less. Still also believe employers will try to get away with paying women less.

Still very low in the performing arts. Especially at festivals for Immersive theatre roles. Lack of contracts. Universities are extremely slow payers for role play actors and often lose invoices. Very frustrating as cash flow is important to freelance actors. Can mean threatening letters from landlords if rent not paid on time. Last year was the hardest year of my life with a child at home to clothe and feed and supporting another 22-year-old at Uni in London.

Thanks for doing this. Being underpaid in the art world is a fact and sadly widespread. I hope things will change soon, offering people to work for a decent income and enabling anyone from any social and economic background to employ their skills in the field.

The Arts & Culture sector is full of passionate, knowledgeable and dedicated staff who find it hard to make ends meet. The sector is grossly underpaid and yet even for an entry level

job an MA is required. Why are staff so underpaid and undervalued in this sector?

The arts can suffer poorly in comparison on both pay and general conditions e.g. Standard of office accommodation. There are also social barriers e.g. Young people being unaware of the range of roles available and how rewarding these can be (financial rewards notwithstanding)

The arts industry has always been underpaid against qualifications and experience of its staff unless you work in senior management. Publicly funded arts organisations typically provide better remuneration than commercial organisations. Commercial arts organisations tend to have to do more with less and there is greater pressure. Long hours are standard practice and everyone I work with is highly committed and always gives maximum effort. The pay and benefits rarely reflect these points. On the whole people are exceptionally passionate about their roles and this is reflected by length of service and a desire to offer excellent customer service against all odds.

The arts industry is poorly paid and the opportunities to increase salary are minimal. I have always taken the view that this is to do with supply and demand it is a popular industry and one where the applications for a position are high. However the fact that working in the arts also tends to mean high turnover of staff due in part to low income means staff retention is low and this has its own economic challenges for businesses in terms of recruitment and training time disrupting or reducing productivity. In other words

perhaps there is room for incomes to increase to retain staff longer in post.

The Arts sector are not interested in qualified professional people – they keep everything very much in-house and are not open to new blood!



The arts sector is massively skewed to London and the South East with far fewer, smaller arts organisations elsewhere. Because of this, when unpaid internships are offered, people living in the north cannot possibly afford to do them. Finding accommodation as well as living costs if your family is not in London/South east is impossible. So immediately people in the north are disadvantaged from getting experience in national organisations. The sector pay is awful for the amount of experience and qualifications expected. My daughter has just left a marketing post in the cultural sector which she loved because it simply couldn't pay her bills. People working in the cultural sector want to do what everyone else does – buy a house (if you're out of London), go on holidays, have a normal life – not be so skint you're way behind all your peers in every area of your life. So if you're not from a wealthy background, and it's not part of your cultural heritage, why would you consider a career in the arts where pay is poor and patchy and job security uncertain.

The arts suffers from a lack of mid-level roles that would provide a stepping stones from non SMT to SMT and Directorial roles.

The attitude that we are lucky to have full-time employment in the arts sector needs to change. It prevents individuals from asking for more money. I feel it is frustrating that I have earned the same salary for 8 years, despite career progression, as there is no money/funding to increase my wage. I also feel that this is unlikely to change in my lifetime and therefore I must accept that if I want to work for in my field, it is likely that I will ever be paid more. This is limiting and has potential to lose experienced staff from the sector, as they will move into a higher paying line of work. Unfortunately with the increasing price of living, it is difficult to imagine living off an arts salary for all of my working life.

The commissioning fees for artists in the UK are extremely poor. I don't bother with applying for anything in the UK anymore due to this. It's not worth my time and effort. Most of my income is now drawn from international sources or teaching my art.



The cost of living is going but fees are slowly declining.

The culture remains exploitative, with an expectation that you should not want any sort of lifestyle if you are privileged enough to work in such a sector/do something you enjoy. I earn less than I have ever earned before, and I have three level 7 qualifications – it is expected that I should be grateful to work in my area, as it is a sought-after position. And yet my employer should be grateful at the level of experience and expertise I bring to the table for such an unsustainable salary

The disparity between NPOs and other organisations continues to increase.

The downward pressure on my day rates has been relentless for a number of years. Where I used to charge £300, now I struggle to charge £200. This has been combined with an overwhelming contraction in the volume of work available, due to austerity and the decimation of local authority budgets. I have sat in meetings as a freelance associate and witnessed the already shrinking budgets for freelance associates slashed in order to accommodate the small pay increase for public sector workers. Alongside this, I have seen increasing structural use of volunteers and interns replacing fully-paid professional roles in the delivery of core work. As a freelance professional I can no longer make enough money to live on and I have been claiming Universal Credit since August 2018. I simply cannot compete with volunteers and student interns when it comes to the rate of pay I need to pay my (tiny) mortgage and bills. I am considering leaving the cultural sector after 20 years as I can no longer earn enough to live on. My income (profit) has plummeted from £24,000 in 2014/15 to £10,000 today and I have been forced onto Universal Credit. There is a serious structural problem in the sector that is being masked with the use of

volunteers and interns. In the long term, there will be no professionals left apart from those few who were fortunate enough to be financially able to volunteer or attend the most exclusive universities.

The figure I put in for my earnings constitutes my gross earnings. After legitimate business expenses, the real income is closer to £24000. These earnings obviously vary, year to year, however, it is a poor reflection on the sector as a whole that 28 years after graduating from Drama School and completing a Double Hons degree before that and despite being one of the “lucky” ones who work consistently for flagship theatres and production companies, I am earning the equivalent of a graduate employee in certain other sectors. I realise that “we don’t do it for the money” but nor should we do it for “free”. I despair at the thought of what other, less successful performers have to do to make ends meet. I believe that the bodies that represent our industry work hard in a hostile climate but we need greater agency and greater urgency on matters of pay.

