**Preliminary Findings from a Survey on the Economic and Labour Market Situation of Finnish Artists[*]**

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## 1. New Survey on the Status of Finnish Artists

The economic and labour market status of artists has been one of the main areas of research at the research unit of the Arts Council of Finland (ACF). From 1988 to 1996 a series of studies were produced to explore the economic situation of Finnish artists working in various forms of art and to evaluate the impact of public support on their professional activities.[1] The economic data for these studies were derived from the taxation register and grant registers, and the population consisted of all artists working in certain fields of art. The reports covered altogether eight art forms.[2] The significance of the research project rests on the wide scope (several art forms) and increased awareness and comparable information about artists' labour market status and incomes.

One drawback of these earlier studies was that no data on income sources was available due to the nature of the taxation register. During the years, the information on artists working in various art fields has been complemented with surveys on some special groups (e.g. art university graduates, state grant recipients). However, a need has remained for a study covering all art forms at the same period of time and providing data on income sources as well as on the labour market situation. In addition, the objective has been to get data from all art fields using the same methodological frame. Finally, since the previous data on incomes dates back to 1992, it was time to update the data. For these reasons it was decided to launch the survey presented in this paper. The survey questionnaire was sent in spring 2001 and it applies to year 2000. The report on the project will be published next year.

The paper will introduce the preliminary findings concerning the labour market status as well as the income level and income sources of Finnish artists. In addition, the correspondence between these variables and the level of training will be discussed.

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[1] In Finland, direct public support for individual artists is an important part of the arts policy. See, e.g. Heikkinen – Karhunen 1993, Heikkinen 1999.

[2] Visual arts (= sculptors, painters, graphic artists), literature, music, theatre, photographic art, dance, cinema, graphic design.

## 2. Description of the Data

The aim of the study was to reach as many professional artists working in various art fields as possible.[3] It was known in advance that Finnish artists are well-organised, and that associations and unions of artists would provide a practical and effective way to reach professional and active art practitioners. Thus, membership in professional associations was used as a principal criterion for the artist in this study. Another essential group are the state grant recipients, since they represent artists presently active in their profession. Taking this group separately also made it possible to widen the research population in the direction of non-organised artists and self-definition. It was important that the study population cover the Finnish corps of artists as completely as possible. The reason for this definitional decision was also practical: access to the mailing lists.

The original study population consisted of 17 926 members of 39 artists' professional associations and unions. They have a certain number of overlapping memberships and the number of members as such does not necessarily indicate the real number of artists. Before taking the sample, the overlapping memberships were excluded, and those who were members across art forms were classified as 'multidisciplinary artists'. After excluding the overlapping memberships and adding the state grant recipients (1637 in 2000), the total number of the research population was 17 028 and the number of persons in the sample was 3 627 (see Appendix).

The sample was formed by using stratified systematic sampling because of the heterogeneity of the artist population. The method of stratified sampling was chosen in order to ensure that artists working in various art forms and art occupations would be included. Because the data was collected through a postal questionnaire, it was necessary for practical reasons to use a sample. Artists were divided into 35 strata according to art form and artistic occupations. State grant recipients formed a stratum of their own. Finally, there were two frameworks forming the research population: 1) state grant recipients and 2) members of artists' associations. Every second of the state grants recipients, and every fifth from the members of the associations and unions were taken into the sample, with the exception of small populations (under 100 artists) and architects. Small

[3] Old age pensioners were not excluded from the research population because many artists of the retirement-age still work actively. According to this data, one half of artists over age 65 were still working as artists.

groups formed a stratum as a whole. In the case of architecture, an exception was made because the group is known to be much more homogenous than other groups of artists in Finland. The size of the stratum in that case is 100 (out of 2800 architects).

The survey was carried out between March and June 2001. The anonymous mail questionnaire was sent three times and the response rate for the whole sample of artists was 58 per cent, and for the stratum of the state grant recipients 72 per cent. Besides demographic information the questions dealt with artistic occupation, length of career, professional training, labour market status, income, expenses, working hours and grants. The study covers artists from 12 art forms (including other[4] and multidisciplinary) described in the Appendix. The starting point of this classification of art forms is based on the art-form distribution used in Finnish art administration (ACF).

In terms of the number of artists, the largest art fields in Finland are music, crafts and design and architecture. Most of the art forms consist of several subgroups, that is, occupational groups, which might have remarkable differences when it comes to income or labour market status.[5] Critics are included as a separate art form because of special grant quotas for artists in that field. Critics are usually persons who also work as artists, journalists or scholars. Criticism is their principal job only in some rare cases. As explained above, grant recipients form (in relation to the art forms), an independent framework of this project.

According to the background information about e.g. the gender distribution of different art fields, the respondents well represent Finnish artists. The distribution of art form and gender in the entire population and among the respondents is almost identical. Also, according to earlier findings of the ACF studies, it seems evident that radical bias within the data has been avoided. Table 1 shows the distribution of respondents by art form, gender and average age. The art form classification was done according to the artistic profession given by the respondents.

[4] Incl. artists who do not fit into art form categories.
[5] Different artistic occupations will be discussed later during this project.

