



Ruthless Research

Final report:

SAU member survey 2023

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Submitted by:
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Headline findings

420 SAU members completed the independently conducted anonymous survey, providing a profile of the SAU membership and a snapshot of the issues and concerns currently facing the visual and applied arts sector in Scotland.

About the members

Artistic practice

- 96% of the SAU members were current practicing artists (47% full time, 37% part time and 12% intermittently).
- They worked across 81 fields of visual and applied arts practice, most often: painting (34%), drawing (17%), printmaking (17%) and sculpture (16%).
- 50% of the currently practicing artists had been practicing in the visual and applied arts for 20 years or more, and only 24% had been practicing in the visual and applied arts for less than ten years.

Personal characteristics

- Whilst the SAU membership spanned all age groups, the largest group was aged 51-67 (47%) with 62% being aged 51+ and only 3% aged 27 and under.
- 71% were women, 24% were men, and 4% were non-binary or another gender identity.
- 1% considered themselves to be Trans or have a Trans history.
- Fewer than 1% considered themselves to be Intersex or have an Intersex history.
- Members were most often heterosexual / straight (71%), bisexual (7%) or queer (5%).
- 33% were disabled.
- 25% were neurodivergent.
- Members were predominantly from white ethnic backgrounds (90%), with only 5% being from the global ethnic majority.

Further understanding the SAU members

- The SAU members were geographically spread across Scotland with responses recorded from 29 of the 32 Local Authority regions, most often Glasgow, Edinburgh and Highland.
- Around half lived (50%) and worked (54%) in urban areas, and around a quarter lived (28%) and worked (23%) in rural areas.
- 16% of the SAU members were fluent in any language other than English. 20 languages other than English were spoken fluently, most often French, German and Spanish.
- 37% had been the first member of their family to go through third level education, and 5% didn't attend third level education.
- 40% currently had any informal caring responsibilities including childcare.
- 7% receive personal care / disability support.
- 40% owned their home outright, 25% had a mortgage and 20% rent their home.
- 4% were currently living in temporary or precarious accommodation.
- 1% were currently having issues navigating the immigration system or have precarious immigration status.
- 35% currently had a free bus pass – most often a Senior Person's free bus pass (31%).

Financial position of artists

- 82% of the SAU members (or 89% of the practicing artists) had generated any earnings through their visual and applied arts practice in the past two years.
- The key sources of income were artwork sales (48%), selling independently (38%) and workshops (36%). Most had multiple sources of income relating to their practice, and many relied on other income including pensions and employment within and outwith the sector.
- There was notable variety amongst income streams: Visual and applied arts practice was the primary source of income for around a third (33%), one of several sources of income for around a third (34%) and not a significant source of income for around a third (32%).
- 78% had submitted a self-assessment tax return during the financial year 2021-22:
 - The average profit (income minus expenses) generated from visual and applied arts practice during the financial year 2021-22 was £2,181, with the average overall profit / earned income from all self-employed sources being £9,251.
 - 59% had earned less than £9000 through their visual and applied arts practice.
 - 17% had earned less than £1,000 through their visual and applied arts practice, and 11% had earned more than £20,000 through their visual and applied arts practice.
 - 45% recorded that their visual and applied arts practice ran at a profit in 2021-22, and 22% recorded a loss.
- 25% did not feel confident that they could meet their living costs in the next six months.
- 32% had never paid into a pension, and 64% felt concerned about their retirement provision.

Workspaces

- 97% of the practicing artists had a studio or workspace, most often a home studio (62%):
 - 24% currently share this space with other artists or practitioners.
 - 38% currently pay to use this space and 60% do not.
 - For those who pay, the average amount paid per month was £215.
 - For 71% of those who pay, the monthly cost to use their studio / workspace has increased in the last year – by £39.52 per month on average.
 - 16% did not feel confident that they would be able to pay their studio / workspace rent over the next six months.

Experience of working as an artist

- 12% were always paid according to SAU recommended payment guidelines when they undertake paid work relating to their visual and applied arts practice, and 33% were never paid according to these guidelines.
- 11% were always issued with a contract when undertaking paid work relating to their visual and applied arts practice, and 27% were never issued with a contract.
- 45% had experienced contractual issues, most often problems arising from the lack of a contract (19%) and difficulty negotiating / own terms and conditions (19%).
- 69% had taken part in any professional development activities within the last two years. 6% were paid for all of these activities and 57% were paid for none of them.
- 78% felt that Brexit had a negative impact on their visual and applied arts practice.
- 42% had experienced any form of discrimination in their art sector workplace setting, most often related to age (16%), caring responsibilities (7%), socio-economic background (6%) and disability (6%).

Creative Scotland

- Only 9% felt that the current Creative Scotland funding structure understands and addresses the needs of visual and applied artists.
- 59% felt that the current position of Creative Scotland funding will have a negative impact on their job or freelance income opportunities.

Key learnings and action points

Income in the sector is low, and the cost-of-living crisis is exacerbating this

- ✓ Support artists routinely living on low incomes.
- ✓ Support artists in short-term crisis situations who may not be able to cover their living costs or studio costs.
- ✓ Further explore and support the particular needs of artists whose visual and applied arts practice is running at a loss.
- ✓ Further explore and support the particular needs of artists with portfolio careers within and outwith the visual and applied arts.
- ✓ Support the membership to make secure plans for retirement.
- ✓ Campaign for fair pay for artists.
- ✓ Campaign for realistic, secure and accessible funding for artists and for organisations employing artists.

Artists deserve fair working conditions

- ✓ Continue to support members and advocate within the sector around fair working conditions for artists.
- ✓ Continue to support the professional development of artists.
- ✓ Further explore the scope of 'unpaid' work that artists do (including but not limited to self-assessment admin, professional development, funding applications, and in some cases the practice itself) and take action to reduce any negative consequences of this that artists face.

The SAU membership is diverse

- ✓ The membership contains artists from a variety of potentially marginalised groups (including but not limited to trans artists, artists from the global ethnic majority, artists living in temporary accommodation, artists with precarious immigration status), and their particular support needs should be further explored and addressed.
- ✓ The majority of the membership is aged 50+, therefore further explore and support the particular needs of older artists and explore how to better connect with younger artists.
- ✓ A substantial proportion of the membership are disabled or neurodivergent artists, which should inform all future actions and communications.
- ✓ Neurodivergent artists and first generation in third level education artists tend to be the groups most often facing challenging circumstances within the sector, and likely need additional targeted support around these areas, so this should be explored.
- ✓ It is vital to address discrimination in the sector and campaign for discrimination-free working environments for artists.

Table of contents

Headline findings.....	2
Introduction	6
About the members	7
SAU membership.....	18
Financial position of artists	21
Experience of working as an artist	34
Creative Scotland	51
Concluding remarks.....	55
Appendix 1: Unabridged tables.....	55

About Ruthless Research

Ruthless Research is an Edinburgh-based independent research consultancy, through which Ruth Stevenson provides a range of qualitative and quantitative research solutions to organisations who work for the benefit of the community.

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Introduction

Background and context

Scottish Artists Union (SAU) has undertaken several member surveys in the past, and they wished to repeat this process in 2023 with revised questions. The intention of the member survey was to enable SAU to build a comprehensive picture of the issues, concerns and patterns of artist's working lives and to focus future campaigns and work accordingly.

Independent researcher Ruth Stevenson was commissioned to design, manage and analyse this survey.

Methodology

SAU members were invited to complete a web survey which was distributed by SAU to their members directly. The survey was available online between 7th November and 10th December 2023.

The first question in the survey was a screening question, designed to ensure that the survey was only completed by current SAU members:

Q1 What is your current SAU membership status?

- Full member
- Associate member
- Graduate member
- Don't know [close survey]
- I am not currently a member [close survey]

In total 420 complete responses were received, with respondents hereafter referred to as 'SAU members'. The report that follows presents findings from this process.

Please note that throughout the report percentage totals may not add up to exactly 100% due to rounding.

A note on the sample

When reading this report, it is important to note that the self-selecting sample of 420 respondents is not representative of the membership in terms of age. Whilst more than half of survey respondents (62%) were aged 51+, only 44% of SAU members are aged 51+.

It may be that survey communications engaged fewer younger SAU members, or that the long survey length put off younger members, or that younger members were less able to spare the time to complete the survey due to competing commitments. It may be that older SAU members have been in touch with SAU for longer and have had the opportunity to appreciate the value of contributing to the Member Survey.

Whatever the reason, this should be kept in mind when interpreting survey findings.

About the members

In total 420 SAU members completed the survey, providing us with an indicative profile of the membership and, through that, the visual and applied arts sector in Scotland. This is outlined in the section that follows.

Artistic practice

We asked the SAU members to tell us whether they were currently a practicing artist in the visual and applied arts, and the findings are summarised in the table below:

Base: All responding SAU members (420)	%
Yes – full time	47
Yes – part time	37
Intermittent / other	12
No	4

In total 96% of the SAU members were current practicing artists, with just under half being a full time practicing artist (47%), 37% being a part time practicing artist, and 12% being a practicing artist intermittently or in another capacity. 4% of the SAU members were not currently practicing artists.

We asked the SAU members to tell us the disciplines (with a maximum of two selected) that best describe their fields of visual and applied arts practice. The most often selected disciplines were as follows (and a full table of responses can be found in Appendix 1):

Base: All responding SAU members (420)	%
Painting	34
Drawing	17
Printmaking	17
Sculpture	16
Art worker	13
Community art	12
Socially engaged art	12
Workshop presenting / tutoring	11

The SAU members worked across 81 fields of visual and applied arts practice, with 62 of these selected by multiple artists. The fields of practice most often selected by the SAU members were painting (34%), drawing (17%), printmaking (17%) and sculpture (16%).

Of the 16 individuals who were not practicing artists, 13 provided information about an artform specialism within the visual and applied arts indicating that they were currently taking a temporary or permanent break from their practice. There was no pattern in demographic or other survey responses to explain or hypothesise why this might be.

Of the remaining three individuals who were not practicing artists: one was an Arts Worker, one worked in theatre, and one was a non-practicing Associate member.

Non-practicing artists (the 4% that responded 'no' to the earlier question) were then directed to the personal characteristics section at the end of the survey. Most of the survey questions were therefore completed by practicing artists, and those that responded to each question is indicated in the report that follows.

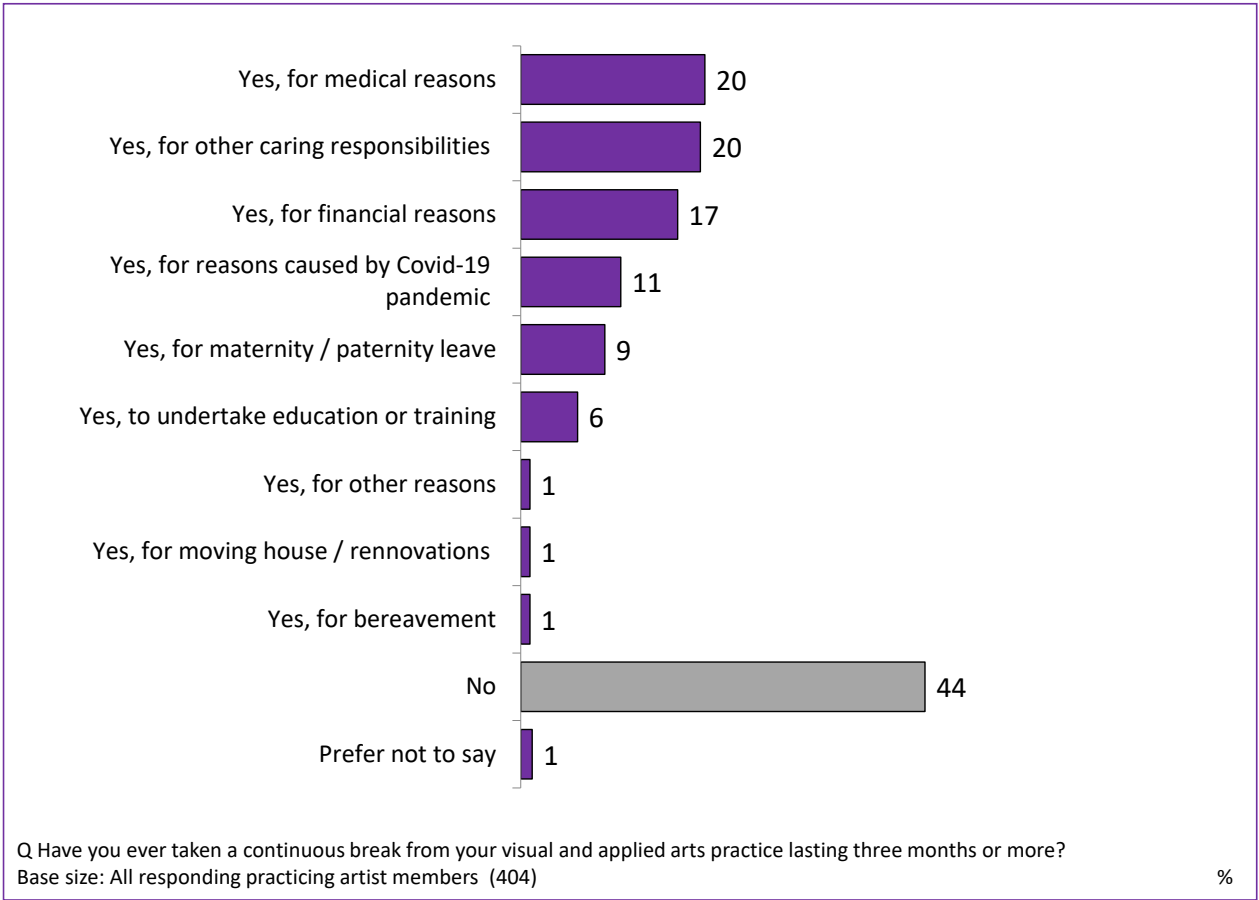
We asked the practicing artists to tell us how many years in total they had been practicing in the visual and applied arts, and the findings are summarised in the table below:

Base: All SAU members who are practicing artists (404)		%
Less than 1 year		1
More than 1 but less than 3 years		3
More than 3 but less than 5 years		5
More than 5 but less than 10 years		16
More than 10 but less than 20 years		25
20 years or more		50
Don't know		1

Half of the currently practicing artists (50%) had been practicing in the visual and applied arts for 20 years or more, and a further quarter (25%) had been practicing for more than 10 but less than 20 years.

Only 24% of the practicing artists had been practicing in the visual and applied arts for less than ten years.

We asked the practicing artists to tell us whether they had ever taken a continuous break from their visual and applied arts practice lasting three months or more, and findings are summarised in the graph below:



Just over half (55%) of the practicing artists had ever taken a continuous break from their practice lasting three months or more. This was most often for medical reasons (20%) or caring responsibilities (20%). 44% of the practicing artists had never taken a continuous break from their practice lasting three months or more.

Location

We asked the SAU members to tell us the main base for their work or practice.

The SAU members were geographically spread across Scotland, with responses recorded from 29 of the 32 Local Authority regions.

The Local Authority regions receiving the most responses were: Glasgow City (109 responses), Edinburgh City (62 responses) and Highland (44 responses).

A full table of responses can be found in Appendix 1.

We also asked the SAU members to tell us more about their locality, and the findings are summarised in the table below:

Base: All responding SAU members (420)	Area where live %	Area where work %
Urban	50	54
Rural	28	23
Semi-rural	20	16
Prefer not to say	2	6

Around half of the SAU members lived (50%) and worked (54%) in urban areas, and around a quarter lived (28%) and worked (23%) in rural areas. On the whole individual members tend to work in areas similarly populated to the areas in which they live. Where this was not the case, a member's work tended to be in a more urban area than their home: 19% of those that lived in rural areas worked in a semi-rural or urban area, whereas only 3% of those that lived in an urban area worked in a rural or semi-rural area.

Personal characteristics

We asked the SAU members to tell us their age, and the findings are summarised in the table below:

Base: All responding SAU members (420)	%
27 and under	3
28 – 40	15
41 – 50	19
51 – 67	47
Over 67	15
Prefer not to say	1

Whilst the SAU membership spanned all age groups, the largest group of SAU members were aged 51-67 (47%) with more than half of SAU members (62%) being aged 51+. Only 3% of SAU members were aged 27 and under.

We asked the SAU members to tell us their gender identity, and the findings are summarised in the table below:

Base: All responding SAU members (420)	%
Man	24
Woman	71
Non-binary	2
Other gender identity (please specify)	2
Prefer not to say	1

Around seven in ten (71%) of the SAU members were women, and around a quarter (24%) were men. 4% of the SAU members were non-binary (2%) or had another gender identity (2%).

We asked the SAU members whether they consider themselves to be Trans, or have a Trans history, and the findings are summarised in the table below:

Base: All responding SAU members (420)	%
Yes	1
No	93
Prefer not to say	5

1% of the SAU members considered themselves to be Trans, or have a Trans history.

We asked the SAU members whether they consider themselves to be Intersex, or have an Intersex history, and the findings are summarised in the table below:

Base: All responding SAU members (420)	%
Yes	*1
No	95
Prefer not to say	5

Fewer than 1% of the SAU members considered themselves to be Intersex, or have an Intersex history.

We asked the SAU members to tell us their sexual orientation, and the findings are summarised in the table below:

Base: All responding SAU members (420)	%
Heterosexual / straight	71
Bisexual	7
Queer	5
Gay	3
Lesbian	1
Asexual	1
Other sexual orientation	1
Prefer not to say	13

The SAU members were most often heterosexual / straight (71%) followed by bisexual (7%) and queer (5%). 13% of the SAU members preferred not to answer this question.

¹ The symbol * represents a percentage less than 1% when rounded, but greater than zero.

We asked the SAU members to tell us their ethnic group, and the findings are summarised in the table below:

Base: All responding SAU members (420)	%
White Scottish	54
White English	12
White Welsh	1
White Northern Irish	*
White British	13
White Irish	2
Gypsy or Irish Traveller	0
Any other White background	7
Mixed/Multiple ethnic groups - White and Black Caribbean	*
Mixed/Multiple ethnic groups - White and Black African	*
Mixed/Multiple ethnic groups - White and Asian	*
Any other Mixed/Multiple ethnic background	1
Asian/Asian British – Indian	0
Asian/Asian British – Pakistani	0
Asian/Asian British – Bangladeshi	0
Asian/Asian British – Chinese	0
Any other Asian background	0
Black/African/Caribbean/Black British - African	*
Black/African/Caribbean/Black British - Caribbean	*
Any other Black/African/Caribbean background	0
Arab	*
If the above descriptions do not fit, please tell us how you describe yourself (box for description)	3
Prefer not to say	5

The SAU membership were predominantly from white ethnic backgrounds (90%), with 5% of the SAU membership being from the global ethnic majority. 5% of the SAU members preferred not to answer this question.