The following observations are all anecdotal from endless job-hunting and stories shared by peers in the industry. Arts organisations, especially those that are subsidised or not-for-profit organisations tend to pay considerably less for positions of a similar job specification and level in other industries. e.g. A project coordinator in a theatre venue vs. a project coordinator for a charity, a private business or a third sector company. I have also noticed that many arts organisations are increasingly inventive with the titles that they give job roles, in order to avoid having to pay a salary that is in accordance with higher job titles. e.g. a job will involve all sorts of managerial duties and expectations, but will not have the title of a manager (or above), and can therefore reasonably (in the eyes of the institution)

pay its staff the higher end of an entry level (or just above) salary. The expectations of experience, knowledge, skills and time commitment from employees of non-commercial theatre organisations is consistently extremely high on paper in comparison to the monetary remuneration. The phrase '40hrs a week plus occasional evening and weekend work as required with time off in lieu' is almost a given for many theatre institution job descriptions – and yet for many institutions, there is no firm time-off-in-lieu system in place and the rates of pay rarely go above £25k. There appears to be a great gap between the payscales of arts administration roles, with most roles either being set at entry level pay from £15–25k and then many others simply being in the £35k+ region. It makes me wonder how much room there is in the arts for genuine career progression in terms of both position and financial trajectory, when it seems that there is a huge gap in the mid-career positions and salaries available for people who want to progress above their entry level pay and title, but don't yet have the experience/title to aim high for the job roles that fall firmly into upper management positions. Generally speaking, most people who work on permanent part-time contracts for arts organisations need to supplement their income from additional part-time/freelance sources.

The freelance hourly rate I have given is for teaching. For performing the rate is usually set by the organisation that books me and it's a set fee for the gig. It works out at between £15 – £45 per hour (not counting any preparation time). Basic entry level rates for music

tuition seem to have changed little for many years – I'm pretty sure I was paying £30 an hour twenty years ago. My rate of £35 is fairly typical of teachers I know in my area, of a similar level of experience.

The gap between the higher paid in subsidised sector (e.g. ACE executives; leads of arts institutions/buildings) and independent organisations is



phenomenally wide and unfair. Similarly, the gap to independent/freelance artists who struggle to earn much above minimum wage across a year. Urgently needs to be addressed, somehow independently of those currently benefiting the most.

The hours contracted and the hours worked are vastly different and at senior level overtime / additional hours are not paid.

The income from working in the arts, throughout my life so far, has been appalling. I would have never been able to live independently/have my home/start a family if it wasn't for my partner's higher income. Now I am a single mother and find it incredibly hard. Yet, I am qualified (Master's degree) and experienced. It is very hard to move to better paid jobs because of high competition, and again, income is not much greater even if responsibilities are higher. I am glad to see the request for this survey and I hope that things will start to change for people working in the arts. It is as though we should somehow feel grateful and privileged to be able to work in the arts without question for income and pension (which is almost non-existent for non-profit art organisations in Scotland).

The income I've given was not a mistake. It is just very tough to make any money in the business. I had a turnover of £15K but this mostly went on costs. Hard to make go of it in rural south Scotland.

The lack of clear pay grades within the charitable music sector is damaging to the morale of its lower level staff, including middle management and below.

The level of ask of executive managers in small arts organisations is extraordinary. It puts unsustainable pressure on life in all sorts of ways. From pressure on family, to pressure on partners, relationships with friends etc. Arts Council England has a huge responsibility for this increased pressure with the never ending cycle of reporting, best practice, surveys and





totally unrealistic expectations as to where organisations can raise other funds from – and just how hard we have to work to do this. After spending all my life in the arts (I’m around 50 years old), I am now looking for a new job. This will not be an arts job. All my expertise will go with me to another sector. The pressure is simply too much, and I can’t wait to be free of the stress.

The level of pay in the arts sector and the nature of part-time, short-term contracts is abysmal and completely unsustainable for those that work in the sector. I have been in my current position for two years and hoped to be offered a full-time contract at the end of this period but the most they could offer was part-time, poorly paid work for a fixed term contract. This decision is not that of the organisation but due to the incredible lack of funding going on in our sector. I am now going back to university to pursue a Masters course to change sectors and attempt to find a job which I may actually be able to build a life with and will be less precarious than that which I have been trying to do so far. It is painful to be actively moving out of a sector I enjoy working in, but I see no other option at this time that will allow me to buy a house one day or even manage to rent comfortably.

The level of pay seems to go down every year. London salaries are just unworkable for those of us who need to commute. It is now almost impossible to make any viable income as a freelance and a huge amount of time is spent on unpaid fund-raising,

The levels of freelance pay in the arts sector have been static for some time and the paid sector has been 0–1% per annum increase.

The levels of pay in the arts sector are woefully inadequate in relation to the cost of living

– and raising a family – in London.

The levels of pay within the arts sector, especially in working in the non-profit sector have remained static since the mid 2000’s in my experience. As cuts to local authorities, funding sources and investment in the arts decrease, it is increasingly difficult to support the salaries of staff in these organisations in line with other sectors. Many of the staff working in this sector, work hard and are passionate about the jobs they do, especially when the arts are clearly making a difference and impact on the lives of marginalised communities, who in turn are under increasing pressure to receive front line support from the government and other support agencies. Many staff working in this area do much of their work for free and receive limited financial gain in return for the hours of work put in. Freelance artists are too in turn being affected by this knock-on effect and are finding it challenging to earn enough annually to stay in the sector.

The levels of pay within the visual art, voluntary/charitable sector are particularly low – which means that organisations cannot attract staff with professional skills such as finance, legal and fundraising – unless they find people who are particularly sympathetic or passionate about the field. I suspect this is true of other art forms too. It also limits opportunities for development within organisations – as the right salaries and training cannot be afforded. Both of these things often mean organisations are unsustainable which creates a spiral of decline and continued low pay.

The living wage is being paid to people such as ushers technicians etc. But that closes the gap then into those next level up roles as these aren’t going up as well.

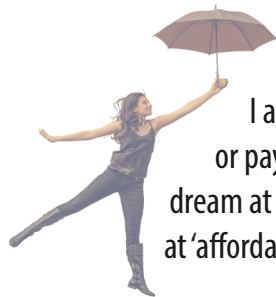
The local authority that employs me has never valued its cultural work or its museums service and, when an attempt was made some years ago to achieve equality across the council in terms of pay/responsibility, its findings were never published and hence ignored, as it would have been too contentious.

The low level of pay in the arts makes me consider leaving it, but I never do, because I doubt that any other field could offer me the same level of job satisfaction.

The low levels of pay in the arts and cultural sector mean that most of the people I work with rely on either their partner having a higher income or support from their family. This makes long term careers in the arts much less accessible, particularly for people who want to have children or own their own home.

