

pulse 

ARTS
PROFESSIONAL

ArtsPay

Survey 2022

In partnership with

BAKERRICHARDS

Welcome to ArtsPay 2022

Periodically, Arts Professional undertakes Pulse research to gather important data about the arts and culture sector.

This latest Pulse research - **ArtsPay 2022** - comes at an important moment. Unlike the previous survey run in 2018, these results are published at a time of rising inflation and during significant ongoing pandemic-related challenges. Both are affecting the spending power of individuals and organisations alike.

Broadly speaking, two pictures emerge from this research.

The first comes from the hard numbers relating to pay. These show salaries broadly keeping pace with national averages, and progress on gender pay gaps and pay differentials. Where there are departures from these headlines, we have highlighted them. But broadly, the numbers tell a story that, even if not overwhelmingly positive, isn't particularly negative.

The second picture emerges from the personal stories respondents shared, away from the checkboxes and drop-down menus, reaching into areas of compensation beyond headline pay. They are stories of struggle, inequities, challenges in career progression, insecurity and precarity, poor terms and conditions, insidiously eroded hope and more than a little despair. They reveal a strong sense of injustice and provide context for understanding the talent drain which has undoubtedly affected the arts and culture sector post-pandemic.

While the personal stories speak for themselves, we have added our explanation and interpretation of the data.

On social media, at conferences, in policy forums, on Zoom and on the webpages of Arts Professional, the conversation about the future state of arts and culture in the UK is ongoing. ArtsPay 2022 is a contribution to that debate.

We thank everyone who took the time to respond to the survey to help create what we believe will be an invaluable resource in the reinvention of the arts and culture sector.



Ruth Hogarth
Editor, Arts Professional

Methodology

Arts Professional commissioned its editorial partners, Baker Richards, to run the ArtsPay 2022 survey which ran from 22 June to 13 July 2022 with participation invited from full- and part-time employees in the UK arts and cultural sector, as well as freelance workers and business owner-managers.

This current iteration of the survey almost identical to ArtsPay 2018, in order to allow for clear comparison. Some additional topical questions were added, particularly regarding the cost-of-living crisis.

The online survey was distributed by Arts Professional to its mailing lists and via social media attracting 2,091 responses in total, of which 1,498 were complete. Where appropriate, partial responses have been used within the data.

Survey respondents were entirely self-selecting, with no representative sampling, and so there is a concentration in the data towards respondents in full-time permanent employment. As the largest group of respondents, most of the additional data breakdowns focus on these respondents.

As we dive deeper into the data, the sample sizes are sometimes small, which should be carefully considered when relying on the findings. To help you interpret the data, as with the 2018 survey, there is a colour-coded system to highlight the differing levels of confidence.

Red / low confidence Under 20 responses used to calculate the average. Very low numbers which could lead to misleading and skewed results.	Amber / limited confidence 21-100 responses used to calculate the average. Not fully robust but provides some indication of trends.	Green / high confidence Over 100 responses used to calculate the average. Good indication of average pay for this segment of the sector.
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The 'average' used, as in 2018, is the median. This is common practice when reporting on salaries, to mitigate skew from outliers – in particular a few very high salaries.

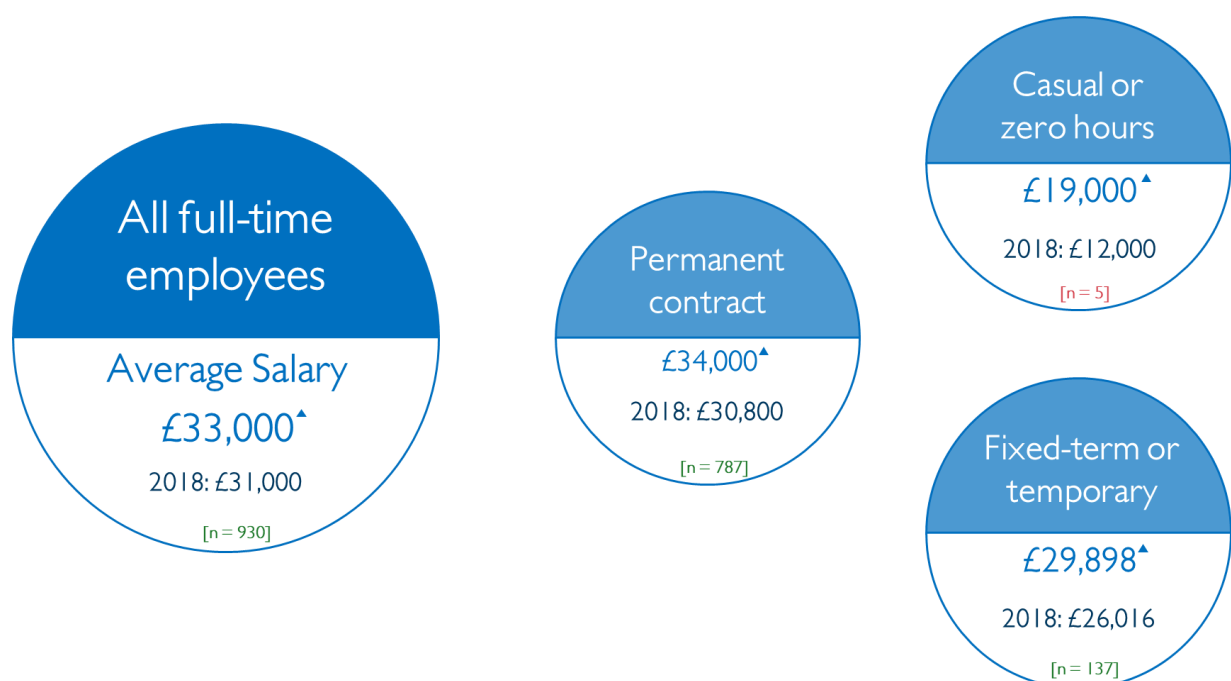
Working patterns and employment types can be much more flexible and varied in the arts and cultural sectors than it is possible to fully capture, and the pandemic has accelerated this.

Some respondents provided feedback on the use of, and wording of, demographic profiling questions which are intended to support additional analysis. Generally, questions from 2018 were reused and the feedback offered on them has been gratefully received and will be taken into consideration for future research. The feedback is included in the published comments.

What has happened to pay in the arts and cultural sectors since 2018?

Employees in full-time work

Average pay exceeds that in the wider UK population, but there are indications that salaries of staff directly involved in artistic delivery can lag behind others.



For full-time employees overall across different contract types we see a rise in the average salary of £2,000 per annum¹ between 2018 and 2022. However, for those on permanent contracts (the majority of our respondents), workers earn an average of £3,200pa more in 2022 than they did in 2018 - an increase of 10.4%

Headline pay has increased most for those on fixed-term or temporary full-time contracts, with this group seeing a £3,882 increase in 2022 to £29,898pa. However there is an element of 'catch up' here - the average salary of fixed-term and temporary workers lags more than £4,000 behind those on permanent contracts, suggesting these workers experience both greater employment uncertainty and lower pay than their permanent counterparts. When we look at this group in greater detail, they are most often mid-level roles with job titles such as "Project Manager", "Producer", "Programme Manager", "Creative Producer", "Live Producer"

¹ A "per annum" salary means how much a person is paid each year

– an indication that those who are hired on a fixed-term basis to directly deliver artistic outcomes may be less well-remunerated than other colleagues. Another potential explanation would be that these staff are hired on full-time contracts working fewer hours than permanent colleagues – the survey did not ask respondents to define how many hours constitute “full time”, a potentially interesting area of variance which will be explored in future waves of this research.

“Arts Organisations who apply for grant funding need to be realistic in their budgeting as to what to pay their Production and Event Manager Staff, this should never be lower than £200 a day. These staff are as skilled and experienced as any creative in their art form. They are the backbone of live events and "make it happen"”

- Survey respondent

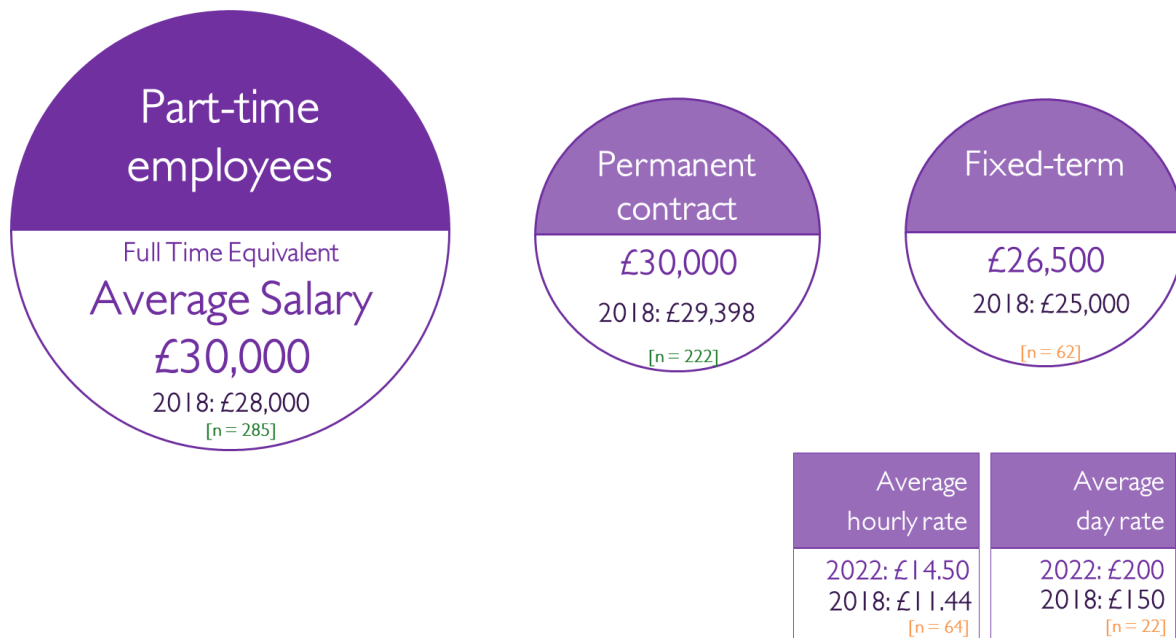
Challenges to the prevailing low-pay narrative

According to the Office for National Statistics, the median full-time salary across the UK working population in 2021 was £31,772. With average full-time salaries of £33,000, this begins to open questions around the prevailing narrative in the industry that all arts jobs are poorly paid in comparison to other sectors.

That said, salaries within the industry do vary significantly, as we will explore in various deeper dives. For example, the largest single group of respondents to ArtsPay described themselves as being in “middle level” positions, and these had an average full-time salary of £30,000 (see [Deeper dive: Role Seniority and Gender](#)).

Employees in part-time work

The part-time pay gap revealed in 2018 persists



As in the 2018 survey, a pay gap exists between part-time and full-time employees [note that the salaries reported in this section are full-time equivalent, to allow direct comparison with full-time employees].

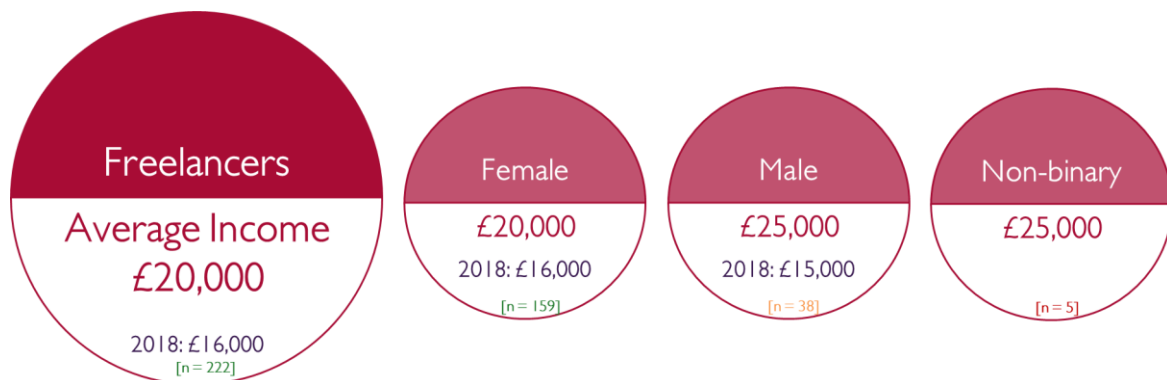
In 2018, the gap between part-time and full-time was 10.7%. In 2022 this has narrowed very slightly, with part-time employees earning on average 10% less pro-rata than their full-time colleagues.

Note that as in 2018, most part-time respondents to ArtsPay have permanent contracts. Though we have only limited confidence in the response totals, according to these data where part-time employees are paid hourly or day rates, these have increased significantly and have outpaced inflation² in the past four years.

² See [Understanding the impact of inflation](#)

Freelancers

Average earnings grow faster than inflation



We asked respondents if they undertake freelance work - whether this was their main source of income or not. Throughout this report we are sharing data from respondents where freelance work accounted for 80% or more of their total income.

Average earnings from freelance income started from a low base and have been recovering. Earnings have outpaced inflation, with a 25.6% increase over 2018. However, total earnings still fall far behind payroll workers. An average income of £20,000 is below the national living wage as recommended by the Living Wage Foundation.

As seen in the chart above, the greatest potential differences in earnings for freelancers appear when breaking the data down by gender. However, a clear majority of freelancers identified as female, and so we can only have limited confidence in these results. As they stand, the data shows that respondents who work as freelancers and identify as female earned less than other respondents.

Read more on ArtsProfessional: [Artists' precarity is not just about pay](#)

Understanding the impact of inflation

The answer to the question “has pay kept pace with inflation?” often depends on when in 2022 we measure to, though part-time employees consistently fall behind

It has been particularly challenging in this round of ArtsPay to incorporate and manage inflation, as in 2022 inflation has been rising steadily for the first time in many years.

For the purposes of this report, we have chosen the **Consumer Price Index** (CPI) measure of inflation. It measures the average change in prices paid by consumers over a period of time for a basket of goods which is updated regularly.

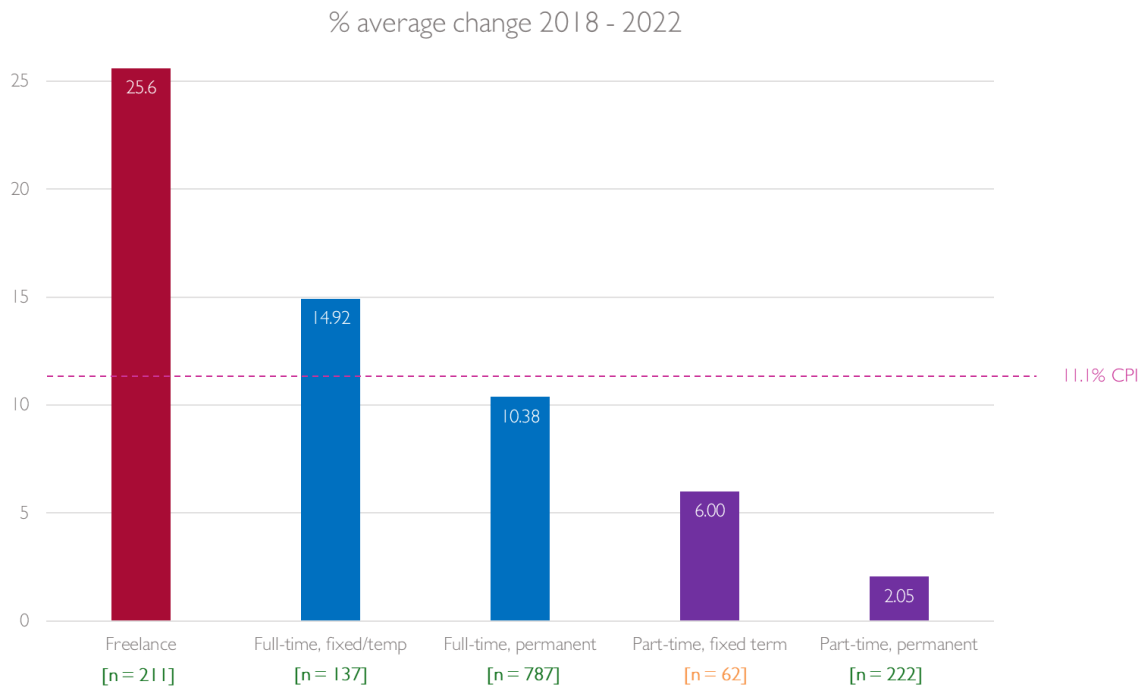
To demonstrate the volatility, the CPI increase from our previous survey in September 2018 to different points in 2022 was:

- January 2022 +7.8%
- March 2022 +9.85%
- July 2022 (when our survey data collection opened) +14.9%

It is clear that in 2022/2023, most pay in most sectors will not keep up with inflation. So, when we look at the effect of inflation in this research, we primarily want to examine how pay was tracking inflation in what we have come to think of as more ‘usual’ times.

In this report, we have chosen to work with common financial years, measuring inflation between April 2018 and March 2022. This saw an increase in consumer prices of 11.1%.³

³ Our independent calculation, verified with the Erikas Grig calculator at <https://erikasgrig.com/calculators/inflation-calculator-cpi/>



When measuring inflation at 11.1%, freelance earnings most confidently outpaced inflation, however as has already been stated freelancers were “catching up” from a low base.

Full-time, permanent contract staff, who represent the largest group of respondents, had broadly kept pace with inflation, but were starting to fall behind as inflation accelerated in the summer of 2022.

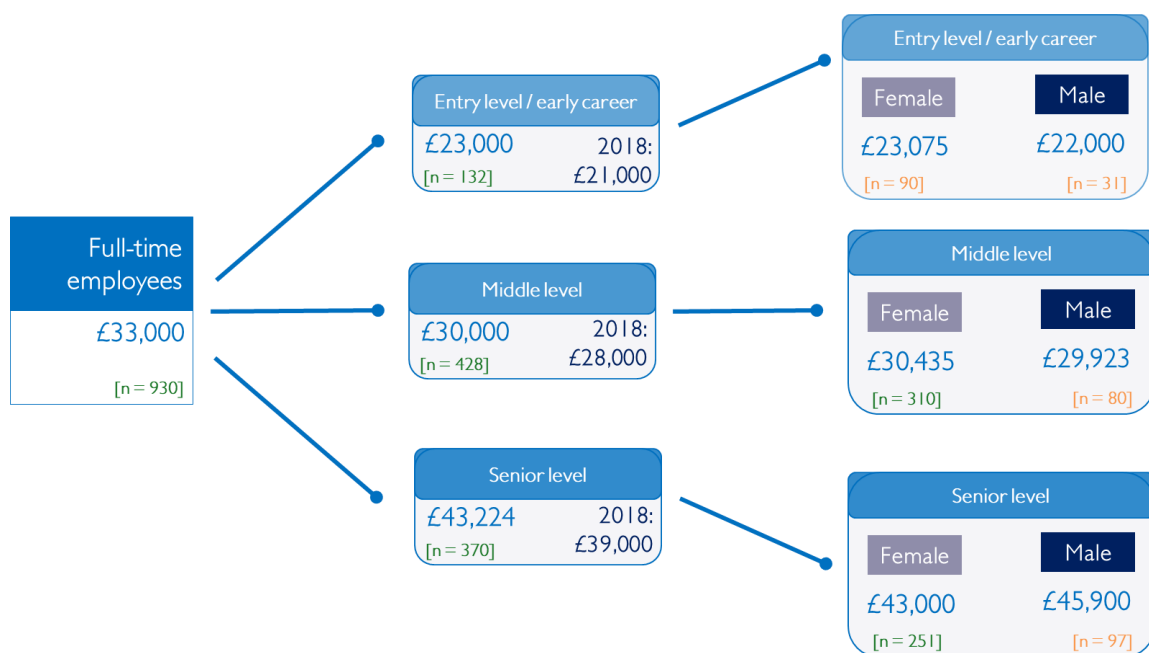
The salaries of part-time staff however fell significantly behind inflation. The group most negatively impacted affected are part-time, permanent employees, whose average pay increased by just 2.05% between 2018 and 2022. These respondents were more than three-quarters identified as female, more than half were aged 35-54, and more than half were in mid-level positions in their organisations across a range of functions.

Deeper dive: Role Seniority and Gender

We asked respondents to self-identify whether they were in an entry level / early career role, a mid-level role, or a senior level role. Inevitably, perceptions of the meaning of these terms will vary both by organisational context and by individual respondent. We also asked respondents to identify their gender, and this data is included in the charts below.