We asked the SAU members whether they have a physical or mental health condition or illness lasting or expected to last 12 months or more, and the findings are summarised in the table below:

Base: All responding SAU members (420)	%
Yes	33
No	60
Prefer not to say	7

A third (33%) of the SAU members had a physical or mental health condition or illness lasting or expected to last 12 months or more. 7% of the SAU members preferred not to answer this question.

We asked the SAU members whether they have a neurodiverse condition, and the findings are summarised in the table below:

Base: All responding SAU members (420)		%
Yes		25
No		68
Prefer not to say		7

A quarter (25%) of the SAU members had a neurodiverse condition. 7% of the SAU members preferred not to answer this question.

The following table provides information about the demographic composition of the Scottish population² as compared to the demographic composition of the survey sample, with particular reference to potentially marginalised groups:

Potentially marginalised group	% in survey sample	% in Scottish population
Women	71	51
Disability or long-term condition	33	26
Neurodivergent condition	25	14
Non-straight sexual orientation	16	3
Non-white	5	4

The SAU membership is substantially more diverse than the Scottish population in these respects.

² Based on most recent data available via the Scottish Public Health Observatory, please note that this data is not necessarily very recent nor directly methodologically comparable – however it is useful for indicative purposes.

Further understanding the SAU members

We asked the SAU members whether they are fluent in any language other than English, and the findings are summarised in the table below:

Base: All responding SAU members (420)		%
Yes		16
No		79
Prefer not to say		5

Just under one in five (16%) of the SAU members told us that they were fluent in any language other than English.

In total 20 languages other than English were spoken fluently by the SAU members, most often: French (5% of all SAU members), German (3% of all SAU members) and Spanish (3% of all SAU members).

A full table of responses can be found in Appendix 1.

We asked the SAU members whether they are the first member of their family to go through third level education (i.e. university or art school), and the findings are summarised in the table below:

Base: All responding SAU members (420)		%
Yes		37
No, other family members attended third level education before me		56
No, I didn't attend third level education		5
Prefer not to say		2

Just over a third (37%) of the SAU members had been the first member of their family to go through third level education, and 5% of the SAU members didn't attend third level education.

More than half of the SAU members (56%) responded that *no, other family members attended third level education before me*.

We asked the SAU members whether they receive personal care / disability support, and the findings are summarised in the table below:

Base: All responding SAU members (420)	%
Yes, from a paid professional carer	*
Yes, from a paid support worker	1
Yes, informal personal care from a family member or a friend	3
Yes, informal disability support from a family member or a friend	6
No	90
Prefer not to say	3

7% of the SAU members told us that they receive personal care / disability support, most often informal disability support from a family member or a friend (6% of all SAU members) or informal personal care from a family member or a friend (3% of all SAU members).

16% of those that receive personal care / disability support also told us that they currently access funding for personal care / a support worker.

We asked the SAU members to tell us about their living circumstances, and the findings are summarised in the table below:

Base: All responding SAU members (420)	%
I own my home outright	40
I own my home with a mortgage	25
I rent my home	20
I live with family or friends	7
Other	3
Prefer not to say	5

The SAU members most often owned their home outright (40%) or owned their home with a mortgage (25%).

We asked the SAU members whether they are currently living in temporary or precarious accommodation, and the findings are summarised in the table below:

Base: All responding SAU members (420)	%
Yes	4
No	93
Prefer not to say	2

4% of the SAU members told us that they were currently living in temporary or precarious accommodation.

We asked the SAU members whether they are currently having issues navigating the immigration system or have precarious immigration status, and the findings are summarised in the table below:

Base: All responding SAU members (420)		%
Yes		1
No		96
Prefer not to say		3

1% of the SAU members told us that they were currently having issues navigating the immigration system or have precarious immigration status.

We asked the SAU members whether they currently have a free bus pass, and the findings are summarised in the table below:

Base: All responding SAU members (420)		%
Yes - Senior Person's		31
Yes - Young Person's		0
Yes - Disabled Person's		3
Yes – other		1
No		65
Prefer not to say		1

In total, just over a third (35%) of the SAU members currently had a free bus pass – most often a Senior Person's free bus pass (31%).

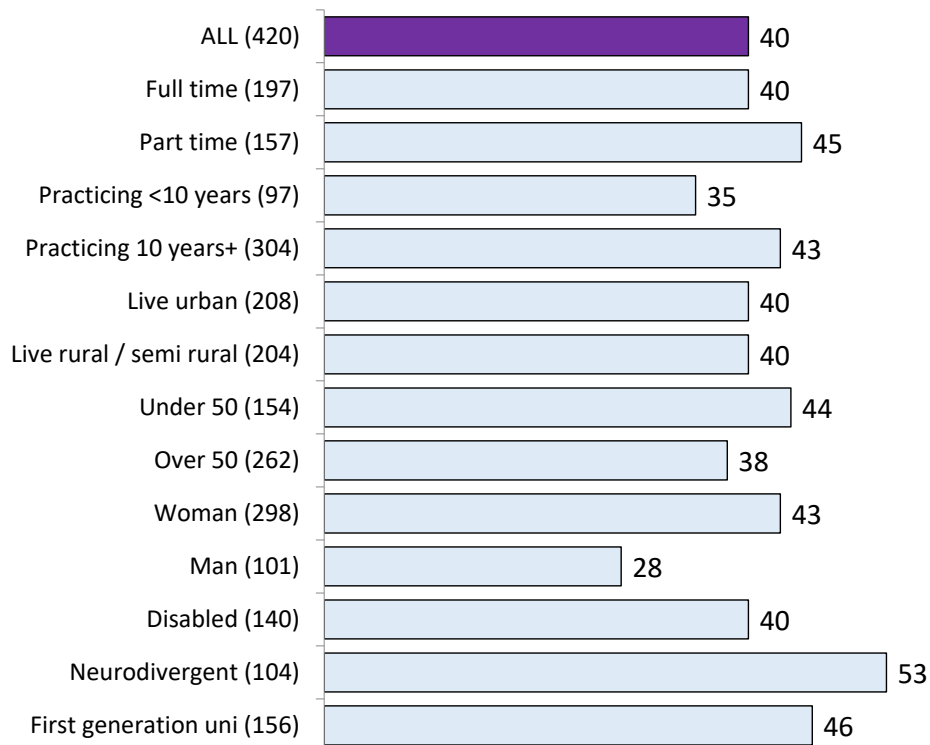
We asked the SAU members whether they currently have any informal caring responsibilities (including childcare), and the findings are summarised in the table below:

Base: All responding SAU members (420)		%
Yes		40
No		58
Prefer not to say		2

Four out of ten SAU members (40%) currently had any informal caring responsibilities including childcare.

The following graph provides a summary of responses by sub-groups, as an opportunity to understand which groups within the membership are most affected by key issues:

Who has informal caring responsibilities?



Q Do you currently have any informal caring responsibilities (including childcare)?
Base size: Varies

%

The sub-groups within the membership who most often had informal caring responsibilities were: Neurodivergent members (53%) and part time artists (45%). By some margin, men were the least likely to have informal caring responsibilities (28%).

SAU membership

We asked all SAU members to tell us their membership status, and the findings are summarised in the table below:

Base: All responding SAU members (420)		%
Full member		95
Associate member		3
Graduate member		3

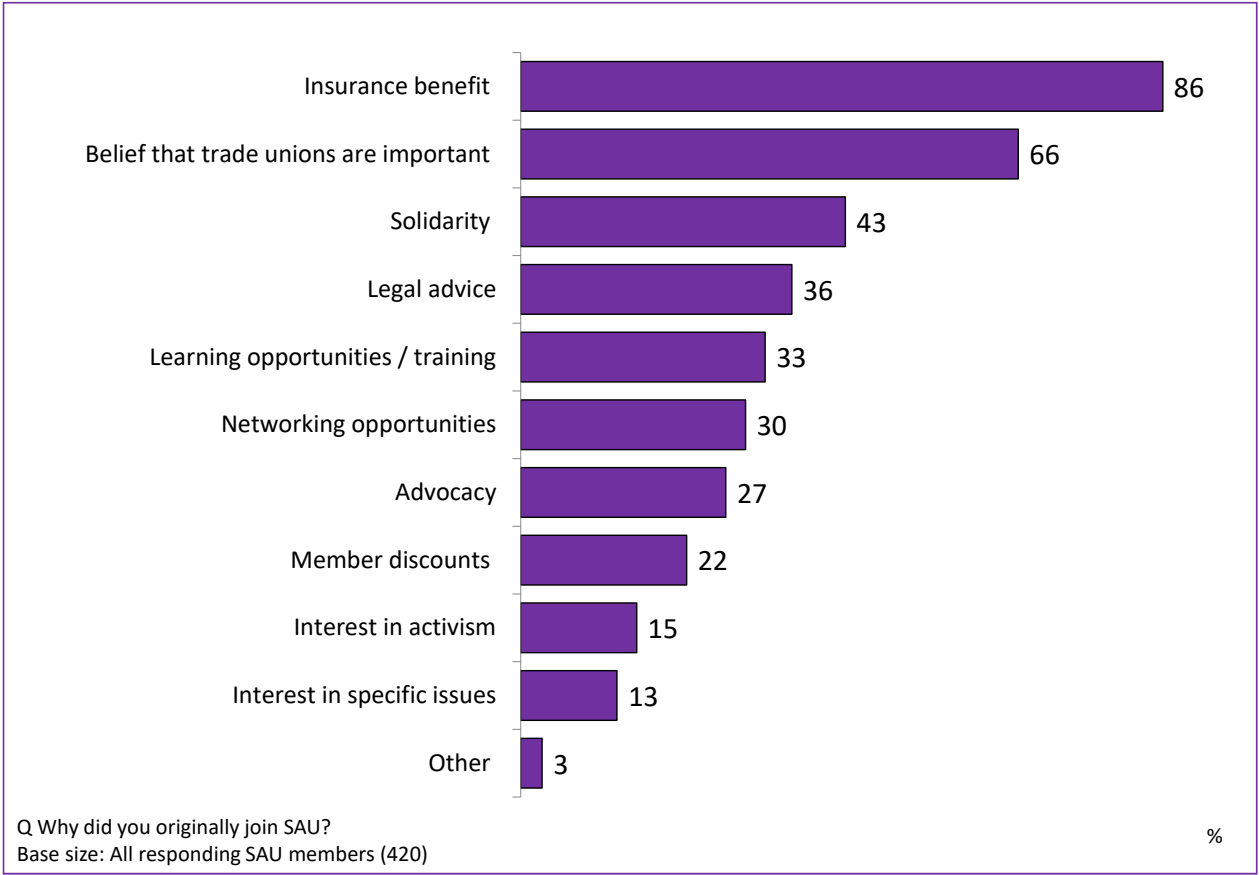
The vast majority of the SAU members were full members (95%) with 3% being Associate members and 3% being Graduate members.

We asked all SAU members to tell us for how many years in total they had been a member of SAU, and the findings are summarised in the table below:

Base: All responding SAU members (420)		%
Less than 1 year		17
More than 1 but less than 5 years		38
More than 5 but less than 10 years		23
More than 10 but less than 20 years		15
20 years or more		5
Don't know		2

The majority of the SAU members (55%) had been SAU members for less than five years.

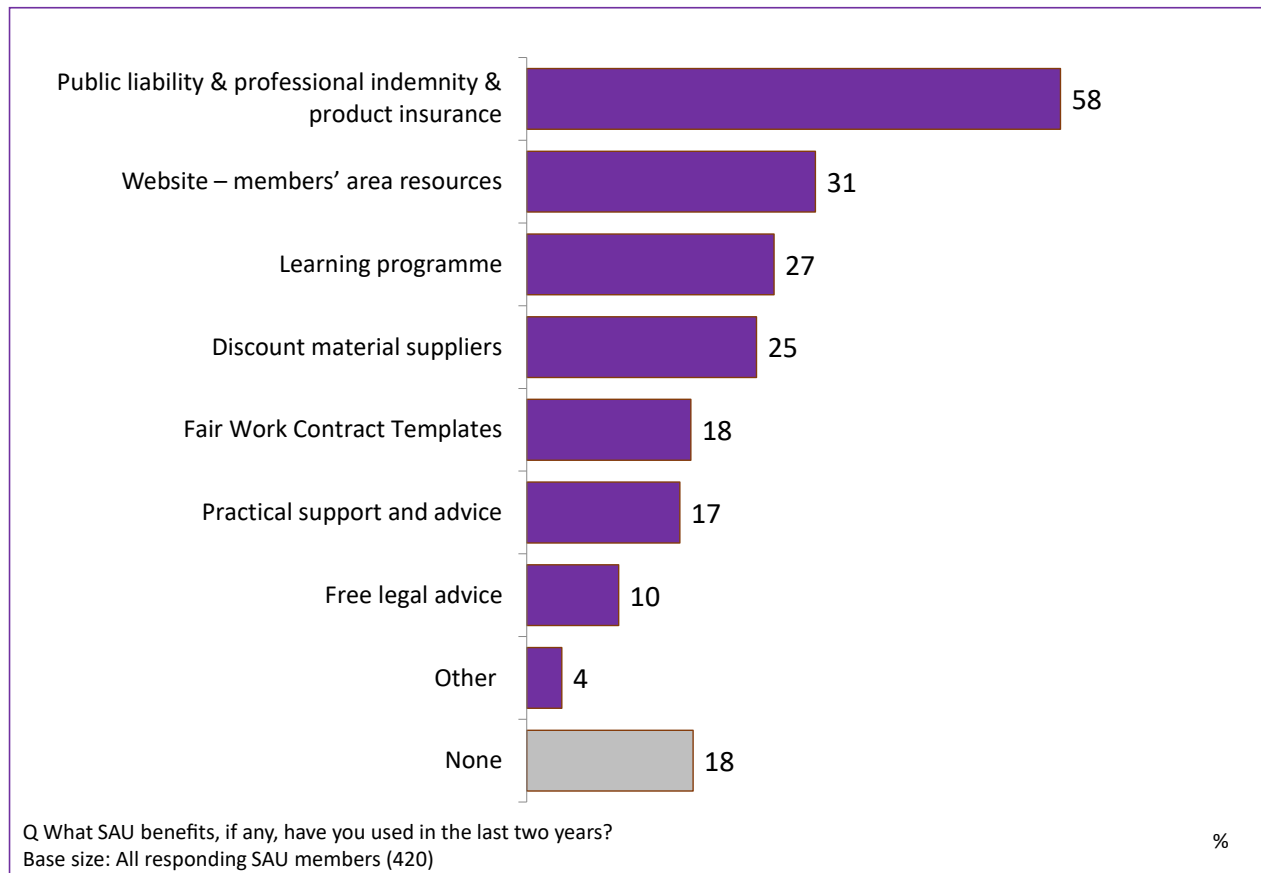
We asked all SAU members to tell us why they originally joined SAU, and the findings are summarised in the graph below:



By some margin, the reasons most often cited for joining the SAU were the insurance benefit (86%) and the belief that trade unions are important (66%).

On average the SAU members selected 3.8 reasons from the list provided, indicating that most had multiple reasons for joining.

We asked all SAU members to tell us which SAU member benefits they had used in the last two years, and the findings are summarised in the graph below:



In total, 82% of the SAU members had used an SAU member benefit in the last two years. By some margin, the most frequently used member benefit was the Public liability & professional indemnity & product insurance (58%). On average the SAU members had accessed 1.9 benefits in the last two years from the list provided, indicating that most had accessed multiple benefits.

We also asked the practicing artists who had generated earnings from their practice in the past two years (*Note: questions about earnings covered in more detail in the next section*) to tell us whether they had ever made use of the SAU Fair Work Contract Templates for members, and the findings are summarised in the table below:

Base: All practicing artists who <u>have</u> generated earnings through their visual and applied arts practice in the past two years (359)		%
Yes, I have written my own contract using an SAU Fair Work Contract Template		5
Yes, I have used them as a checklist for other contracts		20
No, I have not used them		72
Don't know		3

In total 25% of the practicing artists who have generated earnings through their visual and applied arts practice had ever made use of the SAU Fair Work Contract Templates for members.

Financial position of artists

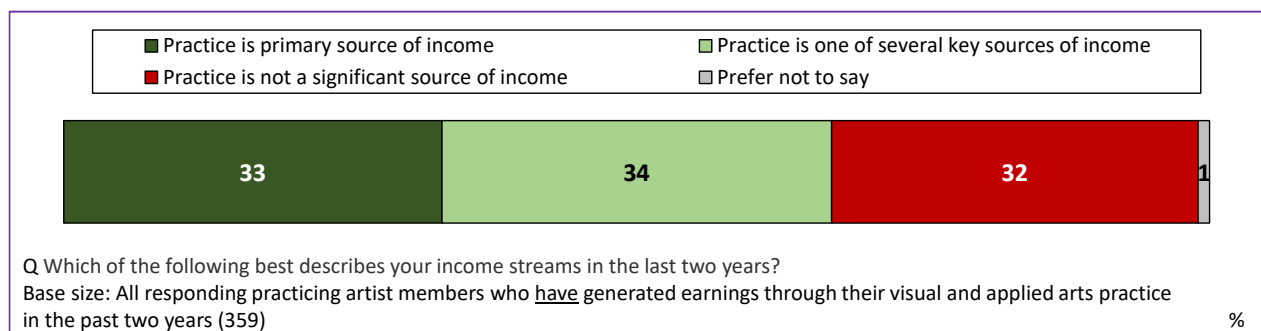
Income streams

We asked the practicing artists to tell us whether they had generated any earnings (whether or not they made a profit) through their visual and applied arts practice in the past two years, and the findings are summarised in the table below:

Base: All SAU members who are practicing artists (404)		%
Yes		89
No		9
Prefer not to say		2

In total around nine in ten (89%) of the practicing artists had generated any earnings (whether or not they made a profit) through their visual and applied arts practice in the past two years. This is 82% of all responding SAU members.