The increase in the use of volunteers is eroding the professionalism of our sector. The “just get a volunteer” attitude means that people underestimate the skills and experience of our sector. We need to be sure that volunteers are adding value not taking paid work from the sector. I chose to work freelance to improve my work life balance and quality of life so I am earning less than I used to (with all the worries for the future about pension etc that go with it) but I would be earning more if I got paid for the ACTUAL time that I put into the projects that I work on. Unfortunately, we all love what we do and that gets exploited!

The majority of funded opportunities are for under 25s, as if emerging artists are only young. Often in the events industry which thrives on creativity, artists are asked to work for free or very little pay. I have taken jobs for £50 a day because there is very little paid work available. I am often asked to volunteer. This does not put food on the table or pay the bills. To survive on money made from my artwork is a pipe dream at the moment. We are asked to pay hundreds of pounds for stands at ‘affordable’ art fairs, to exhibit in galleries, and pay a small fortune for art



supplies. I am not surprised when artists I know go and get full-time jobs in shops and warehouses and call centres just to make ends meet. But then they have no time or energy left to make art. I am disabled so can't do that. I am living off benefits whilst trying to make work and exhibit to be able to support myself. It feels like a terrible uphill struggle. It shouldn't be like this.

The majority of my income came from overseas engagements, primarily in Europe. This work was all able to be completed due to my access to the free movement provisions of the UK's membership of the EU. Without this access – and as I don't have a European passport – I would have earned 80% less, which would have resulted in me paying no tax to the UK government as opposed to the almost £3000 in tax I paid on my earnings.

The majority of my work comes from arts council funded organisations, which means they should be adhering to certain levels of pay at all levels, however I feel this does not happen. There are too many organisations still using zero hours contracts or below minimum wage, or not putting hours of work within contracts. Through companies that are regularly funded by the public, this should be monitored more carefully.

The number of freelance works has gone down dramatically, there is also a general reducing of pay and an increase in the expectation of deliverables (while pay is reduced). It has been an incredibly tough financial year and this one is shaping up to be even worse.

The only way to improve pay and conditions for cultural workers is through a fighting union.

The organisation I work for relies on and takes advantage of its reputation. It assumes that people will be happy to take low pay in order to work for a prestigious Company and have it on their CV. As a result staff turnover is high and there is little to no chance of progression within the Company.



The overtime done by costume at either end of the filming day is not recognised or paid, unless the project is a major movie. Costume are paid less than other departments, for more hours. Unfortunately, many people new to the costume industry are happy to work on a minimum wage or for free. Costume roles are also undermined by other departments such as stage management doubling up and taking on costume responsibilities.

The pay in the arts is appalling. If you come from a working class background, with no possible streams of income or support to keep you high and dry, the pay of working in the arts, especially to also afford living in London, is barely enough to keep you afloat. The strict regulations of certain institutions against taking other forms of work, whilst also giving you so much work that you cannot fit everything into your contracted working hours, favours those who do not need to worry about money. To work in the field that I love has put me in serious debt, with no means to save or climb out of what feels like being in quicksand. My only option, as I see it, will to very soon leave the arts, leave London (where a vast majority of the work is) and find a job that can help me repay my debts.

The pay in the arts is laughable. Particularly in Oxfordshire where it's as expensive to live as London, if not more. There should be a discount on theatre and cultural event tickets for those who are living on such pitiful wages. The gap between top-level staff and everyone else is ridiculous.

The pay is extremely poor, especially given the high level of experience and education my colleagues and I bring to our organisation and the sector – I know this is the case in other organisations too. Nearly all of us are educated to Masters level or above. Nearly

all of us went to Russell Group universities. I feel very lucky to be doing a job I love and which connects to my interests. However, if I hadn't been lucky enough to receive financial support from my family throughout my university education and afterwards (including when buying my house), I don't think I would have been able to afford to continue working in this sector.

The pay is low considering the hours and commitment you have to put in.

The pay level varies wildly. One of the challenges has been a project amount being touted at pitch and commission that fails to materialise. Last year for example I successfully pitched for a £10k PR contract with a major arts organisation. Half of the amount turned out to be secured on future fundraising they didn't successfully raise. So having been booked up for a project suddenly I was out of contract halfway through. And they paid my invoices five months late. This has had a huge impact on my confidence and means my earnings this year are reduced because I haven't been pitching for other projects. It can be inspiring but also profoundly disheartening.

The pay rates in the art and heritage industries are just not competitive. I loved working in the sector but have recently left because it wasn't financially sustainable. I plan to return to the sector in a higher position later on in my career.

The pay scale for my role is significantly lower than for the same role in other public and private sector organisations; like most people though I am in the arts because I am passionate about it. I get fulfilment from my job that cannot be given in monetary form. I did negotiate a pay rise in April 2018 noting additional responsibilities I have taken on and

comparative salary levels in other arts organisations in my area.

The payment levels in line with other skilled work do not line up, with companies routinely late in payment for freelance work.

The period you are researching was my worst income year ever. There is very little work for producers in the public realm these days. Austerity has smashed all income and daily rates have plummeted. In the past I had income tax credit, or earned £35k plus. No income security, ever. Luck of the draw. Also affected by rise of pension age. I would like to see research done in relation to impact of cuts in arts and increase of those artists dependant on income tax credit. Also the impact on 1950's women artists of State Pension Age.

The problem is that even a survey like this – which is coming from a good place – tends to put the arts and artists into predefined boxes, the shapes of which are informed by industrial production culture i.e. capital invested then workers contracted, then distribution and retail at a profit. I would like to answer questions about how much investment I have to make in research and development, all of which is unpaid. I would like to answer questions about how much money arts institutions make out of me by not paying me properly. The idea that we can 'charge' a fee for our work is just ludicrous as you take what you can get. Even when I have produced a project and secured funding for it, the rates the Arts Council, for example, would accept in a budget for my time are so low. Submitting a realistic budget would inevitably mean the proposal would be rejected. In

any case, it is impossible to 'cost' an artistic process because it goes on in your head 24 hours a day, seven days a week. In a way the question will never be about rates of 'pay' but how the arts should be supported and valued by the state. For example the way the subvention works in France, whereby artists are for sure expected to work, but it is understood that they are a public good and can therefore



be supported throughout the year, when their work is not necessarily returning them a wage.