*Table 1. Share of women and average age of respondents*

| **Art form** | **N (respondents)** | **Women %** | **Age (avg)** |
|---|---|---|---|
| Architecture | 47 | 26 % | 47 |
| Critics | 49 | 47 % | 43 |
| Dance | 75 | 87 % | 37 |
| Photography | 78 | 44 % | 46 |
| Cinema | 147 | 34 % | 40 |
| Multidisciplinary artists* | 197 | 43 % | 47 |
| Theatre | 229 | 50 % | 47 |
| Crafts and design | 245 | 62 % | 46 |
| Literature | 297 | 54 % | 55 |
| Visual arts | 303 | 55 % | 47 |
| Music | 422 | 19 % | 44 |
| ***Total*** | ***2089*** | ***45 %*** | ***46*** |

*Incl. category 'other' (see Appendix). All artists who belonged to the stratum 'other' have been reclassified in the category of 'multidisciplinary artists'. 'State grant recipients' were also classified according to their artistic occupational titles.

The figures in the tables of this paper are weighted by a coefficient related to the sampling method. This coefficient is used in order to restore the responses into the entire population of artists. Thus, the distribution in tables does not describe the features of the respondents, but that of the entire population calculated by the coefficient. Consequently, this paper describes a wider range of artists than exclusively the sample population, despite the restrictions which are caused by nonresponse.

## 3. Artists in the Labour Market

One of the frequently asked questions in research on the status of artists has been whether artists are able to make a living with their artistic profession, and whether the "starving artist" is a myth or a reality. Much is already known about artists' income and labour market behaviour.[6] For example, artistic work has proved to be irregular; contracts are short and job protection is minimal. Furthermore, artists rarely are able to survive solely by practising art but have to earn their living by multiple job-holding, both within and outside the artistic activities; finally, their earnings are distributed unevenly. The purpose of this study is to learn whether or not these preliminary findings support the earlier facts.

[6] Today, there is quite an extensive volume of research about this matter, for example, Frey – Pommerehne 1989, Towse 1996b, Towse 2000, Throsby – Thompson 1995, studies of the ACF etc. One of the latest is the report on artist survey in New Zealand (Kerr – Dann – Van Aalst 2002).

When speaking about the total corps of artists, the most descriptive term concerning the labour market situation would be "diversified". By this we want to emphasise that results indicating the whole corps of artists are, to some extent, misleading, since they do not allow closer examination of the diversity of the art field.

The distribution of Finnish artists within the labour market is summarised in Table 2. Nearly one third of all respondents could not describe their situation by choosing one exclusive alternative. Consequently, it seems that one of the most common features among artists is that artists work in several positions within the labour market during one year.

*Table 2. The labour market status of artists in 2000 (proportion of choices, overlapping)*

| **Art form** | **Employed %** | **Freelance %** | **Free artist %** | **Entrepreneurs %** | **Other* %** |
|---|---|---|---|---|---|
| Architecture | 41 | 7 | 7 | 40 | 29 |
| Cinema | 15 | 51 | 13 | 24 | 15 |
| Crafts & design | 26 | 15 | 12 | 39 | 18 |
| Critics | 7 | 74 | 3 | 5 | 2 |
| Dance | 38 | 50 | 12 | 3 | 21 |
| Visual arts | 11 | 18 | 77 | 6 | 21 |
| Literature | 3 | 28 | 58 | 6 | 15 |
| Multidisciplinary | 15 | 34 | 46 | 19 | 19 |
| Music | 45 | 41 | 20 | 9 | 15 |
| Photography | 16 | 9 | 18 | 58 | 8 |
| Theatre | 41 | 35 | 10 | 3 | 21 |
| *ALL ARTISTS* | *29* | *28* | *18* | *29* | *19* |

* Exclusively unemployed/ pension/ not working as an artist.
Frequencies are weighted.

Working as an employee (permanent or fixed-term) still seems to be typical for performing artists, as we already know from previous studies.[7] In the field of theatre, even if changes have taken place, the proportion of those with an employment contract is still over 40 %. However, these contracts are based more and more on one single production.

The proportion of so-called free artists (those who work without an employment contract, but are not entrepreneurs either)[8] is highest among visual artists.[9] As to freelanc-

[7] See, e.g. Karhunen 1993.
[8] In the literature on labour market, the term 'self-employed' is often used. However, it is problematic for our purposes because it usually includes many groups, such as freelancers, entrepreneurs, free artists etc.
[9] One might wonder why this proportion is not 100 % since there are no jobs as such for visual artists (as an artist). It is possible that these respondents have described their labour market situation in general, taking into account also arts-related occupations such as teaching.

ers, we can see that among critics (74 %), cinema (51 %) and dance artists (50 %) the share of freelancers is relatively high. Dancers, for example, often work in several productions in different theatres or dance groups/companies simultaneously or during a year. When it comes to cinema, professionals[10] usually work either in their own enterprises or as freelancers for larger TV and movie companies.

The proportion of entrepreneurs among artists was not particularly high (29 % as part-time and 18 % as full-time entrepreneurs), but slightly higher than among the whole population (14 % in year 2000).[11] In certain fields entrepreneurship has been a tradition, while in others this form of employment is rare. Again, the diversity of art forms has to be taken into account. As Table 2 indicates, typical entrepreneurs are photographers (58 %), architects (44 %) and artists in the field of crafts and design (38 %). In photography, the high proportion of entrepreneurs is explained by the fact that the entire population/sample included an association of photographers who work as entrepreneurs in their own photography studios or photo shops. If the research population had included only the association of photographic artists the result would have been remarkably different. This confirms once again how crucial the definitions and choices' concerning a research population of artist are. [12]

There were 15 % old age pensioners among artists according to the responses and age. At the detailed art form level, the proportion varied from 2 % (cinema) to 31 % (literature).