Full-time workers

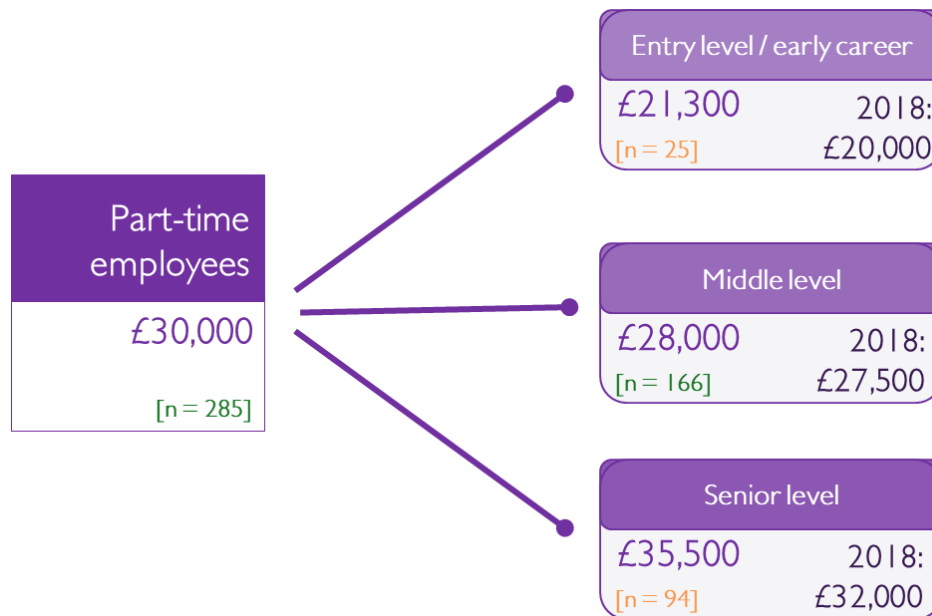
Among full-time workers, respondents who identify as female have a higher average salary at entry and mid-levels. This reverses at senior level, when a male-led gender pay gap emerges, however the lower overall participation from those identifying as male in the survey does limit our confidence in these results. The gender pay gap at senior level is 6.7%, which is less than the 2021 ONS average gender pay gap for full-time employees of 7.9%.



Read more on ArtsProfessional: [ArtsPay survey indicates gender pay gap narrowing](#)

Part-time workers

Because our part-time salaried respondents predominantly come from mid-level roles, we have not broken the responses down further as the data becomes unreliable. Here we again see that mid-level, part-time employees have seen very little average pay growth since 2018.



The divide between full-time and part-time salaries is most visible in senior level positions, even though senior level roles have seen the largest increases since 2018. On average, when comparing full-time equivalent salaries at senior level, a full-time senior employee at £43,224 earns 21.8% more than their part-time senior colleagues at £35,500.

For full-time employees, the multiple between average senior-level salaries and average entry level salaries is 1.9 (meaning that on average senior-level employees are paid slightly less than double that of entry level employees).

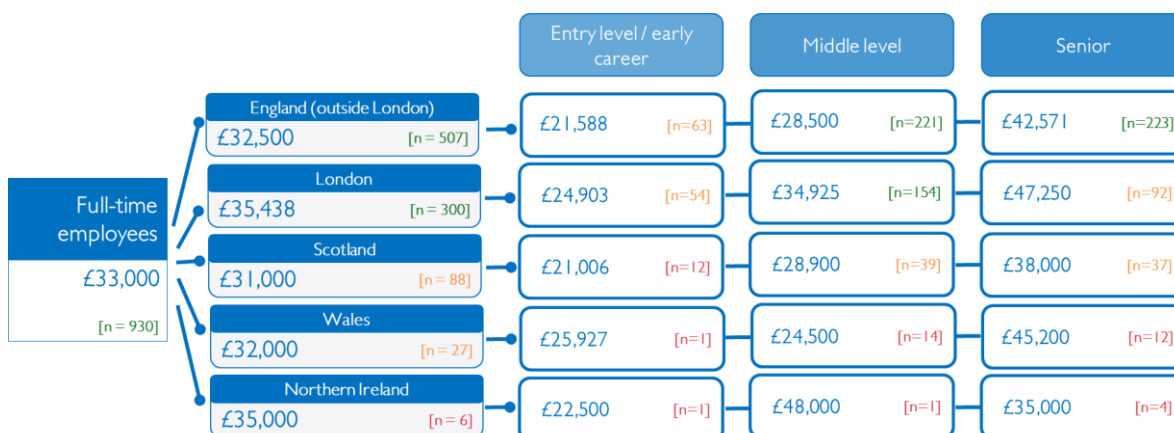
“Salaries at my level have remained pretty much stagnant since I moved to London over a decade ago. I have increased the amount of freelance work I undertake alongside two part time jobs. I now work more than full time equivalent and it’s unsustainable. The gap between senior staff pay and the rest of us is too large.”

- Survey respondent

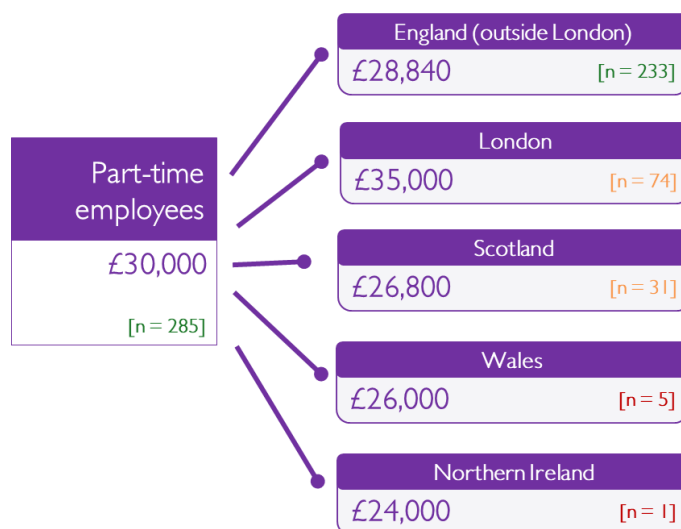
Deeper-dive: Geography

Looking first at full-time employees, unsurprisingly, people working in London have the highest average salaries.

However, with average full-time salaries in London of £35,438 vs £32,500 out of London, the London weighting arts workers receive falls more than £3,500 short of the minimum recommended in recent research from [Trust for London and Loughborough University](#) who have calculated that the minimum London weighting required to cover a basic standard of living in the capital is £6,549.



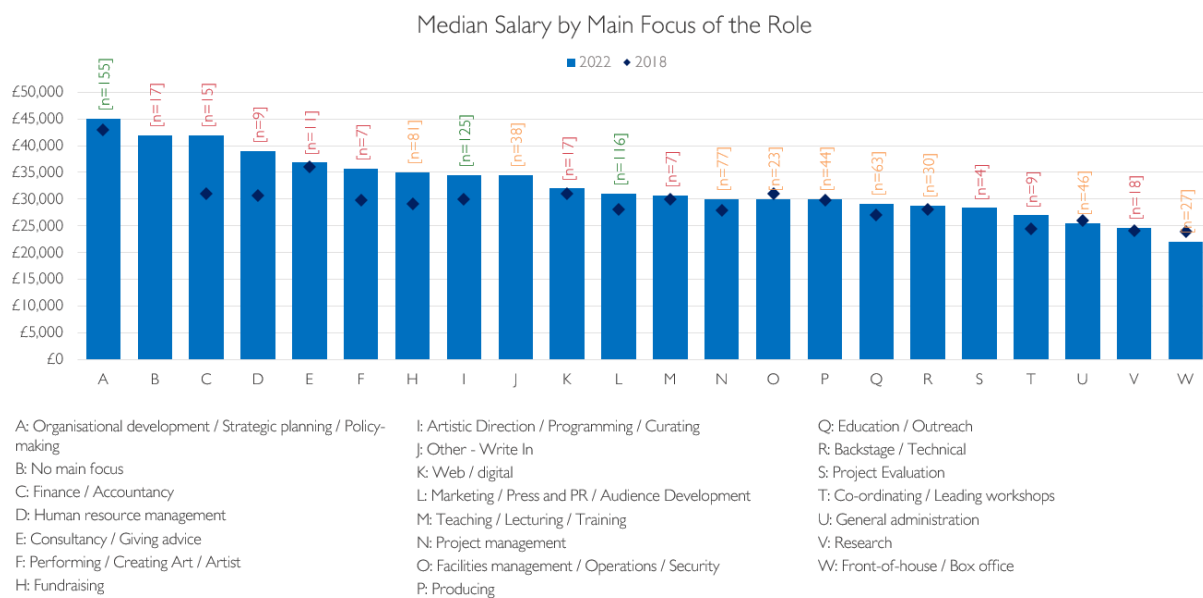
We also present below the geographic breakdown of part-time respondents. Note that due to the geographic concentrations of respondents, which largely mirror the distribution of cultural infrastructure in the UK, there are varying levels of confidence in the reported figures (see [Methodology](#)).



“I am concerned about the huge gulf between the assistant level salaries and senior management salaries in the sector. Lockdown highlighted how many junior staff can barely afford to rent a room in London and the South East. Many left the sector due to the low rates of pay, despite having passion for their work or the charity’s mission.”

- Survey respondent

Deeper-dive: Different roles



At this point we are focusing only on full-time employees. Those roles in group A focused on “organisational development / strategic planning / policy-making” are the most highly paid, with an average salary of £45,000 so it is unsurprising to find that these respondents are overwhelmingly CEOs and Executive Directors. However, it is worth noting that those roles in group I, “Artistic Direction / Programming / Curating”, are paid on average 23.3% less, and this group of respondents is predominantly made up of Artistic Directors and Creative Directors.

Responses are biased towards arts management roles, which is to be expected, given the readership of ArtsProfessional. Though we can only have limited confidence in the breakdowns in other areas, in our data:

- **Mid-level marketing** staff (n=62) averaged salaries of £40,000, where **mid-level fundraising** staff (n=37) averaged £35,000. At senior level, however, **senior marketers** (n=38) average £40,000 where **senior level fundraisers** (n=27) average £43,000.
- **Mid-level artistic programme staff** (n=50) averaged salaries of £30,248 compared to **mid-level education & outreach** staff (n=37) at £28,715.
- In performing arts, **mid-level producing staff** (n=31) averaged salaries of £30,000 which were on a par with **mid-level backstage/technical staff** (n=20) at £29,977.

Further comparisons can be found in the chart at [Appendix A](#).

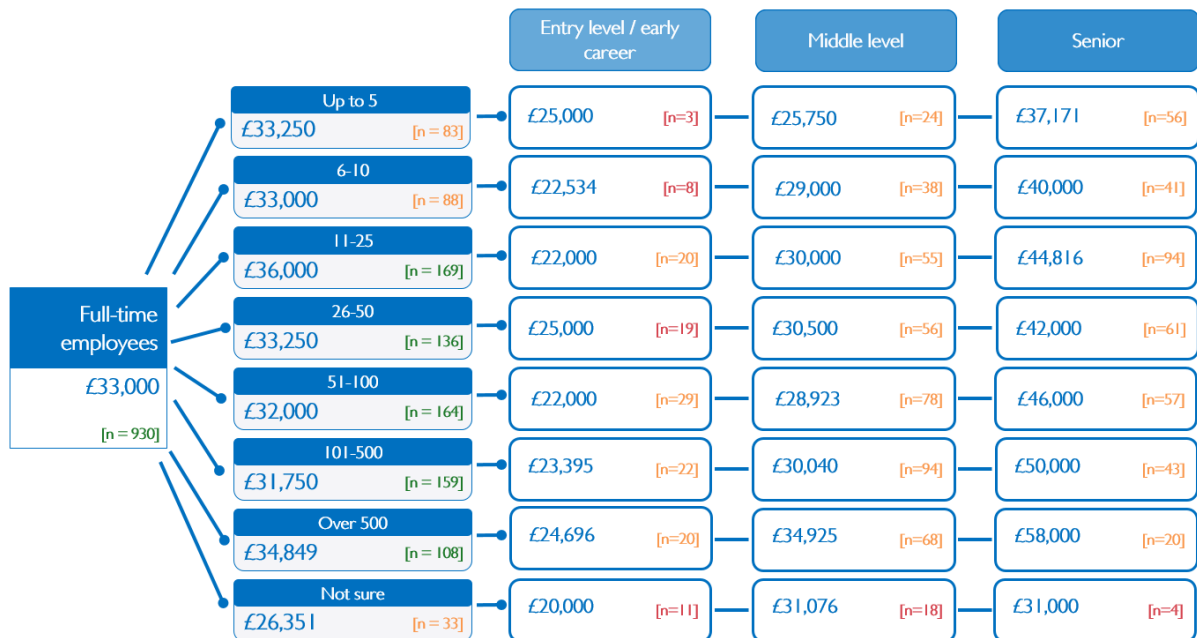
“The culture of coping is prevalent, too many of us pick up extra work or responsibility to ‘help’ our organisation, as if we are not paid to be there. The idea of mucking in has been taken too far, young people who want to impress and do well in the industry end up getting taken advantage of, and then hit a wall when they try and ask for what they are worth.”

- Survey respondent

Deeper-dive: Organisation size and turnover

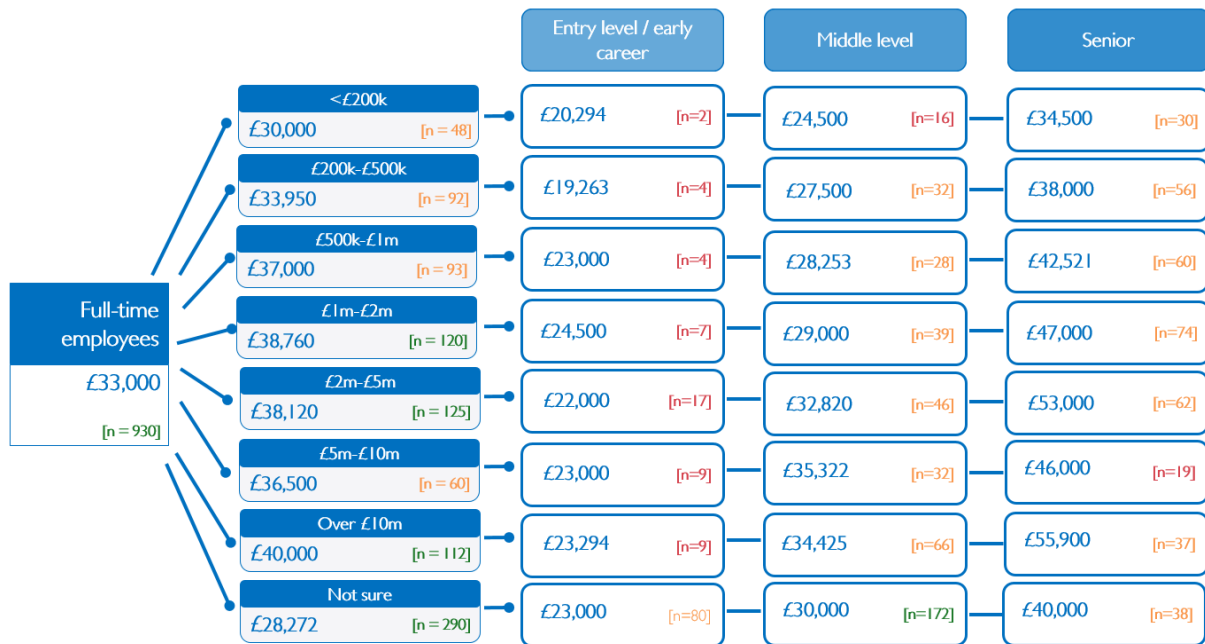
Looking at the breakdown of organisations by number of employees, we perhaps surprisingly find the highest average salaries in smaller organisations of 11-25 employees. This average is driven up by higher senior salaries, which are perhaps reflective of the broader nature of senior roles in smaller organisations.

Except in very small and very large organisations, mid-level salaries cluster around the £30,000pa mark, and entry level salaries between £22,000 and £25,000pa. For comparison, as of September 2022 the latest real living wage figures from the Living Wage foundation are £10.90 per hour outside of London (£21,255pa for employees working a 37.5 hour week) and £11.95 per hour in London (£23,303pa for employees working a 37.5 hour week).



While average salaries in organisations with the largest turnovers (above £10m per year) are the highest in the sector (note, the geographic spread of these organisations is quite broad and not as London-centric as might be expected), the picture at other scales is more mixed.

The largest differences in this breakdown can be seen in the senior-level roles, with senior staff in the largest turnover organisations earning on average £20,000 more each year than senior staff in the smallest turnover organisations – though again we say we have only limited confidence in these numbers due to sample sizes below 100 respondents.

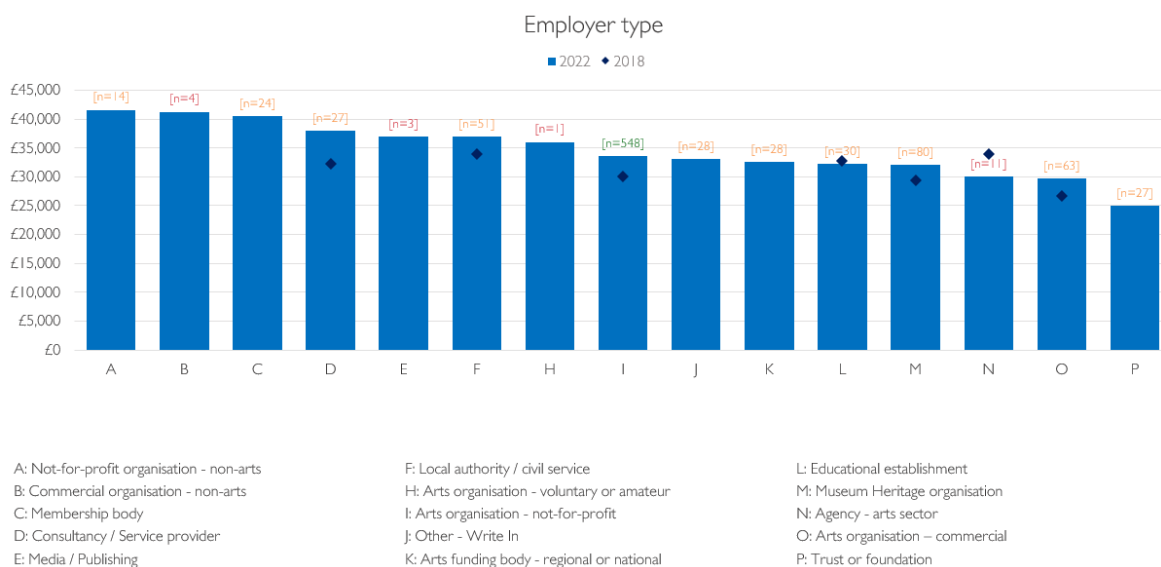


Deeper-dive: Employer type

Again, these figures concentrate only on employed full-time respondents.

A very large majority of respondents were from not-for-profit arts organisations, and so this is the only data where we have high-level confidence.

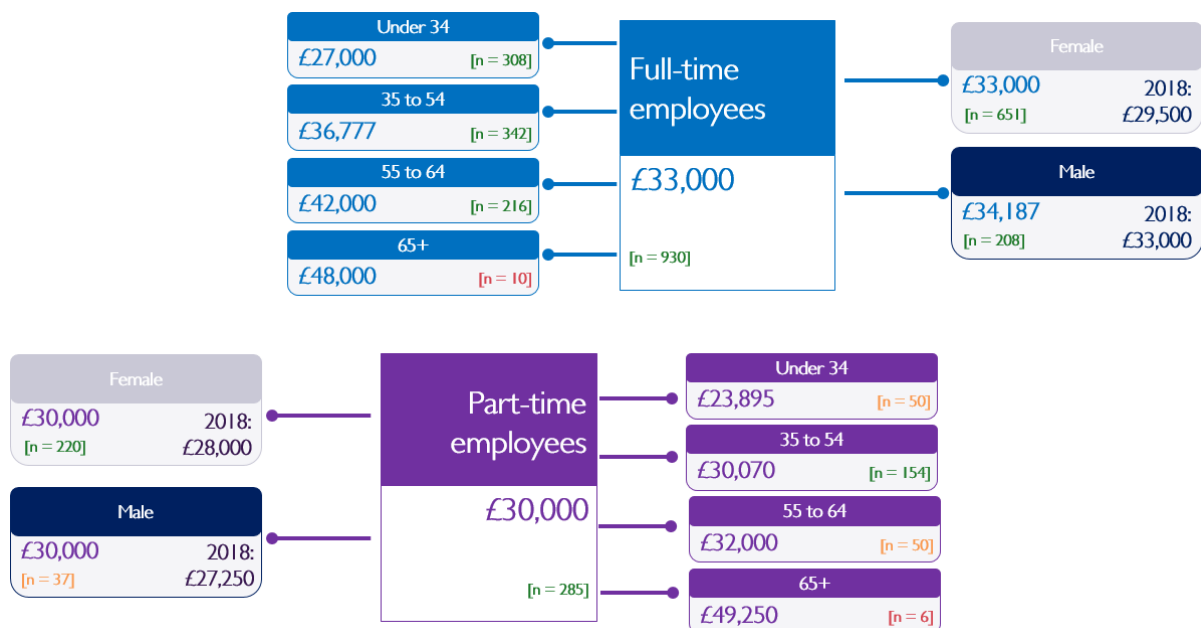
Including groups where we have limited confidence, there is an indication that museums & heritage organisations (group M) with an average salary of £32,000 are falling slightly behind multiple performing arts comparators, and that the commercial arts organisations (group O) at £29,625 are paying less on average than their not-for-profit equivalents (group I) at £33,555. We advise caution with groups other than group I, as these figures are of limited statistical significance.