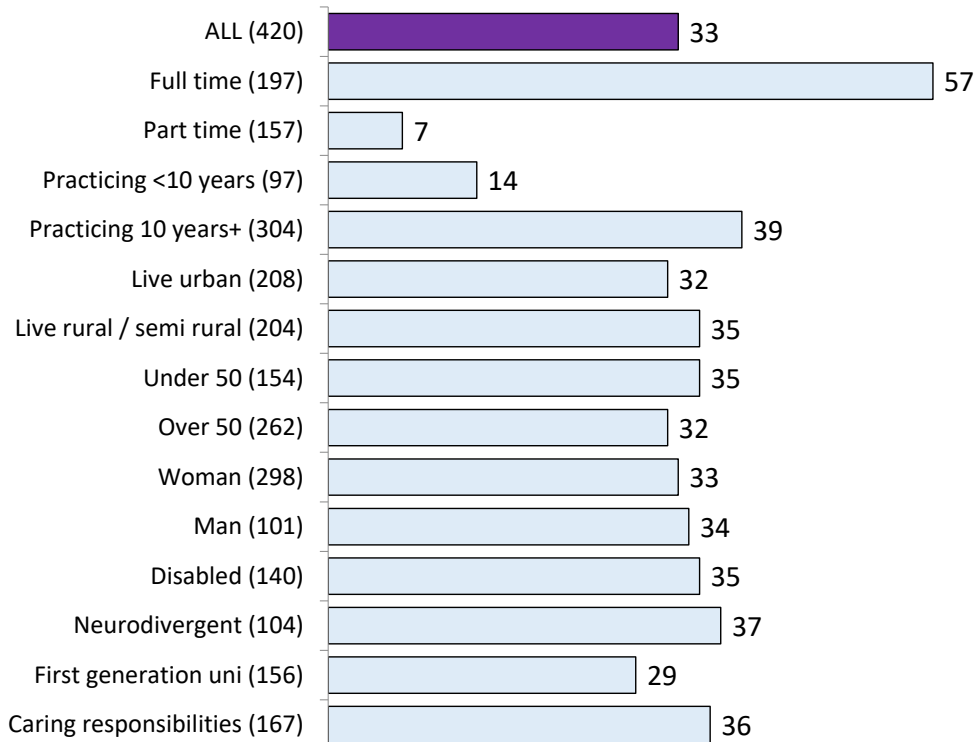
We asked the practicing artists who had generated earning from their practice in the past two years to tell us about their income streams, and the findings are summarised in the graph below:



There was notable variety amongst the income streams of the practicing artists who had generated earning from their practice in the past two years. Visual and applied arts practice was the primary source of income for around a third (33%), one of several sources of income for around a third (34%) and not a significant source of income for around a third (32%).

The following graph provides a summary of responses by sub-groups, as an opportunity to understand which groups within the membership are most affected by key issues:

Who relies on practice as primary income source?



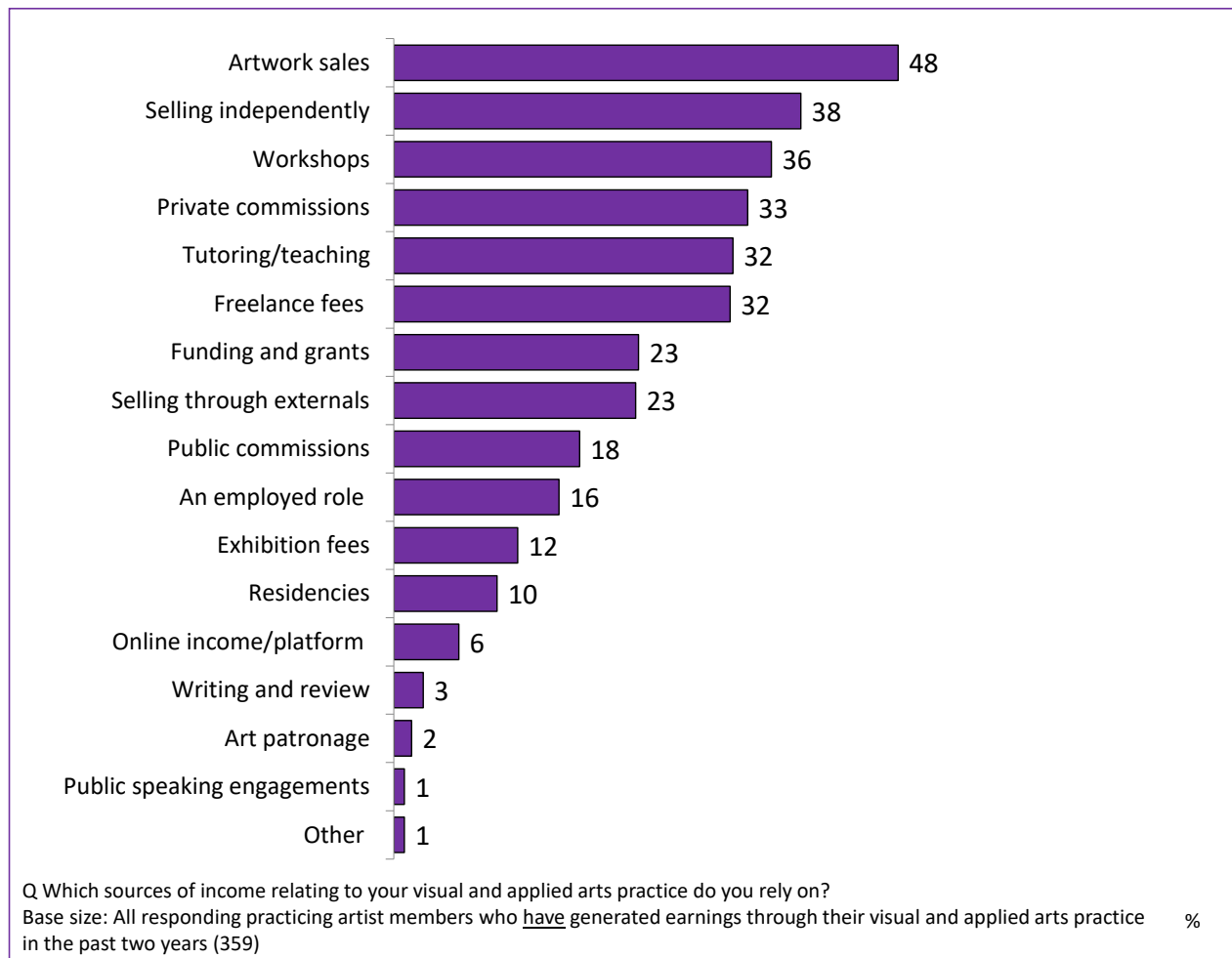
Q Which of the following best describes your income streams in the last two years?

Base size: Varies

%

The sub-groups within the membership who most often relied on their visual and applied arts practice as their primary source of income were: Those who work in this role full time (57%) and those who have been practicing for more than 10 years (39%).

We asked the practicing artists who had generated earning from their practice in the past two years to tell us which sources of income relating to their practice they rely on, and the findings are summarised in the graph below:



The key source of income for the practicing artists who had generated earning from their practice in the past two years was artwork sales (48%), followed by selling independently (38%) and workshops (36%).

On average the practicing artists who had generated earning from their practice in the past two years selected 3.3 sources of income from the list provided, indicating that most had multiple sources of income.

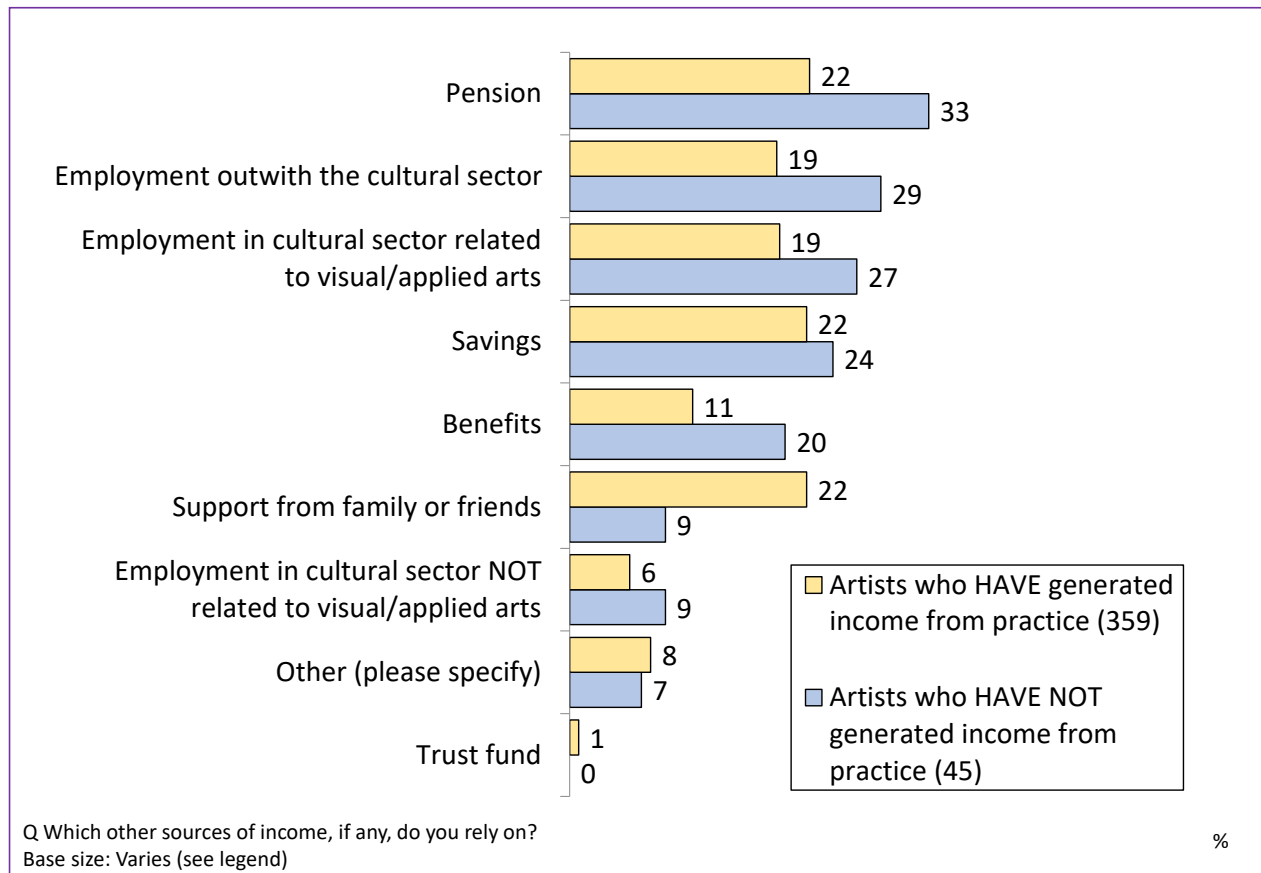
We also asked the practicing artists to tell us whether they personally received any grants in the past five years, and findings are summarised in the graph below:



The majority of practicing artists (around two thirds for each) had not applied for grants from these sources. The distribution of applications was as follows:

Base: All SAU members who are practicing artists (404)	% Successfully applied	% Unsuccessfully applied
Covid recovery funding from any sources	28	3
Creative Scotland (excluding Covid-related funding)	21	11
A private funding award (e.g. trust, foundation or sponsorship)	16	11
Local Authority (excluding Covid-related funding)	16	7

We also asked all responding SAU members to tell us which sources of income other than artistic practice they rely on, and the findings are summarised in the graph below:



The artists who had not generated income from their practice in the past two years most often relied on pension (33%), employment outwith the cultural sector (29%) and employment in the cultural sector related to visual / applied arts (27%) as sources of income.

The artists who had generated income from their practice in the past two years most often relied on pension (22%), savings (22%) and support from family and friends (22%) as sources of income.

Self assessment data

We asked the practicing artists who had generated earning from their practice in the past two years to tell us whether they had submitted a self-assessment tax return (self-employed) during the financial year 2021-22, and the findings are summarised in the table below:

Base: All practicing artists who <u>have</u> generated earnings through their visual and applied arts practice in the past two years (359)		%
Yes		78
No		18
Prefer not to say		4

In total 78% of the practicing artists who had generated earning from their practice in the past two years had submitted a self-assessment tax return during the financial year 2021-22.

We asked the self-employed members to tell us about their income during the financial year 2021-22, and the findings are summarised in the tables below:

Income generated through visual and applied arts practice:

Base: All practicing artists who had submitted a self assessment tax return during the financial year 2021-22 in the past two years (279)		%
Less than £1,000		17
£1,000-£2,999		13
£3,000-4,999		14
£5,000-£8,999		15
£9,000-£14,999		16
£15,000-£19,999		5
More than £20,000		11
Prefer not to say		9

There was a wide variation in member income generated through visual and applied arts practice during the financial year 2021-22.

Around one in eight (17%) of the self-employed members had earned less than £1,000 through their visual and applied arts practice, and only around one in ten (11%) had earned more than £20,000 through their visual and applied arts practice.

Other earned income:

Base: All practicing artists who had submitted a self assessment tax return during the financial year 2021-22 in the past two years (279)		%
Less than £1,000		23
£1,000-£2,999		5
£3,000-4,999		5
£5,000-£8,999		9
£9,000-£14,999		12
£15,000-£19,999		5
More than £20,000		6
No response		23
Prefer not to say		13

Just under a quarter of the self-employed members (23%) earned less than £1,000 via other earned income outside their practice, and a further 23% left no response perhaps indicating that they earned nothing via other earned income outside their practice.

In total, around a third of the self-employed members (35%) earned between £1,000 and £19,999 via other earned income outside their practice. 6% of the self-employed members earned more than £20,000 via other earned income outside their practice.

Allowable expenses incurred through visual and applied arts practice:

Base: All practicing artists who had submitted a self assessment tax return during the financial year 2021-22 in the past two years (279)		%
Less than £1,000		12
£1,000-£2,999		22
£3,000-4,999		21
£5,000-£8,999		15
£9,000-£14,999		12
£15,000-£19,999		2
More than £20,000		3
Prefer not to say		12

The vast majority of the self-employed members (83%) incurred expenses of less than £14,999 through their visual and applied arts practice, indeed more than half (56%) incurred expenses of less than £4,999 through their visual and applied arts practice.

The averages, calculated using mid points, were as follows:

Base: All practicing artists who had submitted a self assessment tax return during the financial year 2021-22 in the past two years (279)		£
Income generated through visual and applied arts practice		£7,634
Other earned income		£7,070
Allowable expenses incurred through visual and applied arts practice		£5,453
<i>Indicative profit from visual and applied arts practice</i>		<i>£2,181</i>
<i>Indicative overall profit / earned income</i>		<i>£9,251</i>

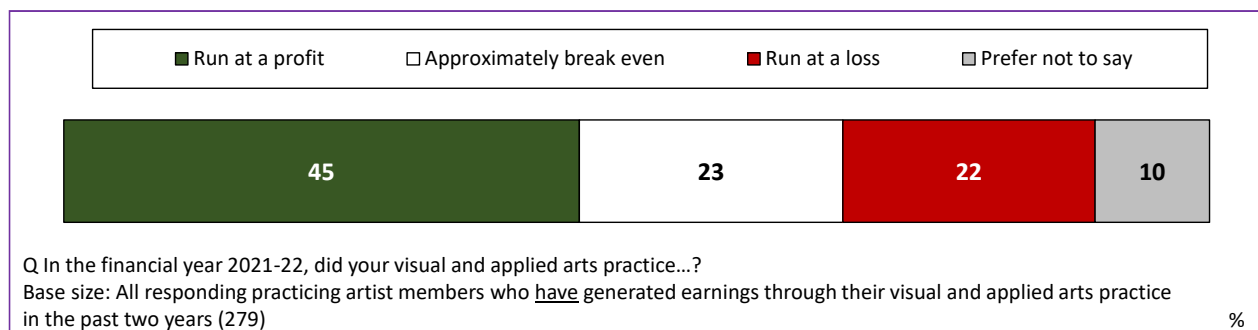
Due to the nature of the calculations this should be considered very much indicative rather than absolute, but the average profit that the self-employed members generated from visual and applied arts practice during the financial year 2021-22 was £2,181, with the average overall profit / earned income from all sources being £9,251.

Breaking this down further:

Base: Practicing artists who had submitted a self assessment tax return during the financial year 2021-22 in the past two years	Full time in visual arts (160)	Part time in visual arts (154)
Indicative profit from visual and applied arts practice	£3,296.51	£965.99
Indicative overall profit / earned income	£11,523.41	£11,309.27

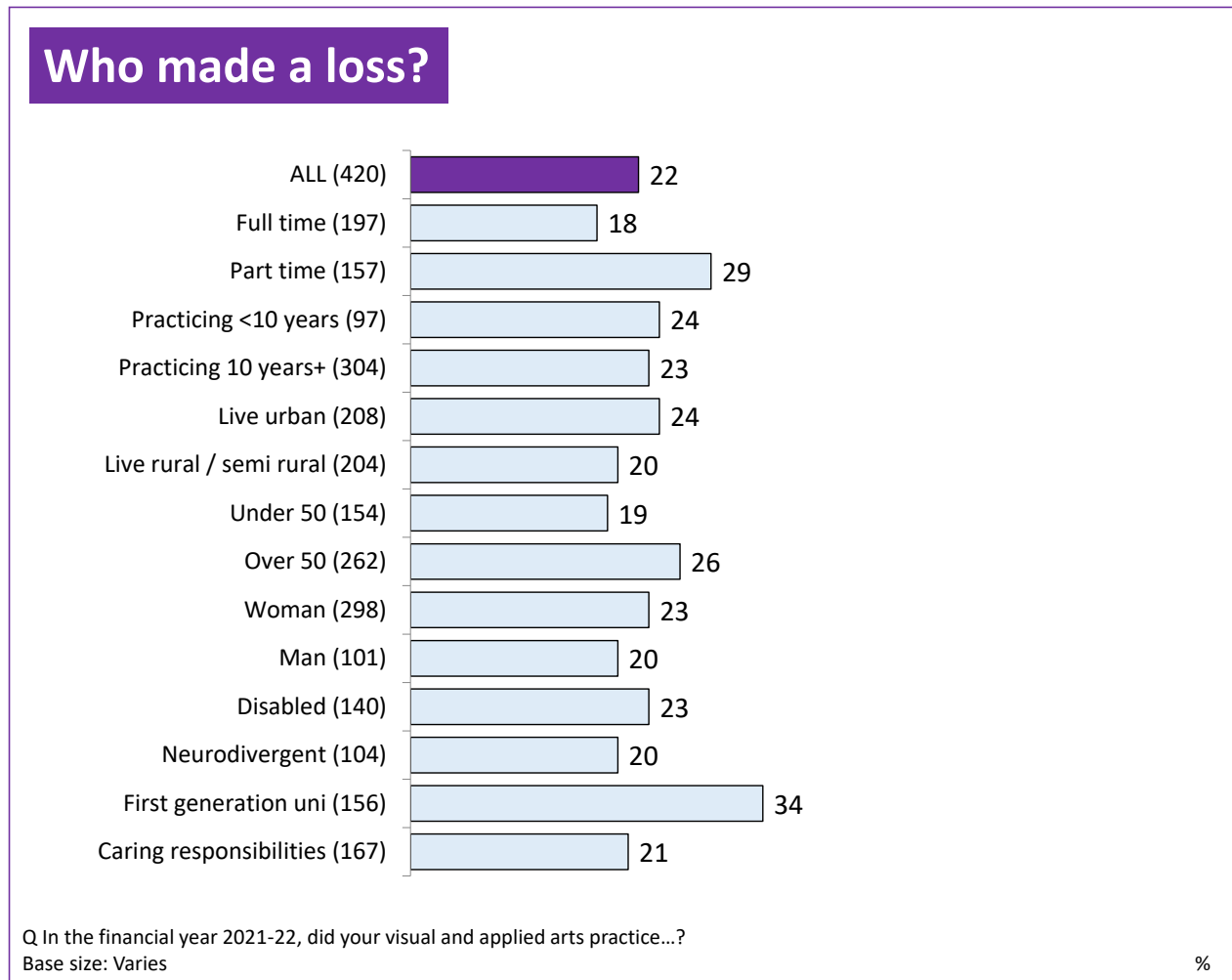
Indicative overall profit / earned income was similar for those working full time and part time in the visual and applied arts, however the proportion of income generated through the visual and applied arts was unsurprisingly lower for those working part time in the visual and applied arts.