According to these findings, the proportion of unemployed is highest among visual artists and dance artists (Table 3). These are the groups in which work is mostly done either as a free artist or as a freelancer. In addition, in these occupational groups the number of artists with professional training has grown rather fast during the past ten years. Moreover, these artist groups are the ones with the lowest income, as will be seen in the next chapter. Regarding all artists, the proportion of unemployed was relatively high in almost every field of art compared to the general unemployment rate in Finland (10-13 %).

[10] The group 'cinema' includes occupational groups such as directors, editors, scriptwriters etc.
[11] http://www.stat.fi/tk/tp/tasku/taskus_tyoelama.html
[12] See, e.g. Heikkinen – Karttunen 1995, Karttunen 1998 and Karttunen 2000.

*Table 3. Unemployment of artists in 2000* by art form*

| Art form | Proportion of unemployed (% of all artists in the field) |
|---|---|
| Literature | 3 % |
| Architecture | 5 % |
| Photography | 10 % |
| Critics | 12 % |
| Crafts & design | 14 % |
| Music | 20 % |
| Theatre | 20 % |
| Multidisciplinary | 21 % |
| Cinema | 29 % |
| Visual arts | 34 % |
| Dance | 34 % |
| *ALL ARTISTS* | *18 %* |
| ***Unemployment rate in Finland*** | ***10 - 13 %***[13] |

* The question was about unemployment at some point during the year 2000 regardless of the length of unemployment. The length of the unemployment period was also asked, but it is not reported here.
Frequencies are weighted.

## 4. Level of Income

In the following sections the level of artists' income is studied according to their taxable income (incl. taxable artistic income) and grant income. The latter is tax-free and cannot be combined automatically into the taxable income. The combining is, however, necessary when assessing the total economic effect of grant income as well as comparing the artists' income level with other occupational groups. In order to do this comparison the concept of 'total income' will be constructed on the basis of taxable income plus grant income.

### 4.1. Taxable Income

Some facts about the levels and sources of artists' income are known from earlier studies in Finland and in other countries (e.g. Norway. Australia, USA). For example, it has been learned that income discrepancies between the art forms and inside the art forms are higher than on the average in different occupational fields. Certain artistic occupations, such as visual artists and dancers, seem to have low incomes across countries.[14]

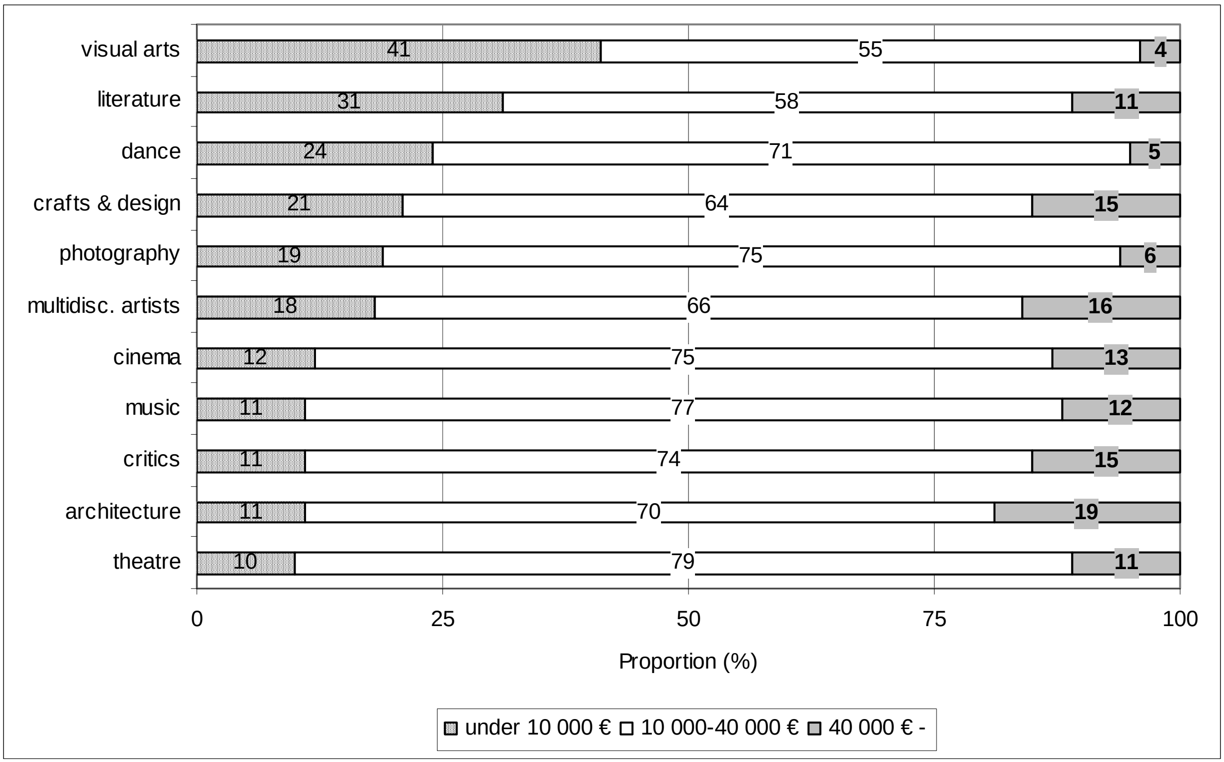
[13] The general unemployment rate varies depending on source, Statistics Finland: 10 %, Ministry of Labour: 13 %. www.tilastokeskus.fi/tk/tp/tasku/taskus_tyoelama.html 22.5.2002.
www.mol.fi/katsaukset/tils200012.htm 22.5.2002.