“People in the Participatory Arts area of the sector are doing it for the love of doing it. There is an expectation that because we love what we do, (and that it is such vital work) that we are willing to do this no matter what the pay. Sadly, the pay for roles that have a high level of responsibility rarely receive the pay that the role requires.”

- Survey respondent

Deeper-dive: Age



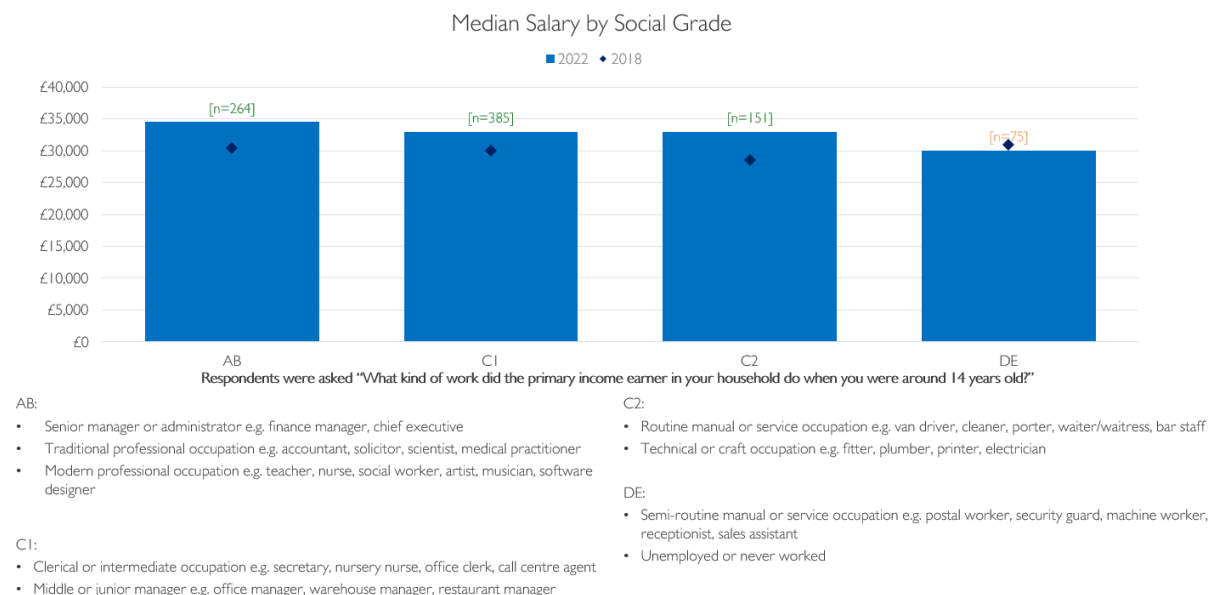
As you might expect, there are clear differences in the level of pay at different ages. Age has a clear correlation with seniority – a reflection of the arts as a traditional, perhaps even old-fashioned, industry in which people join the sector at a young age in junior roles, making linear career progression over time.

Deeper-dive: Class / social grade

As in 2018, we included a question which asked respondents what the main earner in their household did for a living when they were aged about 14, a question which has been academically designed to help differentiate between different social grade or class backgrounds.

We note at this point that ABC1s form a clear majority of respondents in our research, which tells its own story. The gap in average salaries between AB respondents and DE respondents is just under £5,000. Note though that we have limited confidence in the figure for DE respondents.

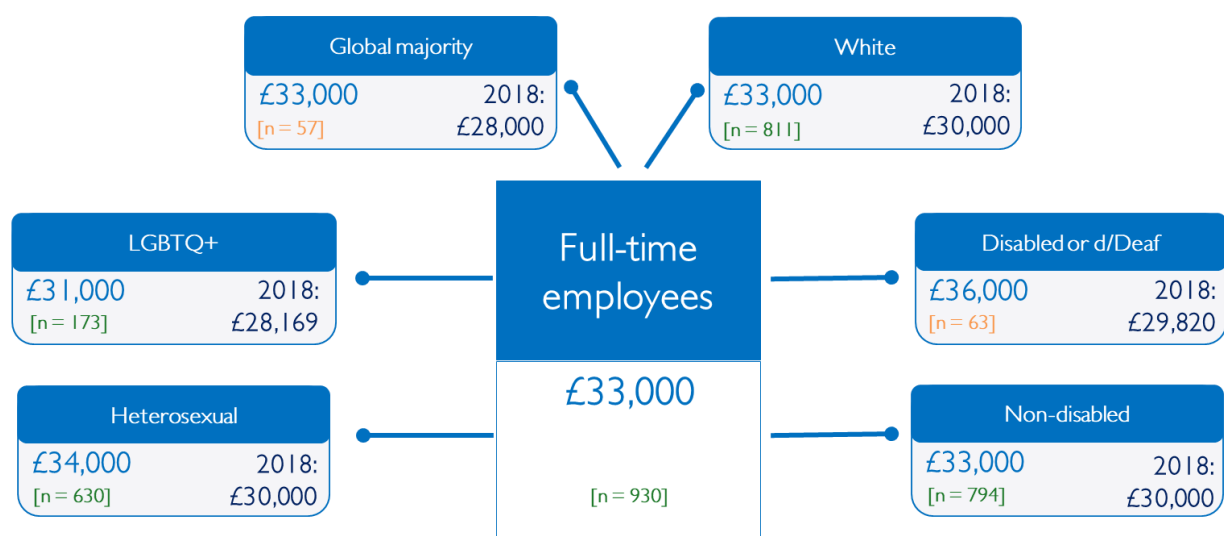
Read more on ArtsProfessional: [Arts salaries show evidence of class premium](#)



Deeper-dive: Protected characteristics

“White middle class men (and then white middle class women) still hold the most senior positions and the most power. Many organisations are trying to be seen to be ‘diversifying’ their teams but these are often junior roles on much lower salaries than those in senior positions.”

- Survey respondent



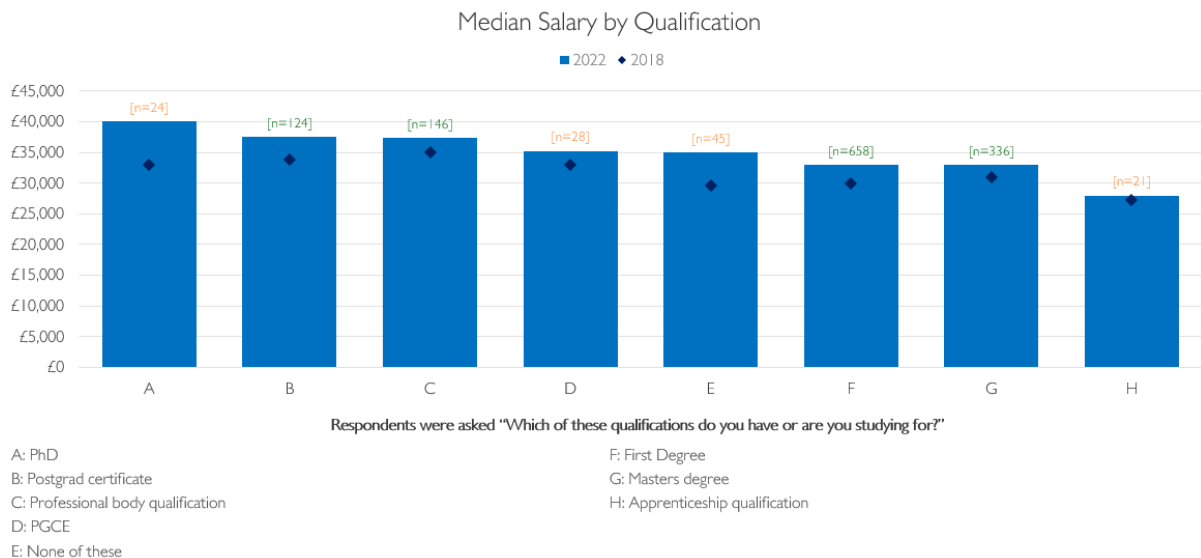
91% of the 370 senior-level respondents to ArtsPay were ethnically white. 68% identified as female. 9% identified as d/Deaf or disabled, and 16% as LGBTQ+.

An average salary pay gap emerges between LGBTQ+ respondents and heterosexual respondents, largely driven by the distribution of senior-level responses. 263 heterosexual respondents told us they were at a senior level in their organisation, compared to 58 LGBTQ+ respondents. It is worth noting that 14% of the total respondent base preferred not to answer this question, which is a higher non-disclosure rate than for other protected characteristics, we believe in part because the default answer options for this question conflated sexuality and gender identity. This will be rectified for future iterations of ArtsPay.

Similarly for the pay gap between D/deaf and disabled and non-disabled respondents, this is largely explained by there being a greater concentration of senior-level respondents who identify as D/deaf or disabled. 8% of the total respondent base preferred not to disclose information on ability and disability.

Though we have only limited confidence in the responses for ethnicity / ethnic origin, average pay appears to be equal here. 7% of the total respondent base preferred not to disclose information on ethnicity.

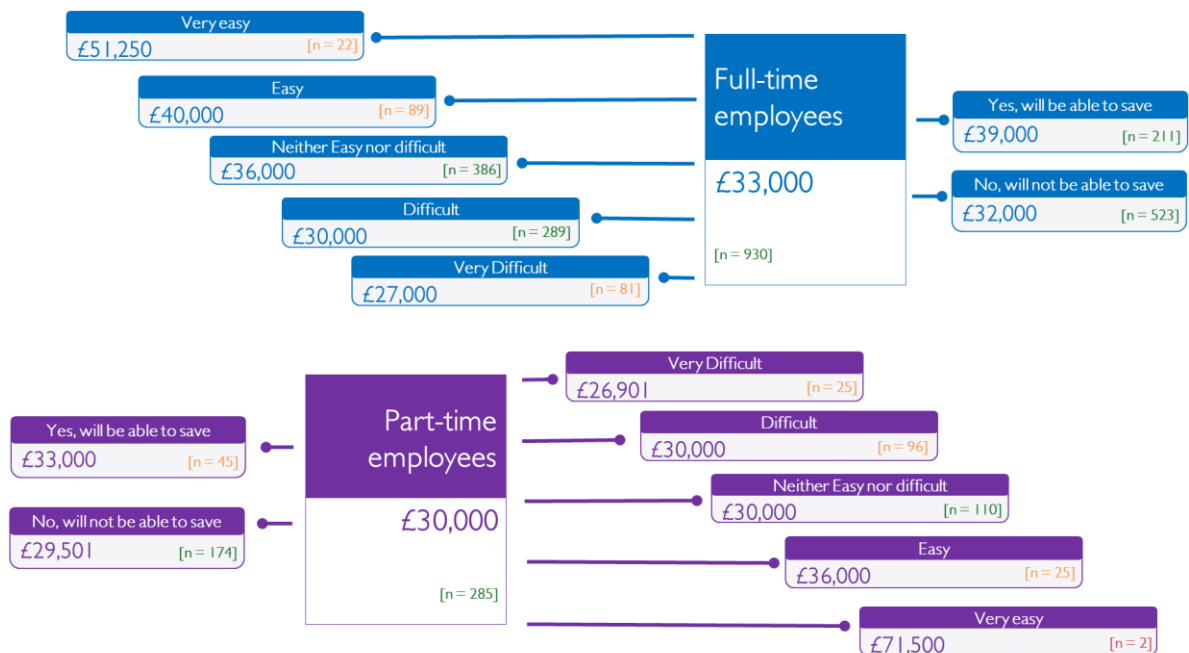
Deeper-dive: Qualifications



Looking again at full-time employees, those with a post-graduate or professional body qualification are the highest earners. Many respondents in this group hold job titles such as Director or CEO, or have specialist leadership roles including Head of Finance or Head of HR. Just three of the CEO-level respondents to ArtsPay had no degree-level qualifications, compared to 129 with a first degree or above.

Our relatively small sample of those without a degree slightly outperform those with first degrees, however we can have only limited confidence in this finding. A very clear majority of respondents were degree-educated.

Deeper-dive: The cost of living crisis



We asked respondents how easy or difficult they were finding it to pay their bills, compared to 12 months ago. To assist in reading the chart above you can see, for example, that of the full-time employees who were finding bills “neither easy nor difficult” to pay compared to a year ago, 386 selected that answer, and the average salary of those respondents was £36,000.

Among full-time employees, a sizeable minority (42.7%) of respondents were finding bills more difficult to pay. Among full-time employees, £36,000 appears to be the threshold at which respondents ceased to feel squeezed (though note the caveat below re. household income). For part-time employees this threshold was lower, at £30,000.

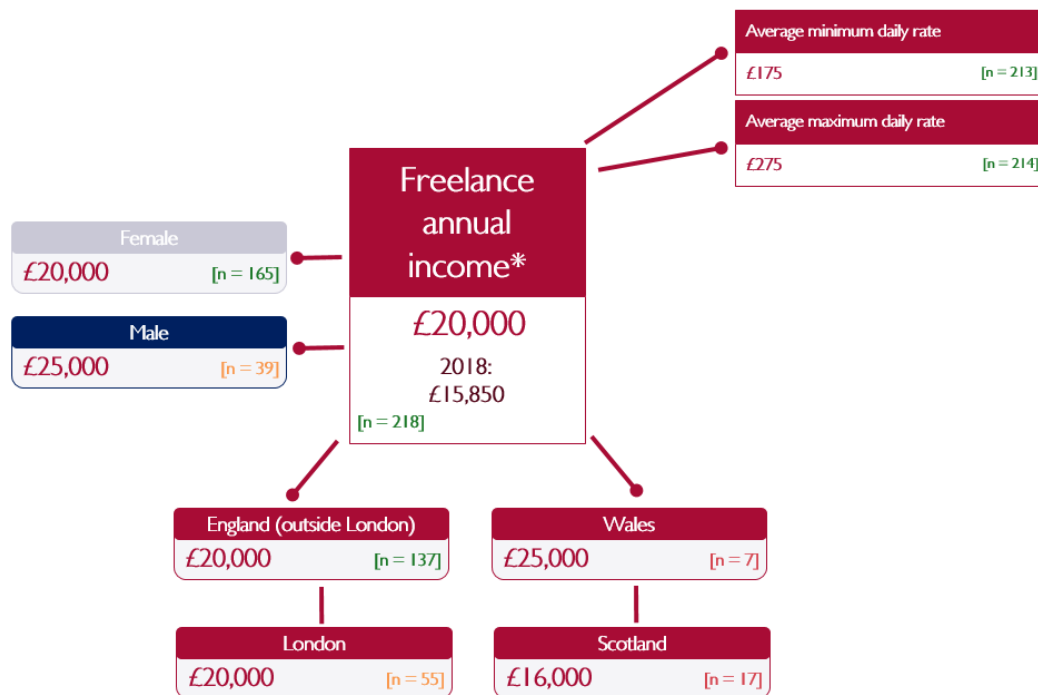
We also asked respondents whether they would be able to put any money into savings over the next 12 months. Here, the picture is tighter – just over half of full-time employees will be unable to save, and 61% of part-time employees will be unable to save.

Note - many respondents in answering these questions took into consideration a partner’s higher salary, noting that they could not afford to save etc. on their own, or that their partner was contributing to paying the bills.

“Leaving the sector is a consideration with the cost of living increasing and salaries not keeping up or reflecting the value of the skills within the sector.”

- Survey respondent

Deeper-dive: Freelance



* Only includes workers who earn 80% or more of their total income from freelance or self-employed work in the arts & cultural sector

As has already been highlighted, freelance annual income is up from 2018, but still significantly lower than part-time and full-time employees.

Freelance respondents have expressed aggravation in comments, particularly around a lack of control over freelance rates, with this response being fairly typical:

“The idea of charging a fee I have decided upon is not something I have experienced in 15 years of freelancing. Fees are offered with the contract and whilst one can try to negotiate, that often does not result in a higher offer. Fees vary wildly across the sector (Opera/Classical Concert work).”

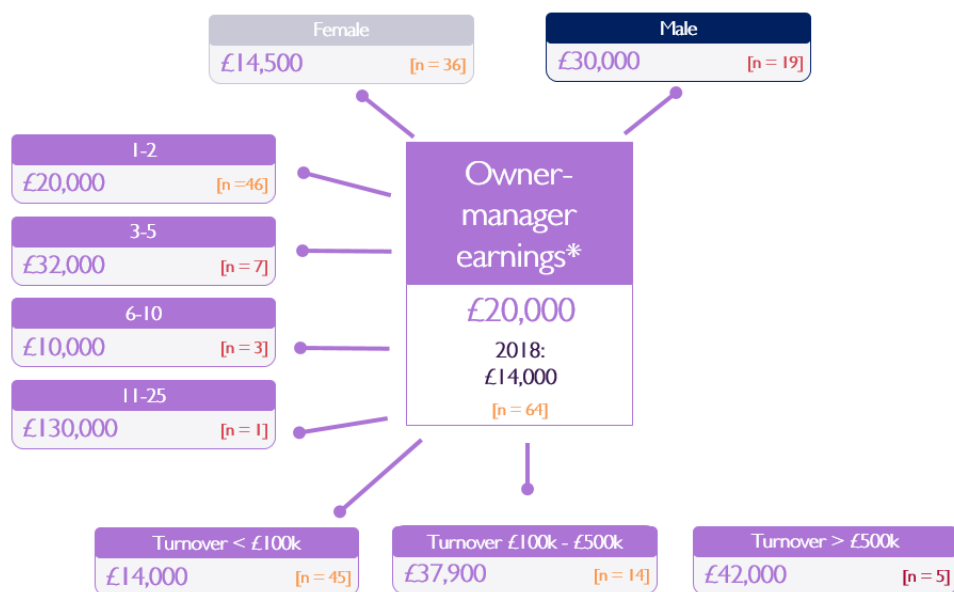
- Survey respondent

Deeper-dive: Owner-managers

Owner-managers reflect a relatively small number of respondents to ArtsPay, 64 in total, and so we can have only limited confidence in the data.

Though there has been a strong increase in average earnings from £14,000 in 2018 to £20,000 in 2022, the responses may indicate a stark gender pay gap.

Most companies in this dataset employ just one or two people (it is likely that there is a large concentration of sole traders), and average £20,000 income each year.



* Only includes companies that earn 80% or more of their turnover from the arts & cultural sector

Really finding it hard to support myself currently as sales have reduced dramatically both via galleries and privately as people tighten their belts due to the economic crisis

My earnings are low this year as I am both studying for a qualification part time and living with secondary cancer which affects my ability to work. Being immunosuppressed during a pandemic has exacerbated this. I am glad you are doing this survey as pay in the sector is a mess. There is no consistency around job titles or content of roles, which makes comparing salaries hard and people pay what they can get away with. I have been looking at jobs recently and employers are still sometimes not listing salaries, which is madness - I need to know whether I can afford to work for you or not before I apply! Also, a lot of roles are advertised as part time now but they are really not. You end up doing a job for the pay of 2 days but actually it takes 5 so you are not earning a fair amount. The amount of work and commitment expected is also often unreasonable - what other sector expects workers to be completely flexible, working evenings and weekends whenever required but for no overtime pay, and an salary that is comparatively low. TOIL if you are lucky. I am freelance now and earn a lot more, I am selective about the work I take on. I can do this because I have a lot of hard won experience and skills which are quite specialised. I also have a husband who works in a different sector on a decent wage, I don't think I could make a living just on what I can earn. Arts jobs are still seen as hobby jobs, something nice for a posh young lady to do in her spare time perhaps. It is great to work in an industry you are passionate about but passion doesn't pay my mortgage.

I have done a significant amount of unpaid additional work for each contract in the last year, to meet changing client briefs and replan projects that are delayed or changed. I am probably now doing 50%

more work for each project but have not been able to charge for this additional work which means I am working harder and taking home less.

Levels of pay for the majority of freelancers are so low as to be unsustainable

I feel very much that work is hard to get, and as such the pay is not enough. I am always feeling like I have been let down, and more is expected off me for zero pay. People assume being an Artist anyone can do, and my work is trivialised, this is reflected in the pay scale.

