



Ruthless Research

Sub-group report:

The impact of Brexit on the arts sector in Scotland

THEATRE, DANCE AND OTHER PERFORMING ARTS

October 2018

Table of contents

Background 3
Methodology 3

KEY FINDINGS FROM THE SURVEY 4

- About the respondents 4
- Working outside the UK 7
- The impact of Brexit 12

The context for this report

Background

Brexit is the impending withdrawal of the UK from the European Union (EU), following a referendum held in 2016. The UK is due to leave the EU in March 2019.

In October 2018, the Scottish Parliament's Culture, Tourism, Europe and External Affairs Committee issued a call for evidence on preparing for Brexit (the Article 50 Preparedness Inquiry).

Scottish Contemporary Art Network, the Federation of Scottish Theatre and partners commissioned Ruth Stevenson of Ruthless Research to undertake an independent survey to gauge the views of people who work in the arts sector in Scotland in relation to this issue, to allow them to respond to this call for evidence in an informed manner. The survey focused on experiences of international working and the impact that Brexit might have on the arts sector in Scotland, to allow SCAN and FST to provide data that would properly advocate for the sector and for artists and arts workers based in Scotland.

Methodology

This consultation was carried out by independent research organisation Ruthless Research, in line with the Market Research Society code of conduct.

Scottish arts workers were surveyed using an online self completion methodology which was open between 25th September and 8th October 2018. The survey was distributed widely via SCAN and FST contacts, industry bodies, social media and personal networks.

Those that answered "yes" when asked "Do you currently work in the arts sector in Scotland?" were eligible to complete the survey, and those that answered "no" were screened out. Incomplete responses from those that did not fill in the main body of the survey were also removed at the analysis stage.

In total, 341 respondents completed the survey.

Within the survey, Brexit was defined as follows: *Brexit is the impending withdrawal of the UK from the European Union (EU), following a referendum held in 2016. The UK is due to leave the EU in March 2019.* This definition was provided in the introduction, and again in the Brexit section of the survey.

Findings from the survey were analysed by independent researcher Ruth Stevenson of Ruthless Research, and findings are presented in this report.

Sub-group report

This particular report is based on a sub-group analysis of those that work with [theatre, dance and other performing arts.](#)