The profile of the work I do means that many people assume I have a standard and regular salary with sick pay, holiday pay, pension contributions etc. The organisation I run has such a high profile that people are regularly stunned to hear the small team running it are all part-time. We cannot afford to pay ourselves anywhere near the usual salaries commensurate with the output and profile of our organisation – we know this is common among arts workers, at a level that academics (including those studying arts and inequalities) and arts funders would NEVER put up with. We know this is the case for MOST people primarily CREATING arts – there are many people in academia studying the arts, many people in arts funding and many people in arts policy who would never agree to work in this level of precarity. Sadly it is the norm for artists.

The questions in the survey are not the right questions. They fail to acknowledge the hours of work, expenses (membership fees, insurance, travel), expected unpaid hours of work (application writing, 'networking', project preparation) and the disparity between those in salaried administrative roles and unsalaried creative roles. There should be a greater focus on who is being paid and what they are being paid for in comparison to unpaid/ low paid work and how this is calculated in terms of the rates being offered.

The rates and amounts of work in arts and culture, in Rochdale and Greater Manchester have vastly reduced in the past eight years.

The rates of pay I receive on the whole have not increased since I started freelancing in 2008. This has meant that I have had to increase my workload massively to gain a 'pay rise' in my annual income and to fulfil objectives such as buying a home. It is a real frustration to me as I know the amount of work that I do is unsustainable.



The salaries at the organisation where I work have been falling behind the rising cost of living and inflation in the area in recent years.

The salary level stated is for the second year of protected pay rates following a restructuring for shared services with another local authority. My job was re-graded to a lower level which has become my new pay rate from September 2018. Another restructure coming with a move to 3 LAs taking unitary status! I had a second part-time job at the university (not arts related) but was made redundant about a year ago.

The sector is grossly underpaid but is also massively undervalued, so perhaps this is no surprise.

The sector is undervalued, underfunded and underpaid. A lot of reliance on volunteers. More expectation than in other sectors that people will work for free. A huge disparity between what fees different artists are, or feel, able to charge. Difficult to value own work. However, a lovely sector to work in and I am much happier than in my previous sector despite huge pay difference.

The sector relies heavily on volunteers and interns which is a barrier to those on a low income. There are few, low-paid jobs for a highly talented, over-qualified work force. There are also too many, low paid, short-term contracts offered – if these short-term contracts were better paid they would be more justifiable, but the heritage/museum sector (that in which I work) knows it can rely on low paid staff working ‘for the love of it’. But love is not enough, sadly.

The situation has declined in the last decade

The squeeze on local authority funding for arts/culture/heritage has become so acute, particularly in the face of Local Authorities having to prioritise statutory spending, that more often we face the challenge of keeping facilities open to the public at the expense of programming and commissioning.

The stagnation of salary increases since 2007 has seriously impacted on the quality of life and living standards of those working in the arts and cultural sectors, especially as they have not kept abreast of the cost of living in London. Overall, there has been an 1% annual increment, which effectively means that salaries have been below the cost of inflation. This makes it hard to attract and recruit new staff, as well as retaining staff when their own personal financial pressures dictate that they need to earn more to have a more comfortable existence, even though they may not want to leave their current jobs – this really means to be able to afford to pay their bills and have some kind of disposable income, rather than working to just exist. When the government raised VAT from 17.5% to 20% it was meant to be a short-term solution to austerity and instead we are still feeling the impact of this increase since January 2011. The tax payer has seen an increase in the cost of the most basic essentials (gas, water, food, electricity, rent, travel etc) and many find it hard to even buy food, reflected in the use of food banks. The continuous cuts within the local authorities and the reduction of Trust/Foundation funding has meant higher levels of competition for the traditional funding routes and many organisations do not have the capacity to attract brand sponsorship or philanthropic investment, particularly if they have small staff teams, which determines the level of experienced staff they can employ.

The state of pay in the arts sector is disgraceful. I've been on the same salary for nearly 10 years even with added skills and experience.

The thinking remains that artists don't need an income, and that they're taken advantage of. Many provide services within the community to benefit health and well-being of local residents and struggle to obtain basic funding from public bodies for art materials, hire of premises, insurances printing and publicity, transport, out of pocket expenses and administration costs. Artists are treated differently to business people. The NHS and local councils hand out big contracts to bigger charities and big organisations rather than small charities and small organisations who receive only 14% of available funding, but have the commitment, enthusiasm, goodwill and energy to volunteer their services for the benefit of the community. That mentality, of taking advantage of creatives needs to change.

The vast majority of my income over 20 years has come from doing the arts but being paid by non-arts organisations – i.e. council recycling and transport departments. I would suggest that for full-time performers, it's as good as impossible to generate a genuine full-time income (i.e. enough to have decent standard of living without other passive income such as that from family, partners, investments, personal wealth) without having income from other work or non-arts sector sources.

Theatres are struggling with funding. I recently did a job outside my home area but had to take it on the basis that there were no living expenses available. I had a friend I could stay with for free otherwise I could not have taken the theatre job.

Even so it was a minimum theatre wage. I loved the job but it would be great to get a decent wage and proper living expenses for working away from home.

There appears to be a perception that artists (I am speaking here as a musician) do what we do for free, and therefore should presume to do what

we do for free if need be. This makes it very challenging to establish and implement fees, and can adversely affect self-worth.

There are countless times where I've lost out on work due to companies taking a while to get back to me (or not at all) about future job prospects and interviews, meaning that I've often lost out on money due to a lack of communication, or companies changing their schedules on a whim and expecting me to follow suit, without taking into consideration the repercussions.

There are important contextual questions here, that fall out of the scope of this survey – I returned to work after maternity leave 6 years ago and still don't earn as much (full-time equivalent) as I did pre-motherhood. Pay in the arts is pitiful, but part-time pay in the arts is a joke. The arts mirror/reflect life, but they do not pay for it. So many of us are parents or carers, or our living costs vastly outweigh our income because we have to be based in regional 'hubs' that are more expensive. I really hope future surveys are able to go into more depth about these things.

There are no recommendations about fees for Producers in the sector. I've found, as an emerging Producer working with predominantly emerging artists, there's a lack of clarity around how and how much the producer role should be paid, and how producers (particularly in the dance sector) can sustain a portfolio career – i.e. working from project to project. I am currently working for 5 separate artists, yet by December each of these projects will have ended and I'll be working speculatively (largely unpaid) on putting together bids for another set of projects that may or may not attract the necessary funding. I should add that I manage this workload whilst acting as mother to two young children and carer to two elderly parents. The lack of stability is crippling, financially and professionally.