IR35 regulations are really challenging for freelancers

Because of the nature of my part time work I can have some work cancelled at any time before the commencement date. This adds to the financial insecurity.

Far too low compared to other sectors. Arts workers are highly skilled but that is not reflected in average earnings or salaries. Most have to hustle to make ends meet, or take bread & butter work to pay the bills.

I'm very lucky to have had a supportive partner at home who has shouldered the burden of bill-paying over the past year in order for me to build my freelance career and found a new arts organisation.

Doing lots of pro bono work to support other freelancers & also to try to address lack of pipeline for leadership

I think it will get increasingly difficult to find work. Tenders have been very competitive Major funders continue to allow funding applications with insufficient time and day rates for the work required. I always end

up doing more work for the money available which makes day rates irrelevant to some extent as 9/10 you have to fit in with a fixed budget and try and make the most of it. This is a structural problem that I can't see changing any time soon

I've been appalled by the organisations that made roles redundant, then tried to rehire at reduced pay when furlough ended. We depend so much on good will and commitment to our vocation in the arts, but we're now losing good people. I really worry if we can continue without the subsidy from our workers to which we've become so used.

I answered that I could pay my household bills "easily". This is because my husband has full-time, well paid employment. It would not be the case if I were single.

Somehow creative workers are expected to work for less than many other professions. So that often there is a degree of tricky negotiation. A client said recently that it was too much to pay for 3 days R&D to propose creative projects - seemed to think this should just be provided. More respect for sector expertise is needed but how to educate clients who work outside the sector? Are we supposed to love the work to the degree we will work for free? Day rates haven't increased for years. Arts Council don't even guide on this now but it's seems to have been £250:day for freelancers for ever. To get higher rates you have to work with non arts sectors e.g. regeneration or town centre growth.

In January 2022 I had to increase my day rate from £150 a day to £175 a day to make ends meet. Some of my clients have struggled to pay that fee so I had to find new clients in the sector.

Everything is crashing in this post lockdown environment. Future bookings are massively reduced, the older (post family) audience has vanished, venues are taking no risks - and, worse, switching from guarantee or box office split terms to hire only - which is catastrophic. We need funds to rebuild audiences from scratch. Years of work and investment are lost... This is an EMERGENCY and there seems to be no way of talking to the Arts Council. There is no real dialogue, and certainly no officers to report to and share real lived, frontline experience. ACE need many more frontline staff to engage with artists and small companies - meeting and talking and listening to them everyday. Cut the top management pay and the reductive centralisation, stop the timewasting, fund gobbling commissioning of untested, theoretical, idealised strategic dream policies. The rigmarole around NPOs encourages dinosaurism, our arts policy in the hands of a tiny number of NPO bosses and excludes small, versatile, commando companies. ACE need to get real, listen to the voices of frontline workers and get practical.

White middle class men (and then white middle class women) still hold the most senior positions and the most power. Many organisations are trying to be seen to be 'diversifying' their teams but these are often junior roles on much lower salaries than those in senior positions.

The fees in our industry do not reflect the unpaid labour it takes to support the cultural sector. It is rare a freelancer is given the option to set a fee, instead we are forced to juggling multiple jobs to make ends meet. Burnout is a huge problem.

I have been freelance since 2010 and in that time my daily rate has not increased, except where I have tendered for work rather than applied for an advertised contract. Where it has increased, it is by no more than

10%. In addition, where freelance roles have been advertised, the daily rate is often less than my original rate, which was never huge to start with! I have seen a steady reduction in my annual income since 2016.

Far too many jobs, at all levels, in the arts and cultural sector expect a huge amount of skill, knowledge, and commitment but pay rock bottom rates. It is impossible to imagine this changing in the near future so the prospects for a vibrant cultural workforce look dismal.

Can be disheartening. I'm highly qualified and experienced and currently being paid the same on a freelance job in an equivalent role as someone with little experience who I'm asked to provide ideas and support to. I think it's a question of critical recognition of skills which a lot of employers in the sector don't understand.

I have worked freelance for a long time. It is becoming harder and harder to make a living. Organisations rarely allocate an appropriate budget to freelance projects which may be because the employees managing them are on such low salaries. Late payment of invoices has become worse over the last year.

The hierarchy between freelance artist and cultural/arts organisations needs to shift. 9/10 the organisations set the earnings for their freelance artist without consideration or consultation

I am finding it difficult to survive in this field. Everyone expects me to work for free.

My earnings have def gone down in the last 10 years and I am strongly concerned that freelance work is getting harder and harder to come by.

Working in the cultural sector is a hard way to make a living!

People in the art sector have to cover multiple duties but are receiving a low salary

Consultancy fees are reducing. Funding bodies don't want to pay for the necessary expertise - and expect consultants to be stuck in £300 per day rate. There is no middle ground. The large institutions pay decent rates but every other organisation plays the 'we're poor card'. I am now beginning to work in the private sector as my fees there are seen as cheap!

Clients still often don't understand that a self-employed person's fees have to cover office costs, insurance, time to prepare tenders and do CPD, holiday time and time off due to illness.

It's obvious to state but pay is not keeping up with inflation and I can't see this changing in the woefully underfunded sector. In museums and galleries there has not been any meaningful pay adjustment for a decade and the current situation is compounding the sense of unfairness that has been felt for a long time.

Conditions are dire. At 57 years old I didn't expect to be supplementing my income with casual work, but as a single income household this is where I am - working harder as the amount of speculative bid writing grows to beat the funding odds, and earning less and less.

Backend work like maintaining website, social media presence, prep work and insurance need to be factored into the fees. When we ask freelancers to come on board in initiatives to develop the sector they need to be paid properly. Not just for the 3 hour long meetings we attend.

I sit on a lot of panels and it usually involves a lot of backend work, reading applications, brainstorming, researching etc, none of it is usually paid and factored in the pay.

We need to create to make wealth, and not be dependent on payroll from arts council, and other grants or public funding. We need to show we are wealth creators clearly. Not everyone can be in the arts...not everyone can be a medical doctor!

Since the financial crash in 2008 pay levels have stagnated, especially in the arts and cultural sector, and once the pandemic hit it compounded both freelance and permanent contracts. It's hard to keep abreast of inflation if the funding or earned income levels are not sufficient to increase investment in personnel - this has led to freelancers leaving the sector or changing roles within the creative industries to find more stable, guaranteed income. The inability to pay higher salaries is now also impacting on recruitment - we cannot compete with the private and public sector pay scales, which is making it extremely hard to replace staff.

The questions focus around income, but don't cover anything around expenses. My income for last financial year from freelance work may have been around £11.5k, but half was used to cover expenses and equipment costs.

There is so much that you are expected to do or have to do that receives no payment from preparation and delivery of programmes/proposals and evaluations to meetings. This should be recognized.

The Directors earn far too much. Reflects complete structural inequalities in the UK.

Artists are underpaid by the very fact that they are asked to do a lot of work unpaid, or if entering open calls or submissions they have to pay entry fees.

There is no job security, no pension, very little paid work experience, and no career path for the majority of those in the arts and creative sectors.

Too many organisations are too reliant on volunteers and it undermines their value of qualified and skilled staff. It also embeds a "pensioner" mentality as the organisations end up being run by and for that demographic.

I think your methodology could be improved. You describe a Musician as a Modern rather than Traditional Profession, yet it predates the Traditional Professions, both in terms of vocation, and professional training. Also, "LGBTQ+" is not a Sexual Orientation. "T" is a Gender Identity and should not be included in that list.

There are less freelancer roles available, more are permanent and full time. I balance my work between caring responsibilities and there are less flexible options around. Permanent roles are poorly paid for the qualifications and experience I have.

Something like this would be very useful for theatre (Equity/ITC doesn't go into nearly as much detail):

<https://www.artistsunionengland.org.uk/rates-of-pay/>

The fees for picture books has not increased in the last 15 years. If anything its gone down. Its more common for publishers to want copyright, including exceptionally low fees and no royalties, which is impossible to financially survive on. Considering it takes 3 months to produce the art being offered less than minimum wage is insulting and depressing. I am lucky as I have existing clients that do pay well and offer royalties. I pity new or struggling artists who have no idea what they are signing away.

The recovery from lockdown seems very slow. I had my worst year ever last year, even worse than when the grants for self employed people were available from Government

It would be nice to have suggested rates for many types of offers of employment in the photographic sector

Pay has never been good or adequately reflected skills or experience and, it's getting worse.

Freelance technical day rates are typically £100-£150 a day. The minimum freelance day rate should be £250 at least

There is invisible unpaid work and opportunity cost for writing funding applications. The gap between DYCP and NLPG funding is too big.

Prices are rising quickly - every week so it's hard to not feel like I have to reduce my fees to get work.

As I work on a project by project basis, with a fee usually agreed at the beginning with a fixed daily rate, my wages do not increase with inflation if a project goes on for more than one year. For example, I'm getting paid

the same amount for work on a project now that I started/quoted in 2020. To combat this I try to put my daily rate or charges for delivering training up at least once a year.

The rates of pay I see in public art commissions (my main occupation) for the artist fee are much lower than for someone with the equivalent professional experience in another role, and do not seem to have changed in the last 5 years.

I work with young people who are still often expected to work on internships for free to get experience in the sector which narrows the demographic of who can then work for free. We should be lobbying for all work to be paid at least (London) Living wage!

It is so difficult to set a fee that actually allows you to live comfortably - external orgs, funders etc don't understand how self employment works and I spend loads of time justifying myself

Brexit has fucked up doing business with and in Europe, losing a great deal of income

As a 50 ish year old middle class white female I believe I am mostly seen as a hobbyist. I don't fall in to any categories for protection of discrimination so I feel discriminated against when it comes to being heard, needing support and earning a wage People make assumptions just the same

In opera, there are a lot of predatory organisations charging people for the opportunity to do their job, or offering little to no expenses, but expecting a fully professional job. It is hard to work around these, when they are so prevalent, and it is often one of the only ways to be 'seen'.

The idea of charging a fee I have decided upon is not something I have experienced in 15 years of freelancing. Fees are offered with the contract and whilst one can try to negotiate, that often does not result in a higher offer. Fees vary wildly across the sector (Opera/Classical Concert work).

1) Fundraising levels of pay in the arts sector are lower than exactly equivalent roles in the charity sector 2) Having come from a corporate background I've been shocked at how much lower equivalent salaries are in the arts sector 3) I think there is still an unspoken belief that people should be willing to work for less in the arts as money should not be important/having a larger salary looks wrong/the art is more important than earning money/money is a dirty word. I think this goes too far - salaries could be more appropriate without coming close to the corporate world.

Pay has generally remained static for several years. Contracts and expenses are not easy to obtain. It is hard to generate sufficient funding to support the core of the organisation as well as project costs.

Every client pays differently Always asked to quote days and rates for work only to be negotiated down. Also because you want/need the work you don't give yourself extra days. Always working more days than paid.

I would like there to be more transparency in salaries in my own organisation and across the arts sector. Salaries should be published in job adverts.

I have worked in the arts for 20 years now and the salaries for my area of the arts have not increased inline with inflation or the cost of living. Other

sectors are paying more for equivalent roles. It's a struggle to recruit and retain staff.

They are too low and greatly affecting recruitment and retention.

My day rates have barely risen in 20 years

There are not enough affordable studio spaces in London for non office based artists. My low earning tax credit gross income doesn't allow for all the material monies I get refunded for and is calculated in the gross and reduces my credits to a figure I'm unable to afford basic living expenses.

Earnings have dropped hugely since the pandemic and are not showing any sign of recovery, There is an expectation for musicians and their managers to work for very little fee. The whole attitude in the sector has changed and makes it almost impossible to carry on delivering high quality work.

Organisations are offering the same salaries and benefits as there were 10-15 years ago, which is a massive red flag for the sector. How can we diversify the workforce and voices in the arts, when the pay (especially at entry level jobs) doesn't cover living costs. Especially a problem in London where it is near impossible to start a career unless you have family to stay with or a trust fund. The issues with pay and the huge work commitment that is expected is leading me to consider continuing my career in another sector with better regard for employees and reasonable pay / benefits / holiday entitlement.

When I was starting out as a freelancer in Covid I found it very difficult to find appropriate resources on how to price my services. There is huge disparity in the business.

I don't draw a wage. Anything purchased comes out of the business account. Working in the sector I do is regarded by many as a leisure activity/luxury, I'm always trying to balance the costs of classes/workshops so all can participate! This is becoming extremely taxing for my independent studio. If I didn't freelance, which I thoroughly enjoy; facilitate pottery workshops to those who may never have the opportunity to participate. My main issue is the disregard for our talents, experiences. People I still find just don't value our worth!

Having just had feedback from a local authority employer regarding criteria they used to evaluate proposals I was horrified to find they listed age and class as evaluation criteria. I am very worried about the list of criteria you are using to evaluate answers and especially number 29. I also regard the tick list of ethnicity deeply upsetting as I am very mixed race, traveller, Jewish, mixed ethnicity. Nothing ever fits in a tick box situation!

I have become increasingly resentful about working for free alongside salaried colleagues

During the pandemic, I was left without work because contracts in the industry are temporary. I applied to work for free in several organisations digitally, which eventually led to them paying me. I also had to supplement my income with retail work that I eventually turned into a hybrid role part retail part events management. If I did not have support from my family and Universal Credit, I do not know how I would

have made it by, and made ends meet. When the market started reopening, there were many overqualified people applying for more junior roles as I experienced through interview processes and heard from several recruiters. This meant securing a job that would pay enough to live in London was extremely difficult, and took me about a year. When I did finally get one, it paid just 20k before tax, meaning approx. £1,400 on hand per month which was barely enough supplemented by my freelance as well at around 450 monthly. I have now managed to move into a role that is £31k in the same organisation which is great, but I think the main problem in the arts is having stringent enough experience to get a role. Often, organisations want years of experience in the same role, but the industry is simply not structured in a way that this is feasible.

The arts sector is becoming an increasingly exploitative workplace, expecting skilled and experienced freelancers, in particular, to work well beyond what they are being paid. No wonder so many are voting with their feet and rethinking the sector in which they work.

Heavily subsidised events are driving salaries higher than unsubsidised can compete with.

No pay increase in 3 years, due to covid and underfunded organisation. I have sacrificed my own pay in order to increase the pay of other workers as I believe they are underpaid. Difficult to increase pay at all on project funding.

I probably wouldn't be able to continue to work in the arts if it wasn't for the fact that my partner has a much better paid job, three times my salary, in another sector. The cost of childcare is astronomical and if I was a

single parent, with only one income, it would not be worth me working on my current salary.

We haven't had a pay rise in over 5 years. We are entirely responsible for fundraising for our own salary and have high fundraising targets each year. Being an NPO is no safety net for this either despite people thinking this is the case. We are totally burnt out trying to deliver huge projects and then develop new ones as well as fundraising for them.

As a values-driven sector, it's surprising how often those values are forgotten by recruiters setting pay rates. Ideally fair rates would be agreed across the sector and job roles/titles also agreed for consistency. Employers/commissioners need to recognise the on-costs that freelance workers have to pay and set fees accordingly.

Pay is in the main poor when compared to similar professions. I know that I would earn at least 100% more for similar responsibilities in retail as an example.

I think grassroots organisations suffer from systemic low pay, and it's hard to change that with levels of funding remaining unchanged. I am deeply concerned about large salaries of people leading larger arts organisations, and in particular organisations formed to steward UK city of culture oversight and legacy. Their salaries should be in step with the cultural organisations in those cities who have paved the way for those roles to come in.

The sector has always been low in terms of rewards for particularly administrators and those working at the coal face as it were. This is a fact

to be acknowledged but I can see no way of improving it in the short to mid term.

I work for a University so have access to good T&Cs and worked full time through the last few years. I have had a pay freeze for the last two years in line with University senior staff policy.

I went 4 years without any pay rise. The post demands mean I work a fulltime post in part time hours, and am always on call. Only on threatening to leave was my salary changed and job title reviewed pre-covid. I feel guilty as a senior manager I know the funding pressures the sector is under, but I also have bills to pay and mouths to feed. We subsidise the industry we love on a daily basis - this isn't fair, esp. when compared to other industries where this is not expected or even demanded of its workers.

I am in a position where my partner earns a higher salary than me so rising household costs during this crisis do not affect us as much as a lot of people. In one sense I feel lucky to be in this situation, but it does raise issues and causes its own problems. I feel strongly that people working in the arts should not need to rely on other earners in their household in order to keep up with living costs.

I feel like I am slowly seeing pay that reflects the value of artists from certain brands/employers/organisations but the frequency that these roles appear and the length of the employment periods are what causes most instability (speaking as a 'part time' creative, with a day job, who has been very fortunate thus far with career progression).

I'm looking to leave the arts sector as the pay doesn't increase with the rise in inflation. How can the arts survive if the people who work within the arts struggle to survive financially? Also, trying to find a job that is flexible around life commitments is difficult in the arts. Pay and benefits do not reflect the level of experience and education I have. What is the point in sticking around? Life shouldn't be so difficult.

I've received a small 1% cost of living raise this year- but this was frozen in 2020 and 2021. With the increasing cost of living realistically my take home pay is now less than it was a decade ago. Additionally - now I'm at a skilled middle management level there's little scope for increased pay unless I aim to go into very senior management. Additionally- redundancy in my organisation has led to a significant loss of skilled middle to senior staff- with roles being lost or effectively replaced by very junior new workers with similar responsibilities at much lower pay

I completed my degree in 2000 and my student loans were under the very old scheme where I only pay any of it back if I earn more than 85% of the average UK salary. I have been working for 22 years and have only once (in 2009) come within £2000 of the annual salary figure to need to pay it back. At the moment I earn £1000 a month less than the average income in the UK and this makes me feel quite low at times as I have 22 years marketing and comms experience. I have been with my current company for 6+ years. I do enjoy my job and always wanted to work in the arts but the salary is poor (but not unusually low for the southwest outside of Bristol)

Leaving the sector is a consideration with the cost of living increasing and salaries not keeping up or reflecting the value of the skills within the sector.

I have had the same level of pay for the past 8 years, with only a 2% raise since April 2022.

So much artist development work is unfunded and at risk I.e. the strategic and creative work to get a project to the point it can possibly be funded. I work all the time at risk and the artists that need it most have no access to funds for early project support.

I have a long term mental health condition which affects my day to day life

The level of pay and terms of employment in the sector mean that it is only possible to pursue a career if you are the secondary earner in a household - i.e. live with someone who is able to support you. This restricts the opportunity for many to enter the sector. My earnings have not risen in 15 years. The sector and funders need to look at fair pay for workers in all roles and not just artists, if the sector is to retain and support the skills needed to provide it.

Organisations should - as a matter of course - ensure that there are proper negotiated and agreed contracts of employment (if applicable) in place - with regular negotiated pay reviews

I have kept my rates the same for about 5 years now so as not to deter people from using me. The idea of any pay rise seems completely laughable.

Classic for professionals to be overworked and underpaid. Employers very often will justify low salaries and/or salary increases (disproportionate to responsibility, accountability and workload

compared to other sectors), using the general low income and economy within the sector.

The sector expects us to work for the love of it, rather than fairly compensating us. The economic situation is getting bad enough that I am seriously considering leaving for better pay, even if I don't love the work as much. We are expected to pull out all the stops for our audiences, whilst little effort is made for employee satisfaction.

2020 was a difficult year to get freelance gigs, 2021 seemed to make up for it as lots of projects were postponed, but 2022 seems to have gone down slightly on 2021, as things go back to normal.

I feel like I will never earn enough to save money - salaries are very low in the sector but the job is rewarding so organisations will always fill the roles.

Personal experience: As a single parent, when my children still lived at home, my part time salary in the not for profit community arts sector was such that it was a struggle to meet all the bills, living simply and frugally. I needed tax credits to survive.

Before this role, my pay had reverted back to the level I was being paid years ago. Wages/salaries for roles back of house (admin, finance, project coordinator etc) are appallingly low paid for the sheer volume of work they have to do and the responsibility levels

Salaries at my level have remained pretty much stagnant since I moved to London over a decade ago. I have increased the amount of freelance work I undertake alongside two part time jobs. I now work more than full

time equivalent and it's unsustainable. The gap between senior staff pay and the rest of us is too large.

The culture of coping is prevalent, too many of us pick up extra work or responsibility to 'help' our organisation, as if we are not paid to be there. The idea of mucking in has been taken too far, young people who want to impress and do well in the industry end up getting taken advantage of, and then hit a wall when they try and ask for what they are worth.

there are 2 main issues: 1) competition for young workers 2) huge differences in salaries depending on how well resourced an organisation or venue is. I would say the main problem is a dearth of experienced technicians in the 30-45 age bracket.