[14] See, e.g. the studies of the ACF, Elstad – Pedersen 1996, Throsby – Thompson 1995, Alper –Wassall 1996.

We can find support for some of the above-mentioned facts from the findings of this survey. The fluctuation of income is one of these features. Moreover, as can be seen from Figure 1 and Table 4, visual artists are once again at the bottom of the income line. The share of those visual artists whose taxable income[15] is lower than 10 000 euros/year is as high as 41 %.

One point that also draws attention in these findings is that they have a remarkable resemblance with those of ten years ago. The "sequence" of art forms is almost the same as then: visual arts and dance were the art forms with the lowest income level. Interestingly, the figures (taxable income) also seem to be almost the same as in 1992. This might indicate that the income of artists has failed to keep pace with general income development in the economy at large. This needs to be explored more closely during the project.

*Figure 1. The share (%) of artists with low and high level of income by art forms in 2000*




[15] Taxable income includes all types of incomes including salary, social security benefits, pension, etc. before taxes have reduced. (Note: Grants are tax-free and therefore are not not included in this category)

The situation of authors and translators seems to deviate from earlier results, which indicated that they were in the top five in income distribution. This might be partly due to the survey method which is based on respondents' own assessments concerning their incomes. According to these results, authors and translators have "moved" to a lower income group (note: excl. grants). Later these numbers will be compared with tax register-based Census data.

It is already known that artists' income sources are various. Here we can take a quick look at this issue by reviewing figures on taxable income and taxable artistic income. As Table 4 demonstrates, the taxable income from artistic work is in all fields lower, or even much lower, than total taxable income. Also, the difference between mean and median taxable artistic income is significant in some art fields.[16] This implies variation in income level within the art form. The differences between median taxable income and median artistic income are in all art fields rather remarkable, but once again, the lowest artistic income is found among art forms with unstable employment status and strong dependence on grants.

*Table 4. Total taxable income and artistic income (median, €) by art form in 2000**

| **Art form** | **Total taxable income (median €)** | **Taxable artistic income (median €)** |
|---|---|---|
| Critics | 28 592 | 673 |
| Photography | 16 819 | 1 665 |
| Dance | 16 817 | 1 682 |
| Visual arts | 11 773 | 1 682 |
| Literature | 16 819 | 2 651 |
| Crafts and design | 20 967 | 3 364 |
| Multidisciplinary artists | 21 023 | 3 379 |
| Music | 25 228 | 13 455 |
| Cinema | 23 227 | 14 800 |
| Theatre | 24 340 | 17 458 |
| Architecture | 26 910 | 20 183 |
| *All artists* | *21 767* | *6 728* |
| *All wage earners in Finland*** | *23 445* | - |

*Tax-free grants not included.
** According to Statistics Finland.
Central tendencies are weighted.

[16] Mean = the average of a set of values. Median = value lying at the mid point of a frequency distribution of observed values. Distribution of incomes of artists is strongly skewed towards the lower end of the income range. The median income is thus usually much lower than the mean income. A few earners with high income increase the number of mean income though the majority of earners have relatively low incomes. The median income is more informative.

## 4.2. Grants

As was noted earlier, in certain art fields grant income is a very important source of income. In Finland, all grants (including artist grants for 0,5 to 5 years) are tax-free. As shown in Table 5, authors and translators account for the highest proportion of grant recipients (73 %) among art forms. Also their median grant income is rather high, but not as high as that of cinema artists.

*Table 5. The proportion of grant recipients and level of grant income in 2000*

| **Art form** | **Share of grant receivers* %** | **Mean grant income €** | **Median grant income €** |
|---|---|---|---|
| Architecture | 7 % | 20 185 | 841 |
| Music | 13 % | 4 433 | 3 027 |
| Crafts & design | 13 % | 5 109 | 2 523 |
| Theatre | 17 % | 3 875 | 2 523 |
| Dance | 19 % | 4 059 | 3 364 |
| Critics | 25 % | 3 490 | 841 |
| Cinema | 26 % | 8 670 | 7 028 |
| Multidisciplinary artists | 30 % | 5 520 | 3 364 |
| Photography | 32 % | 5 385 | 3 616 |
| Visual arts | 43 % | 6 669 | 5 887 |
| Literature | 73 % | 6 454 | 5 046 |
| *ALL ARTISTS* | *24 %* | *6 290* | *3 868* |

* Including all grants, from state, municipalities, foundations etc.
Central tendencies are weighted.