For clarity, we asked the self-employed members to summarise the profitability of their visual and applied arts practice during the financial year 2021-22, and the findings are summarised in the graph below:



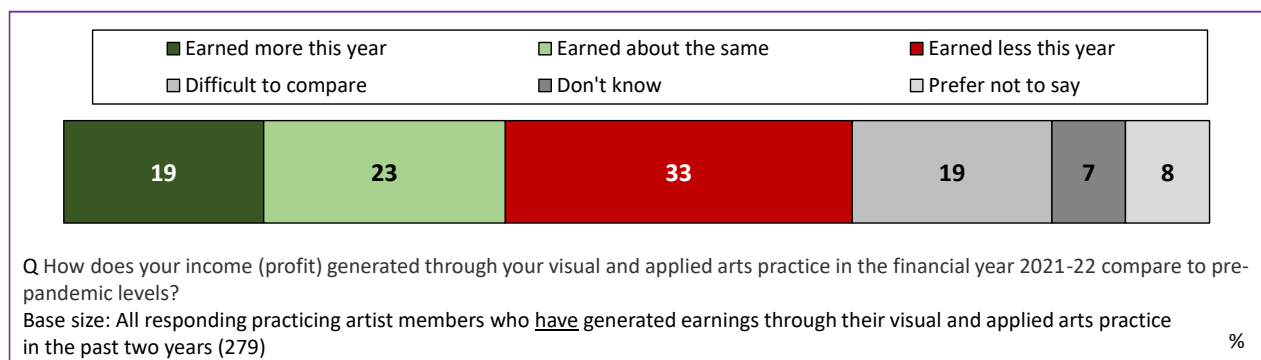
During the financial year 2021-22, fewer than half (45%) of the self-employed members recorded that their visual and applied arts practice ran at a profit. More than one in five (22%) recorded that their visual and applied arts practice ran at a loss.

The following graph provides a summary of responses by sub-groups, as an opportunity to understand which groups within the membership are most affected by key issues:



The sub-groups within the membership who most often made a loss during the financial year 2021-22 were: Those who were first generation in third level education (34%) and those who work part time as practicing artists (29%).

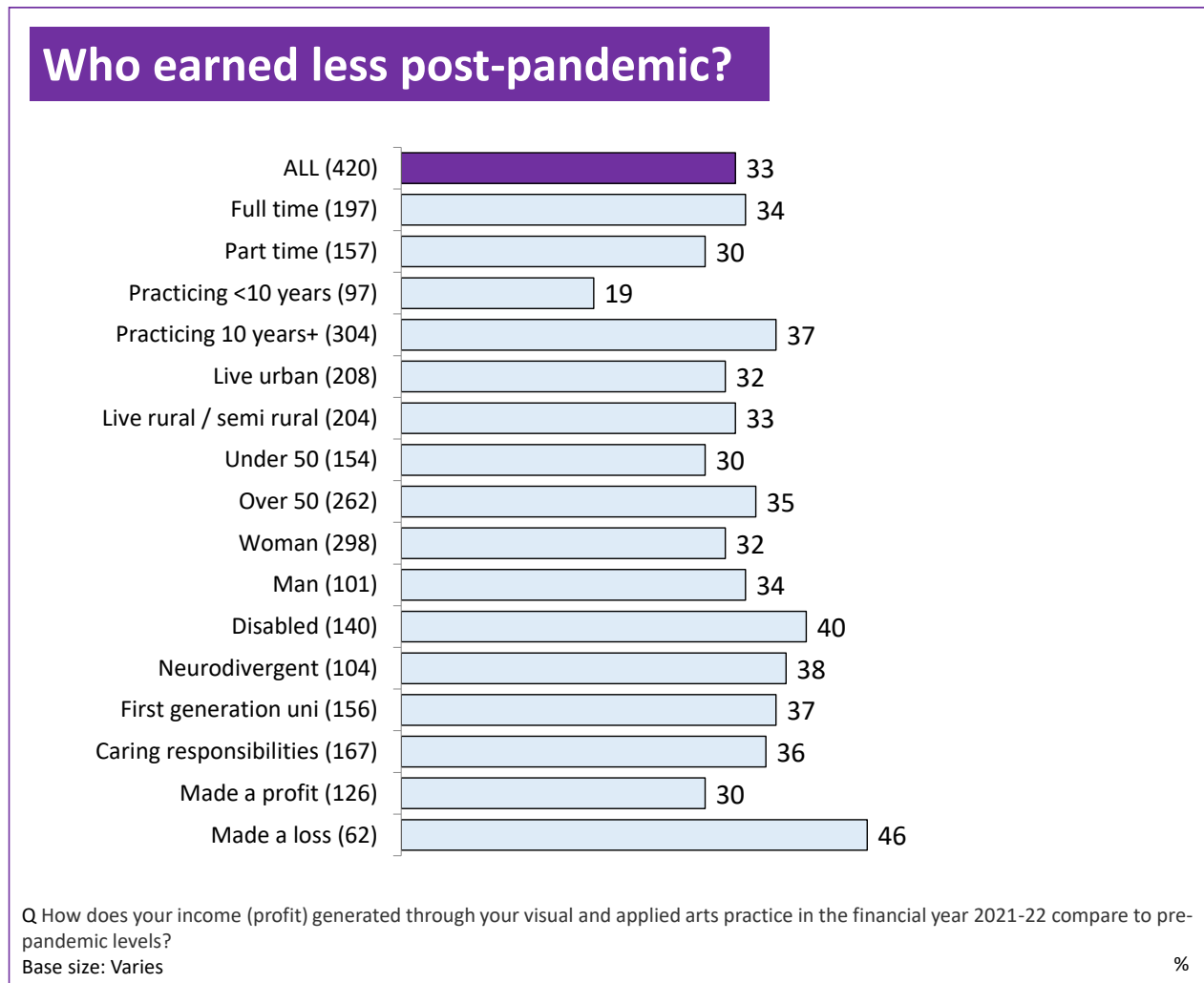
We also asked the self-employed members to tell us how their income generated through their visual and applied arts practice in the financial year 2021-22 compared to pre-pandemic levels, and the findings are summarised in the graph below:



Overall 19% of the self-employed members had earned more in 2021-22 as compared to pre-pandemic levels, and 23% had earned about the same.

A third of the self-employed members (33%) had earned less in 2021-22 as compared to pre-pandemic levels.

The following graph provides a summary of responses by sub-groups, as an opportunity to understand which groups within the membership are most affected by key issues:



The sub-groups within the membership who most often earned less in 2021-22 as compared to pre-pandemic levels were: Those who made a loss in 2021-22 (46%) disabled artists (40%), neurodivergent artists (38%), those who have been practicing artists for 10+ years (37%) and those who were first generation in third level education (37%).

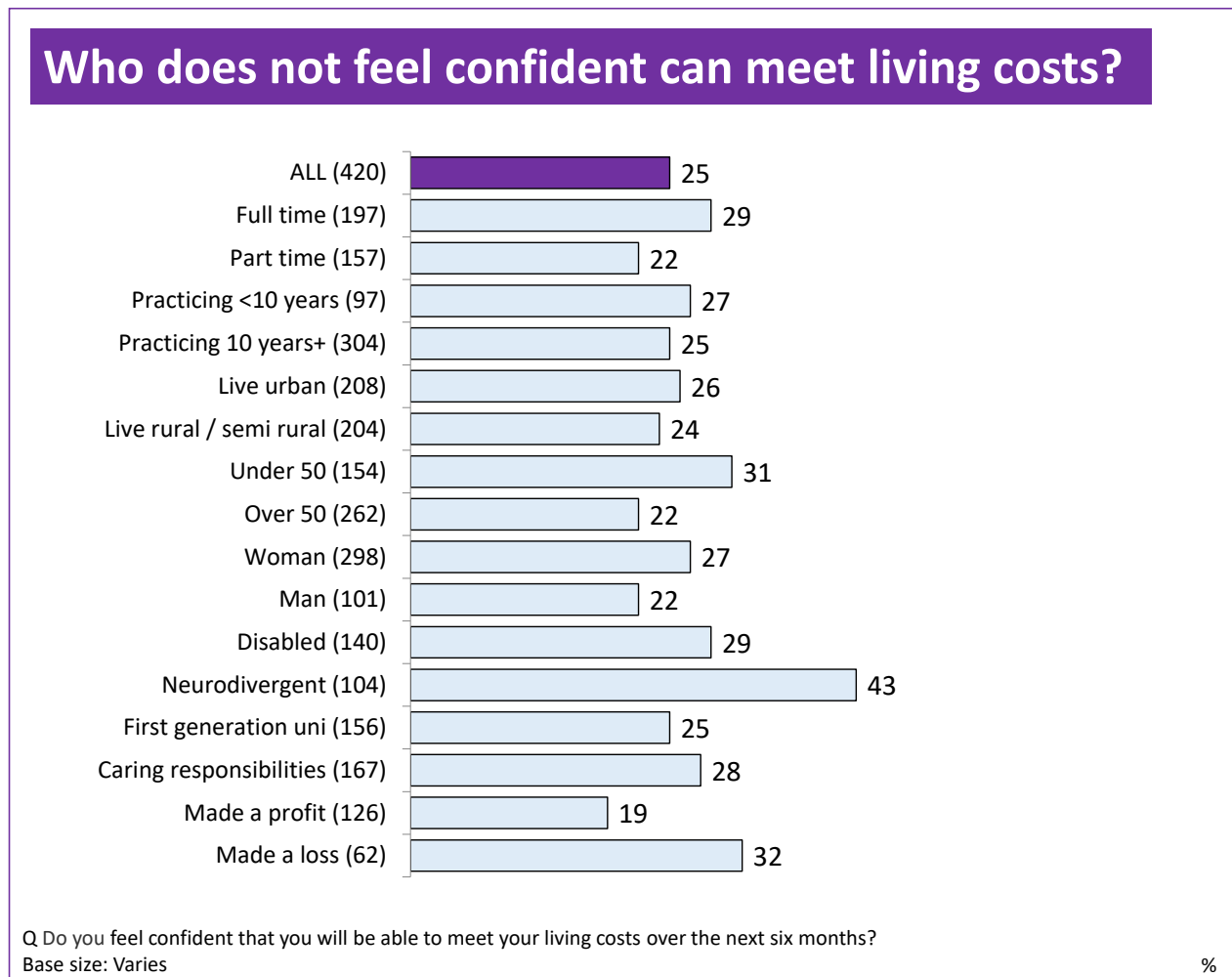
Financial security

We asked the practicing artists to tell us whether they feel confident that they will be able to meet their living costs over the next six months, and findings are summarised in the table below:

Base: All SAU members who are practicing artists (404)		%
Yes		50
No		25
Don't know		22
Prefer not to say		3

A quarter of the practicing artists (25%) responded that no, they do not feel confident that they will be able to meet their living costs over the next six months. A further 22% said that they do not know.

The following graph provides a summary of responses by sub-groups, as an opportunity to understand which groups within the membership are most affected by key issues:



The sub-groups within the membership who most often do not feel confident that they will be able to meet their living costs over the next six months were: Neurodivergent artists (43%), those who made a loss in 2021-22 (32%) and full-time artists (29%).

Provision for retirement

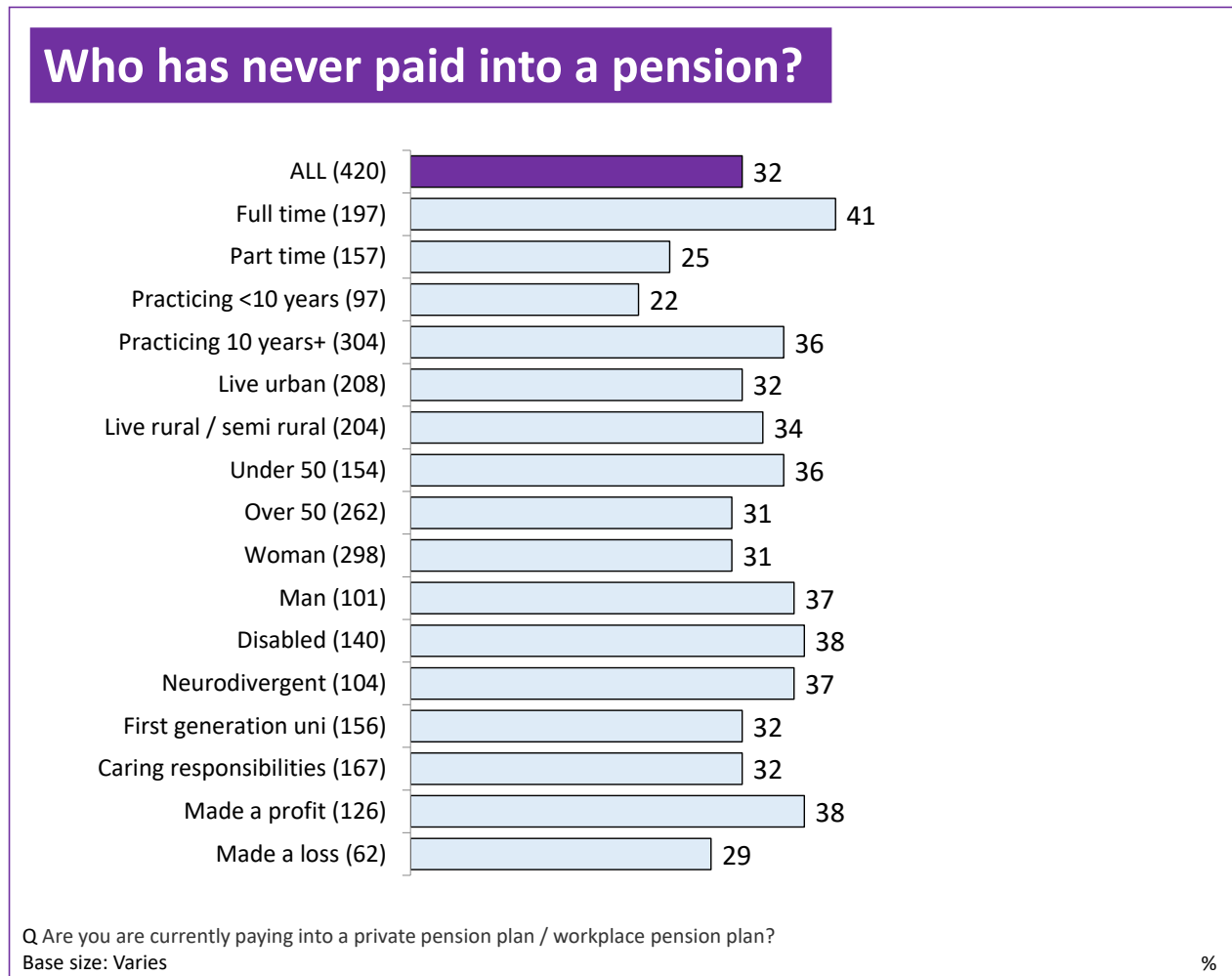
We asked the practicing artists to tell us whether they are currently paying into a private pension plan / workplace pension plan, and findings are summarised in the table below:

Base: All SAU members who are practicing artists (404)		%
Yes		27
No, but I have in the past		38
No, and I never have		32
Prefer not to say		2

Around two thirds of the practicing artists (65%) had made some private pension provision: Just over a quarter (27%) currently paid into a pension plan, and 38% do not currently pay into a pension plan but had done so in the past.

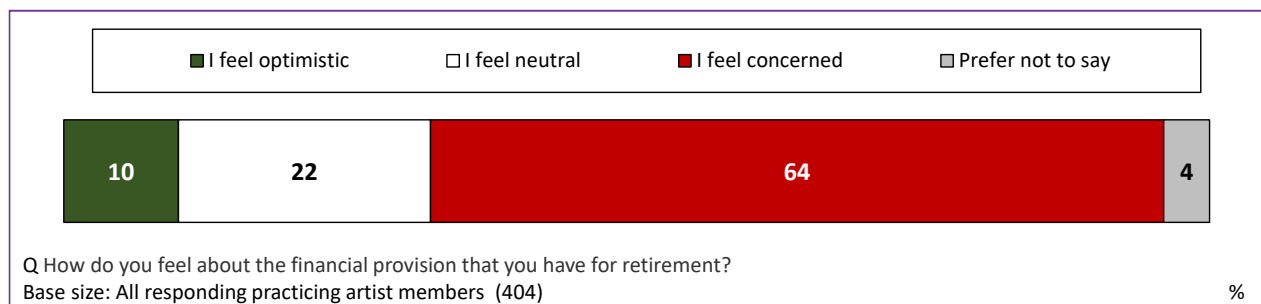
Around a third of the practicing artists (32%) had never paid into a pension plan.

The following graph provides a summary of responses by sub-groups, as an opportunity to understand which groups within the membership are most affected by key issues:



The sub-groups within the membership who most often have never paid into a pension were: Full time artists (41%), those who made a profit in 2021-22 (38%), disabled artists (38%), neurodivergent artists (37%) and men (37%).