Greater transparency around pay is required both within organisations and across the sector. My own is significantly understaffed, with a recruitment freeze and no maternity cover provided during the pandemic. This has left our team stretched, with limited support and little to no remuneration for significantly increased workloads. Assumption that staff are so passionate they will be willing to drop everything and work above and beyond contracted hours. This has happened across the sector and needs to be addressed urgently. The continued high risk of burnout is unacceptable. Staff wellbeing must be prioritised. How can we provide guidance to young people considering a career in the arts, knowing that workers across the sector do not have salaries that reflect their *[worth?]*

Levels of pay are low for the skills and experience required

Our organisation is committed to paying artists on artists' union rates, London Living Wage and does not allow voluntary or unpaid internship labour.

Pay in the arts, particularly in outreach/participation roles is notoriously bad. Which in light of ACE's new Let's Create agenda being very much focused on outreach/participants practices seems rather ridiculous to me.

My salary - finally - recognises that the work I do with the young people's programme is as important or worth as much as the work colleagues do on the adult programme who were previously being paid more for equivalent work.

Very few opportunities to progress, therefore little opportunity to move up the ladder in terms of earnings. Attitude within the arts to work more hours than you are paid, but to be grateful for the role you have. It feels like being gaslighted by an entire industry.

Given the T&Cs of the Culture Recovery fund awards to exercise pay restraint for 18 months vs published policies on fair and equitable pay, I think ACE needs to urgently clarify it's view on up-to-inflationary pay rises across the sector in light of the cost of living crisis, and funders in general need to stop excluding core costs (and therefore staff pay) as something they're willing to fund. I see supplier and artist agents asking for increases that simply can't be matched when it comes to salaries, and that feels wholly unsustainable across the sector.

There is plenty of work but I can't afford to apply for it when it is under funded. There should be a recognised level for paid employment types,

highly educated and experienced professionals will deliver very different skills to a less experienced artist. Employers want the most from least funds. Artists must protect their skills from underpayment and employers must recognise their need and expectations match their funding. Policy that reflects real costs would help to guide employers to find their projects appropriately. Artists must not be forced to work in excess of the funds available. The application process for projects and bids is unpaid and where the form are complex such as Arts funding the time spent applying must be factored into the fee to cover cost of living outside of any project based work

The entire arts and culture sector in the UK is held up by the goodwill of middle management and junior team members. We regularly skip breaks, work overtime and get forced into work outside of our remit to meet unreasonable deadlines. Ambitions never match staff capacity and we are all woefully underpaid compared to our counterparts in other industries. The pandemic and current government are forcing many of us to consider letting go of careers we've forged with passion and dedication, to pursue work in other areas that will allow us to handle the cost of living crisis. It's about time galleries, charities, agencies and so on reckoned with the lack of progression and pay incentives for young talent. These roles are usually occupied by 20-30 something talented changemakers who have persevered through covid-19, working from home in shared housing with no savings or security. It's about time inclusion work goes beyond representation and diversity in the public eye, to also support colleagues who don't come from wealthy backgrounds. Salaries must rise and stress levels must be addressed. Why are so many full-time staffers having to set up freelance side hustles just to get by - the sheen of being a 'creative' is no longer cutting it and the industry will suffer if and when we unionise.

The 'living wage' and a 'liveable wage' are not the same thing

Important to note - I am able to undertake both voluntary work and pro bono work (on occasion) as I have a pension.

Not in line with market rate

My experience is that the arts and cultural sector doesn't review pay in line with cost of living. Work responsibilities continually increase which also isn't reviewed in line with pay. We do this to survive and evidence our value but at some point this value added needs to be considered as value in pay scales. It would be good to have a pay scale to benchmark against.

no about earnings but mixed heritage doesn't feel fitting as a descriptor for 2 people whose parents where born in two different continents. for many of us we have only had 1 heritage even though we live in brown skin . thank you

The pressure on budgets with the impact of cost of living on sales and income without any uplift in funding or additional support the sector picture at in March 2023 looks very bleak

I will have to leave the sector to get a pay rise and actually be able to retire before I die... (Dramatic but true) and I will definitely do this in the next five years. Probably less.

I spent most of 2021/22 hunting for a new job that would pay enough for me to live comfortably. Luckily I found one but along the way I discovered the ingrained belief that many jobs were at market-rate and therefore pay appropriately, despite the market being a race to the

bottom and chronically undervaluing the experience and contribution of staff. Poor pay contributes to so many issues in the arts- mental health, lack of diversity, poor productivity, burn out. Arts organisations need to look beyond their peers if they want to actively change and show they are paying more than just lip service to the idea of supporting staff to thrive.

The 3 managers/employers that I have dealt with in the past year- freelance or employed- have all been incredibly open and proactive about good and increased pay for those they work with. From my own experience the arts industry is populated with people who care about others, and this is reflected in the desires of managers to pay staff well. This probably runs against the grain of what people generally say about instability in the arts but it has been my honest experience so far. Saying that, I haven't ever been full-time employed outside of the arts so cannot objectively judge if other industries are better.

Whilst my current salary is high for the sector it doesn't reflect the organisations ability to sustain that level of pay. Salaries for senior leaders in the sector are low compared to other 3rd sector organisations. As a single parent with 2 children at university it is still difficult to run a house and support 2 young adults to study .

I love my work and the people it brings me into contact with. I worked all through COVID but I suspect that very soon I'll need to take on a 'proper' job.

Don't feel the questions include organisations who work with the cultural sector but are not paid directly by them

The organisation I work for is a London Living Wage employer, and I know this makes a big difference to those at the lower end of the earnings.

It's incredibly depressing and demotivating to earn less in the arts sector than equivalent roles in other sectors, since it contributes so prominently toward GDP and national wealth.

The heritage industry is massively underpaid. Being paid £35k for a fairly high responsibility job with a high level of education and close to 20 years work experience is poor, and yet that is a good salary for the industry. The only reason I am able to have a reasonable quality of life is because my partner does not work in the heritage industry and earns more than I do.

Just to flag that LGBTQ+ is not an appropriate answer to a survey question about sexuality - as someone under the trans umbrella this is not a sexuality and should not be grouped in with them, it is a gender identity. If you want to gather data about gender please do this in a separate question to sexuality

To reach a high level of pay in the arts sector is very difficult as many will have to leave their arts job they feel passionate about to work in a different sector in order to afford a family/ house/ general living. Arts sector is losing talent to its low payment.

Arts fundraisers are generally paid less than the wider charity sector.

The levels of pay at my organisation are not commensurate with the job role and responsibilities of the role where the workload is far beyond

what is outlined in the job description. Pay across the sector in general is remarkably poor.

I have found it hard to progress in the arts and have been on the same pay for a long time.

I have been in discussions with my employer for 6 months concerning a salary review and they keep putting it off.

I loved my job (fixed term contract) & felt as though it was the culmination of several years of work. However, I don't believe I will be able to accept the post next year as £21,000 p.a. is now unsustainable.

Pay seems to vary widely across the sector and within certain organisations. I currently work in an org with a very clear and fair pay structure but which doesn't allow for retention/ progression of staff who have been exceptional in their role.

Salaries in the arts and cultural sector are comparative low - especially in small organisations - it is already proving more difficult to recruit quality candidates, the ongoing cost of living crisis is only going to increase this problem.

Pay in the arts is historically and notoriously bad, for arts professionals but particularly artists - and sometimes this reputation feels like justification ('you knew it would be paid badly' / 'that's what you get for doing something you like' / 'you'll get paid later, even though you're working for free now' etc). It's impossible to balance labour and fair payment, whilst staying true to the value of arts (to not commercialise everything) and maintaining diversity in the workforce (particularly socio-economic). The drastic differences between non-profit and

commercial sector is astounding. How can this be balanced out? Bad pay unfortunately squashes morale and resilience, there must be a way to make the situation better, or we'll lose many good people and potentially organisations.

Employees wages are cut every year as inflation is not taken into account, and the only way to sustain a liveable income is to keep changing jobs, losing experience from the sector. There is no incentive to stay working for the same organisation as there are few benefits. Basic salaries should at the very least be a living wage and keep up with inflation, otherwise the sector will continue to alienate minorities and make a mockery of the arts being self-styled as inclusive and diverse.

Not representative of other sectors (i.e. too low)

Average salaries seem to be going down which is concerning!

The arts sector is precariously built on a low-mid level workforce that runs on passion and care for each other and the artists they are for. Pay is incredibly low in comparison to similar roles in other sectors.

Working in the arts is supposedly a labour of love. But I should never have tried to forge a career in the sector which does not recompense staff for the amount of work undertaken, and is not in line with other sectors which require the same amount of work, or supports working class people and understands that they do not have savings/families/inheritance to fall back on. The cost of living crisis will cripple arts workers, who are already overworked and underpaid for what they do.

Just to note that I returned to work from maternity leave 12 months ago so I have done less freelance work than I would otherwise. Freelance work props up my salary which would not be enough to live on, especially now that I have childcare costs to contend with. I am worried about what I will do if my current freelance position ends in February, as it is due to.

Commercial galleries that want employees to work several jobs which are counted as one for many hours and for very little pay. This is off putting for anyone who can do some of the tasks required but not have any experience in others. In scenarios like this it would be helpful if "training given" was mentioned in the job descriptions.

I have worked in my organisation for 11 years and last year they brought in a pay scale related to years of service so I received a £5,000 pay increase. Before that it was very difficult to rent in the area (south-east London) that I work in because it was unaffordable.

Although I have undertaken freelance work in the arts, the amount of time I have spent on unpaid administration tasks to allow me to work in the arts (applying for roles, applying for funding, or attending professional development opportunities) has amounted to full time equivalent hours some weeks.

The current pay levels are not increasing at the same rate as costs and with organisations in the sector still recovering and unable to offer increases people are looking to other industries to be able to fill the gap.

I am very lucky where I work pays fair market rates. It is probably because the board of trustees set pay, and they all work in banking/civil service.

I believe that people in the arts are unpaid and it continues because people love the sector so much they put up with it. So many people have incredible skills that could be transferred to higher paying jobs in other sectors but we stay because we care about ensuring the arts & culture are important and accessible. It's a shame that so many great people leave the sector because of the lack of security, low pay & disregard by governments/corporates that arts can save lives (as proven during the pandemic!) I really hope the sector catches up to many others and starts to pay everyone better and removes volunteering/unpaid internships to prove your passion for the sector.

If you're measuring inequalities you need to refer to the protected characteristics mentioned in the Equality Act e.g. sex (I don't have a gender identity). LGBTQ+ isn't a sexual orientation - heterosexual, gay, lesbian or bisexual are.

Friends my age who work in other fields (not arts or culture), with similar or lower qualifications, generally earn about £5,000 - £10,000 more per year than I do.

I am lucky to have a board that values the staff it has and recognises the value of profession within the arts and also the need to pay well to attract good people - particularly as we are in a rural environment. However, we are still as an organisation pitching salaries significantly below the same posts (or comparable) in different industries which makes recruitment difficult and presumably puts people off working in the arts when they can work elsewhere. In addition, the 'local community' often sees that staff teams who work for arts or community organisations are paid too much - there seems to be a correlation in the minds of many between being not-for-profit and not having to pay people as though

because it's not a for profit private business, it shouldn't need good people earning decent money.

I do ok (although massively under paid in my part of the sector) but there is a general view on boards that "jobs in the arts don't pay very much". This is usually in response to a CEO of a charity being chronically under paid. It's about time trustees were supporting staff in their organisations for fair pay and value and not perpetuating the low valuation of creatives and the people who support them. Our pay is only rubbish because the people who pay decide that it can be. They can always afford a lavish dinner or to claim their hideously expensive train fare when it suits them.

Careers in the arts do not feel secure

I have seen significant issues with customers failing to pay their bills, a trend towards rising staff costs, and greater competition for work. Costs are rising but our price cannot rise as quickly.

Pay structures in most arts organisations tend to be top heavy, with those in Exec positions earning 3+ times as much as lower level positions, yet with the size of workforce and amount of output every member of staff is needed to deliver the programmes of activity. Even if we take into account levels of responsibility and risk, is this distribution of wealth fair?

Salaries are generally low and boards seem reluctant to increase salaries inline with cost of living increases due to uncertainty of the sector.

Very few people earn as much as their labour is worth to the sector or society. Many of the structures in which we work exist outside or partially outside traditional capitalist frameworks, in that the standard unit of exchange (a ticket for a show) is subsidised in some way (either by

funding from the state or sweat equity). Society in one way or another needs to value our labour differently (by increasing funding or paying a higher ticket price) before things might change. Redistribution of wealth within the sector is one approach but will always impact workers in the sector in one way or another or shift the balance of how society pays to access that work (i.e. reduce funding for opera, reduce employment opps in opera or increase ticket prices. I don't work in opera but use this as a common example). To change the state of play we need both increased funding (civic society valuing culture differently) and encourage people to pay the real value of a ticket for their access to this (most people pay the lower ticket price when pay what you decide models are offered). All this requires a societal shift in value. I'd like to move away from the financial as a marker of value entirely but when the question is one of pay then how to increase the flow of cash to the sector is one answer. Universal Basic Income (for everyone not only artists and arts workers) would be the single biggest and best way to change this debate entirely and is something we should campaign for with every fibre of our bodies.

Salaries do not reflect the hours worked, skill or talent of my team. It is a real struggle to keep team motivated and engaged

I did receive a pay rise this year but hadn't had one for 4 years and I had taken a cut in salary when I took this job in 2017

Pay doesn't keep pace with the commercial sector. I worry about what I charge charities yet commercial orgs can command several times more than I charge. There is little acknowledgment of skills and experience reflected in pay

The level of pay in the arts and cultural sector is badly shocking. What's worse, is the lack of salary benchmarking and lack of parity both internally across the whole organization as well as externally when you compare the pay to similar jobs in other arts organizations. Freelance artists that are contracted by our organization get pay way much more than us (project managers/ producers) despite the fact that they are being managed and directed by us.

The amount of work we've needed to put in to get our industry back on its feet since the pandemic has nowhere near equated to what we're paid. Everyone I know works for longer hours and less money than they should. We can't keep relying on people doing it for the love of the work. So many talented peers and colleagues have left the industry for this exact reason.

The previous question doesn't include military professions or spiritual roles. It's not helpful. Or inclusive.

I have an issue with fixed term contracts for senior managers. I get it helps churn but as a working class girl I'd have become a teacher if I thought freelance work was the only option as wage security is important. Also CEO salary is a lot but not when you care for your parents are single household income and have no savings

I am still heavily overtime reliant, making 13000 a year on top of salary in get-out and Sunday/night working payments. I would struggle on basic salary although my work life balance would improve dramatically!!

I was shocked to learn that new employees on the same level in terms of job role title are offered a higher pay vs old contracts which everyone

claims have more favourable conditions. yet HR never details what these better conditions break down in terms of figures/benefits/pension. the restructures after covid definitely showed that staff on old contracts were let go with greater focus followed by intense recruit efforts but it's slightly frustrating that mid career the salary has been kept on the level offered to entry roles for recent graduates in the arts sector.

The lowest paid employees in the organisation I work for, in particular FoH and interpretation staff, are paid too little.

It is accepted within the arts sector what we are consistently underpaid for the level of work that we do. This should not be the case. We should be paid well enough to ensure people from all backgrounds want to enter the sector and that they can afford to live comfortably off the salary they are paid.

Stating the obvious I guess, but the post-pandemic arts sector is really going to struggle to keep salaries in line with high inflation rates. Arts salaries will continue to lag yet farther behind, making the sector less and less attractive to people thinking of entering the profession. It is already clear with recent recruitments that applicant numbers are down. A lot.

It will be a very hard time making ends meet when inflation, bills and interest rates are going up but salaries aren't.

I haven't had a pay rise since 2018. I'm going to have to leave the arts

I have struggled to find jobs in the £35k - £50k salary range - it's hard to make the jump from junior roles to senior roles with so few roles in

between. I assume the only way is to stay within your current organisation and seek promotion.

the sector needs to commit to linking pay rise % for salaried staff to the day rates of freelancers. (our org has done this)

I am looking for a job outside of the industry because I can no longer afford to work in Theatre, and earnt much more money in other industries before joining Theatre. I used to be able to reconcile this with working in an industry I love, but with the financial crisis and looking to my future in work and what I need for a decent pension, I can no longer ignore the fact that Theatre is not going to provide enough for me.

It is incredibly hard to offer a cost of living increase to staff when inflation is so high and there is a double edged sword of then knowing you have to fundraise for that money in an increasingly tricky funding climate. Freelance fees seem to have stagnated or gone down in the last 10 years.

Pay is too low overall - I haven't received a pay rise in 5 years. Lower paid staff received a 5.5% pay rise in April this year, but none of the managers received any increase. Low pay is causing the massive shortage of skilled technical staff - which in turn is creating more stress for those remaining in the industry.

Low pay is an issue in the arts but so is lack of pay progression. Its taken me years to get to a mid-management position & break the £30k barrier but I'm also looking around at the gap between my role and those that are a step up (both in terms of responsibility and pay) and feel really nervous about the scarcity of opportunities. Whilst I'm not planning on going anywhere for a while its nerve wracking & frustrating to think that

when I am ready for the 'next step' (both in work & life), there are so few opportunities to do so (other than going freelance which is risky as someone with long term health conditions). I work in engagement so my job is all about supporting & nurturing people to develop - its sad to look at my own industry and see we're not enabled to do the same due to a lack of pay/ career progression

Compared to every other industry we are poorly paid for what we do. Yes we do it for the love of the arts but we also have to live.

All pay levels are dropping but wages in the arts particularly those connected to councils and other public sector bodies are have fallen in real terms in the past 5 years. This coupled with the current cost of living increases is causing me and may others stress and hardship

Levels of pay are low, it has only been in past year that I earned above 20,000 and that was due to several pay rises to offset against cost of living and amount of work during the pandemic (designated as a key worker and was not furloughed). In the region I live in this isn't enough to move out of a family home due to increase in bills, rent and food prices. Rent in particular is very high while places to rent are also scarce in this region. I have on multiple occasions considered abandoning the sector for better paid work but am not confident of finding new employment and still enjoy working in my current organisation. I just know that in my current role there is little scope for promotion or pay increase and this holds me back from moving further in my life. At the same time as wanting this I also realise that maintaining an arts organisation (especially as a non-profit) is a fine balancing act that doesn't see enough funding to both provide a diverse and entertains programme and provide comfortable lives for those in the arts. With what our organisation does for those

normally unable to access the arts, do I have the right to haggle my wages over the provision of something that can help others enrich and enjoy their lives? It's a difficult question, one that I and probably many others will find harder to answer everyday. Yes we need something to be done about wages and cost of living but maybe that is increase support and funding that is given to arts charities like our own to help offset those costs. Maybe a more generalised and stronger support for individuals across the continent is a better approach (universal income as an addition to wages and support). End of the day who knows, I just know it's getting harder for most people.

Myself and colleagues across the theatre industry have found ourselves in an industry that only works because of the culture of long working hours and minimum terms pay levels that has been seen to be the norm for many years. The pay levels do not reflect the anti social hours, the lack of family time, the physical toll on staff, the mental toll on staff and that's not even mentioning the technical skills that are required to work in any of the theatre departments (which are considerable).

In my organisation, not only are pay levels low, but colleagues are consistently working above their grades and levels of responsibility, with no recompense or recognition - even more so since staff reductions as a result of covid. This is leading to a high staff turnover, making things even more difficult for those of us left behind. I love my job but know that in a different sector with my level of experience and skills, I would be earning much more with likely a lot less stress.

I increasingly see jobs needing less specific skills than mine, outside the heritage sector, for a higher income. I work hard, with limited resources and time, and have a directly relevant masters degree. It makes me

wonder why I put in so much effort to work in a sector that doesn't financially compensate its workers to a decent level.

Pay levels in subsidised theatre have always been low. The industry has traditionally relied on "good will" and the enthusiasm of employees to do their jobs. As a result young people aren't coming into the industry and skilled people are leaving for higher paid jobs in TV and film production.

Pay in the arts is awful, especially for the lowest paid

The level of pay in the arts is certainly a lot lower than most other sectors. You are also expected to go above your job description often for no additional pay.

I've been somewhat successful in building my career over the last few years but it has been a very challenging time in the sector, and many smaller arts orgs are still in pretty precarious positions. This definitely can reflect back on pay and staff precarity.

There is a big gap in pay scales between front line workers and management

I had asked for a pay rise, and they stated that they would love to pay me more, around 6k more - but they couldn't afford to.

It's very difficult to ask for pay increases when you manage the companies finances. I have also found that the roles I've undertaken are often too broad in its responsibilities to do the entire range of the role in the time given. Generally everyone is chronically overworked and underpaid and there's often no recourse for overtime or to actually take the time off in lieu you've accumulated. In addition, when I have asked

for pay rises/tried to increase freelance rates, they've often been refused on the basis that "you sign up for the role on X rate" which is a ridiculous reason to refuse pay rises.