There are often baffling discrepancies between the amount of work required to complete





a proposal for a project, the work expected once this is accepted, and comparative rates of pay within the organisation with which you are working. These three elements vary so much between institutions and organisations that it seems like the figures are simply plucked out of thin air – even though such places work with the transient freelance artist population all the time! It would be very easy to just ask freelancers our opinion when we complete a project and share this knowledge amongst local colleagues. I have never received any request for feedback on rates of pay, or more generally around working with any of the institutions I have worked alongside. I am lucky that my experiences have been overwhelmingly positive – but I must temper that by stating that I am still being offered the same daily rates of pay I was being offered 10 years ago, even though I now have a decade's more experience! That simply cannot be right. If you look at what I earned last year you would never guess that this included projects with prestigious organisations in the South. The rates that artists are paid also often compare unfavourably to staff within the organisations with which we work – this can be particularly difficult when as a freelancer you inevitably end up sharing/being given part of a staff member's work (a common example might be the development and delivery of workshops in an organisation which already has education staff). So many of my artist colleagues are educated to a high level (often higher than our curatorial or managerial counterparts), have incredible project management skills in addition to artistic, problem solving skills – and yet this has no bearing on our pay. I did not become an artist to be rich. I decided quite early on that I was happy to give up some of the treats life offers, but with over a decade's worth of 'serious' artistic practice, I can see that earning a living in this way is getting more and more difficult. I do not believe that the money is not there. I believe that it is getting

hoovered up in favour of large institutions over freelance workers. It is a reflection of the general trend for outsourcing in which the individual inevitably suffers.

There are some parts of the arts and cultural sector that are overpaid in relation to other parts. A large festival in our part of the world has staff of six and £50k plus salaries, for example, while people like myself in smaller organisations (publicly funded like the large one), often working under as much stress and with as much responsibility (often with more than one role), are nothing like as generously remunerated.

There are still far too many jobs within the arts – particularly for performers – that do not pay Equity Minimum rates. In fact, there are still too many trying to get away with either not paying, or paying their artists by 'profit-share'. Some of these are fairly reputable establishments. This is completely unfair and disrespectful to those trying to make a living after having trained and worked incredibly hard to get to where they are now. It also adds to the stressful unpredictability of income for those working in this sector. We don't know exactly how much we will have each month. Not only this – but I am often paid late for my work as a performer and have to chase it up. I currently work around 4 jobs at any time – the day jobs (not within the arts) are what keep me afloat. And this is after I took out numerous loans to train at a prestigious drama school.

There are very few opportunities for permanent jobs in the Arts & Culture sector. There are also few permanent or secure part-time opportunities, but freelance work is much easier to find. This is not great financially but can be good creatively. It's also not good for stress or wellbeing.

There aren't enough full-time jobs Too many jobs rely on funding and aren't permanent  
Lots of "entry level" salaries at £18–20k – not enough mid–manager £30k+ .

There doesn't seem to be an accepted pay level for 'similar' jobs. Regulation and checks on job levels, salaries and advice to cultural organisations would be welcome. There also seems to be a lot of stagnation with pay and development leading great people to leave the sector in order to develop. There are low paid entry level jobs and high paid senior roles but the progression in the middle is somewhat missing.

There doesn't seem to be a standard pay range across the industry with organisations ranging from tiny charities to large multi nationals. Arts Council funded venues pay more than commercial organisations and small venues unfortunately struggle to keep up with either. Men are routinely paid more than women for the same work. Secrecy around pay is endemic – organisations tend to pay what they can get away with rather than having a fixed value or grading system for the jobs in hand. Many organisations work outside TMA/BECTU agreements which don't, in any case, cover the majority of roles within organisations.

There has been no real increase (in fact a drop) since 2008.

There is a gap between the roles with strong unions negotiating pay and the office-based roles which tend to be at a lower pay scale. Essential administration is undervalued.

There is a highly qualified workforce that relies heavily on low paid/free work experience to be able to get entry level roles and then progress. There is a big challenge for entry level workers to 'prove' themselves, whether that is artistically or administratively, and qualifications aren't the best way to demonstrate this. My own journey has required me to work well over my contracted hours for several



years to 'prove' my worth, and this was entirely expected by my line managers and the organisations I worked for. The pay was low and benefits were very limited (i.e. TOIL rather than overtime, few holidays, minimal maternity and pension benefits). How can we as a sector provide better development and entry level opportunities that are meaningful to workers and employers?

There is a huge disparity between different art forms – I was driven from performance into digital media creation as the earning opportunities were non-existent outside of London for performance, whereas digital skills have enabled me to earn a living.

There is a lot expected of staff to go beyond the job description, work extra hours and be available at all hours. However, this is not generally matched with pay. In my current job I am lucky there is a pay range that I sit in, so I hope that during my role my pay will increase with my experience. In previous jobs this was not the case and I never knew if my pay would increase. Job titles also makes it hard to find out what your pay should be.

There is a real crisis in arts journalism, and it doesn't always feel as though the industry fully appreciates that. Once supports the other – the arts world will feel its loss. But it's an uphill climb to keep pursuing it, when it's a struggle to gets ads or other funding, and when other sectors pay so much better for equivalent work.

There is a real disconnect with the level of responsibility, workload and commitment needed to work in the arts and cultural sector, with salaries paid. I am currently in a position where it won't be possible for me to earn my current salary in my next position (as I am working on a contract for a project where I negotiated my salary).

There is a vast pay discrepancy in the museums sector between the curatorial teams (and the front of house staff) and the press, marketing, digital, programming and other associated museum activities. Also, there are many women in lower paid roles up to





middle management, but management boards and senior roles are principally taken up by (white, posh) men. Same applies for museum director roles – given to young, white men whose female peers are still in middle management and considered to be ‘getting above their station’ if they put themselves forward for such roles. More needs to be done to foster career development for women, who make up the majority of the junior workforce in the museum sector but find they can’t progress.