We then asked the practicing artists to tell us how they feel about the financial provision that they have for retirement, and findings are summarised in the graph below:

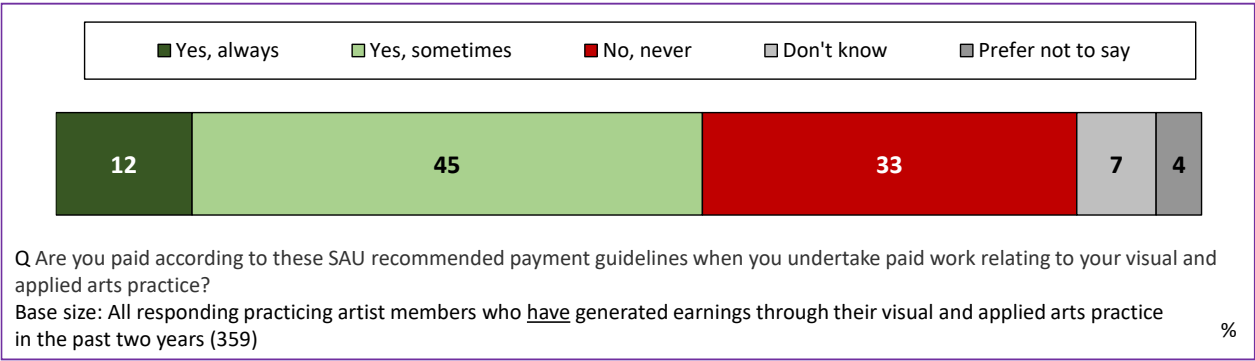


Two thirds of the practicing artists (64%) feel concerned about the financial provision that they have for retirement, and only one in ten (10%) feel optimistic about the financial provision that they have for retirement.

Experience of working as an artist

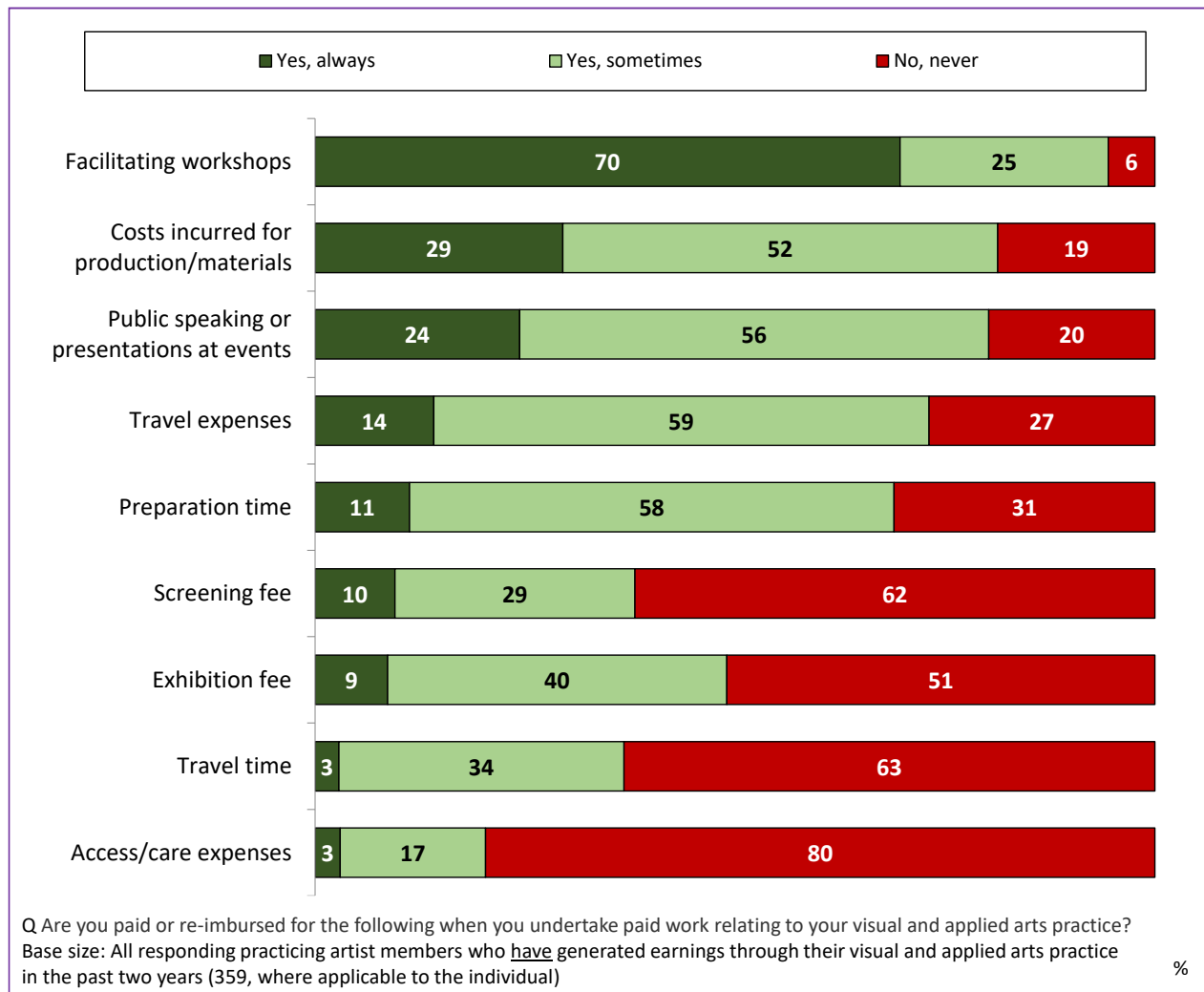
Pay

We detailed the Scottish Artists Union recommended payment guidelines for 2023, and we asked the practicing artists who had generated earning from their practice in the past two years to tell us whether they are paid according to these SAU recommended payment guidelines when they undertake paid work relating to their visual and applied arts practice. Findings are summarised in the graph below:



Only around one in ten (12%) of the practicing artists who had generated earning from their practice in the past two years were always paid according to SAU recommended payment guidelines when they undertake paid work relating to their visual and applied arts practice. 45% were sometimes paid according to these guidelines, and 33% were never paid according to these guidelines.

We asked the practicing artists who had generated earning from their practice in the past two years to tell us whether they are paid or re-imbursed for the following when undertaking paid work relating to their visual and applied arts practice. Findings are summarised in the graph below:

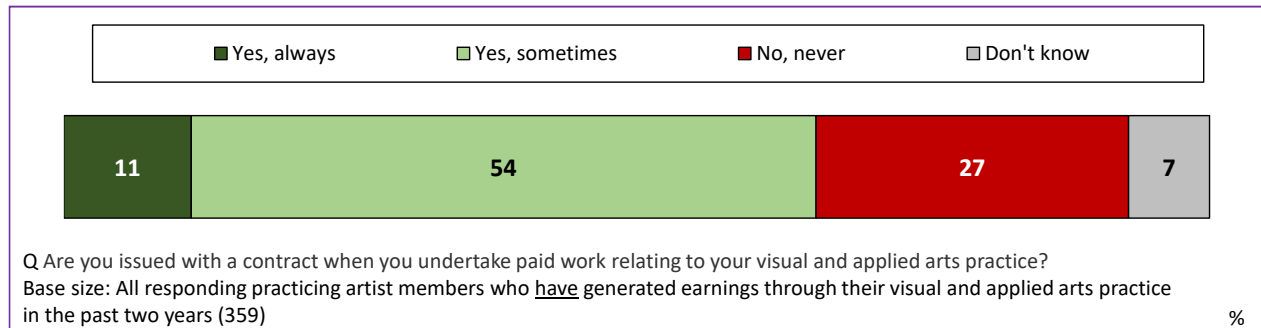


The practicing artists who had generated earning from their practice in the past two years were most typically paid or reimbursed for facilitating workshops (70% always, 25% sometimes), costs incurred for production / materials (29% always, 52% sometimes) and public speaking or presentations at events (24% always, 56% sometimes).

The practicing artists who had generated earning from their practice in the past two years were not typically paid or reimbursed for access / care expenses (80% never), travel time (63% never), screening fees (62% never) and exhibition fees (51% never).

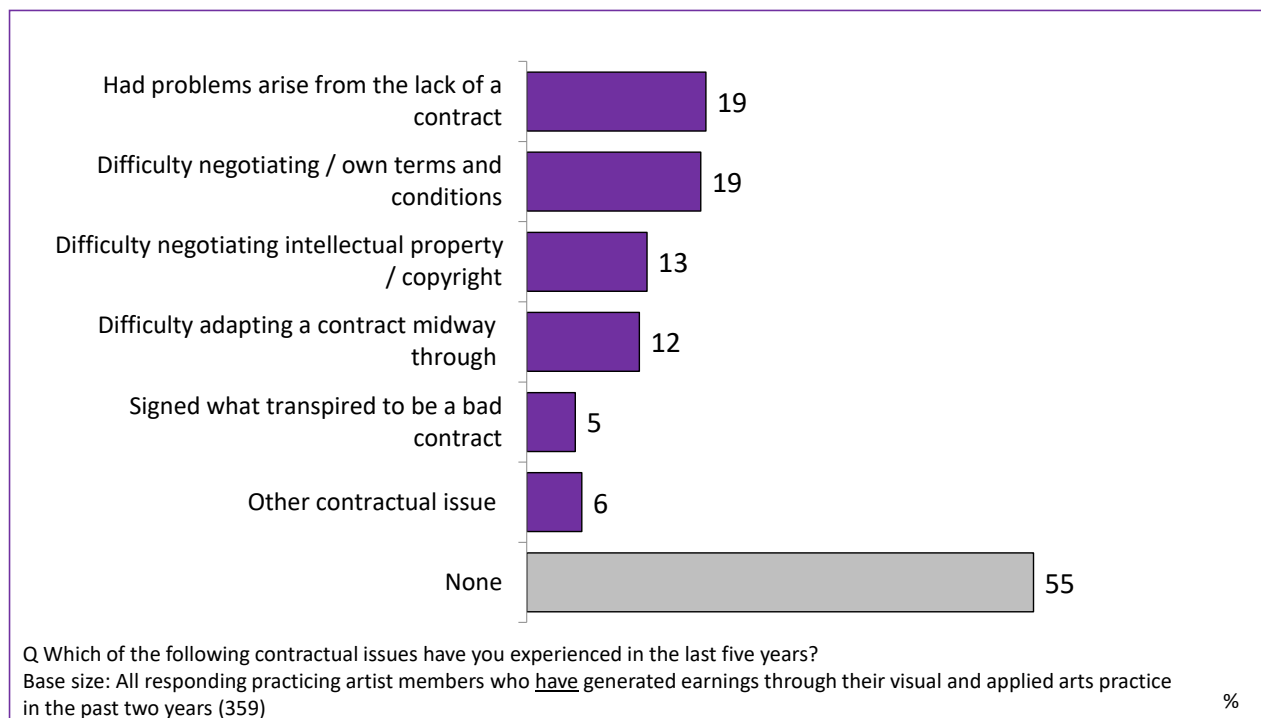
Contractual arrangements

We asked the practicing artists who had generated earning from their practice in the past two years to tell us whether they are issued with a contract when undertaking paid work relating to their visual and applied arts practice. Findings are summarised in the graph below:



Only around one in ten (11%) of the practicing artists who had generated earning from their practice in the past two years were always issued with a contract when undertaking paid work relating to their visual and applied arts practice. 54% were sometimes issued with a contract, and 27% were never issued with a contract.

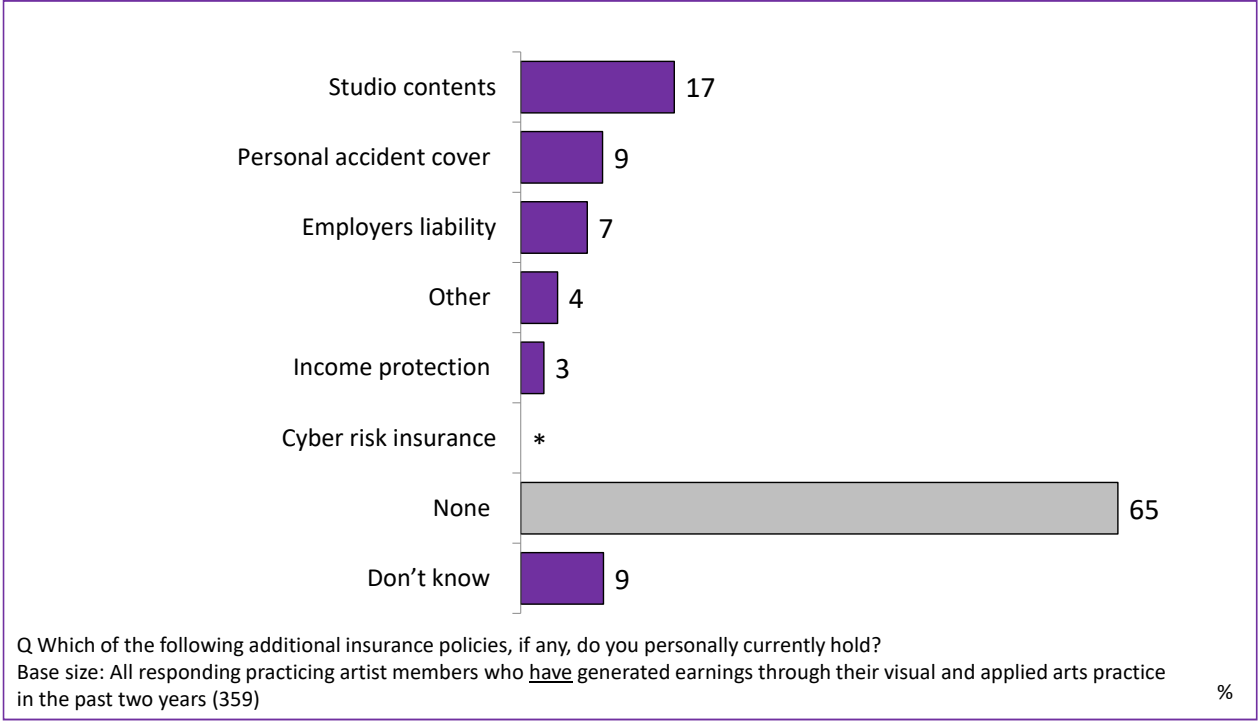
We asked the practicing artists who had generated earning from their practice in the past two years to tell us which contractual issues they had experienced in the last five years, and findings are summarised in the graph below:



In total 45% of the practicing artists who had generated earning from their practice in the past two years had experienced contractual issues. These were most often problems arising from the lack of a contract (19%) and difficulty negotiating / own terms and conditions (19%). Of those that provided detail of an 'other' contractual issue, around a third of these related to fair pay.

Insurance

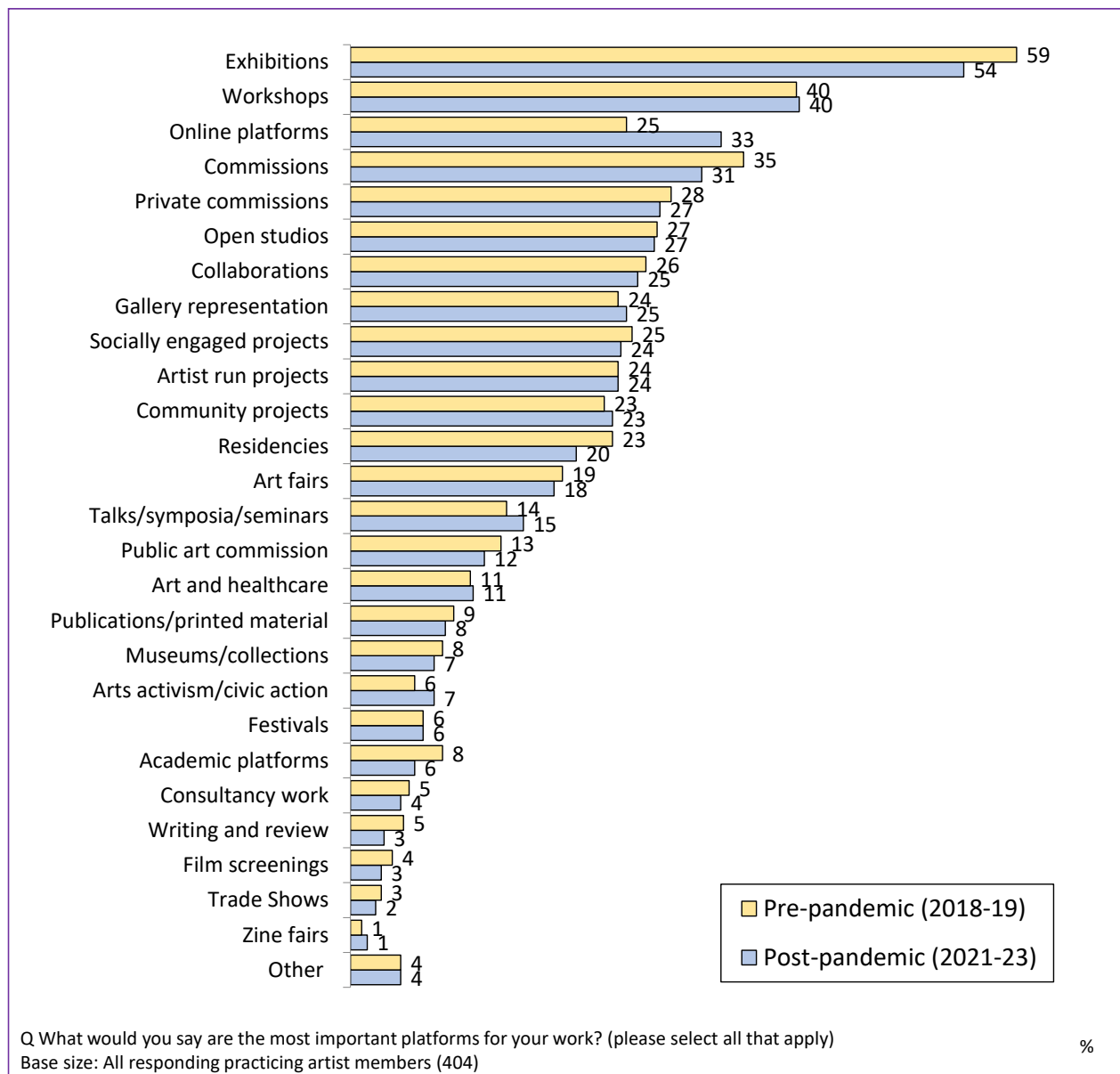
We reminded the practicing artists who had generated earning from their practice in the past two years that they receive public and product liability and professional indemnity cover as part of their SAU membership package. We asked them to tell us which additional insurance policies they personally currently hold. Findings are summarised in the graph below:



28% of the practicing artists who had generated earning from their practice in the past two years held any additional insurance policies. Insurance policies most often held were studio contents insurance (17%), personal accident cover (9%) and employers liability insurance (7%).