I am about to ask for a pay rise and I have found it very useful to look at similar roles advertised on AP to get a feel for what salaries other organisations are offering.

Compared to other sectors the pay levels are, in my opinion, lower across the board. For the level of responsibility pay levels are lower than other industries hence we are losing many experienced staff to other roles outside the arts.

Length of employment by the current employer often impacts earnings so would have been a good question in the employed section.

Frustratingly large salary discrepancies between senior management/management level employees and early career at my organisation

Dreadful

We took the ethical decision to increase everyone under 25k salary 5% we also raised all to above fair work framework minimum living wage... this is not sustainable without an increase in our core funding from Creative Scotland

There is massive overpayment of those in management positions within government owned and corporate owned organisations. True artists are always struggling to get support and funding unless they jump over ridiculous hoops that end up changing the integrity of the art they are

trying to get onto the stage. True freelance artists 'have' to have another job, often full time and nothing remotely connected to their art, in order to survive. They are in constant competition with graduates for much of the same funding, opportunities etc. It is highly difficult to keep fully in check with your art when you have to work full time to keep a roof over your head and survive. Maybe the sector has too many graduates and not enough work for everyone. Maybe, like many other courses and qualifications, the training/education of the arts sector is not catering to need appropriately. In some sectors there is too much of "who you know" and who you are connected with, so some folks tend to get work through connection and not necessarily talent. When talented folks see the standards put out, they get confident in their own work, knowing it is of a much higher quality. But then the merry-go-round starts because they are not 'connected' so have to suffer the pain of seeing sub-standard work on stage, fully supported with bucket loads of money to prop it up (i.e. lighting, technology, money, other etc) that makes a low level production look totally amazing. In general, other than musical theatre, anything with a narrative is overlooked in favour of abstract absurdity and then sugar coated. The earnings of artists is diverse and does not always make sense. An actor making some small appearances in a movie or tv show gets some extraordinary perks and payments in comparison to what they actually produce. So the distribution of funds seems mismanaged. Far more people could be employed permanently if the top end management pay was addressed and the spending on perks for bit part players/artists etc.. was re-distributed effectively.

They are too low to survive, especially for women from a working class background. I rarely even get an interview even for entry level jobs despite being (often over) qualified and having years of experience. As a single parent I also often cannot work the hours I would need to make

a living wage. being able to work from home has helped to some extent, but it's still hard to survive.

Pay in the arts has always been notoriously low especially for basic technicians and those trying to get a foot on the ladder and/or get experience.

As has been the case for many industries, the arts is chronically undervalued. Despite being in full time employment it is unlikely to make it to the end of the month without relying on some kind of credit. Credit agreements taken out which were affordable at the time are no longer affordable yet I have no option to exit them without paying a substantial fee, which I can afford due to not having enough residual income to put aside for savings.

When you become a parent, carer or disabled you have expectations for pay that have to be higher to sustain a family or extra care needs. But employers often look to cheaper employees without taking this into consideration. We have to allow for the fact that living costs and different depending on how you are situated. Women often lose out as they become carers of children or their parents or family members who become sick.

Salary doesn't quite reflect the experience and skill set needed for a technical roll.

Pay seems to have been pretty much stagnant since the recession but job roles seem to be incorporating more into them. Often it seems as though 1.5 or 2 jobs are rolled into one and there is a sense of people burning out.

We're all overworked, overstretched and underpaid - there is a lack of understanding/appreciation of the skills needed, particularly on the marketing side of things which too often covers a huge amount of areas that would ideally be split between specialists in PR, digital, marketing rather than under one role.

Pay in the Arts sector is very dependent on sales, but, having limited seating there really are only two big factors to take into account. Online sales and reduction of building running costs. The potential to invest in making Arts venues greener and more efficient would be a big impact on profit margins, which would hopefully allow for greater spend on salaries.

Everyone quotes different prices and puts a different value on you

Chiefs better paid than Indians. Boards worry more about how senior staff (in their line of vision, present at Board meetings) are paid rather than taking better care of others whose work is equally important to the success of the operation.

I have already 'increased' my pay in 21/22 as costs were rising - I've done this through saving less / investing less in my business, working more hours, chasing higher paid contracts, increasing/standing firm on my day rate. This 'increase' has maintained my standard of living.

Actually being paid when you are starting out is very difficult. There is an expectation that your writing will be unpaid.

21-22 year I was able fortunately to get SEISS which supplemented my income (the rest of it in fact) so it is an unusual year to report on. I know however I was fortunate to have earned enough in previous years to be

eligible whereas many around me hadn't earned enough and so missed out - effectively a double hit. (I am sure you are taking this into consideration already). I also moved back in with family which has helped in lowering my living expenses.

In 22/23 my organisation made significant improvements in salaries, and I know many others were doing so at the start of the new financial year. Will be interesting to see if this translates into next year's findings.

Our organisation reviewed salaries this year but found benchmarking difficult so I hope the survey will be useful.

Rates of pay are low comparative with most sectors. I am considering g / trying to move into other sectors to earn more and have better opportunities to grow and learn professionally. I see this as being a major risk to the sector. The sector could also consider other ways to retain and train good people - working conditions, 4 day week, genuine benefits (not online wellbeing apps!), working conditions for sustainable living, we could lead the way in radicalising how we work for good

The same job is paid a lot less in the arts sector compared to if that job was in another sector

Mixed income from different artistic settings - suffering from bad leadership ...

With the lack of pay or any semblance of pay rises for the events staff at the venue I work at many experienced event staff have had to leave due to the cost of living rises.

The unbalance of salaries in London to the rest of the country in the Arts it's just ridiculous. The prices are exactly the same for food and bills, even sometimes rent as well, so the huge discrepancy in salaries doesn't make any sense.

Pay has remained static for at least 5 years in my organisation. The organisation has been on standstill funding for approx. 10 years. Rising costs and static creative Scotland funding makes it challenging for the org to continue to pay its staff well.

Day rates/ salaries regionally vary a lot for freelancers and employees. More needs to be done to increase wages in line with inflation.

Unrealistic expectations of supporting professions (comms, fundraising) so people end up giving a lot of time for free. Artists not paid fairly.

Our pay has been frozen for years, it's really getting impossible to manage

While my current salary feels stable, it is difficult to answer questions looking back over the past 12 months or forward towards the next as I have been on so many different fixed term contracts within that time. Over the last 12 months I have had four paid roles (two in the arts, both fixed term), one voluntary position, one online business, and three smaller freelance projects. This makes it really difficult to categorise in questions around paying bills and saving for the future etc as while I can answer for right now I don't know what the situation will be in six months time.

We need to address the mindset and stories that prevent people from charging properly, chasing invoices and not offering free labour. This is

about the system, but also about individual money stories and the kinds of people that come into the arts. The sector is built on people's gratitude to work in the arts, and/or being subsidised by family/partners.

Rates of pay vary hugely between organisations, some pay travel and others do not which at the moment have a huge bearing on the take home pay for the Artist. It is not possible for me to sustain a career in the arts without a partner who earns a decent wage. The freelance opportunities are very hard to mouth and do not give security, but there are no roles that meet my level of qualification and skills available where I live.

Despite having what I would consider a fair salary in 2021-22, this is very unusual in the arts. I am currently looking to move jobs and I will be leaving the arts because the salaries are so low for the responsibilities of the roles advertised.

My wage feels exploitatively low for the work that I do and experience that I have, but it is mostly the short-term contacts that I find difficult. They are being renewed every few months instead of anything long-term.

Previously this theatre was seen to be paying well above average and the added perks of complimentary tickets etc... were a great incentive. Over the last few years pay has not increased anywhere near the level of inflation and added perks have dramatically reduced. I would say we are now working excessive hours for a lot less comparative pay. I am looking to leave the industry because I can no longer afford to pay the bills.

We awarded all staff a minimum of 3% pay rise in April 2022, with those on the Real Living Wage increasing by 6%. Feeling increasingly anxious that we are going to need to make another pay award in the Autumn if

inflation keeps roaring away. There is no contingency in our budget so that will mean cutting our artistic output and/or reducing our staff numbers to pay for it.

Salaries across my organisation were cut by 5% for a year during pandemic. Salaries are often inequitable across the organisation, new roles being recruited at higher rates but not matched for current staff. There is no active pay review process on a role by role basis and everyone is expected to take on responsibilities outside their job role without this being reflected in job description or pay. Currently, the salaries for middle management and below are at an unliveable level with no prospect of increases. Many roles recruited for on fixed term contracts. All these elements seems to be typical of all arts organisations, particularly the larger ones, despite requiring high levels of experience and delivery. It translates into a high turn over of staff at a mid level, with many leaving for new opportunities with better paid work when available. At this point you can make more money on the hour by working as a bar tender or barista than working mid level seniority arts jobs.

Pay levels have improved in the 15 years that I've worked for my employer however I think some of the recent improvement was caused by a need to retain experienced staff post pandemic, after quite a number were either made redundant or left of their own accord. Recruiting new staff with the right experience in the last year has been challenging, often with poor application response resulting in some posts being filled by very inexperienced people which suggests pay levels, particularly for junior staff with appropriate qualifications, is not yet right. I find it disconcerting that the level of pay in the senior management team is so dramatically higher, with our CEO on well over

30 times the pay of many junior staff. That kind of model has become normal in financial institutions but shouldn't be the case in an arts charity. ACE should regulate it but as many of it's own senior managers are on similar salaries, they clearly won't.

The rates of pay I currently earn are the same as I earned when I first qualified. The cost of living is rising sharply and the rates of pay do not increase accordingly. I am one of the few people I trained with who stayed in the field eventually having to leave due to lack of work and low rates of pay. Our industry is in risk of dying without more support for organisations to be able pay more.

Pay needs to include reflective time to unwind from the mentally exhausting work we do as artists. We should not fear asking for a competitive daily rate compared to those that work in businesses. There needs to be a better sense of acceptance that the work done by artists is needed and impactful. The reluctance of artists to talk money needs to change as well.

Do not get paid enough. Higher levels of employment get paid far too much in comparison to entry level

Salaries are low in the sector and this is a real problem at a time of rising costs across the economy.

Maternity pay across most arts organisations continues to be statutory minimum which is out of sync with values around equality and diversity and gender representation amongst programmes etc. This contributes to a huge gender pay gap coupled with a cost of living crisis - huge financial implications for people who want to have children and work in the arts.

I have found that the arts organisation I work for, we are expected to manage a very high work load under very tight deadlines with lots of responsibility, often in the guise of Development opportunities. However the breadth of these responsibilities do not feel appreciated or acknowledged at higher levels for the scale of work required, and not reflected in salaries.

The arts is certainly a sector that depends on discretionary effort, frequently excluding those who do not have 'safety net' resources. Deep inequity is baked into the sector which does not attract a diverse workforce. At times it is just exploitative. However, the fact that 'value' is defined purely in terms of levels of pay is also problematic, providing a very reductive metric on which to measure the rewards of a career in the arts.

Very often you are required to go above and beyond what your job description/roles/responsibilities. And there are no financial benefits from doing this. If I was to undertake the tasks in a commercial environment that I do now, I would be earning much more. It feels though 'industry standard' is used very much as a get-out-of-jail-free card when it comes to paying employees for the work they are actually doing.

I've worked in the Arts sector for 16 years and in all of that time I've earned a below average salary. I'm highly educated, to MA level, and the job that I perform is a skilled job, yet I'm earning an unskilled worker's salary. I never divulge my salary to others because I find it embarrassing to do so. I love working in the Arts and wouldn't choose to work in any other sector, but I fear that at some point I'll be forced to make this move. If I was single and not reliant upon my partner's earnings, I definitely couldn't continue working in the Arts.

Who you know gets you higher paid

I have answered that I can manage and can save - this is only because of my combined household income with my husband working in the financial sector, It would be very difficult for me to manage independently on my sole salary in London

The same roles compared to the corporate events sector are massively underpaid. The same job in the corporate world would be at least £10K more. Additionally there is a discrepancy between London and regional wages for the same roles and this gap should be bridged to ensure that talent is distributed more widely across the UK.

If you progress within one organisation that pays well for your skills, it's harder to find similar pay level elsewhere - so you tend to shut up and put up if even if current job is terrible.

I work two other jobs so I can work in the A and C sector until I have enough experience to get a better paid job and move beyond entry level. It's not really sustainable. My commute is 3 hours each way to get to the museum - on a weekday I earn £20 after travel expenses.

I have been looking for a new job as my contract comes to an end. I have noticed many more roles are temporary instead of permanent. This is difficult for people to plan futures, get mortgages, get mat/pat leave etc. but seem to be a way for organisations to save money and not invest in staff.

I'm starting to think of paths out of the sector- I love working in the GLAM field but I feel like I'll be working an entry level job, earning less and less in practical terms, for the rest of my life.

I compare my salary to the museums association salary guidelines and I am being paid at least £5,000 - 10,000 less than what is stated. It is important to keep in mind that the guidelines are from 2017 and do not reflect inflation. Therefore, I know it is worse than what is stated. I know multiple people working in the sector who are underpaid. There has also been issues of people taking on less responsibility in the work place who are on a higher salary. This is due to knowing particular trustees and board members. I think this needs to be called out and someone should be implementing law and policy in museums to stop this bias. Overall, we need to ensure everyone is being paid a fair wage!

After 35 years working in museums my pay is at just above the national median. There is no appreciation, funding or recognition. First to go when looking for cuts, but suddenly useful when they are forced to address difficult cultural issues. They think we do it for the love of it but then destroy any joy there is by the way they treat us. I am married, no children, and live in a one bedroom flat. This career has certainly restricted life choices. Cynical and disillusioned

The pay is so low we can't afford to live. I live with my parents, most of the other staff are in staff accommodation - there is no housing and they could never afford it anyway. I don't expect to ever be able to leave home unless I changed careers.

They're terrible. We can't live off our wages. It's exploitation.

Salaries in the heritage industry are appalling compared to most other industries, especially considering the extremely high demands found in the majority of heritage job descriptions. Friends in other industries have been horrified when I've told them what my salary is, given that I have

multiple years' experience in the industry and multiple relevant academic qualifications. I am seriously considering moving to work in a different field, for the sole reason that I can earn more elsewhere, and my salary is no longer viable against the current cost of living.

I'd like to know about additional benefits such as annual leave allowance, etc alongside salary as it feels like these may be easier to negotiate than salary in the current climate

Pay in this sector does not reflect the work that goes in to a job. I feel overworked, undervalued and under paid. I should not have to fight for a pay rise or nearly leave for people to realise my worth.

The requirement for my job required a post graduate education and I get paid less than someone senior who did not require a degree for their position. I do not do one main job in my position, this need to be changed on the quiz.

The pay levels are laughable, especially with inflation reaching up to 10%. Seeing strike action in other sectors makes me want to do the same.

Staff are undervalued for the skills and qualifications they hold. Full time and permanent jobs are near impossible to find and all jobs are incredibly competitive. The requirement for certain qualifications and experience in voluntary work means the workforce is not diverse. It feels like you do the job because you love it, you cannot do a job for the money and many people end up leaving the sector because the low pay means they are living pay cheque to pay cheque.

Currently where I work there are no pay bands in place and most people's income hasn't changed in several years. We don't receive pay

rises or pay related bonuses and the rates of pay for freelancers has barely changed in 10 years. The increase in short term and fixed term contracts offers limited opportunity for growth and limited rights including sick pay and maternity pay. Issues around pay are very much making me question my future in a sector I have so far dedicated my life to.

We are expected to be grateful for the jobs that we have and that's it. The market is so saturated with skilled/qualified workers that employers know they can take advantage and pay poorly because if someone quits they are so easily replaced.

I think the levels of pay in arts and cultural sector is generally dire. I struggled for years, however I now consider myself very lucky to work for a HEI [*Higher Education Institution*] and to be paid more fairly in comparison to many in the arts. It is not that the HEI pays well - it is that the arts sector pays very poorly.

The number of senior exec roles on much higher salaries, often receiving bonuses is not ethical when there are still people in the industry struggling on living wage (which is not representative of a real living wage during the current crisis)

Unpredictability in small project funded organisations degree of insecurity

I am about to leave the arts sector to be a full time Mum. I came back to work after my second child but it's completely unworkable trying to pay childcare on my salary and very stressful with 2 working parents. I would like to go back to work soon but probably not in the arts because the pay

is just not enough to outweigh the very hard work and emotional investment that is need to be able to manage an arts job and children.

The work that people do in engaging communities to participate is under-valued. The rates of pay are low and the role never stops expanding - more value should be placed on these roles.

In my opinion there has always been an un-talked about subsidiser of the arts and that is the partner or family of the artist. It is on these partners or families that the whole of the arts and heritage sector in this country depends. Please let me know what you are going to do about this.

My sense is that freelance rates have stagnated, with little increase in the past 5-10 years. But that might be better than salaries for jobs which seem to regularly fall when posts fall vacant and are then advertised at a lower salary, possibly with a different job title.

I have a view on pay increases. Typically, pay increases are %-based, therefore the gap between higher paid and lower paid gets bigger. For the last four years my organisation has taken the overall pay award total and divided it equally between all permanent staff to mitigate this.

For me there is such a huge leap associated with the pay of senior managers. I am not saying that they are not worth paying well but it is the differential that is galling. organisations should be required to report on the lowest and highest earner ratio, also for marginalised groups women, disabled, ethnicity so we can see where there is occupational segregation and also where the power lies.

RE Q28, my father owned a small retail business. Don't think there is a box that fits this but couldn't submit without putting in something. He was

a sales rep later on, so have ticked Middle manager box. Q29 Seven years ago, I took a pay cut to enter the arts/ heritage sector. The wages have never kept up. Following a recent restructure at senior level, the role I am currently doing is now paid at £10k less than what the previous postholder was paid.

My pay often makes me feel undervalued as an employee. I feel like a lot is asked of me for little financial return.

Expectation to undertake more work and responsibilities as developmental opportunities, rather than this being reflected in salary increases.

Very poor in comparison to public sector for lower level workers, mid and senior management seem to have had increased pay over past years to bring them more in line but not the lower levels

Middle management is hard to move on with / progress in part time hours which are vital as I have a family.

1. There is a need for high level multi-functional roles that cover all the back office duties within arts organisations. 2. Roles that currently fit within this description are not always valued as they should be within the sector. 3. These roles should also enable the employee to be involved in other areas of the company to deepen their understanding of what their role supports and maintain their long term interest in the company and its aims.

Pay does not reflect experience or skills. I would like to leave my current role but appropriate jobs elsewhere in the industry come with a 15-20%

pay cut, which I can't afford. I don't want to have to leave this sector but may have no choice.

I feel that the likelihood of achieving my ambitions as an artist in Britain are now remote. I am struggling to come to terms with this harsh reality.

No sign of a pay increase. Digital is a relatively "new" job in smaller arts jobs and is often disregarded, it is a huge job and should be paid on the basis of the workload and training required

Pay is rarely commensurate with knowledge, skills and experience required for the job. Temporary contracts are far too widespread and leave staff in a situation where they cannot make plans for the future despite investing considerable time, energy and expertise in the organisations they work for.

The pay is truly dreadful at all levels and I'm planning for my next role to be in the commercial sector.

In my experience, levels of pay for middle level roles (for example Project Managers, Project Coordinators) are too low for the duties of the role.

For the level of skills involved, public sector arts, culture, and heritage workers are paid so much less than other industries because there is an expectation that you do it for the passion, but passion doesn't pay the bills. The low salaries often attract people who are able to live on lower salaries due to family/social privileges, which is pricing out so much amazing working class talent.

The pay in the sector is bordering on unliveable. Many people are highly-qualified and experienced, with pay hovering around the equivalent of entry-level in other sectors - even at management level within the heritage sector. Jobs that involve strategic planning, line management of teams and project planning, budgeting on top of operational and front-of-house duties which require unsociable working hours are not hitting the top end of the £20,000s. I'm contemplating leaving the sector because of poor pay. It speaks volumes about the value given to our roles and the sector in general.

I am concerned about the huge gulf between the assistant level salaries and senior management salaries in the sector. Lockdown highlighted how many junior staff can barely afford to rent a room in London and the South East. Many left the sector due to the low rates of pay, despite having passion for their work or the charity's mission.

Very low pay for the level of responsibility cannot make ends meet at end of the month in the charity sector talented professionals are worked to the bone - in the commercial sector talent is rewarded and striving for retainment is the norm. this isn't the case in creative sector. It is like exploitation.