There is an increase in many arts orgs operating like the gig economy, offering freelance contracts which to all intents and purposes are employee contracts but without benefits, sick pay, holidays, training or pension. It’s a non-sustainable, short-term solution that will ultimately lead to a long, slow, drawn out death for the industry. It reduces job opportunities, but more importantly doesn’t value development of individuals.

There is an institutional prejudice against women over 50, who are as disadvantaged in this sector as any named Minority.

There is no corporate structure, nor set progression on the payscale. Most pay rises/promotions are not merit-based or rewarding of loyalty (time spent at company), rather they are solely ambition-based (who you know, right place at right time). Higher qualifications/education do not necessarily translate into higher earnings in the workplace.

There is no middle ground – it’s low level OR you’re running the company and on a 6-figure salary (almost) – and it’s always been like this. Jobs around the £50–60k mark when you reach senior level are very very hard to find.

There is no minimum daily fee for freelance Drama Artists.

There is NO PAY in the arts now. I work at the highest level in the arts in Scotland and work for free mostly now, or am subsidising the gallery/arts organisation myself.

There is often a lack of transparency around pay bands, and large gaps between CEOs/Directors and the next level down. A pay rise is rare and people usually have to move organisation to progress.

There is still great inconsistency across organisations regarding pay. In this particular organisation I was at, there was also inconsistency between men and women. Probably not all, but definitely in my particular case. On my floor, 6 of us were Coordinators. (5 females, 1 male). The only man went from being Administrator to Coordinator a few months ago. He demanded a pay rise and change in title and threatened to leave if not given it and he was. The pay rise was however £2k higher than the top of the bracket advertised for Coordinators. When we raised with HR, there was no explanation given, we were told that they won’t discuss this. Just to make you aware that these things still happen in organisations that claim that they are ‘progressive’ and forward thinking.

There is still not enough pay for artists working in cultural sectors Planning time behind the scenes should be paid. Outcomes form filling and evidence is not paid for all the time The only pay artists get paid for are workshops but still not enough Making the work is long and a big journey Artwork is still considered expensive even if it’s limited edition. Women struggle to bring up their children and make work and this is never talked about or considered with more and more cuts to subsidies etc

There seems little opportunity to collectively challenge the low wages we are paid. The low wage combined with little support to deliver the work is meaning I am seriously considering moving on from the sector.

There seems to be a ceiling for pay in this sector and not many senior jobs.

There seems to be a lack of parity between pay levels across employees working at the same level in different departments even in one organisation.

There seems to have been a stall whereby freelance artists fees are £200 – £250 per day – it's been that fee (in my experience) for nearly 20 years. Material costs, transport costs and insurances have all risen but the fee seems to have stalled at this level.

There's more expected from the pay levels put onto heritage/arts roles. Pay rises are non-existent even though rises in the world around us are upon us. The work increases but recognition doesn't in terms of payment as well as other benefits that organisations could do genuinely. Staff work hard for the organisation, not always for self-gain, and it is fair to comment that the private sector would issue bonuses where work areas are exceeded beyond expectations...not many organisations within heritage or the arts do anything around this, development and progression is very limited.

They're hella low.

This is a great undertaking, Boards need to understand about benchmarking and levels of pay.

This Salary is insufficient for the level of responsibility and tasks which I perform.

This sector relies hugely on the assumption that people are doing the job out of a love for the arts and not because they need to earn a



living. And because the salaries are low, they attract those very people – e.g. mothers returning to work who are not the primary breadwinner. Previously I worked freelance and the accepted daily rate went up £10 in 10 years. Requests for pay rises are rarely granted, which can be hard to stomach when employees can see ways in which money is squandered and mismanaged elsewhere in the business.

This survey doesn't include an option to count the significant amount of unpaid hours I've worked to run a not-for-profit theatre company so that it can then employ myself and other creatives for project work. These unpaid hours spent applying for funding and doing all the work required to set up projects is the main reason the company continues to function (and employ people). I estimate I donate about 15 hrs a week unpaid professional executive level work to the company and I know this is a common experience for others.

This survey doesn't take into account pensions – in a small independent museum we get the bare legal minimum. I think the pay for London is far too low (and if I'm mentoring people wanting to get into the sector I do make sure people know what they are in for!)

This survey tracks my income in my previous role, where I split my time between a part-time 2.5 days a week fundraising role at an arts organisation, and running my own theatre company making 1–2 fringe theatre productions per year. As you can see my earning were very low – the fundraising role was £24,000 but pro rata for 2.5 days that is only £12,000. My theatre work was paid on a freelance basis via Arts Council project funding – it was good when we had it, but often there were big gaps in between projects, and towards the end of the year we had two unsuccessful applications in a row, which effectively wiped out 6 months' work and income for me. My part-time fundraising role was on a fixed contract, which came to an end in March/April 2018. I sought more work and secured a 4-day a week role, £30,000 pro rata (£24,000) producing a project for a poetry organisation. This leaves me substantially less time for my creative work, but



provides more financial stability. I had the choice between this and another 4 day a week fundraising role at a live performance organisation, £21,000 pro rata (£19,000). In the end though I loved the organisation this was well below the pay grade and experience level I expected and deserved at the time. I have always had to subsidise my theatre work with non-creative roles, often outside the theatre/arts sector. It is a constant battle/balance between financial security and creative opportunity. They are often at opposite ends of the spectrum. I increasingly earn most of my wages in the arts, but for a long time it was subsidised by part-time bar/office work. However, it is still proving impossible at the moment to earn a living wage from creating theatre alone. Another consequence of operating with little financial security and resources, is that it fosters precarious working conditions that put people's health at risk. . .

To establish oneself, it's normal I think to work really hard on very little income.

To work as a freelance artist under 25 you need to have financial support from parents or inheritance. Organisations and business do not respect the needs of a freelance artist and failure to pay artists on time can lead to serious consequences. As a freelance creative practitioner I have experienced genuine hunger, late payments on rent and indescribable stress due to organisations failing to pay me on time.

Too low compared with other professions that use the same skills.

Too many artists will still work for free, undermining those who need to get paid. Project Management within the arts is not very well respected and pay is low compared with other sectors.

Too many arts organisations are still not paying London Living Wage in London or National Minimum Wage elsewhere. We should all be aiming to pay this as a minimum including for apprentices and interns.