***

We have looked at the different income concepts across art forms, since the art form has proved to be an important factor affecting the income level, as can also be seen also from these present findings. However, one of the most important factors is the difference between genders. The clear difference is evidenced also by this data. The proportion of female artists at the lowest income class (under 10 000 €/year) was 26 % while the share of male artists was 14 %. Accordingly, at the highest income class (40 000 € -) the proportion of female artists was 6 % and that of males 17 %. Taxable income of male artists was, on the average, about 30 % higher than that of female artists.[17] This difference is notably higher than the differences among the whole population (the average income of males is 18 % higher). The situation seems to have changed compared to

[17] Medians of income were 25 228 € (male) and 17 316 € (female).

the earlier Finnish ACF studies which implied that this difference was smaller within the arts and compared to the whole population.[18]

## 5. Income Sources

Artists' income sources vary considerably according to art form. This became evident when artists were asked about their three most important income sources. For example, the share of persons with artistic income among the three most important income sources varies from 59 % in the field of photography, to 88 % in the field of music. The share of artists with grants as an important income source varies from 9 % in the field of music to 69 % in the field of literature (Table 6). The differences are notable and seem to depend on the art form and employment status.

Table 6 summarises the main income sources by art form. It seems clear that in certain art fields artistic work is the main income source.[19] What raises a question is the situation of visual artists. Comparing this with the findings on the level of artistic income (Table 4) we can see that the level of taxable artistic income is very low in most fields, and this is especially the case with visual artists. So why do they state that artistic income is among their main income sources? It might be that they have stated artistic work as important for other reasons, such as wanting to emphasise their professionalism. This indicates that in the arts the concept of main income does not necessarily mean only 'money', but is closely linked to the concept of main occupation/profession regardless of the level of income received. However, this requires further analysis. The category 'other' in Table 6 also seems to be important in most of the art fields. This category includes those who are either temporarily (e.g. unemployed, student) or constantly outside the labour force. Thus, the variety of labour market situations quite often also includes these various alternatives and possibilities.

[18] See, Heikkinen – Karhunen 1996.

[19] Income sources from artistic work included the following categories: wages and salaries, sales and commissions of art work, copyright income and other artistic sources.

*Table 6. The main income sources of Finnish artists (% of choices)**

| | The proportion of choices (overlapping) | | | | |
|---|---|---|---|---|---|
| Art form | Artistic work (%) | Arts-related work (%) | Grant (%) | Non-arts work (%) | Other (%)** |
| Photography | 59 | 47 | 28 | 21 | 36 |
| Literature | 67 | 25 | 69 | 19 | 54 |
| Crafts & design | 67 | 37 | 11 | 15 | 48 |
| Critics | 68 | 41 | 11 | 61 | 16 |
| Dance | 69 | 45 | 21 | 20 | 52 |
| Multidisciplinary artists | 70 | 36 | 35 | 21 | 42 |
| Visual arts | 71 | 45 | 37 | 14 | 65 |
| Theatre | 77 | 22 | 12 | 12 | 46 |
| Architecture | 82 | 20 | 8 | 15 | 38 |
| Cinema | 85 | 30 | 29 | 12 | 34 |
| Music | 88 | 29 | 9 | 13 | 37 |
| *All artists* | *76* | *32* | *22* | *16* | *43* |

* The respondents were asked to name their three main income sources in order of importance. The results showed that respondents have not prioritized income sources in this way but mentioned three important income sources without order. This table consists of these responses.
** This category includes pension schemes, income support, student financial aid, unemployment allowance, labour market subsidy, spouse's income, sickness allowance, family allowance etc.
Frequencies are weighted.

The three most common employers in the field of art were enterprises (or companies), educational institutions and cultural institutions, each employing about one third of the artists at least part of the year. One characteristic among artistic occupations is that artists have several employers during one year and the length of employment contracts varies a lot.

## 6. Multiple Job-holding

Artists are known to hold several jobs. Researchers of artists' labour market often analyse this 'multiple job-holding' by using three categories:[20] 'arts work or artistic work', 'arts-related work' and 'non-arts work or other work'. In this survey artists were asked about their occupational activities during the year according to the following definitions:

1. 'ARTISTIC WORK' MEANS PRACTISING ARTISTIC OCCUPATION ONLY.
2. 'ARTS-RELATED WORK' MEANS ACTIVITIES DEMANDING THE SKILLS AND/ OR KNOWLEDGE OF AN ARTISTIC OCCUPATION.
3. 'NON-ARTS WORK' MEANS WORKING OUTSIDE THE ARTS.