KEY FINDINGS FROM THE SURVEY

About the respondents

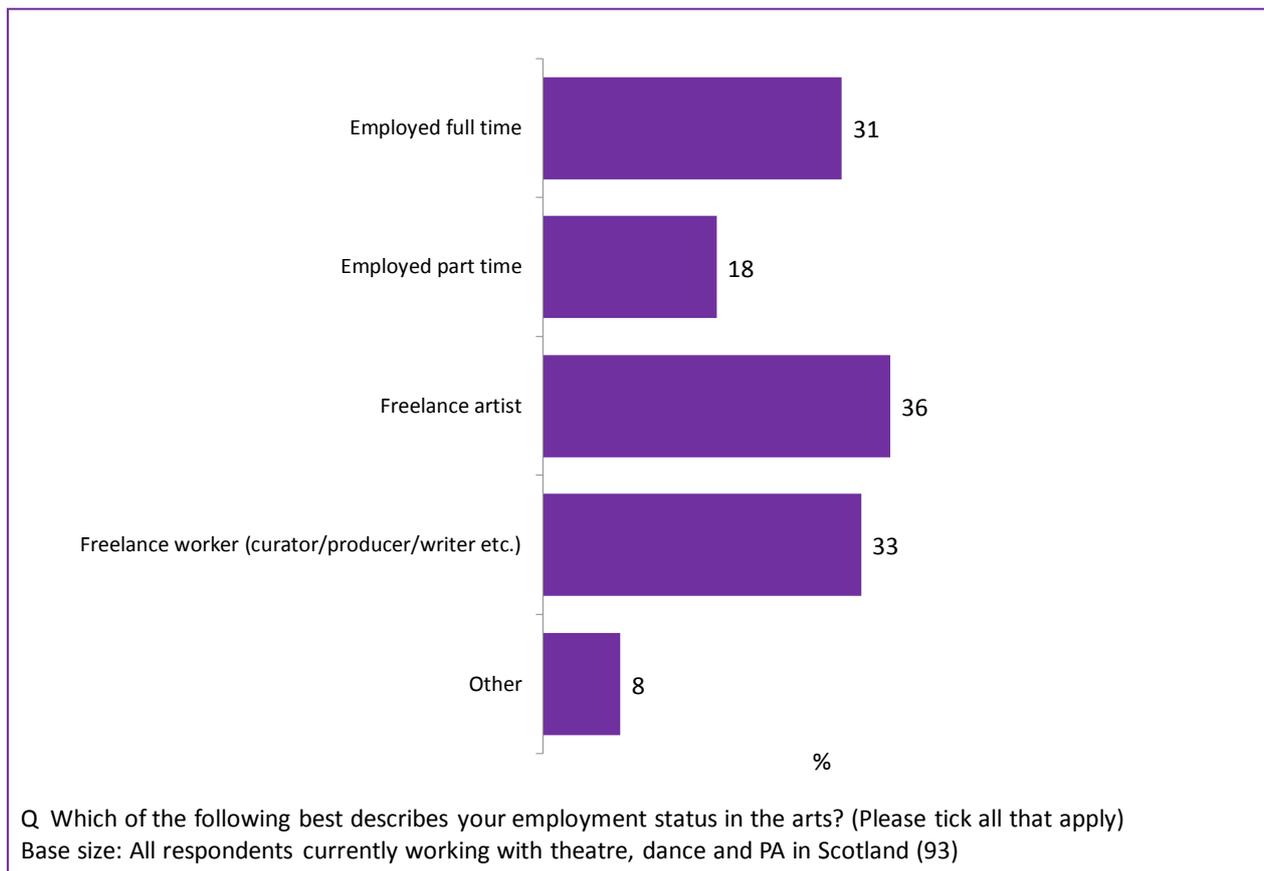
In total, 341 individuals completed the survey. All of these individuals stated explicitly that they currently work in the arts sector in Scotland.

Of these, 93 said that they work with theatre, dance and other performing arts. This sub-group report is based on these 93 individuals.

Employment within the arts

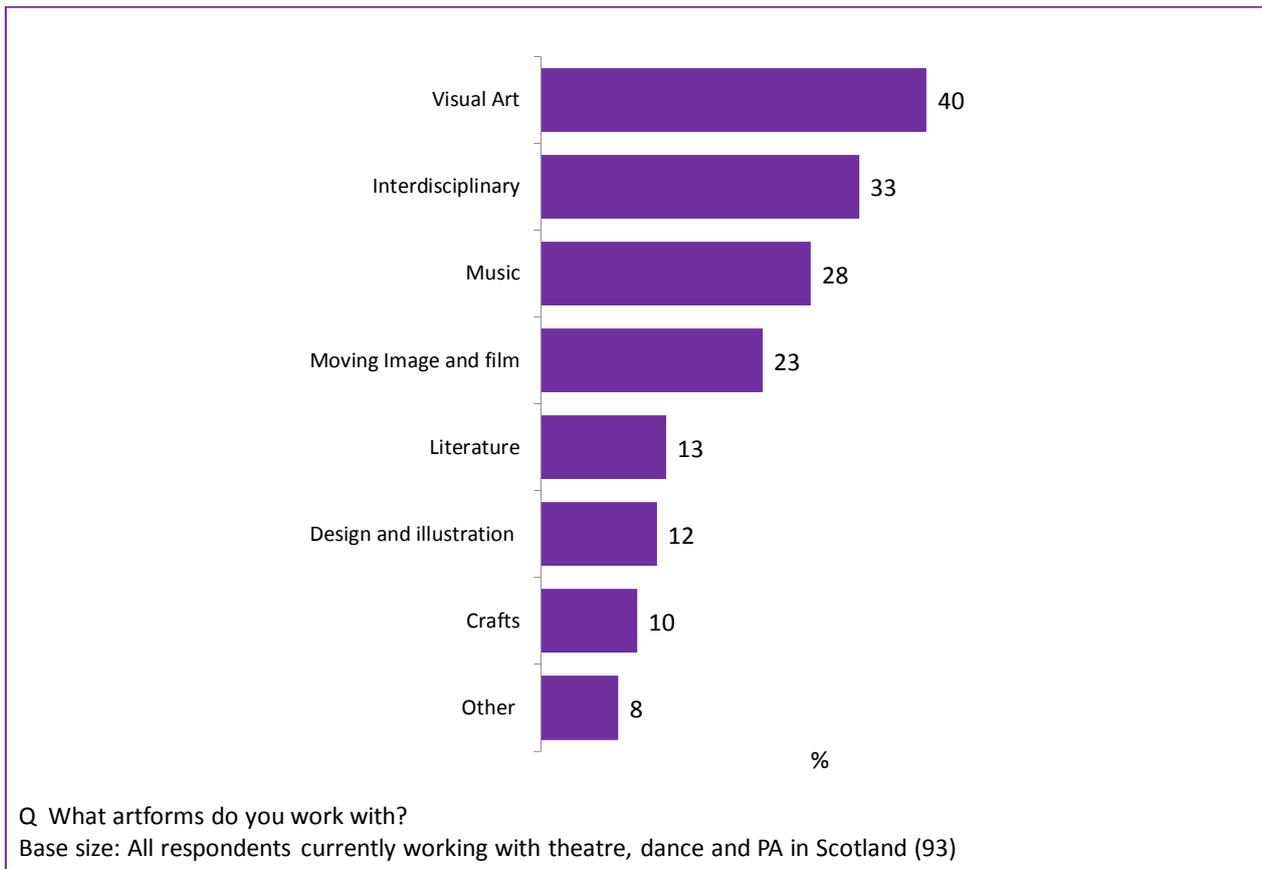
The respondents were asked to tell us about their employment within the arts sector.