Too many arts organisations have yet to learn that a lack of funding does not entitle them to pay staff, artists or others poorly. Especially when senior staff are paid reasonably well. If you don't have the finances to match your ambitions, tough luck. The answer to this should be: a) find and justify more funding through quality work, or b) distribute your existing funding better in a flatter structure, NOT maintain an existing hierarchical structure and place all the burden on young people at the bottom of the pyramid.

Too many people are encouraged/feel pressured to work for free in jobs they are professionally trained to do. There is not enough funding for touring theatre productions, and ACE seem to constantly change their focus for funding without being clear.

Too much expectation for artists to work for free, which is awful for the whole industry. Too much having to chase up late payments.

Total income includes benefits – hugely difficult to make a living as an actor.

Unable to make enough money from consultancy work – but was only working freelance for 9 months.

Under-employment is the biggest issue. I have been unable to find work either employed (f/t or p/t) or freelance as the sector is simply shrinking. Unless you're in London ....

Until there is EQUAL value and importance placed on ALL arts professionals – regardless of

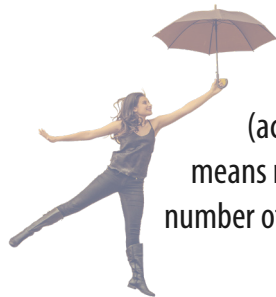
region – higher pay within the arts and cultural sector in London, will unhealthily ‘skew’ any report findings and falsely raise expectations of those working within the sector.

Vary greatly. Salaries in London are very poor, looking at job roles. They also all vary between organisations and significantly around roles too. Education seriously underpaid. Freelance rates vary and expectations too.

Very inconsistent both internally and externally

Very limited opportunities for progression meaning that there is often a high turnover of staff, particularly in lower grades. But also, there is a frustrating lack of funding for personal development and training. Any promotions or pay negotiations that do occur move at a glacial pace... Salaries seem to be higher in teams that are traditionally income generating (arts events and development) rather than creative roles that work across the organisation, like the digital team since the content we produce isn’t as easily attributable to income.

Wages in this industry do not seem to be climbing, even in terms of matching inflation year on year. A lot of companies add other benefits due to the fact that they cannot offer competitive wages, e.g. flexi-time. However, this means within the arts we are often on a much lower wage than our friends working in other industries. It is also hard to ‘climb the ladder’ within this industry as jobs are fewer and harder to find, plus there is no structure in place to progress within the arts organisation.



We are constantly doing more for no more pay! I work for an NPO – and it's great to get NPO funding – but standstill ACE funding (across 8-year period) which constantly requires more reporting means more workload, but no more funding available to increase pay/ number of days. This is not sustainable. I expect I will soon leave the arts as I

am in danger of burn out.

We are fulfilling too many roles because our resources are too small.

We don't earn enough to comfortably save for a pension. We have in recent years been auto enrolled for the gov pension which upon retirement will provide a one-off payment of around £500 per year. I have been lucky enough in the past 2 years to have been given a pay rise but the previous 6 years there was standstill. There is no guarantee that this will increase again. As I get older it's beginning to become a worry of how I will survive when I'm older.

We get a small pension, but it's not enough. I'm glad I earned more when I was younger and put money into a pension and ISA. If I were younger, I would be concerned for my financial security and would probably look for more lucrative work elsewhere – to support my family etc.

We had our salary rates recommended/set independently by a Local Authority adviser when we formed our not-for-profit CIC. So on paper our salaries seem good compared to others in the sector. In reality, the sector funding picture means the lead role in our organisation has to earn a p/t salary to be seen to be on the appropriate recommended pay-grade whilst remaining affordable to the organisation. This also means the individual has to work additional hours for free or take lieu time to balance budgets with recommended salary. When we look at job roles advertised at starter or mid levels in other organisations they seem low compared to other graduate entry jobs in the workplace. Also increasing responsibility does not seem to be reflected in mid-management pay grades.

We have always done our best in my organisation to benchmark and pay more than other arts organisations and to supplement that pay with more generous annual leave and benefits too so we show the importance of acknowledging efforts and expertise and



loyalty etc, and so we ensure better retention of staff.

We have been very badly affected by arts cuts in Northern Ireland, by Stormont not sitting for twenty months and a lack of appreciation of the value of the arts by our elected representatives. I have over 30 years' experience. After allowable deductions, I earned £5,119.62 this year! Fees/wages have stayed static for a long time. Uncertainty over more cuts and the threat of Brexit add to our feelings of demoralisation. It's hard to stay positive in this climate.

We haven't had a pay review since I joined 3 years ago. Everyone here is working on average 20% overtime all year round, 90% of us are female, and apart from senior management everyone is on a relatively low wage. Staff turnover is the highest I have ever known in an organisation.

We really need to understand and track how much work is done for free. 80% of my creative work is now unpaid. 10 years ago 80% was paid.

We train at least as long as doctors/lawyers but get paid a small fraction of the salary. More funding, sponsorship, publicity is needed for Classical Music. Live orchestras should be used for more 'popular music' shows/recordings, even for adverts on TV, and a percentage of billionaire record companies' tax could be used for 'grass-roots' Music Teaching/Youth Orchestras – keeping classical Music alive – in the same way the Premier League and FA put millions into grass-roots football every year.

Well, obviously earnings are lower in the arts than in most other sectors. Even charities! It's hard to get started without working for free – there are just too many people chasing

too few jobs, and there is always someone who is more experienced/has more specific information than you. I spent three years waitressing and working for low/no pay in the industry before getting a full-time job. Once employed, the benefits are much lower / fewer than other sectors, even things that don't cost employers any more money such as leave, meaning workers are exhausted, frazzled and always rationing their holiday allocations.

Were it not for my partner's support I wouldn't be able to survive. The income, working hours and travel needs are unsustainable for full-time employment and having a family.

When cuts hit the arts sector it is always the artist who gets the raw deal. I have in effect not had a raise in wages for around 20 years. Which is, of course, in effect a huge cut across that time. The fact that I have been approached in the first instance is testament to the quality of my work but when I ask for the appropriate remuneration they often quickly move on to someone who is younger and prepared to do the work for less. I take on some work that is an overall fee and because I want the work to be good I work far more days than I am being paid for because the budget for the project isn't realistic.