There is a conflict for many people in the arts between them feeling that they are lucky to be working in the arts and knowing they are not being paid appropriately. We need to get out of the habit of thinking that working in the arts is reward enough and start to pay people properly for their time, have proper TOIL policies, clear progression routes/opportunities for pay rises and provide other benefits that will improve the wellbeing of employees. It's not just about money for me. It is also about ensuring employees feel valued through additional benefits

like increasing holiday allowance for every year they work for a company or providing wellbeing days. If there is money for pay increments then having formalised processes for performance reviews so that everyone in a company has a chance for a pay rise would be great - not just the people that ask for it.

I'm struggling to afford to live, yet all jobs seem woefully underpaid at the moment

The level of pay of heritage organisations is always seen as not important. Our pay is never valued as needing to match those in other sectors.

The sector will never be truly diverse and inclusive while salaries are so low that only those with a background of privilege can afford to work in the arts.

Lack of progression in pay and recognition of development within a role is a big issue. In order to progress, both financially and organisationally, it is almost always necessary to change institution, rather than being able to work up and develop internally.

The men in this, and previous employers, are consistently promoted faster and with less experience or qualifications than the women (who are told they lack the experience needed - but have more than the men who have been promoted). New roles in the culture sector are being advertised for between 5-10k less than they were 3 years ago. this concerns me greatly.

Creative learning is paid poorly to rest of sector. Our executives get £20-30K more than SMT and 3.5 times the average salary of our company which is well below the average UK wage.

I will have to leave the sector this month because I can no longer survive on the salary I am paid. I am hoping to take the skills I have developed over 15 years in the arts to the commercial sector so I can feed, house and clothe my young family.

The value of jobs in this country is totally skewed. So many important jobs are paid pittance. The arts included!

As someone who has been at my organisation for 3-years, what has began as an entry-level role has now become a job where I am being given a lot of responsibility, doing much higher-skilled work, as well as being asked for my input in developing/improving the organisation. In spite of this, my pay has hardly increased. When you're on a permanent contract, it's much harder to negotiate a change in salary based on the work you do, compared to if you were a freelancer. I feel like I have very little influence over this, especially being the youngest person in my team.

The pay in my immediate employer is actually OK for the sector (although still arguably lower than an equivalent position in other sectors). The main problems I see are: 1) the expectation to work for free to make it to a point of a paid position, 2) the reliance on fixed term contracts which do not allow for forward planning or job stability, and 3) a lack of opportunity for progression and growth, although this is potentially down to working for a smaller organisation.

The same as many industries at the moment, the average wages do not reflect national inflation. It is becoming much harder to balance work and family life (childcare etc) as costs rise and just as much time or more is necessary for work.

Organisations are under huge pressure to increase wages at a time when it is very difficult to recruit; public funding has not increased and organisations have received cash cuts for the last ten years; earned income is down and covid is still impacting on us.

I am incredibly badly paid for my job/level!

No pay increase in line with inflation, essentially taking a pay cut each year making life more difficult.

I am concerned for less well paid members of staff. We strive to pay the Oxford Living Wage, but given the amount of part-time people in our employment that is still concerning.

I am leaving the arts to retrain as a physiotherapist from September, in part due to lack of opportunities in the town I now live in and also the general precarity of the sector

I ticked that my job is entry level (which it is as it only asks for GCSEs and no previous museum experience necessary - However entry level people are never hired as they need much more experienced people to do the job - I have over 10 years experiences in museums and it's the same with most of my colleagues. Even if a job is advertised at entry level, it doesn't mean it is attracting entry level people. The pay does not reflect this either.

Its too low. For the qualifications needed compared to other roles with similar quals it doesn't compare. There has been a real terms pay decrease for most roles in most organisations. I am lucky our organisation pays well - for the sector - but that restricts now career development and also with the cost of living the salaries are still

problematic. There is a lot of exploitation of people being asked to work above their roles due to lack of funding in the sector which is a huge problem in my team here and is causing demotivation.

I'm poor

Levels of pay have stagnated and in real terms has gone down quite a bit in certain roles. This in a sector which has had historically low pay compared to similar jobs in other sectors. Unfortunately, it has also been harder as a person of colour to move up to higher paying roles due to the lack of opportunities, general unconscious bias and ultimately organisations opting for people who have had significant privilege pushing them up in their early careers. Diversifying the industry - Arts and heritage as a whole remains at the stage of lip service and there are very few senior leaders not already working in a diverse organisation who come from any diversity (not just persons of colour but disabled, sexuality, gender identity etc.) in mainstream orgs.

My freelance pay rates have not changed in a decade! No pay rises for freelance work! PAYE work is substantially underpaid for level of responsibility and this trend continues into new roles I have been unsuccessful applying for - i.e. they want a fundraiser, but at a low project manager rate!!

Pay is too low and work too demanding. Seriously considering leaving the sector

Underpaid

I work for an art print publisher and have found there to be little transparency around what I earn in relation to others and therefore

where my salary might go in the future, which is difficult. I also think that the royalty amount paid to artists and estates through image licensing is too little.

I have not had a pay rise for at least 6 years, I would rather be employed on a low wage than unemployed....

I negotiated a pay rise last year after 10 years with out any increases at all, not even cost of living CPI - this materially affected my standard of living including my ability to meet mortgage payments. An increase last year was welcome but has only partly mitigated the effects of static earnings over such a long period of time.

Salaries still feel really low and have seen no growth, with employers reluctant to recognise the cost of living has gone up. Also in my organisation, the programming roles are paid less than other specialisms.

I find Q 31 a bit of a blunt instrument. My mum was a widow looking after 3 children when I was 14 years old. She was a teacher but not working - so technically unemployed. I think you could add a box to reflect someone who isn't in a paid job because they have caring responsibilities.

We have not had a pay rise in line with inflation for 5 years, resulting in a real-term pay cut year on year.

My employer is quite fair and has offered a 4.5% raise which has not yet come into effect until the next pay day - but it is in response to the rising cost of living crisis. My work is 9-5 and very secure so it makes it a lot easier to save and budget for things, I'm also able to work from home a

lot of the days and my work is within walking distance so I don't have to spend on transport

I am in my late twenties and currently live at home and would like to move out and rent somewhere with others - I have had to consistently delay and re-think this as I simply cannot afford to pay rent and bills (not to mention the current rise in food and living costs) with my current level of pay unless I was to live with someone who earns much higher and is willing to pay more of the rent. I work hard in my job, covering multiple areas with high responsibility, using my creative skills and often do overtime, it is very frustrating and demeaning that the work myself and others put into the arts/culture sector is not reflected in our pay - particularly when we are using the arts to help and improve the lives of others. Looking for a new job too is also disappointing when my main passion and skills sit within the arts sector, yet a lot of the jobs in arts and culture out there come with poor pay, despite many of the roles requiring lots of responsibility. I have had to look in other areas I am not as interested in for a new job just for better pay. We would be nowhere without arts and culture - people's well-being relies heavily on using arts and culture as a tool in so many ways. Yet, our poor earnings are ignored consistently. Thank you for creating this survey and giving us in the arts and culture sector somewhere for our voices to be heard.

Ours is a global organisation with notoriously low pay for the level of work and responsibility we have

The all sector is mainly white British ableist

I am observing that freelance fees are not changing but, quite rightly, freelancers are accounting for their time more robustly. We pay

freelance fees as one-off fees and then block fees (where a block is 10 days + work). The block fee means a £25 per day lower fee but there is a guarantee of the work and additional delivery capacity provided by my organisation. The nuances are now expenses with rising costs of fuel and PDs. Its hard as organisations need to be prudent with tight budgets but freelancers need to make their fee without other things coming out of it. I have also observed Producers in the participatory arts sector seem to be in short supply but that doesn't seem to be driving up the income associated to those roles. Again, I think this is due to tight organisational budgets.

The importance of commercial contribution within the arts and cultural sectors is still not widely recognised and therefore the roles in this department are grossly underrated and underpaid - As seen here in this questionnaire where there are no commercial activity/role options.

The discrepancy in pay between well funded (ACE etc.) organisations and the rest of the industry is too big.

I feel like I will never recover from the debt that I accrued while working studying for an MA (over 15 years ago!) then working part time and freelancing and then going into full time work where my pay will not increase unless I move organisations into a leadership role which is unlikely. There is no encouragement or development support as it is believed there are no jobs to move into anyway. I am tied to the area because of family commitments and my community which I rely on.

In my previous role (in a Museum) I was significantly overworked and had to be signed off for work related stress twice over 4 years. I took a new job (in a gallery) in search for a better quality of life, but this has

resulted in having to take a significant pay cut, despite also taking a step up in responsibilities. The pay disparity with the arts is confusing and very challenging.

I am single and so have to rent a shared flat despite being in my late 30s. My museums and heritage jobs have never paid me enough to be able to save up for a deposit in London where all of my jobs have been based.

Generally experience a low rate of pay for the work completed in the arts sector as compared to other industries in my experience.

My company have boasted that they have given the highest award since operating of 3% however when you see that national insurance deductions reduced that to less than 2% they refuse to see beyond their own strap lines as the employer of choice. We can't fill roles as people leave in droves, three resignations in one day, leaving others to pick up the work left and causing huge stress and burnout.

I find it hard being an autistic artist who study and works to make enough money to live . I can't claim disability, yet I can't afford my bills . It's hard to get noticed and earn enough just from my art.

I am worried about my ability to progress in the sector on these wages. On 4 days a week I am in my 40s on 28,000. Yes I can save a bit but it leaves life in London and future plans e.g. having a family, restricted. I think arts salaries should be higher in the sector and the impact of well being on the work force of low salaries acknowledged.

I'm in the United States. To confirm that I calculated the exchange properly, my annual income is \$53,000.

It's absolutely awful. Vastly skilled, knowledgeable, professional people working in a consistently undervalued sector.

Our pay has effectively been frozen for about 5 years as we went from a banding salary which increased year on year to a fixed salary. Plus, for some reason, our inflationary pay rises are fixed to the local council ones, so we have only received 2% this year, so we're effectively getting year on year pay cuts. It's crippling and demoralising.

I took a significant pay drop to work in the arts sector and I am now in some ways regretting it. In a cost of living crisis it is incredibly hard to even rent a room, let alone buy a house, on my salary.

People in the Participatory Arts area of the sector are doing it for the love of doing it. There is an expectation that because we love what we do, (and that it is such vital work) that we are willing to do this no matter what the pay. Sadly, the pay for roles that have a high level of responsibility rarely receive the pay that the role requires.

They are in general low. I took a significant pay cut to work in the arts rather than retail and despite increasing my role, receiving promotions and almost 5 years if growth I am still not being paid at the same level as comparative jobs and responsibilities or my precious job in retail management. It's disheartening.

Would be good to have a chart of pay rates for different arts occupations and jobs

There is still such a wide range of fees offered. For a day rate I've been offered £170 to £300, some with additional for planning, some without, some with additional for travel, some not. I find I'm having to negotiate

my fee a lot more. I live and work in a very rural location and there has been discussion amongst freelancers in the area on having to turn work down because the cost of petrol means it is not cost effective.

I'm not sure I'm expected to earn ANY substantial income from my creative endeavours at this point, and on recent form, which has been frankly atrocious in terms of earnings as such, despite the fact I've been involved in these activities for a total of 46 years

When I hear friends in other industries complain of "low" starting salaries of £26,000, I laugh.

Being aligned with an educational establishment I've seen our pay is on average higher than in most institutions in the heritage sector, which is nice, but also means it's harder to switch establishments in order to grow and develop in the role, because there's less financial incentive to move.

Chronically underpaid

I think about this subject a lot am aware I am a particularly high earner in the field. I make a point of keeping my lowest fee high so as to not depress the market for other freelancers below me. I always push for a reasonable pay level for people who work with/for me. I do pro bono work if needed for organisations who wouldn't be able to afford my minimum specifically so that big funders - like ACE - are forced to accept the need to pay freelancers properly. I have been pressured by ACE in the past to reduce my rates to 300 (NB in other sectors I never charge under 750) as 'the arts don't pay as well' which I think may be true, but is specifically what we should all be working to change, not accept.

Still much lower than other sectors.

Meagre earnings from freelance editing and writing.

The sector is largely overqualified and underpaid. This makes it very difficult to work in if you don't have additional financial support. I have recently taken on a second job for additional income. This is not sustainable!

The work carried out by those in administrative roles is often not reflected in their salaries - i.e. they are often far too low.

Freelancers have little chance to make a salary. Subsequently artists increasingly tend to be people with sources of passive income. Requirements for artists to spend so much time seeking funding is massively disproportionate. Admin is a skill essential for funding application. This is a barrier for artists who do not have friends with / professional experience of / money to pay for admin support. Funding rules (such as the percentage of a budget required to be from other sources) are often hidden - and often lied about in funding information sources. When funding is achieved, it invariably comes with high expectations on behalf of the funder, and again requiring very high levels of admin time compared to artistic time. Funding is rarely given in a way that allows artistic development and is usually given when the artist is able to already prove artistic success.

Most of us work in this sector because we are passionate about the arts and the impact they have on society. We have to acknowledge that our roles are multi-dimensional, often doing 3 people's work within the one role and if we work overtime it's often taken back in lieu or done in-kind on top of a busy week. As a sector we are understaffed, burnt-out and undervalued and all of this is reflected in many people's (low) pay.

I have earned much less from the arts sector than from the wider non profit/social enterprise sector in the past 3 years & have observed a shift in people spreading beyond the arts for work.

Arts Organisations who apply for grant funding need to be realistic in their budgeting as to what to pay their Production and Event Manager Staff, this should never be lower than £200 a day. These staff are as skilled and experienced as any creative in their art form. They are the back bone of live events and "make it happen".... respect for this needs to be acknowledged in the rate they are paid ... sadly this is not always reflected in the arts and cultural sector.

For a person of colour like myself, the arts and cultural sector is still seen as unstable and short term

Officer level salaries are increasingly difficult to live on if you are the primary income earner in your home. Marketing roles in other industries feel far better paid, more reflective of the skills needed to do the role.

Pay in all sections of theatre for non stage workers rarely include overtime. Currently my average working week is 50-60 hours. No TOIL is allowed and the expectation is that these OT hours are done 'gratefully' to 'keep the industry afloat'. I am not in a unique position and many of my colleagues and friends are on their knees with heavy workloads and no end in sight. Much of the focus on working conditions in theatre focuses on the on and off stage workers and not the office based staff. We are usually dismissed because we are full time and salaried without the worries of contract work : what that means in reality is we are often worked to breaking point with no support because we should think ourselves lucky to have a regular income. This attitude is now worse

than ever as many theatres and agencies struggle to recruit people with the right knowledge and skills.

The disparity and infrequency of pay and freelance work makes it a very hard way to scrape a living from. Everyone I know is in it for love and if they didn't have that key ingredient and attitude towards their freelance work then they wouldn't do it and the sector simply cannot continue to function in this manner; Taking advantage of people's passions. It needs to pay regular and well, along with long term contracts that stand a chance of renewing on completion. Not short sighted projects that tick a box, complete and then vanish. Ongoing commitment is desperately needed from funding and attitudes towards freelance work in the arts.

Fees are still lower for people from minority ethnic communities - and the opportunities tend to be sporadic and only freelance for us. There is often a 'premium' paid in various ways to managers who are able to demonstrate willingness - or skill at - embedding diverse practices or projects reflecting 'diversity.' However, in my experience the work of projects is often farmed out to minority engagement staff or consultants. These then serve a useful role whilst being paid on an ad hoc 'per project ' basis, lowering the fees, comparatively.

They are pretty shocking! I count myself lucky, and with the rising cost of living I don't feel flush. I work in a local authority museum service and we've had real terms pay cuts each of the 9 years I've worked there. But so many arts jobs particularly in London are so low-paid they must only be feasible for those who don't need to earn a living. No wonder diversity in the sector is lamentable...

Freelance fees don't seem to have increased enormously in the last 15 years

Were it not for the television work I did last year I would have struggled to make ends meet and indeed am struggling this financial year on just theatre contracts

Salary levels compared to the hours worked and the impact on work life balance do not match up to other professions

There is a very low ceiling for pay in arts - I don't foresee me ever really earning much/any more than I do now, in my 30's. There is little room to invest in saving or be able to live comfortably. Being a single earner in the arts without other income is nigh-on impossible - especially where I live. Unless you have a partner (ideally with a larger income) or inherit money, it is very difficult. Therefore the arts do not support diverse people to live safe, healthy and secure lives. Many skills and experienced peers I have known have left the arts to ensure a more secure / increased income in another sector - having learned the skills and experience that is invested in them by the arts and then removed. It's a false economy.

It is very hard to significantly hard to increase your level of pay. There is no set trajectory where experience reflects a pay increase.

Pay across the board is laughably low and I way behind my peers who have engineering and programming jobs.

Short contracts, low pay & unpaid experience make arts work unsustainable for most people from poorer backgrounds, contributing to lack of diversity in the arts sector

I was a single mother of 2 children. It is only since they have grown that I have found some success at the age of 56

Levels of pay for touring artists are too low - performers on tour subsidise theatres as they cannot live on touring allowances away from home

The obvious observation when looking at salaries in this arts sector is how many hours you are employed for and how many you actually do. Although I am employed part-time for 30 hours per week, I average approx. 45 hours per week. When you asked about what % of my time is spent working from home, officially, none of my 30 hours a week, but most additional hours are worked 'out of hours' at home.

Huge salary discrepancies between "institutions" and independent organisations mirror similar discrepancies with freelancers. Extremely difficult for smaller organisations to arrive at fair pay scales for freelancers across daily, weekly and fee-based contracts - daily rates can make weekly pay look very unfair. It's becoming extremely difficult to recruit experienced staff when salaries we can afford are so substantially less than institutional equivalents.

It's not enough. Especially if you are single. I can only do my work because I have support from my parents. (And they are not wealthy). Plus the expectation to go above and beyond is the basis of a huge amount of stress and exhaustion. There are high expectations but not the resources available to reach them leading to a constant sense of failure.

I know that I and all of my colleagues are struggling with rates of pay in comparison with rises in costs of living. In a predominantly female office staff, we would all greatly benefit from having just one day a week

working from home but we have been told in no uncertain terms that this isn't acceptable now. There is no sufficient pay rise and no practical help with understanding of a work/life balance.

The pay is well below living wage

That it is not consistent with the cost of living, and not fairly remunerated against the expectations of a job. Whilst it can be a great place to be and work, there is not much compensation for the above and beyond duties expected.

I have 20 years of experience to bring to the role but pay in the funded arts sector doesn't take that into account. The lack of an hr department makes it more difficult to discuss pay and for a pay structure to be in place.

Its difficult to know how best to benchmark employees in the arts sectors as there is no pay scale specific to the industry.

Front of house teams are very low paid for the highly skilled and complex work they do and we have noticed a drop in the number of applicants for posts over the last couple of years.

There is a gender pay gap favouring men in my organisation, despite female colleagues being more experienced. When challenged regarding pay discrepancies, the organisation I work for has blamed the Board for an inability to address the pay gap. Staff were given an increase below inflation which equates to a real-terms pay cut.

There was no option to say living with a single disabled parent - so was unable to work. I feel that the pay is too low for the work we put in and the contribution we make.

I think after maternity many return to work reducing slightly their hours (for example 4 or 4.5 days instead of 5) but not necessarily their responsibilities and type of project delivery. In fact wanting to progress with their careers and demonstrate they are still fit for work, women take on extra responsibilities and new projects. The salary does not necessary match that so all in all a woman is much worst off when coming back as she has a salary reduction (having reduce hours) but still delivering what she did before and sometime new responsibilities too.

Shocking compared the other industries. The different from one or to the next is atrocious with few benefits

A job as a cashier generally pays better than arts administration! Most cleaners get paid better than arts managers. If we really want to diversify the arts, you can't expect Black and People of Colour to take on lowly paid arts admin roles or unpaid internships to get experience.

The public sector pay freeze is a huge issue

I have to work in paid employment outside the arts sector to afford to live. This survey did not acknowledge this fact.

I work 2 part time jobs as well as freelance work which I'm not sure I was able to get across in this survey. I've only talked about my main income job and freelance work. My secondary part time job (not mentioned in this survey) pays poorly and I feel relies heavily on the good will of its employees - this is common for art sector jobs but make working in the

sector increasingly difficult. Working 3+ jobs a week is exhausting but I'm not sure how I would manage my income otherwise and most arts opportunities are part time/ not always paid well.

To have a career in opera, you need to have a certain amount of financial backing behind you as most of the entry-level jobs that you are expected to take are EXTREMELY low paid. If you are not from an affluent background, you cannot do these jobs, and therefore you cannot develop as an artist.

I no longer enjoy working in the arts as an ACE NPO. My time seems to overflow with administrative burdens and having to prove our work is worthy, while all around me arts and culture is undervalued and squeezed dry. It's sad, tiring and demoralising, but the people inside the sector are warm, creative, passionate, colourful, fun and vibrant. The two spaces feel at odds.