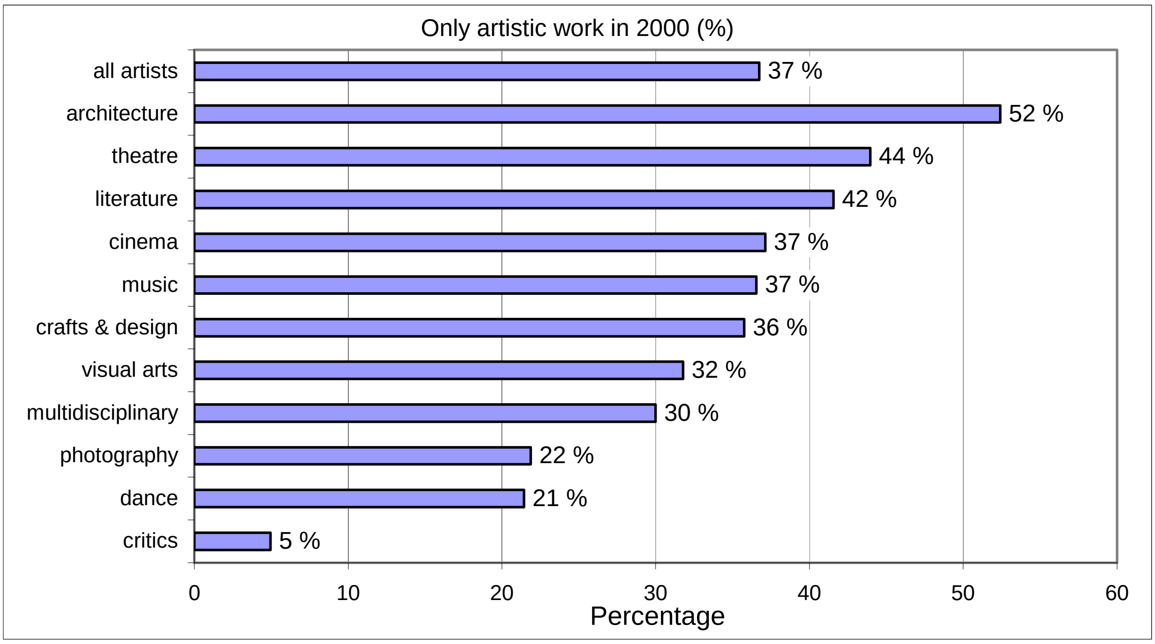
[20] E.g. Throsby & Thompson 1995; Towse 1996; 2000; Elstad & Røsvik Pedersen 1996.

The question about the sources of income is closely linked to the one about the main occupation. Artistic occupations in various art forms differ in relation to the above mentioned categories. It must be taken into account that arts-related work is, in many cases, an essential part of the artistic occupation. In some cases arts-related work and non-arts work are only a means to spread income risk.

According to this data, well over one third (37 %) of artists *worked* ***only*** in their artistic occupation in the year 2000 (see Figure 2). Artistic work as an only occupation was most common in the fields of architecture, theatre and literature. The labour markets of architecture and theatre often offer more permanent jobs than other artistic labour markets on average, with the exception of music. Additionally, many architects have their own enterprises ensuring artistic practise. The reason why authors and translators often work only in the arts is probably because they receive a high share of grants and/or lack opportunities to be employed in arts-related occupations.

Compared with the results of the grant-recipient study from 1996, the share of artists working only in their artistic occupation has grown considerably. According to the earlier results, only 24 % of artists had an opportunity or willingness to concentrate solely on their artistic activities.[21] Whether this change means an improvement in the status of artists remains to be seen after closer analysis.

*Figure 2. The proportion of persons working only in the arts*




Frequencies are weighted.

[21] State grant recipients in the year 1996 in Minkkinen 1999: 14.

A slight majority (52 %) of all artists had worked in arts-related jobs and about one fifth in non-arts jobs. Artists worked in arts-related occupations both because of economic reasons (71 %) and because of interest (70 %). The most frequently stated reason for working in the non-arts sector was economic. The share of those artists who did not work in the arts at all during the year 2000 was about 10 per cent.

## 7. Professional Training and the Labour Market Situation

The training of artists in Finland – and elsewhere – has expanded during past decades. In addition to art universities, a network of polytechnics, as well as training institutions and training programmes at the upper secondary level has been established. The attraction of art studies and an artistic career has remained high even though there seems to be less employment and more economic uncertainty in the arts compared to other occupations. One vital question is whether these students will ever enter the art world, and to which occupations. This data does not give answers to this question, but the issue will be explored more closely in another study of the ACF.[22]

In Finland, there has recently been a growing debate about the volume of artistic training. The artists' associations have strongly commented on the oversupply of artists and criticised decision-makers for founding too many training institutions. However, statistical evidence does not entirely support the assumption of oversupply, although it is clear that the number of art students has been growing especially at the vocational institutions in the upper secondary level.[23]

As Table 7 presents, in almost every field of art the proportion of artists with professional training is currently very high. Furthermore, well over one third of artists (40 %) have university level training in the arts.[24] The highest proportion is – not surprisingly – among architects since they form a profession where a diploma is a precondition for

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[22] The research unit of the ACF has launched a project on artists' professional training especially concerning training in polytechnics and upper secondary level.

[23] Upper secondary education comprises general upper secondary education and initial vocational study programmes. General upper secondary education is general education preparing for the matriculation examination. The principal objective of the vocational programmes is vocational competence. For more about the Finnish education system, see: http://www.edu.fi/english

[24] In Finland, there are four art universities (Theatre Academy, Academy of Fine Arts, University of Arts and Design and the Sibelius Academy). In addition, architects are trained in three universities of technology.

entering the profession. With the exception of literature, the majority of art forms have a system of professional training.[25]

*Table 7. The proportion of artists with professional training by art form in 2000*