When you ask the question about numbers employed by the company it is also important to ask how many artists are employed by the company. It is the norm that a small core team of employees support many freelance artists who are not considered employees as they are not PAYE – this has been an ongoing issue with regards to arguing workload and company 'worth'. We have 3 full-time employees but contract on average 60 freelance artists each year for a range of contract lengths. They are all on union-approved, best practice contracts. I am earning the same as I was 21 years ago when I was 30 years of age

– through choice, 12 years ago I moved from artistic director at a producing theatre into the independent sector to take over a company that has been in existence since 1994.

Where to start... obviously it's a struggle and I couldn't survive without other sources of income. And I've been doing this for 30+ years now. But for me, and many like me, it's what we do and so we continue! I think very few people enter this profession (I hate it being called an 'industry') expecting to become wealthy but it's sheer dedication that keeps them going despite the poverty-level wages. And no-one can put a price on dedication. But yes – it would be great to be able to earn just a bit more. I expect the Director General of the BBC says that too...

While ACE is still supporting unpaid internships as a perfectly valid way to run art projects. I can't see the point in this. As you can see I earn around £5,000 pa that is in my experience above average for this area for a visual artist. It would be good to see more protest but while you have ACE handing out micro grants of a grand to visual artists and acting like it's a pools win I can't see this happening.

While based in London, I work with organisations across the UK, so my base location is not relevant to my level of income.

While I feel I enjoy a good wage as a researcher in the arts sector, and I see vacancies for jobs such as HR, development or technical that have decent salaries, creative roles can often be very underpaid – artists, writers, actors, photographers and often curators too seem to get little to no recompense for their efforts. This then excludes people who need to support themselves through their work i.e. people from low income backgrounds.

While London has the highest earning potential, arts sector jobs have not



kept pace with the city's hyperinflation.

While standardized / unionized rates of pay are obviously a good thing in principle there is also a danger that they also depress fees as being seen to charge above the 'standard' rate is difficult to achieve. This can mean that very experienced practitioners find it hard to improve their rate of earnings. My sense is that stage / lighting / sound / costume design are particularly vulnerable to this.

Whilst funding the 'front of house' or projects is ever more difficult, funding an organization's operations has become more difficult by an order of magnitude. Thus, the most talented administrators look to other sectors. This has long plagued the sector. However, we thrive on dedication and passion, making do with little and proving ever resilient. This is, in part, that which should bring great pride, but also leads to us being, operationally, ill considered. I'm also aghast at the remuneration at the top of ACE...

Whilst much of my freelance work is paid on a 'per contract' fee, this is usually based on an estimate of days worked. This year I worked a contract that was based on an estimated 80 days at £250 per day, when in practice, I worked more than double the days allocated. This is not an isolated case. I work for a small arts organisation that has been working since 2000, supported by Arts Council project funding and other sources of match funding. The applications that we make to Arts Council include fees for all company members which we know are seriously under estimated and that in order to produce high quality work with very limited resources we'll all be working at, or less than, the minimum wage. Therefore we all have 'portfolio' careers, balancing our own professional work with other contracts and part-time jobs, often working extremely long hours.

Within the Engagement field (especially at a theatre that is a charity like ours) we get paid not NEARLY enough for the amount of work we do. Of course, there is an 'unwritten rule' within the arts that you will sometimes be working overtime and that your schedule can



(and often will) include evenings and weekends, but we don't get compensated for this with a better pay grade. TOIL is all well and good, but often those further up the ladders at organisations don't remember how flexible you have to be, and this should be reflected in better pay. We're university graduates that get paid as if we're not. We are required to have a lot more skills and put in a lot more effort than someone working in, say, Primark, and yet we get paid almost the same amount! I suppose our pay-off should be that 'we love our jobs' or 'we get enjoyment out of what we do' but at the end of the day, you're sacrificing a lot just because we can't be paid £2k more. The pay scales in organisations often don't make sense too, with people who should be on the same grade being paid less just because their department typically brings in more money. For example, as an assistant at my organisation I get paid £16,000 and our department brings in minimal funds. However, our Operations Assistants get paid as little as £14,700 despite the frequent unsociable hours and overtime. One might suggest it's due to lack of experience, however this is my first theatre job so I had no experience before this, and I represent the high end of our pay scale for Assistants! Thank you for letting me rant :)

Working for a charity, especially as a fundraiser, makes it very difficult to request more pay when you understand the difficult financial situation of the organisation you work for. As a not-for-profit, we can't expect to enjoy an 'annual bonus' unlike other sectors.

Working in a large arts organisation in central London, I see temporary contracts (6 - 12 months) for entry level positions, with salaries less than £20,000. How is it possible for a person to cover rent and travel in the South East with such little take home pay? These are very clearly opportunities only for those who have other financial support and a major

barrier to many people hoping to work in the arts. For my first position, it would have been impossible for me to live on that income, instead, I had to move away from my family and friends to start my career in the West Midlands. That is not possible for everyone, and should not be necessary.

Working in an arts organisation vs commercial music, the starting salaries are similar but the disparity grows very quickly from lowest management level jobs upwards.

Working in the arts means you have to have multiple income streams. My income streams change every year!

Working within both the third sector and the arts, in an organisation that receives no public funding, I am well aware that my salary is extremely low for the scale and responsibility of my role, but in the present climate I see very little likelihood of that changing.

Would be nice to afford to eat on arts sector earnings!

Yes, there is a HUGE difference in pay for jobs in the arts – I have recently been looking for jobs in other sectors as they pay up to £5000 more for the same level of responsibility. It can be hard to make ends meet on the level of pay working in the arts provides. There is also a huge disparity between lower level staff and senior staff in the arts, not the fault of SMT who deserve to be paid well too, but can be discouraging for people looking to get into the arts at ground level, especially if they can't be supported financially by family. It sometimes feels like arts organisations take advantage of lower level staff as they know they will work for less to get their foot in the door.

You ask about the % of total income earned in the arts, but not the total time spent as the arts pays a lower daily rate than the commercial work I do. My arts effective daily rate is 50% of my top rate achieved.

You do find that the work in the arts sector is undervalued. You will generally get paid less for doing the same job as someone else in a different sector.

You don't work in the arts to make millions, you do it because of the love of the work and to make the area and the world a better place. However, I do feel pay could and should be a lot better in the sector, especially for the roles which are seen as low in the pecking order or not as important. The people in these roles give so much but don't always see this reflected in their pay.