We asked the respondents to tell us about their employment status, and the results can be found in the chart below.



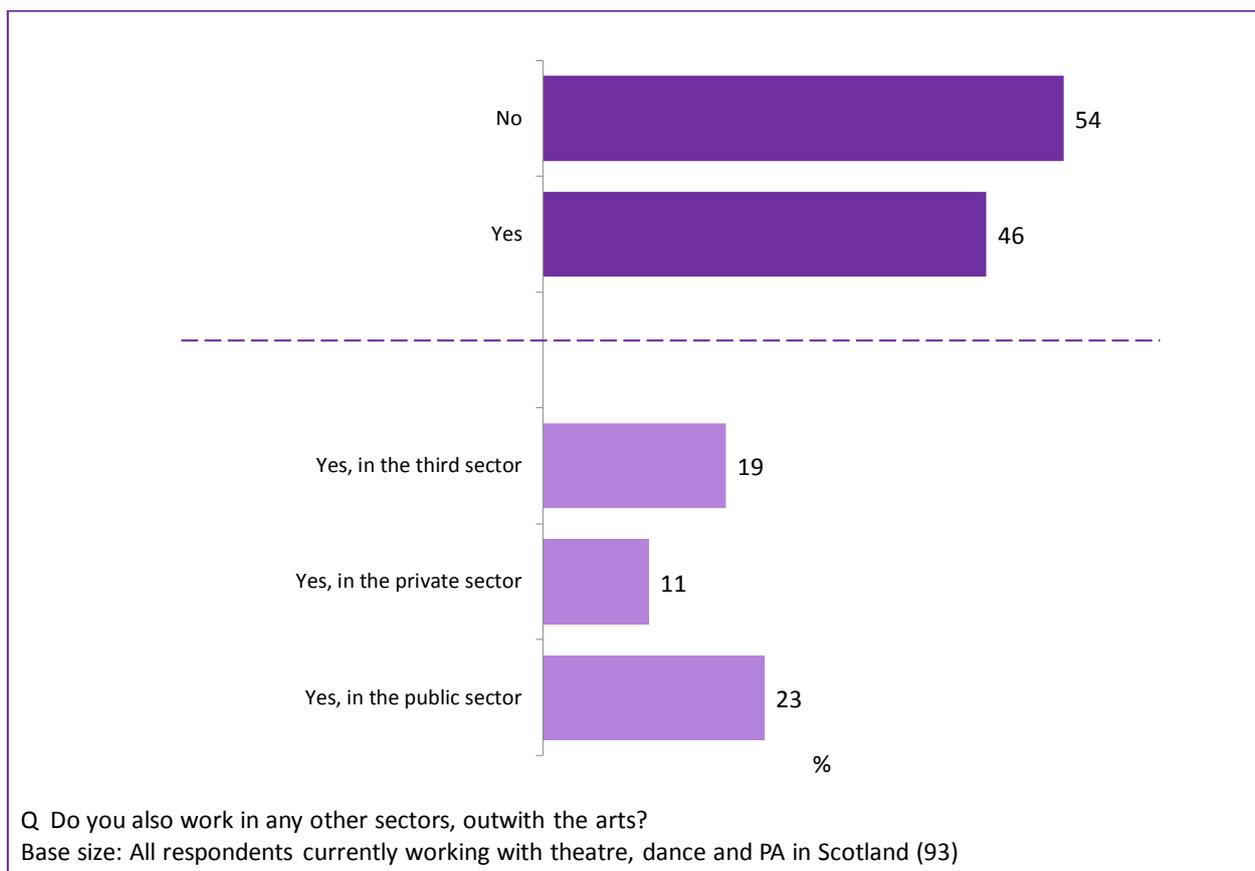
The respondents most often worked as freelance artists (36%) or freelance workers (33%).