Everyone I know working in this sector either owns their own home, is in a relationship with a higher earner, or is supported by a family member.

In my department we have been forced to sign a new contract of "banked hours" which pretty much means we cannot earn overtime on any overtime hours we work as we have had so much Dark since our theatre reopened post pandemic. Many of my colleagues have had to find other jobs to supplement their income, others have left the industry. Colleagues on variable hours contracts are being paid for all the overtime hours they work on the same shifts. There is much bitterness as we have all seen a dramatic reduction in income but our hands are tied.

Roles that are labelled as entry level often require more responsibility than initially advertised. 'Coordinator' Roles are neither considered mid level nor are they actually entry.

My position and others were not renewed after lockdown and we were replaced by volunteers..

I regularly consider leaving the sector for a role that is higher-earning and less responsibility.

I'm regularly expected to work for free (not the organisation I referred to in survey), expected as a performer to do gigs and events for free or for a very small sum. The landscape is competitive which affects our ability to collaborate, build positive relationship and means people will take whatever terms are offered, because we all want to work. Lots of opportunities for emerging artists/early career are for 18-25 which is wonderful but if you take a change in career path in your 30s then it can feel like there's not much out there and you have to find your own self-development opportunities which you then generally need to self-fund as well. I feel like I've been trapped in the emerging category for years with no way of knowing when I'll ever get out! I feel like the landscape of arts & cultural work at the moment best supports people who have had a stable secure upbringing, who can afford to run a car and who are naturally good self-admin and self-promotion. For the rest of us it's just a case of juggling 5 jobs (several of which are not in the arts, but just to pay bills) at the same time and muddling through! Thank you for doing this study, it's much needed.

Office jobs within the theatre are low paid.

We had a 4% pay award on 1 April 2022 which was appreciated given rising cost of living and the detrimental financial impact that COVID has had on the finances of the organisation that I work for.

Whilst on a relatively good salary my finances are being seriously affected by how much it costs me to get to work which involves a 50 mile drive everyday with no alternative transport due to it being in a rural area. Also another area where my museum falls behind is the appalling pension and lack of other staff benefits

The lack of any meaningful pay rise for highly trained and competent technical staff over the last 8 years has eroded out standard of living. It indicated the level of respect that is given to employees essential to delivery of our employer product. If we worked on the railway we would be better off.

The pay levels are not competitive with the private sector so recruiting staff is a challenge.

Wages and t&cs have stagnated. The amount of money a job was paying 10 or so years ago is often either similarly paid now, or under paid. Particularly in regions and local sectors where the skills, experience and stable ongoing opportunities are low, Terms and conditions - 40hrs or more a week and low holiday days for starting seem to be different across the board and across other areas now beginning to employ arts professionals within wider business. Freelance as an alternative to employment is precarious when you have dependents.

I have been on a pay freeze for at least 5 years. I think employers take the piss as they know they can pay you less when you work in the arts as it is deemed more interesting

It is not acceptable for arts jobs to pay significantly less than similar jobs in other sectors. There is a disconnect between the activities artists are paid for, and the activities the organisations they work with are paid for. Because artists are often funded project-by-project, few artists are paid for time-consuming tasks which are a funded part of the activity of arts organisations, activities which require artists to diversify their skillset, and which artists need to do to maintain their presence and artistic career. Some examples include application writing, website management, social media, visiting exhibitions/ attending talks, networking, attending speculative meetings.

I am earning the highest hourly rate I have ever done, but have sacrificed security for this, because it was only possible in a fixed term role. This is part time, but with full time responsibilities. I plan to move out of employed roles in the sector, to freelance, as soon as I can. It seems like the only way to earn a reasonable rate of pay and not end up being pushed beyond capacity.

Quite low for the level of responsibility and dedication

Junior/mid-level roles sometimes end up being low or underpaid, with a lot of work required, whereas senior roles traditionally remain at high level, with figures being more reasonable and in line with living costs. Lack of fairness across different levels. The arts sector has low payments, but sadly it is accepted and perpetuated. Otherwise, the alternatives are no job or change sector.

Those working in the arts need ways to supplement their base income if pay is not sufficient. We need to be able to be open and honest about that, and employers need to respect that.

[My answers around cost of living reflect the fact there are two incomes coming into our household](#)

I have worked in my role for 5 years now. As part of a local authority my pay has hardly increased at all due to austerity measures. Also we have been consistently understaffed and I am unable to be regraded or increase my hours to take on extra work and responsibilities for the same reason. I've been thinking about finding a new job this last year but from recent job searches the pay for arts sector roles at a similar or higher grade actually do not pay that much more on a FTE basis. I am seriously considering changing careers and moving into a completely different sector as I am tired of working so relentlessly in the arts for little recognition or financial remuneration. With the cost of living crisis worsening and trying to buy my first home with sky rocketing house prices it feels unsustainable to carry on. I have over 15 years of experience in the arts but I feel my skills will have to be used elsewhere in order to provide sufficiently for my family in future.

[More needs to be done to identify gender and ethnicity pay gap](#)

I've been doing it 15 years and still earn less than I did as a trainee teacher - may have to move sector now I have a child

[Overall the pay in this sector is low and is difficult for people, many who are hugely passionate about their work to live a comfortable life; pay bills and maybe had an annual holiday. The arts is a important part of our](#)

[culture and people working in this sector should be paid proper salaries. Wages should be prioritised over capital projects](#)

Questions for owner-managers are for the same company as answered in earlier questions regarding salary

[The sector needs more people with digital and tech talent, but sector salaries just aren't competitive](#)

I have not received a pay rise since I joined the company in 2016 so have effectively taken a £9,000 pay cut in that time.

[We are all under-resourced and work more than our hours, and don't get paid appropriately for it. Arts salaries definitely need to increase, but I can't see it happening. People do it because they love the arts more than money!](#)

Thankfully we received a pay rise earlier this year to bring our organisation closer to market rates. This was specific to roles identified as paying under market rate. Without this rise, I would be struggling but equally 2k pay rise doesn't work out to a lot after tax and the NI increase. They pay I entered is before this pay rise as it didn't come into play until closer to the end of 21/22.

[It is very hard to make any money doing art without connections, but it is very easy to offer art as a benefit to others.](#)

Rates need to go up in line with inflation, it's very bizarre that fees have stayed the same and are some what aspirational ball parks that don't move!

My pay definitely feels low for the sector compared to similar roles, partly because it hasn't risen for 3 years.

Will likely leave subsidised sector due to salary bands paid.

It's low and it's stagnated. In real terms my pay has dropped significantly in the last ten years. I've had year after year of zero or under inflation (1%) pay rises. Was in local authority arts management then a charity arts organisation. It's depressing and makes me worried for the next few years.

I found a file of contracts from my 1st few jobs in the sector over 30 years ago. I was shocked to realise I am still on the same level of earnings and that salaries have not increased over the years in our sector - except for those at senior management level at established organisations which are a lot more. Freelancers are still generally stuck at a low day rate. Yet costs are greater. So in effect, in my view, most working in the sector have experienced a steady decline in net earnings.

Thank you for doing this. Very keen for more transparency on pay, especially for freelancers who should be paid much better rates than I have seen in the charities I worked for previously.

After spending 20 years working within a corporate environment, I took a career break. I then entered the heritage sector, volunteering at a large museum and working part time at a small, local museum. Now working with a different heritage organisation, I have accepted that my salary will continue to be up to 50% less than it was prior to my career break.

Problematically, unpaid internships continue within the sector

Stagnant, we have received 1 or 2% pay rises each year but this equals a few extra pounds a month.

Things need to change.

I have not received a cost of living adjustment since before the pandemic. In looking for new opportunities, I'm finding that organisations are progressively expecting more skills, qualifications and experience for less money.

The only reason I'm paid the salary I have is because I moved to an agency, and that the focus is digital (where there's a skills shortage). The only way to improve salary is to move jobs, as for my entire career there has been a pay freeze or extremely low cost of living increase, meaning staying in the same job results in an annual decrease in spending power.

I returned from maternity leave last year and reduced my full time hours to accommodate family life. I advocated for a pay rise, which I was awarded (2% on top of 2% annual rise for all staff). This has just about made it possible for my household budget to cover all bills and childcare costs. It still feels like a pay cut with the cost of living these days. I also question the significant salary jumps between entry/middle and senior management in a sector that values a flattened hierarchy.

The arts sector contributes purpose to human functionality, promotes social interaction, counteracts isolation and makes life worthwhile, yet this critical cultural and social value is not recognised financially. Working in the arts is precarious and stressful and relies on the passion and determination of the individuals within the sector to sustain it.

My observation would be that they are static and have been for several years. There is an expectation that workers will give more of their time, far over and above what they are paid for, and that they should be happy and feel lucky to do the work they're doing. And I think we do feel privileged, but this is taken advantage of.

I consider myself quite lucky for what I earn at entry level in the cultural sector, but compared with other sectors, the salary is lower. Certain months it is hard to save, without even going on holiday or buying clothes. The main struggle is live a normal life while saving for buying a house if you cannot live with parents.

We need to be paid more

Compared to peers in other sectors, I feel quite left behind. And the longer you stay in it, the worse this disparity becomes - I feel almost penalised for choosing not to move.

It's always measured against 'what is normal in the industry for educational roles in art organisations', but that is exactly the problem. Educational roles are traditionally and more often than not female filled roles, which are undervalued and consistently underpaid.

Levels of pay within the 'top jobs' are disproportionate to the lowest-earning and median-earning jobs.

More transparency is needed. More places for people to air grievances are needed. I've watched people be exploited this year (not in my org) and they have nowhere to go, and they risk being ostracized if they speak out etc. HR is dead. we need new ways of working and protecting people. I'm very lucky but I am the absolute exception

Level of pay in the arts and cultural sector is disheartening. There is an expectation of a high-level experience for jobs with poor pay. The sector is reliant on those who are passionate and care about the cause so much, that individuals accept a lack of benefits and poor job security.

The level of pay in the art sector is very low which makes it non-accessible. In my sector it's mainly women whose pay is so low they rely on their male partners to survive. This is perpetuating women's unequally low pay levels. It also makes the sector impossible for Black, Asian or ethnically diverse people to enter. Due to historical reasons a higher percentage of them have no historic family wealth or security so cannot afford to take on jobs that are low paid.

Roles advertised at FTE do not take into account the lack of staff benefits received by freelancers - i.e. no holiday pay allowance, no sick pay which brings the actual pay well below living wage. Furthermore, what organisations expect for fixed term contracts (i.e. 8 days) is far more than what is achievable which means regularly working for free. The mass exodus of talent in the creative industries is having a negative effect on the sectors recovery, post-pandemic. With such low pay, we run the risk of creating an even more exclusive industry when so much has been said about improving diversity and increasing social mobility.

Arts and especially non-profit wages have not risen in line with inflation, so it's been a lot harder to make ends meet. I have found myself in debt and relying on universal credit to boost my wages.

Levels of pay appear much lower than other commercial sectors. Venues often act as if "perks" such as free tickets to events act to subsidise low levels of pay.

Many say working in the arts is a labour of love and it is - many will work overtime and/or give up time for free to make sure the work is done because they love the work and want the arts/organisation they work for to do well - but love doesn't pay the bills, leaving many, I feel, to question whether they can continue to work in the arts!

Wages are far lower than I would earn doing same or lower role in other sectors.

Working in the arts is deeply fulfilling, but I also feel like I'm unable to push for a raise to reflect the cost of living crisis because I know there isn't money there for it.

The reason I work part-time is because I am in a job-share to allow for my parental responsibilities.

It is increasingly becoming more difficult to reconcile myself with my passion for the sector and my need to earn a decent living. As I enter my 30s, the divide between me and my peers is becoming even more apparent, with home ownership becoming a 'luxury' and not a basic right. I wish that the work that I do and the sector I loved was valued but instead I'm quite despondent about my future.

Pay within the arts is often very low, particularly for entry level roles. People are expected to work for little money because they are passionate about the cause. This is incredibly unfair and is excluding many people from this sector. I am reasonably well paid for my position but am aware there is unlikely to be pay increases within this role and limited options for progression, which is scary to think when the cost of living is increasing so steeply and I know my salary will not increase!

People survive in the arts. We regularly are not in a position to save, meaning when cars, or houses need fixed, we take out credit to pay this and pay it back. This is surviving. To get myself out of this situation and not be earning the equivalent of £11 per hour when I am 50, I am now studying as well as working, as well as being a parent. Being a parent means I cannot apply for jobs that are 9am-5pm, as I'm not willing to 'farm' my child out to a child minder while I work. I have seen just 1 permanent job in 2 years which allows flexible working for 4 hours a day, 10am-2pm which allows me to be a parent before and after work. There is not enough flexible working, and for those jobs that are, the wages are very low. Productivity should not be based on how many hours you work.

Pay is poor. But Margins and profitability are poor. COVID resulted in me changing my job, to a role with a salary £12,000 less per year. I do not have a positive outlook for financial stability in the future

Not everyone should or can be in the arts. Like medics, we all cannot be doctors! We need to learn to be wealth creators. We need to stop the zeitgeist politics in programming and focus on quality, intellect etc...some beauty would be a good start too! Things and place people want to be around.

Pay gap between living wage and management wages is not much different. Pay increase by reducing working hours but the work load stays the same not ideal.

I feel my earnings are fair for an entry level position, however I am simply grateful for a contracted position as almost everyone I know working in the arts is either freelance or part-time. Even on a full time salary I can

barely afford both bills and insurance, though this is likely not an arts sector issue but the economy at large

Questions in this survey are not designed to reflect those that can only manage household bills and saving while working in the arts because of additional household income provided by partner or from elsewhere. i.e. being able to maintain a career in the arts due to income being subsidised from elsewhere.

Pay in this sector is unrealistically low, especially in Scotland.

There is no agreed pay structures. Different industries have vastly different pay levels for similar jobs.

Free-lance workers today seem to get paid less than I used to get paid when free-lancing 15 years ago.

My level of pay for the skills of the job I do feel very low, I feel the arts sector runs on goodwill and people outside of it don't understand the level of admin and organisational skills needed. I currently feel to inexperienced and under supported due to line manager being off sick. Stress levels feel to high for this type of work and I may have to look for new career options. Same level of work in equivalent roles seem to earn more.

My freelance rate hasn't changed for 10 years. My part-time PAYE role was paying me what I learnt 18 years ago, last time I was employed. Rates of pay in the North are considerably lower than the South too.

It's relatively low. In my case this is not a problem as I favour a simple, non-materialistic life. I'm also lucky enough to have low rent and good budgeting skills. Otherwise, I would probably struggle.

Having been on maternity leave during the year 21/22 I am finding it very challenging having returned to work and balancing the very expensive costs of childcare and the increase in the cost of living. I am having to question if I can realistically afford to stay in the arts longer term and feel that if I were to have another child that I would be forced to either stop working completely or look into other career options as it wouldn't be worth me working financially, which is certainly something I want avoid. I certainly didn't enter into the arts to become well off, but I do feel that there is a disparity between the amount of investment I put into my training and qualifications and the salary options that are available to me and that there is a lack of career progression routes generally within my sector.

It seems far below many other sectors...

My pay has recently been raised following the increase in minimum wage levels.

Whilst I feel fortunate to have gotten to a place where I am earning above minimum wage in a full time, permanent, salaried role. It seems that the nature of the arts sector means that there are a lot of roles like mine in organisations where only one person holds the role. It makes it difficult to benchmark myself against other roles, and gauge whether my pay is reflective of what I do, as I deal with a very broad range of work and responsibilities across the organisational operation. Being able to better

see how various specific responsibilities should be reflected in pay, rather than "job titles" may be helpful.

Salaried roles remain extremely poorly paid in comparison to freelance roles. They have been stagnant for a very long time.

To be comparative of freelance earnings against PAYE, and also 2020/21 to 2021/22. Also, wider questions/impact on earnings for people with a long-term health condition/disability as often overlooked in this narrative.

The arts are severely underpaid, and I worry about the sustainability of my career when looking at jobs which I hope would be a 'step-change' would currently result in me taking a pay cut.

Pay has stagnated or reduced over the past ten years in local authority roles and also in freelance pay. In 2011 I earned £220 a day as a freelancer, I've recently returned to freelance and am looking at day rates between £150 and £250 being offered. Pay freezes and low annual increases in local government have led to a similar picture, alongside the huge reduction in arts-specific roles in local authorities.

The rate of pay has not gone up in the sector but yet the cost of living has sky rocketed, everyone in this industry is starting to gather debt with no future of paying it off.

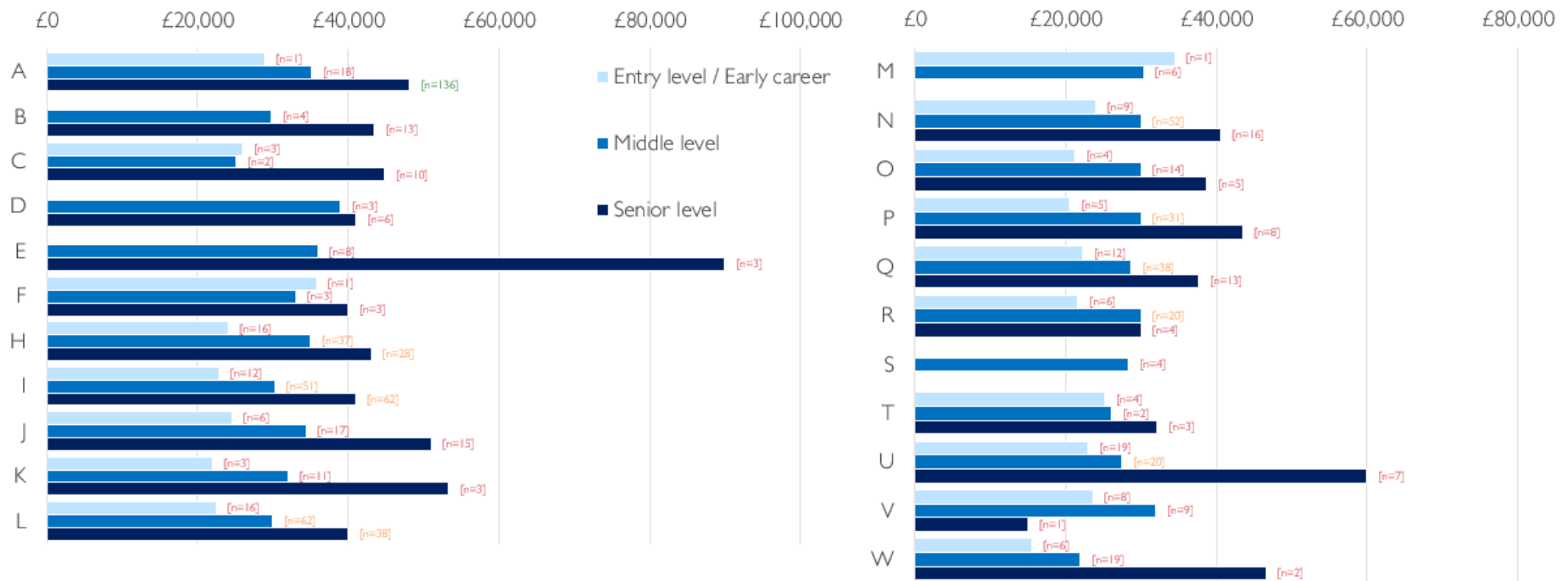
Earnings only increase a small amount each year. There is no real pay grade system so people are not rewarded for experience. There is a reliance on goodwill and an expectation that people work far more hrs than they are contracted for while staffing levels are too low and wages

are much lower than potential free-lance work. This can lead to a lack of resilience and a lack of will to cover shifts/ annual leave.

Levels are pay in the Arts are very far behind public sector roles.

As a fresh graduate, I do not feel employment is sustainable as the pay for heritage education is not competitive. I shall most likely have to leave the cultural employment sector within the next year, to move to higher paid sector.

Appendix A: Average salaries by seniority and main focus



A: Organisational development / Strategic planning / Policy-making

B: No main focus

C: Finance / Accountancy

D: Human resource management

E: Consultancy / Giving advice

F: Performing / Creating Art / Artist

H: Fundraising

I: Artistic Direction / Programming / Curating

J: Other - Write In

K: Web / digital

L: Marketing / Press and PR / Audience Development

M: Teaching / Lecturing / Training

N: Project management

O: Facilities management / Operations / Security

P: Producing

Q: Education / Outreach

R: Backstage / Technical

S: Project Evaluation

T: Co-ordinating / Leading workshops

U: General administration

V: Research

W: Front-of-house / Box office

Feedback

We welcome feedback on ArtsPay 2022, and suggestions for future rounds of research.

What are the questions which you would like answering from ArtsPay? Or from future sector research? Let us know.

Get in touch at editors@artsprofessional.co.uk, or on any of our social media channels.