Platforms and showcasing

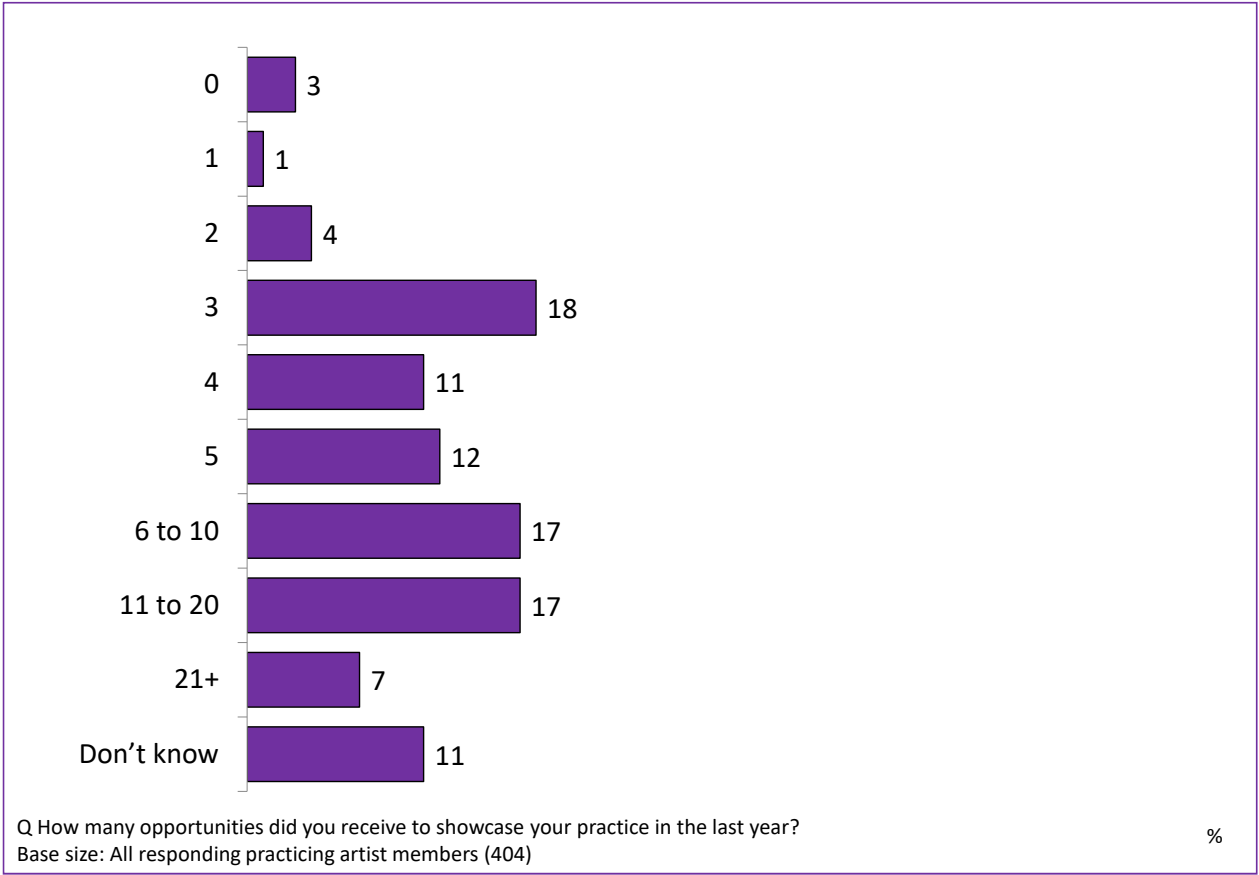
We asked the practicing artists to tell us the most important platforms for their work, and the findings are summarised in the graph below:



The patterns in important platforms for work were very similar pre and post pandemic, with the most important platforms in both cases being exhibitions (59% pre pandemic and 54% post pandemic) and workshops (40% pre pandemic and 40% post pandemic).

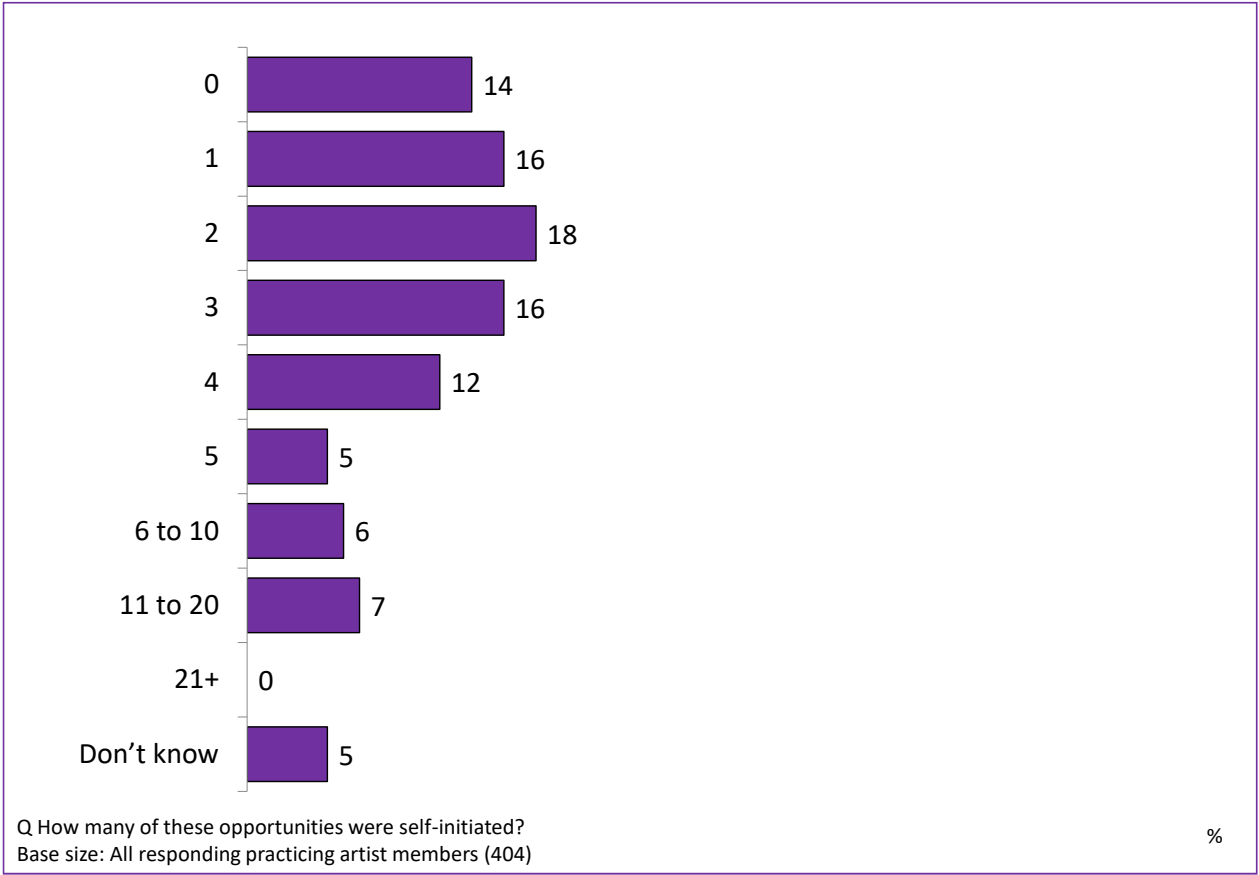
The platform type experiencing the most change in importance was online platforms (25% pre pandemic rising to 33% post pandemic).

We asked the practicing artists to tell us how many opportunities they received to showcase their practice, and the findings are summarised in the graph below:



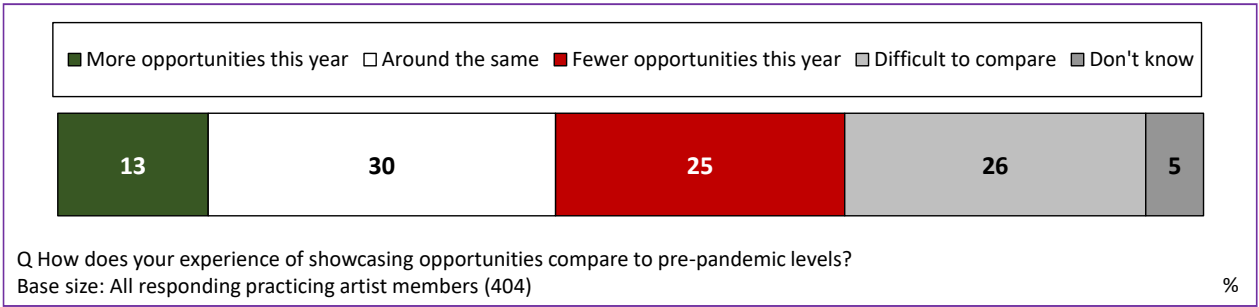
The average number of showcasing opportunities received per artist (using mid-points as necessary) was 4.3.

We asked the practicing artists to tell us how many of these opportunities were self-initiated, and the findings are summarised in the graph below:



The average number of self-initiated opportunities per artist was 3.5, indicating that the majority of showcasing opportunities were self-initiated.

We asked the practicing artists to tell us how their showcasing experience compares to pre-pandemic levels, and the findings are summarised in the graph below:



In total 13% of the practicing artists told us that they had more showcasing opportunities this year compared to pre-pandemic levels, and 25% of the practicing artists told us that they had fewer showcasing opportunities this year compared to pre-pandemic levels. For 30% it was about the same for each time period.

Professional development

We asked the practicing artists to tell us whether they were currently a member or active participant in any formal networks, trade unions or membership organisations (other than SAU), and the findings are summarised in the table below:

Base: All SAU members who are practicing artists (404)		%
Yes		48
No		51
No response		1

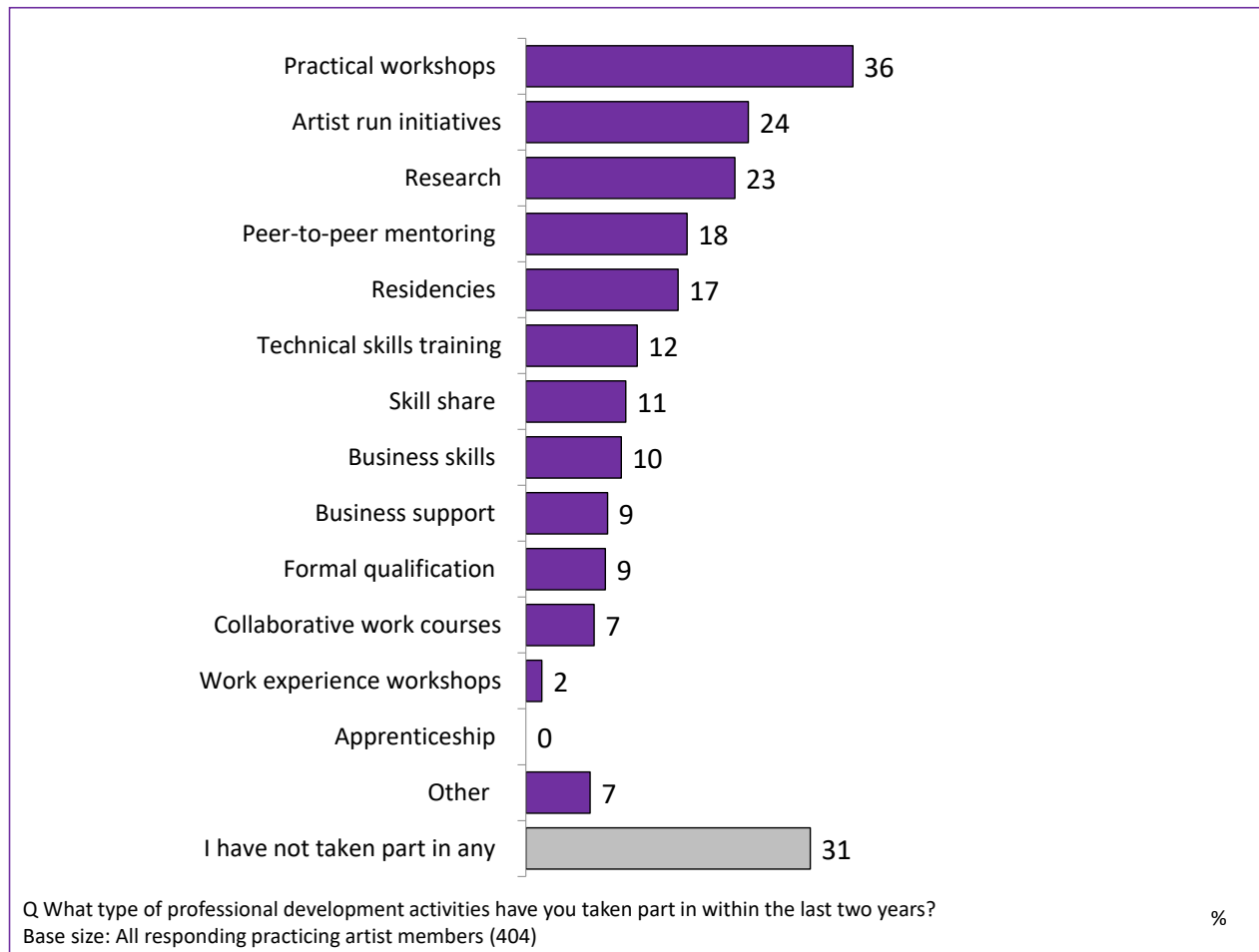
Just under half of the practicing artists (48%) were currently a member or active participant in any formal networks trade unions or membership organisations other than SAU.

The practicing artists listed 139 individual formal networks, trade unions or membership organisations that they were a member or active participant of. Those mentioned by four or more practicing artists were:

	Number of mentions
Society of Scottish Artists	39
Visual Arts Scotland	22
Applied Arts Scotland	14
a-n	13
SCAN	12
EIS	8
Unison	8
Upland	8
Glasgow Connected Arts Network	5
Charts	4
Craft Potters Association	4
Craft Scotland	4
FELA	4
Royal Society of Arts	4
Scottish Potters Association	4
University and College Union	4

A full table of responses can be found in Appendix 1.

We asked the practicing artists to tell us what type of professional development activities they had taken part in within the last two years, and the findings are summarised in the graph below:



In total 69% of the practicing artists had taken part in any professional development activities within the last two years. This was most often practical workshops (36%), artist run initiatives (24%) and research (23%).

We asked the practicing artists that had taken part in professional development activities within the last two years to tell us whether they were paid (or recompensed) for participating in these activities, and the findings are summarised in the table below:

Base: All SAU members who are practicing artists and who had taken part in professional development activities in the last two years (280)		%
Yes, all of them		6
Yes, some of them		37
No		57

Only 6% of the practicing artists that had taken part in professional development activities within the last two years were paid for all of these activities. 57% were paid for none of them.

Workspace

We asked the practicing artists to describe their studio or workspace, and the findings are summarised in the table below:

Base: All SAU members who are practicing artists (404)		%
Home studio		62
Privately rented studio		16
WASPS studio		15
Specialist workshop provision (e.g. Print Studio)		9
Meanwhile / temporary space (e.g. Outer Space or EP Spaces)		4
Other		10
None		3

In total 97% of the practicing artists had a studio or workspace. This was most often a home studio (62%).

We asked the practicing artists that have a studio or workspace to tell us whether they currently share this space with other artists or practitioners, and the findings are summarised in the table below:

Base: All SAU members who are practicing artists and who have a studio or workspace (392)		%
Yes		24
No		75
No response		1

Of those that have a studio or workspace, around a quarter (24%) currently share this space with other artists or practitioners.

We asked the practicing artists that have a studio or workspace to tell us whether they currently pay to use this space, and the findings are summarised in the table below:

Base: All SAU members who are practicing artists and who have a studio or workspace (392)		%
Yes		38
No		60
Prefer not to say		3

Of those that have a studio or workspace, 38% currently pay to use this space and 60% do not.

We asked the practicing artists that currently pay to use a studio or workspace to tell us how much they currently pay to use this space.

The average amount paid per month was £215, with a range from £10 to £1,600.

To provide more detail:

Base: All SAU members who are practicing artists and who currently pay to use a studio or workspace and who provided this information (139)		%
£1 - £99 per month		14
£100 - £149 per month		23
£150 - £199 per month		19
£200 - £249 per month		17
£250 - £299 per month		12
£300+ per month		15

We asked the practicing artists that currently pay to use a studio or workspace to tell us whether the amount that they pay to use their studio / workspace has increased in the last year, and the findings are summarised in the table below:

Base: All SAU members who are practicing artists and who currently pay to use a studio or workspace and who provided this information (144)		%
Yes		71
No		29

Of the practicing artists that currently pay to use a studio or workspace and provided this information, 71% said that yes, the amount that they pay to use their studio / workspace has increased in the last year.

94 individuals responding 'yes' provided more detail about this increase. Where detail was provided, the average increase per month was £39.52 with a range from £1 to £226.

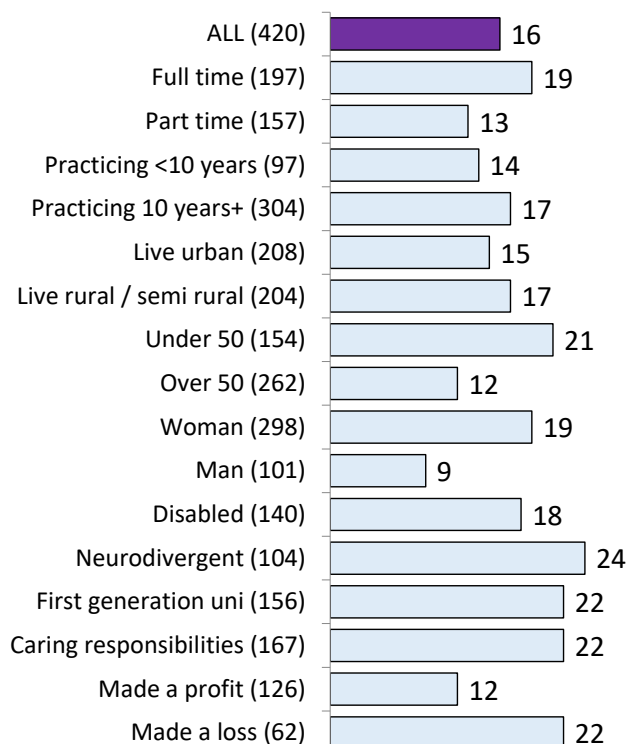
We asked the practicing artists that currently pay to use a studio or workspace to tell us whether they felt confident that they would be able to pay their studio / workspace rent over the next six months, and the findings are summarised in the table below:

Base: All SAU members who are practicing artists and who currently pay to use a studio or workspace and who provided this information (144)		%
Yes		53
No		16
Don't know		30
Prefer not to say		1

Around half (52%) of the practicing artists that currently pay to use a studio or workspace felt confident that they would be able to pay their studio / workspace rent over the next six months. 16% said that no, they did not feel confident that they would be able to pay their studio / workspace rent over the next six months and 30% didn't know.

The following graph provides a summary of responses by sub-groups, as an opportunity to understand which groups within the membership are most affected by key issues:

Who does not feel confident can pay for workspace?



Q Do you feel confident that you will be able to pay your studio / workspace rent over the next six months?
Base size: Varies

%

The sub-groups within the membership who most often do not feel confident that they would be able to pay their studio / workspace rent over the next six months were: Neurodivergent artists (24%), those who made a loss in 2021-22 (22%), those with caring responsibilities (22%), and those who were first generation in third level education (22%).