We asked the respondents to tell us which artforms they worked with, and the results can be found in the chart below.



As well as theatre, dance or other performing arts, the respondents most often worked with the following artforms: visual art (40%), music (28%) and moving image and film (23%). Many of the respondents worked cross-artform, and indeed 33% stated that they were interdisciplinary.

We asked the respondents to tell us whether they also worked in any other sectors, and the results can be found in the chart below.



Just under half of the respondents worked solely within the arts sector (54%) – a little more than the cross-artform total of 46%. However, 46% of the respondents said that they also worked in other sectors. In total, 23% of the respondents worked in the public sector, 11% worked in the private sector, and 23% worked in the third sector.

Residential status

We asked the respondents to tell us about their residential status.

Q Which of the following best describes your nationality? (Please tick all that apply)	%
UK	76
Other EU nationality	14
Other	12
No response	6

Base: All respondents currently working with theatre, dance or PA in Scotland (93)

The majority (76%) of the respondents had UK nationality, whilst 14% had (other) EU nationality and 12% had other nationality.

Q For how many years have you lived in the UK?	
Base: All respondents currently working with theatre, dance or PA in Scotland (93)	
	%
Less than 5 years	6
More than 5 years	87
No response	7

The vast majority of the respondents (87%) had lived in the UK for more than 5 years. Only 6% had lived in the UK for less than 5 years.

Q Do you have dual residency for tax purposes?	
Base: All respondents currently working with theatre, dance or PA in Scotland (93)	
	%
Yes	2
No	91
No response	7

Only 2% of the respondents held dual residency for tax purposes.

Q Do you currently support any children or other dependent family members in the UK?	
Base: All respondents currently working with theatre, dance or PA in Scotland (93)	
	%
Yes	33
No	60
No response	7

Overall, 33% of the respondents currently supported children or other dependent family members in the UK – a little lower than the cross-artform figure of 40%.

Working outside the UK

We asked the respondents whether they ever work outside the UK.

Q Do you ever work outside the UK?	
Base: All respondents currently working with theatre, dance or PA in Scotland (93)	
	%
Yes	55
No	45

Overall, just over half (55%) of the respondents said that they ever work outside the UK. These individuals were asked to tell us more about their international working patterns.

Income and costs

We asked the respondents that worked internationally to tell us where, globally, their income comes from. The results can be found in the table below.

Q On average, approximately what percentage of your annual income comes from...?			
Base: All theatre, dance and PA respondents that ever work outside the UK (51)	Range (low)	Av. % of income	Range (high)
The UK	5	79%	100
The EU (outwith the UK)	0	17%	75
Countries outwith the EU	0	15%	90

There was a huge variety in individual distributions of work, globally. Some worked exclusively or almost exclusively in the UK, some worked almost exclusively abroad. Taking an average of the data provided (which is a helpful estimation but means that the totals do not add to 100%), 79% of income in the sample came from the UK, 17% from the EU (outwith the UK), and 15% from countries outwith the EU.