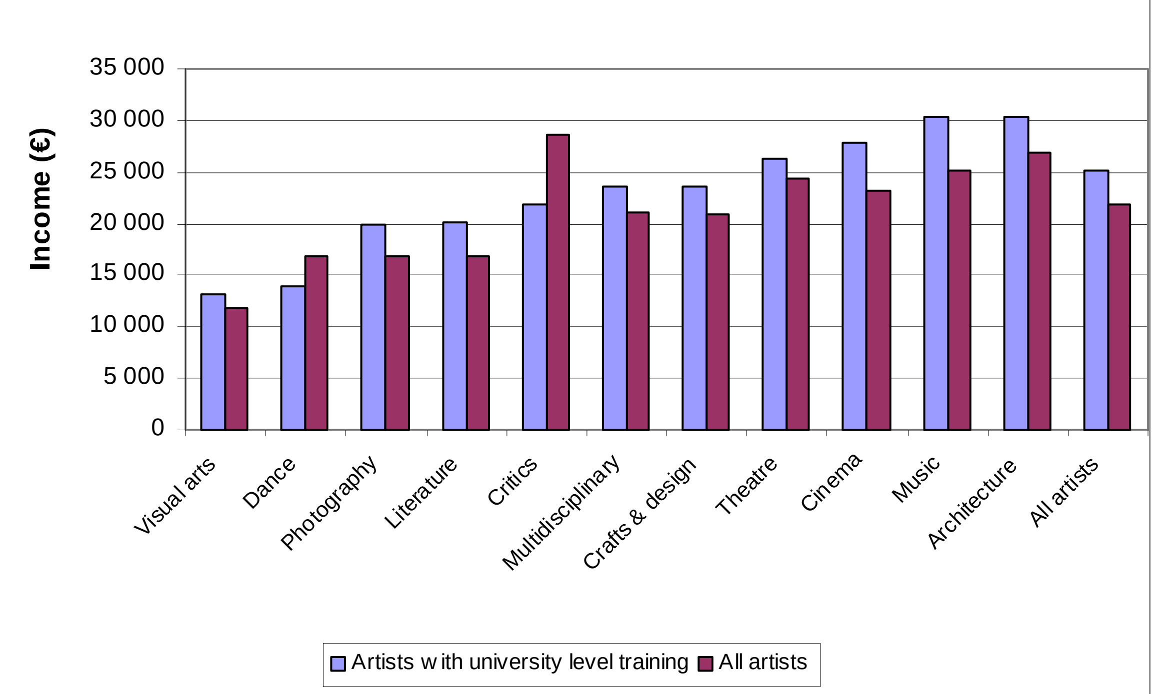
| Art form | Professional training in the arts / all levels (% of all) | University –level degree in the arts (% of all) |
|---|---|---|
| Literature | 22 %* | 5 % |
| Critics | 44 % | 42 % |
| Photography | 60 % | 18 % |
| Cinema | 74 % | 32 % |
| Music | 75 % | 25 % |
| Theatre | 78 % | 52 % |
| Multidisciplinary artists | 78 % | 37 % |
| Dance | 84 % | 18 % |
| Visual arts | 93 % | 41 % |
| Crafts & design | 95 % | 54 % |
| Architecture | 100 % | 70 % |
| *All artists* | *79 %* | *40 %* |

* In literature, there is no formal training for the occupation of an author. In these cases, respondents have considered courses in writing (some of them quite professional) as professional training. Besides, this group includes translators who have professional training at the university level.
Frequencies are weighted.

In general, a high level of education corresponds to a high income level and those with university training tend to be among the highest income groups. However, according to earlier research the effects of training are somewhat different in the arts labour market than in other labour markets. With this survey data we want to determine if the situation still is the same. At this stage of the analysis it seems that, unlike in the earlier studies, the university-level training has an effect on the income level (total taxable income; see Figure 3). The differences are not remarkable, but they exist in all art fields except dance artists and critics. As for critics, this relates to the special nature of this group. With the dance artists the situation is different. First, the proportion of those with university-level training in the arts is rather low. Moreover, dancers with permanent employment contracts represent classical ballet and are not among those with university-level training, which explains the reversed situation compared to others.

[25] At the moment, there is no professional training for comics and circus artists although some courses are available, and there is no training for critics.

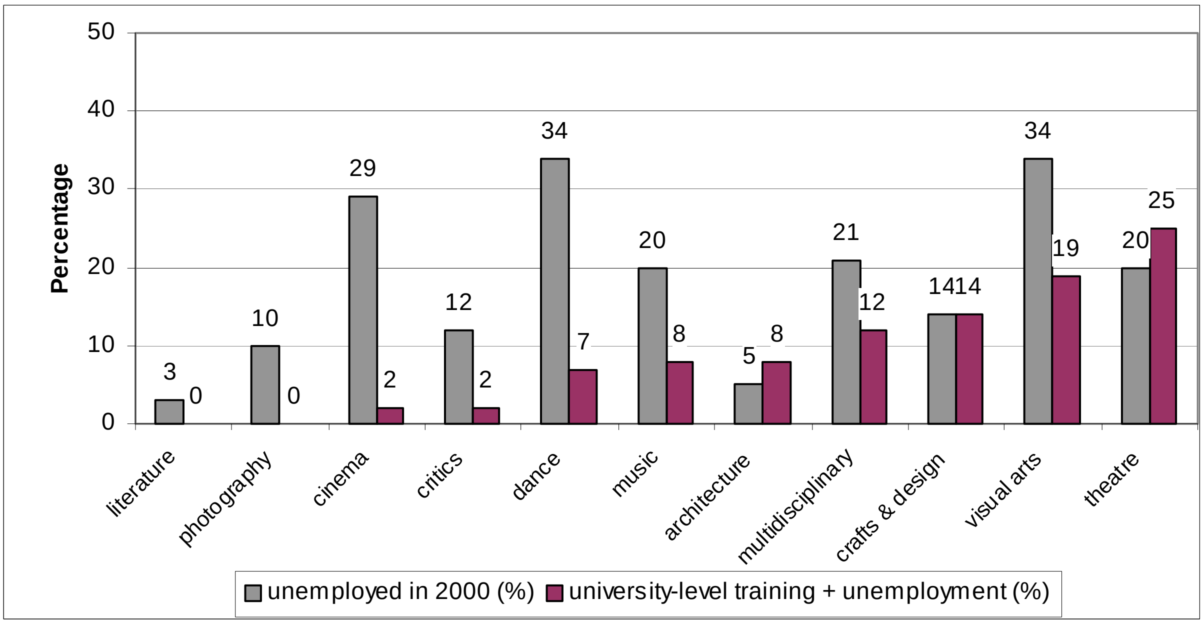
*Figure 3. Taxable income (median € / year 2000)) of all artists and those with university-level training.*