Challenges faced when working as an artist

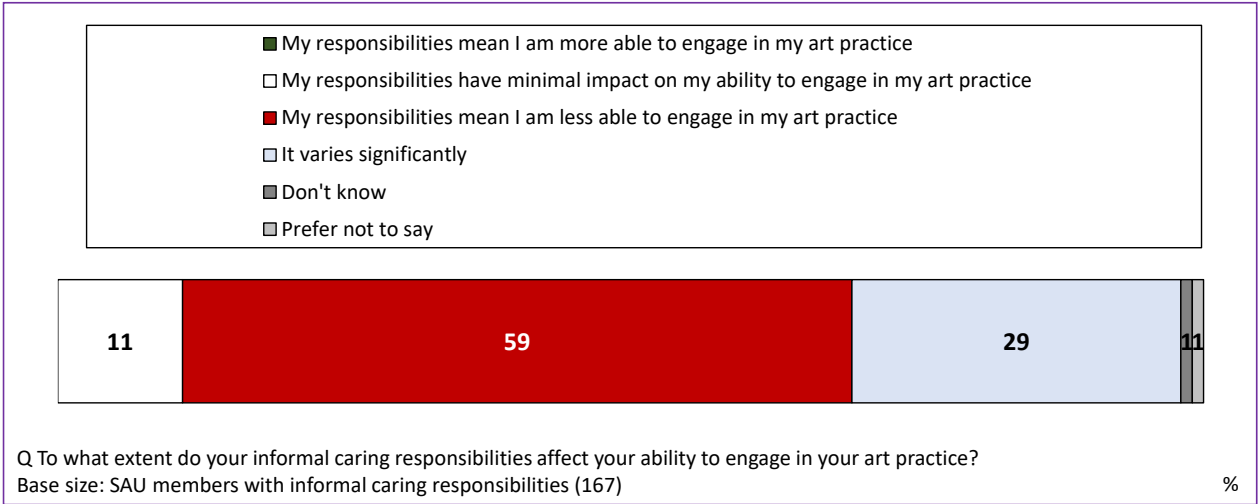
We asked the SAU members to tell us whether they have ever had an accident and been unable to carry out their art practice for a period of longer than 21 days, which caused them loss of income, and findings are summarised in the table below:

Base: All responding SAU members (420)		%
Yes		13
No		77
Prefer not to say		10

In total 13% of the SAU members had ever had an accident and been unable to carry out their art practice for a period of longer than 21 days, which caused them loss of income.

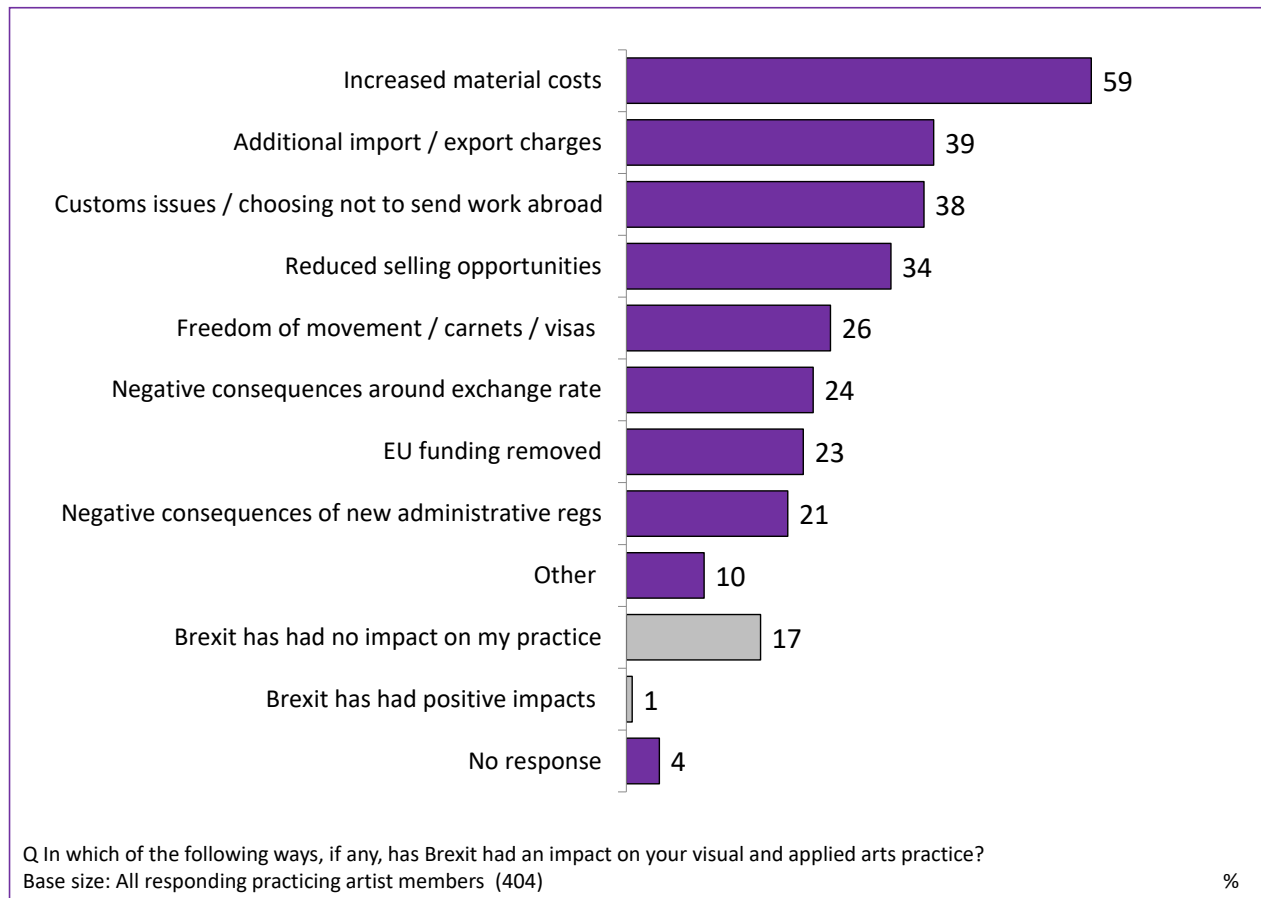
As described in an earlier section, 40% of the SAU members currently have any informal caring responsibilities (including childcare).

We asked the SAU members with informal caring responsibilities to tell us whether their informal caring responsibilities affect their ability to engage in their art practice, and findings are summarised in the graph below:



For the majority of those with informal caring responsibilities (59%) these responsibilities mean they are less able to engage in their art practice. This varies significantly for 29% of those with informal caring responsibilities.

We asked the practicing artists to tell us in which ways Brexit has had an impact on their visual and applied arts practice, and the findings are summarised in the graph below:

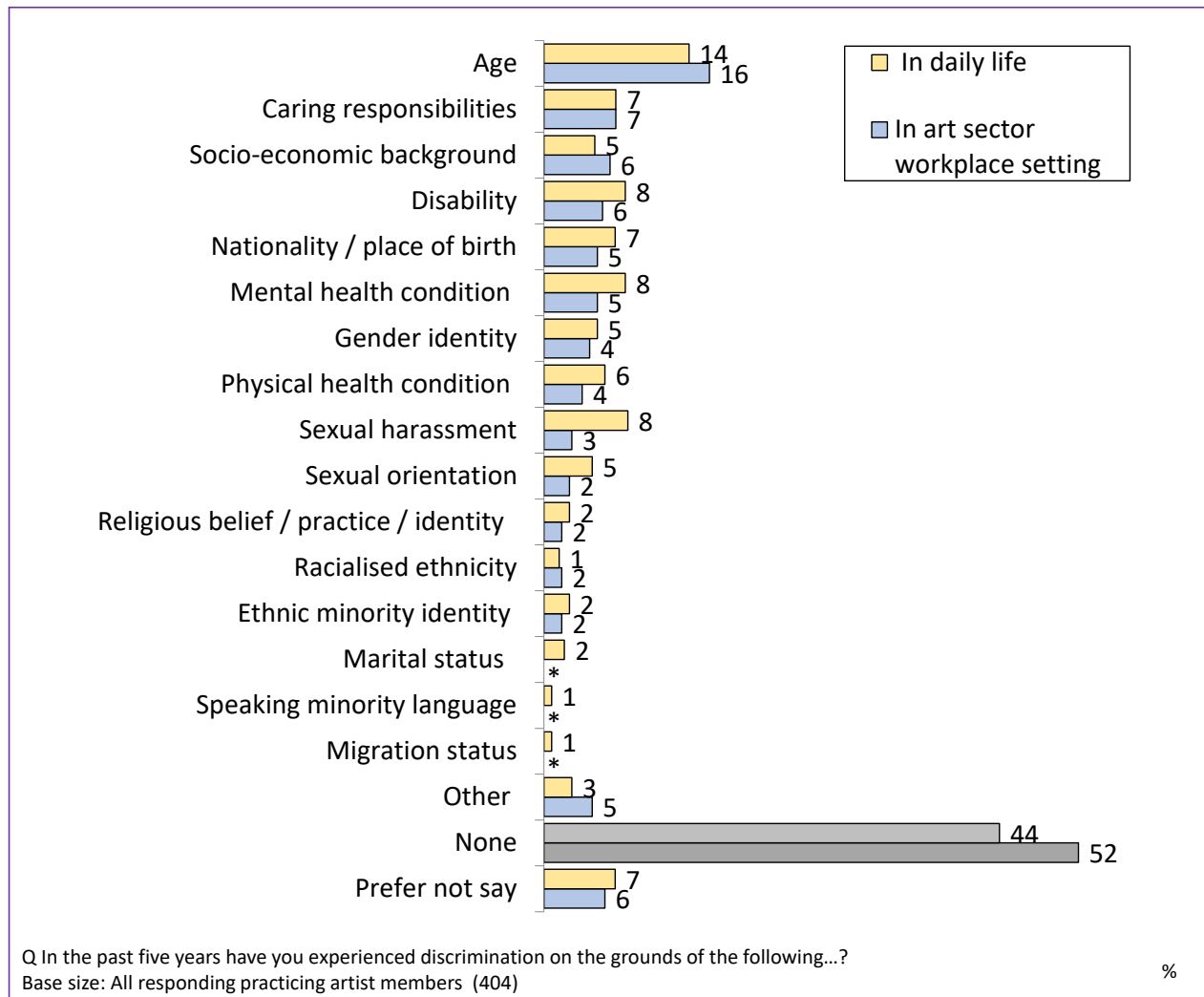


78% of the practicing artists told us that Brexit had a negative impact on their visual and applied arts practice, with 17% stating that it had no impact and only 1% stating that it had a positive impact.

The negative impacts most often experienced were increased material costs (59%), additional import / export charges (39%) and customs issues / choosing not to send work abroad (38%).

On average the SAU members selected 2.7 negative impacts from the list provided, indicating that most had experienced multiple negative impacts.

We asked the practicing artists to tell us whether they had experienced discrimination in the past five years, and the findings are summarised in the graph below:

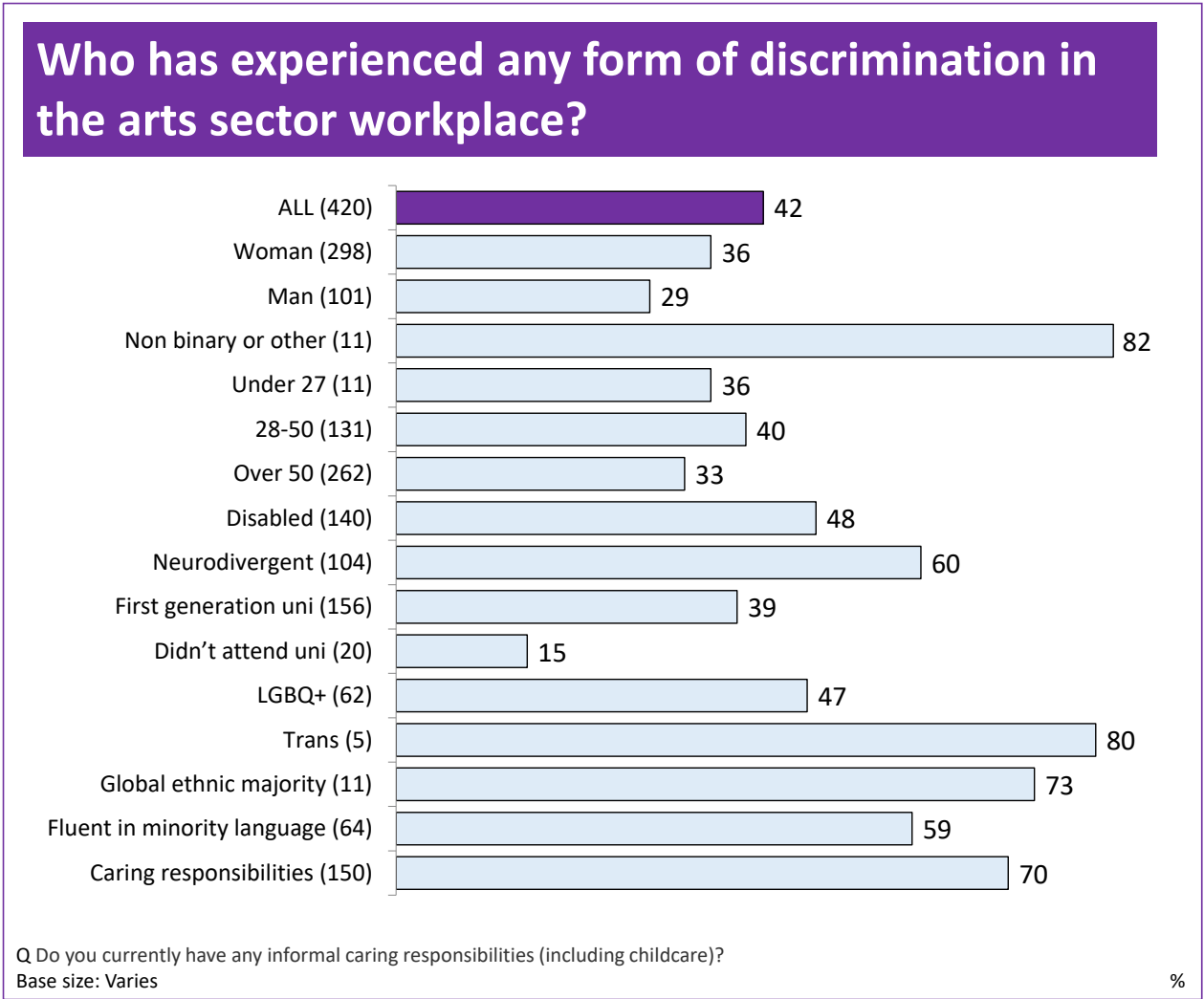


In total 49% of the practicing artists had experienced any form of discrimination in their daily life, and 42% had experienced any form of discrimination in their art sector workplace setting.

On the whole, patterns in levels of discrimination experienced were similar across daily life and art sector workplace settings, if typically very slightly lower in the workplace. The only area in which there was a notable difference in experience of discrimination by setting was sexual harassment, which was lower in the workplace (3%) as compared to daily life (8%).

The forms of discrimination most often faced in the art sector workplace setting related to age (16%), caring responsibilities (7%), socio-economic background (6%) and disability (6%).

The following graph provides a summary of responses by sub-groups³ (with a different and more relevant demographic set selected as compared to previous analysis), as an opportunity to understand which groups within the membership are most affected by key issues:



The sub-groups within the membership who had most often experienced any form of discrimination in their art sector workplace setting were: Non binary artists (82%), trans artists (80%), artists from the global ethnic majority (73%), those with caring responsibilities (70%), and neurodivergent artists (60%).

³ Please note that base sizes are very small in some cases therefore findings should be considered indicative rather than absolute.

The following table outlines the experience of discrimination in the arts sector workplace setting the past five years, amongst specific potentially relevant demographic groups⁴:

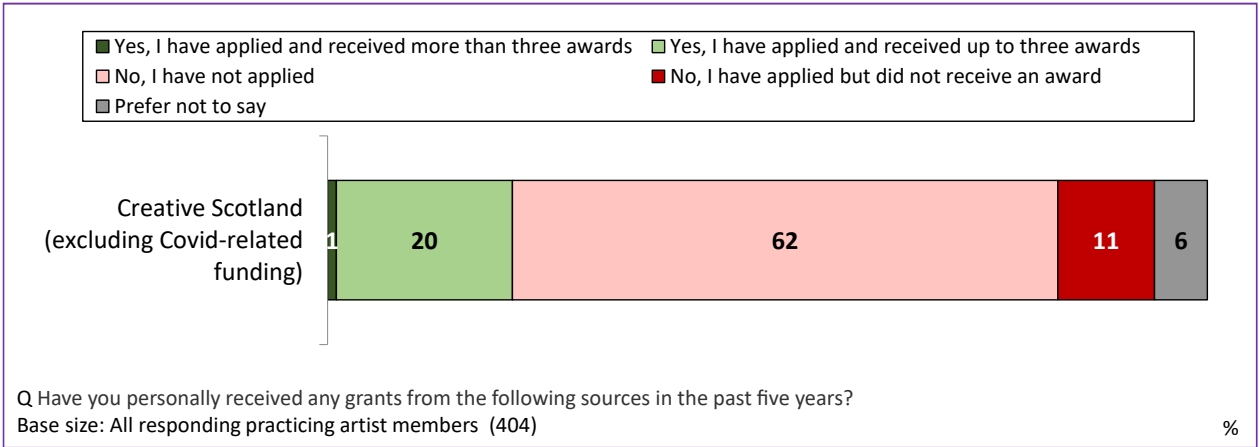
Base: All responding practicing artist members	% of specified sub-group	% of All	Difference
% of members aged 50+ who had experienced age discrimination (235)	21	16	+5
% of members aged <27 who had experienced age discrimination (11)	9	16	-7
% of members with caring responsibilities who had experienced caring-related discrimination (150)	19	7	+12
% of members who were the first member of their family to go through third level education who had experienced socio-economic background discrimination (142)	12	6	+6
% of disabled members who had experienced disability discrimination (128)	16	6	+10
% of disabled members who had experienced mental health condition discrimination (128)	15	5	+10
% of disabled members who had experienced physical health condition discrimination (128)	13	4	+9
% of neurodivergent members who had experienced disability discrimination (93)	18	6	+12
% of trans members who had experienced gender identity discrimination (5)	60	4	+56
% of LGBTQ+ members who had experienced sexual orientation discrimination (62)	13	2	+11
% of global ethnic majority members who had experienced racialised ethnicity discrimination (11)	36	2	+34
% of members who are fluent in a language other than English who had experienced minority language discrimination (64)	2	*	+2

Unsurprisingly, practicing artists in the potentially relevant demographic groups were more likely to report having experienced related discrimination in the arts sector workplace setting.