We also asked the respondents that worked internationally how much they spend per year on visas, and the results can be found in the table below.

Q Approximately how much do you spend per year on visas?			
Base: All theatre, dance and PA respondents that ever work outside the UK (51)	Range (low)	Av. £ (all / spent any)	Range (high)
<i>All artforms</i>	£0 (73%)	£57 / £213	£2,000
Theatre, dance and other performing arts	£0 (60%)	£112 / £335	£2,000

Six in ten of the respondents that ever worked abroad did not spend any money on visas.

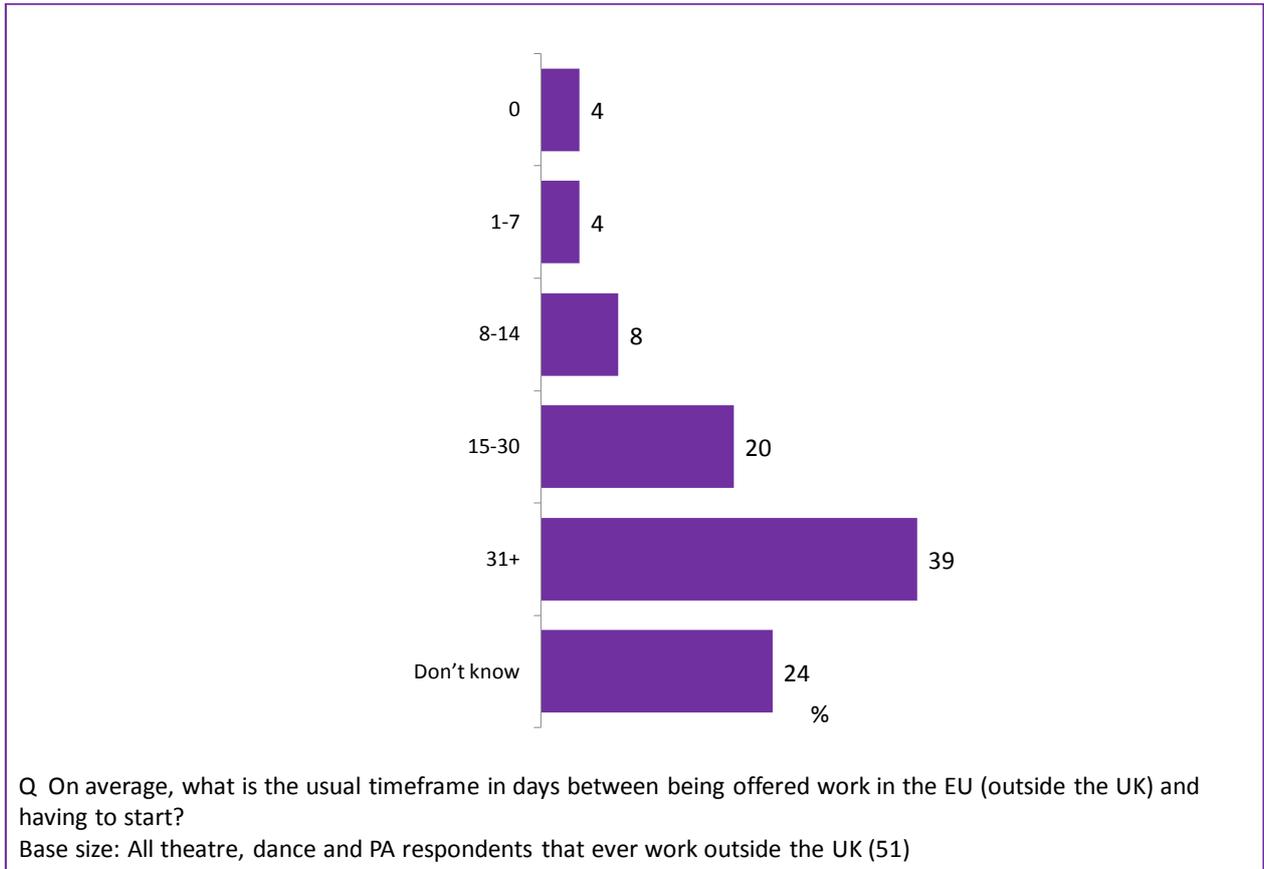
The average amount spent on visas annually was £335 per year (for those that spent anything) with a range up to £2,000 annually.