Central tendencies are weighted.

The following Figure (4) summarises tentatively the effects of training on unemployment. In most art fields it seems clear that training has a positive effect and unemployment among those with university level training is lower. However, in architecture and theatre, the situation is reversed. This probably indicates that in these fields the number of young artists with high-level education is relatively high, and thus also the proportion of unemployed rises. In theatre, the higher number of unemployed is explained also by the fact that the young and the professionals with the university level training work more often as freelancers than their older colleagues.

*Figure 4. Unemployment among all artists and those with university level training in 2000* (% of all artists)*




* The question concerned unemployment at some point during year 2000 regardless of the length of unemployment. The length of the unemployment period was also asked, but it is not reported here.
Frequencies are weighted

## 8. Concluding Remarks

When starting a research project, a researcher faces many choices concerning methodology and sources. These choices have a strong effect both on the proceedings and the results of the research project. In general, there is not a perfect method or source, which would fulfil all the needs the project has. Doing research always means generalising and being – at least to some extent – at the mercy of data sources. This is, of course, the case in this project too, although we have tried to avoid the most common traps.

Regarding the survey method, there are always limitations, which are connected, e.g. to the possibility of bias in the findings, nonresponse and the representativeness of the target population. The measures taken to avoid the distortion of the population were described at the beginning of the paper. Concerning response rates, we have always been quite lucky. One reason for this is probably persistence, that is, repeated mailings until the desired response rate was obtained.

The research population of this project was defined on the basis of membership in artists' associations. We were fully aware that this choice also has its drawbacks. For example, membership does not always cover the youngest artists or those in new art professions (e.g. media art). Another drawback concerning associations is that there are members who are not professionally active although they have at some point of their life met the membership criteria. Finally, associations have overlapping memberships either within the art form or between art forms. The last mentioned drawback was the easiest to avoid, since it required only excluding the overlapping memberships.

In spite of the above mentioned drawbacks, the indicators used here support the assumption that the Finnish corps of artists is well represented in this sample. Moreover, the response rate proved to be rather good and an early concern about nonresponse concerning income, was minimal. In short, it seems that the survey serves its purpose. With the help of this data we can get a picture of those features that have proved to have common interest as such and also within arts policy context.

In summary, the following conclusions can be drawn from these tentative survey findings. Firstly, the income distribution between the art forms has remained much the same as it was ten years ago. This confirms the assumption that changes concerning artists' labour market status and income level will take time to emerge. However, the importance of professional (high level) training in the arts has changed recently. While the earlier results supported the assumption that the artistic training (diploma) does not have same importance than among other occupations, current findings give a different impression. Another change in these findings is that the income differences between male and female artists proved to be higher than ten years ago. Moreover, the share of artists working only in their artistic occupations has increased compared to earlier studies in Finland and other countries.

The final report will focus more accurately on different aspects of artists' incomes. A new income category is needed to assess the real impact of grants. This income category will enable researchers to take into account all the factors affecting income and labour market status. Also the situation of various occupations within the art forms will be focused. Moreover, artists' attitudes concerning their employment will be reported. The effects of formal qualifications as well as gender on the artistic labour market will also be analysed during the course of the project.

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# APPENDIX

*The entire research population, sample and respondents.*

| Art form | Research population* | Sample** | Respondents | Response rate |
|---|---|---|---|---|
| Architecture | 2801 | 97 | 47 | 48 % |
| Cinema | 274 | 270 | 146 | 54 % |
| Crafts and design | 2217 | 442 | 234 | 53 % |
| Critics | 600 | 113 | 57 | 50 % |
| Dance | 681 | 122 | 74 | 61 % |
| Visual arts | 1373 | 296 | 185 | 63 % |
| Literature | 452 | 95 | 64 | 67 % |
| Multidisciplinary artists | 192 | 36 | 18 | 50 % |
| Music | 3977 | 824 | 410 | 50 % |
| Other | 148 | 27 | 11 | 41 % |
| Photography | 628 | 128 | 57 | 45 % |
| Theatre | 2048 | 395 | 228 | 58 % |
| *Grant recipients in 2000* | 1637 | 782 | 558 | 71 % |
| *Total* | 17028 | 3627 | 2089 | 58 % |

* Members of artists' associations; overlapping memberships and grant recipients excluded from membership data.
** After loss: those living abroad, dead or address unknown were excluded.
Subgroups with 100 or less members were taken as a whole, without sample (e.g. cinema). The sample of architects is much smaller than others due to a homogenous field.
In the analyses, figures are weighted to describe the research population as a whole.