⁴ Please note that this data is not directly methodologically comparable and base sizes are very small in some cases – however it is useful for indicative purposes.

Creative Scotland

As described in an earlier section, we asked the practicing artists to tell us whether they personally received any grants from Creative Scotland in the past five years, and findings are summarised in the graph below for context:



21% had applied for and received Creative Scotland grants, and 11% had applied for but not received Creative Scotland grants.

We asked the practicing artists to tell us whether they feel that the current Creative Scotland funding structure understands and addresses the needs of visual and applied artists, and findings are summarised in the table below:

Base: All SAU members who are practicing artists (404)		%
Yes		9
No		42
Don't know		49

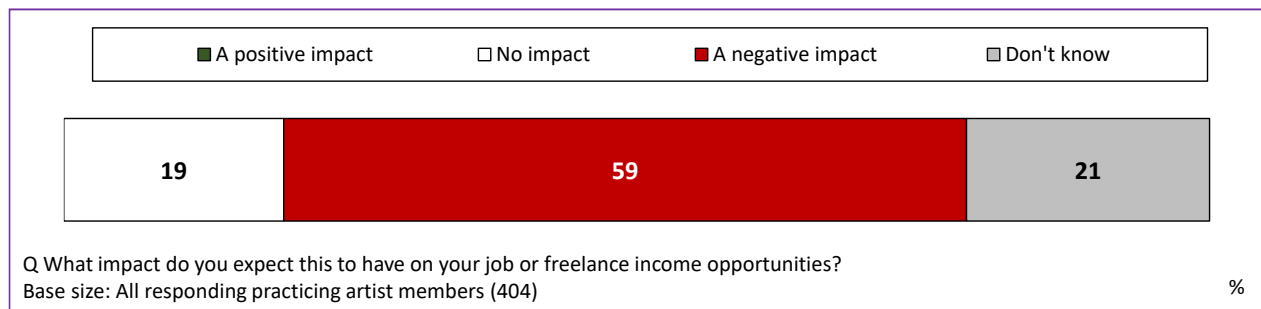
Only around one in ten of the practicing artists (9%) felt that yes, the current Creative Scotland funding structure understands and addresses the needs of visual and applied artists.

More than four in ten (42%) responded that no, in their opinion the current Creative Scotland funding structure does not understand and address the needs of visual and applied artists, and the largest proportion (49%, just under half) responded *don't know*.

We provided the practicing artists with a statement explaining the current position of Creative Scotland funding at the time of survey fieldwork:

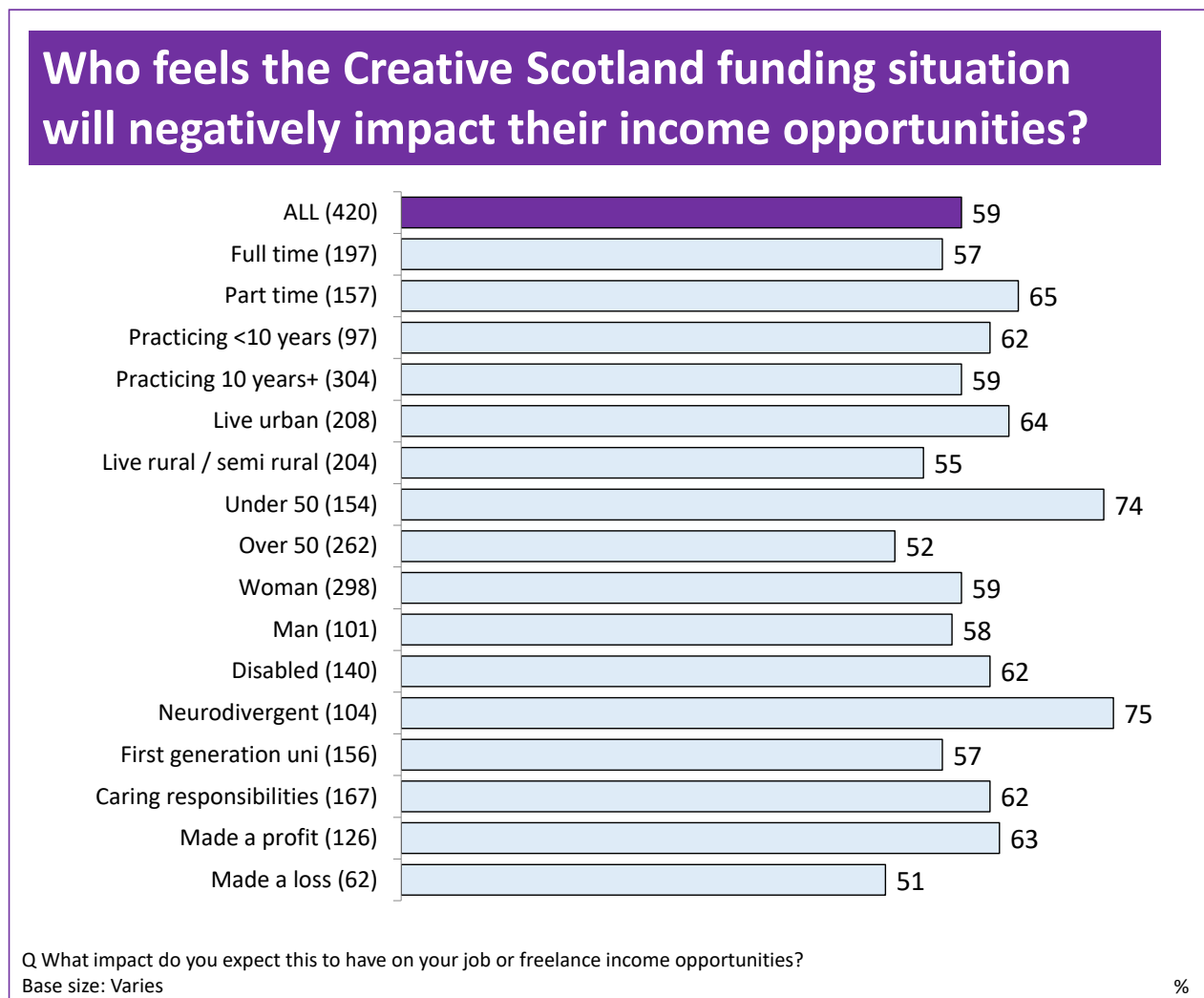
The Scottish Government has recently announced a 10% cut in funding to Creative Scotland's budget (£6.6 million), and Creative Scotland has used their reserves to fill this shortfall. Levels of funding provided for Creative Scotland's Regular Funded Organisations (RFOs) have remained static for around a decade.

We then asked the practicing artists to tell us what impact they expect this to have on their job or freelance income opportunities, and findings are summarised in the graph below:



The largest group of practicing artists (59%) felt that the current position of Creative Scotland funding would have a negative impact on their job or freelance income opportunities. Only one individual felt that this would have a positive impact on their job or freelance income opportunities.

The following graph provides a summary of responses by sub-groups, as an opportunity to understand which groups within the membership are most affected by key issues:



The sub-groups within the membership who most often felt that the current position of Creative Scotland funding would have a negative impact on their job or freelance income opportunities were: Neurodivergent artists (75%), artists aged under 50 (74%) and part time artists (65%).

At the end of this section of the survey, the SAU members were provided with a comment box to use if they wished to make any more detailed comments about Creative Scotland's budgets and funding structures. In total 88 of the SAU members provided comments, and these have been analysed thematically below to give an indication of the scope and tone of response:

Base: All SAU members (420)	%
Potential for negative impact on individual artists	5
Complexity of application process	5
Perceived bias within decision-making structures	4
Feeling the arts is undervalued and underfunded	4
Potential for impacts on funded organisations to negatively affect individual artists	3
Structural barriers for minoritised people	2
Questioning past funding decisions	2

5% of the SAU members provided comments relating to the potential for negative impact on individual artists, for example:

"I expect many creatives will suffer from these cuts."

"This is going to be so damaging to artists and artist run projects who were already struggling to survive."

5% of the SAU members provided comments relating to the complexity of the Creative Scotland application process, for example:

"Onerous time-consuming application forms then lengthy wait time for a decision."

"It recently took me approximately 2 weeks of unpaid time to apply and resubmit."

"Working from a precarious situation it's extremely difficult to access funding – unpaid time going into making a large application is often not an option."

4% of the SAU members provided comments relating to perceived bias within Creative Scotland decision-making structures, for example:

"They are removed from the majority of creative practice and are elitist in their approach to grants."

"The Creative Scotland system only works for people who are at the top of their game, and fails everyone else."

"Creative Scotland is not fit for purpose. They fund people and projects based on who they know and not the artistic and socio-political merits of the project."

4% of the SAU members provided comments relating to feeling that the arts is undervalued and underfunded, for example:

"Arts is always undervalued in our society and should be better funded with more support for artists to make a living."

"Creative people should be paid fairly for their work. Creative people should be protected and not penalised by government policy. Scotland should stop treating creative people like second class citizens."

3% of the SAU members provided comments relating to the potential for impacts on funded organisations to negatively affect individual artists, for example:

"Most of my income comes from initiatives and support from various bodies and organisations in Scotland who are supported by Creative Scotland. It would be potentially career-destroying to lose these opportunities."

"Some of my income via workshops will cease because of cuts to arts organisations."

"I think artists and freelancers will suffer more than employees of arts organisations, as artists/ freelancer costs will be reduced so employees can be paid cost of living pay increases."

2% of the SAU members provided comments relating to structural barriers for minoritised people, for example:

"As a disabled artist I feel the energy required to apply for funding is too exhausting to start if there is any chance of not getting paid."

"These funding and award applications rely on having energy to spare on completing these processes. I am just about surviving and have cognitive issues so have no chance."

"Support more EDI opportunities for older artists - reduce application barriers, make accessible."

"Many more artists from working class backgrounds will be living in poverty and the only people who will be able to work as artists will be those with inheritance or family support or the kind of upper class social capital that will guarantee them work."

2% of the SAU members provided comments questioning past funding decisions, for example:

"Although receiving positive feedback and that our application was fund-able we were not successful."

"Though my project was fundable both times and commended the 2nd time I did not receive funding."

Concluding remarks

420 SAU members completed the independently conducted anonymous survey, providing a profile of the SAU membership and a snapshot of the issues and concerns currently facing the visual and applied arts sector in Scotland.

The following key learning points should be considered by SAU and addressed via future action.

Income in the sector is low, and the cost-of-living crisis is exacerbating this

- ✓ Support artists routinely living on low incomes.
- ✓ Support artists in short-term crisis situations who may not be able to cover their living costs or studio costs.
- ✓ Further explore and support the particular needs of artists whose visual and applied arts practice is running at a loss.
- ✓ Further explore and support the particular needs of artists with portfolio careers within and outwith the visual and applied arts.
- ✓ Support the membership to make secure plans for retirement.
- ✓ Campaign for fair pay for artists.
- ✓ Campaign for realistic, secure and accessible funding for artists and for organisations employing artists.

Artists deserve fair working conditions

- ✓ Continue to support members and advocate within the sector around fair working conditions for artists.
- ✓ Continue to support the professional development of artists.
- ✓ Further explore the scope of 'unpaid' work that artists do (including but not limited to self-assessment admin, professional development, funding applications, and in some cases the practice itself) and take action to reduce any negative consequences of this that artists face.

The SAU membership is diverse

- ✓ The membership contains artists from a variety of potentially marginalised groups (including but not limited to trans artists, artists from the global ethnic majority, artists living in temporary accommodation, artists with precarious immigration status), and their particular support needs should be further explored and addressed.
- ✓ The majority of the membership is aged 50+, therefore further explore and support the particular needs of older artists and explore how to better connect with younger artists.
- ✓ A substantial proportion of the membership are disabled or neurodivergent artists, which should inform all future actions and communications.
- ✓ Neurodivergent artists and first generation in third level education artists tend to be the groups most often facing challenging circumstances within the sector, and likely need additional targeted support around these areas, so this should be explored.
- ✓ It is vital to address discrimination in the sector and campaign for discrimination-free working environments for artists.

Appendix 1: Unabridged tables

Disciplines (with a maximum of two selected) that best describe member fields of visual and applied arts practice:

Base: All responding SAU members (420)	%
Painting	34
Drawing	17
Printmaking	17
Sculpture	15
Community art	12
Art worker	12
Socially engaged art	12
Other discipline/specialist area (please specify)	11
Workshop presenting / tutoring	10
Installation art	8
Illustration	7
Photography	7
Ceramics	6
Conceptual art	6
Art as research	6
Public art	6
Performance art / live art	5
Collage	5
Ecological art	5
Environmental art	5
Activist art	5
Textiles – multidisciplinary	4
Digital art – multidisciplinary	4
Textiles – woven/stitched	4
Video art	4
Graphic design	3
Artist's books	3
Artist's moving image	3
Digital art – internet art / new media / electronics	3
Textiles – design	3
Glass – hot/warm/cold	2
Textiles – printed	2
Artist's writing	2
Glass – multidisciplinary	2
Jewellery – multidisciplinary	2
Paper craft – multidisciplinary	2
Walking	2
Mural art	2
Jewellery design	1

Typography / text work	1
Zine making	1
Animation	1
Electroacoustic art / sound art	1
Metalwork – multidisciplinary	1
Furniture design / lighting	1
Stained glass	1
Wood carving	1
Mixed media	1
Multi-disciplinary	1
Cartoon art	1
Woodworking – multidisciplinary	1
Leather work	1
Curator	1
Stone carving	1
Blacksmithing	*5
Gilding	*
Theatre design	*
Goldsmithing	*
Mosaic	*
Street art - graffiti/stencils/posters	*
Woodworking – cabinetmaking	*
Board game design	*
Millinery	*
Silversmithing	*

Main base for work or practice:

Base: All responding SAU members (420)	%
Aberdeen City	3
Aberdeenshire	4
Angus	1
Argyll & Bute	4
Clackmannanshire	0
Dumfries & Galloway	4
Dundee	2
East Ayrshire	1
East Dunbartonshire	0
East Lothian	2
East Renfrewshire	*
Edinburgh	15
Falkirk	1
Fife	7
Glasgow	26

⁵ The symbol * represents a percentage less than 1% when rounded, but greater than zero.

Highland	10
Inverclyde	1
Midlothian	1
Moray	2
North Ayrshire	1
North Lanarkshire	*
Orkney	1
Perth & Kinross	3
Renfrewshire	1
Scottish Borders	2
Shetland	1
South Ayrshire	1
South Lanarkshire	1
Stirling	1
West Dunbartonshire	0
West Lothian	1
Western Isles	2

Languages other than English spoken fluently:

Base: All responding SAU members (420)	%
French	5
Spanish	3
German	3
Italian	2
Scots	2
Gàidhlig	1
Russian	*
Danish	*
Swedish	*
Doric	*
Romanian	*
Afrikaans	*
Dutch	*
Polish	*
Turkish	*
Hungarian	*
Arabic	*
Shona	*
Latvian	*
Norwegian	*

Formal networks, trade unions or membership organisations engaged with:

	Number of mentions
Society of Scottish Artists	39
Visual Arts Scotland	22
Applied Arts Scotland	14
a-n	13
SCAN	12
EIS	8
Unison	8
Upland	8
Glasgow Connected Arts Network	5
Charts	4
Craft Potters Association	4
Craft Scotland	4
FELA	4
Royal Society of Arts	4
Scottish Potters Association	4
University and College Union	4
BECTU	3
Equity	3
Royal Scottish Academy	3
Royal Society of Sculptors	3
Unite	3
Aberdeen Artists Society	2
An Talla Solais	2
British Printing Society	2
Contemporary Applied Arts	2
Crafts Council	2
Edge Textile Artists Scotland	2
Engage	2
Glasgow Print Studio	2
GSS	2
Heritage Crafts Association	2
Isle of Bute Artists Collective	2
Labour Party	2
Living Rent	2
Neuk Collective	2
Printmakers of Scotland	2
Prospect Union	2
RSW	2
Scottish Glass Society	2
The Stove Network	2
ABTT	1

ACJ	1
ALPD	1
AMPS	1
AOI	1
ARI	1
Art Aviso	1
Arts Society of Inverness	1
Arts Workers for Palestine	1
Artworks Alliance	1
Association of Illustrators	1
BAHID	1
BAMM	1
BHS	1
British Society of Master Glass Painters	1
BTG	1
Cairn	1
CND	1
Contemporary Glass Society	1
COS	1
Cowal Open Studios	1
Creative Cairngorms	1
Creative Dundee	1
Creative Entrepreneurs Club	1
Creative Orkney	1
Creativity in Care	1
Culture Collective	1
CWU	1
DAGFAS	1
DG Unlimited	1
Disability Arts Online	1
Dundee Stitch & Textile Group	1
Edinburgh Sculpture Workshop	1
ENOS	1
Fair Luxury	1
Fibreshed Scotland	1
Fine Art Trade Guild	1
FSB	1
FWGG East Lothian	1
GAADA	1
GENERATOR Projects	1
GIS	1
Glasgow Refugee Asylum & Migration Network	1
Glasgow Sculpture Studios	1
Glasgow Woman's Library	1
GMB	1

Gorgie Collective	1
GPS	1
HCG	1
Hut	1
Independent Workers of GB	1
Iota Arts	1
Land Art Agency	1
Letter Exchange	1
Linnaean Society	1
Local Nature Conservation Groups	1
Lorne Community Association	1
Magnum Photos	1
Men's Shed	1
National Union of Journalists	1
NEOS	1
Norsk Bildende Kunstnere (NBK)	1
North Fife Open Studios	1
Norwegian Artists Union	1
Nuek	1
NUS	1
Outer Spaces Collective	1
Paisley Art Institute	1
PCS	1
Perth Needlecraft Circle	1
Perthshire Arts Association	1
PHEW	1
PMF	1
Professional Cartoonists Organisation	1
Royal Anthropological Institute	1
SAA	1
Save Our Studios	1
Scottish Artist Union	1
Scottish Labour History Society	1
Scottish Textile Group	1
Screen Porty	1
SIHS	1
Skye & Lochlash Arts and Crafts Association	1
SLACA	1
SMA	1
SOA	1
Society of Authors	1
Society of Bookbinders	1
Society of Wood Engravers	1
Spilt Milk Gallery	1
Stitch-Colour-Cloth	1

Streetlevel Photoworks	1
Uist Arts Association	1
Union of Shop, Distributive and Allied Workers	1
Venture North Tourism CoOp	1
Visual Artists Association	1
WASPS	1
West Park Place Tenants	1
Wester Ross Biosphere	1