The amount spent on visas was much higher for those working in theatre, dance and other performing arts than for all artforms generally.

Timeframe and time commitments

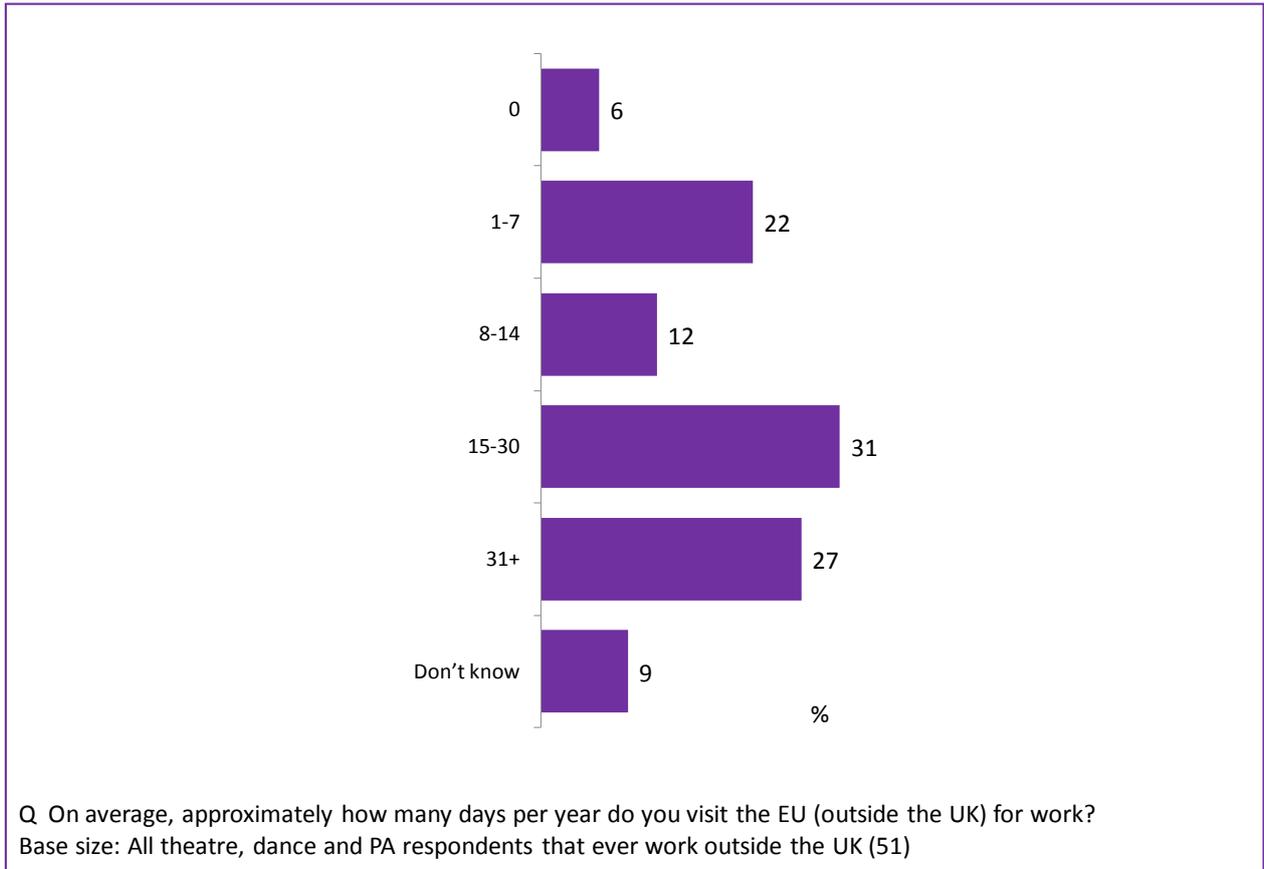
We asked those that ever worked internationally to tell us about their work timeframes and time commitments.

First, we asked the respondents that ever worked internationally to tell us about their usual timeframes when operating work in the EU, and the results can be found in the chart below.



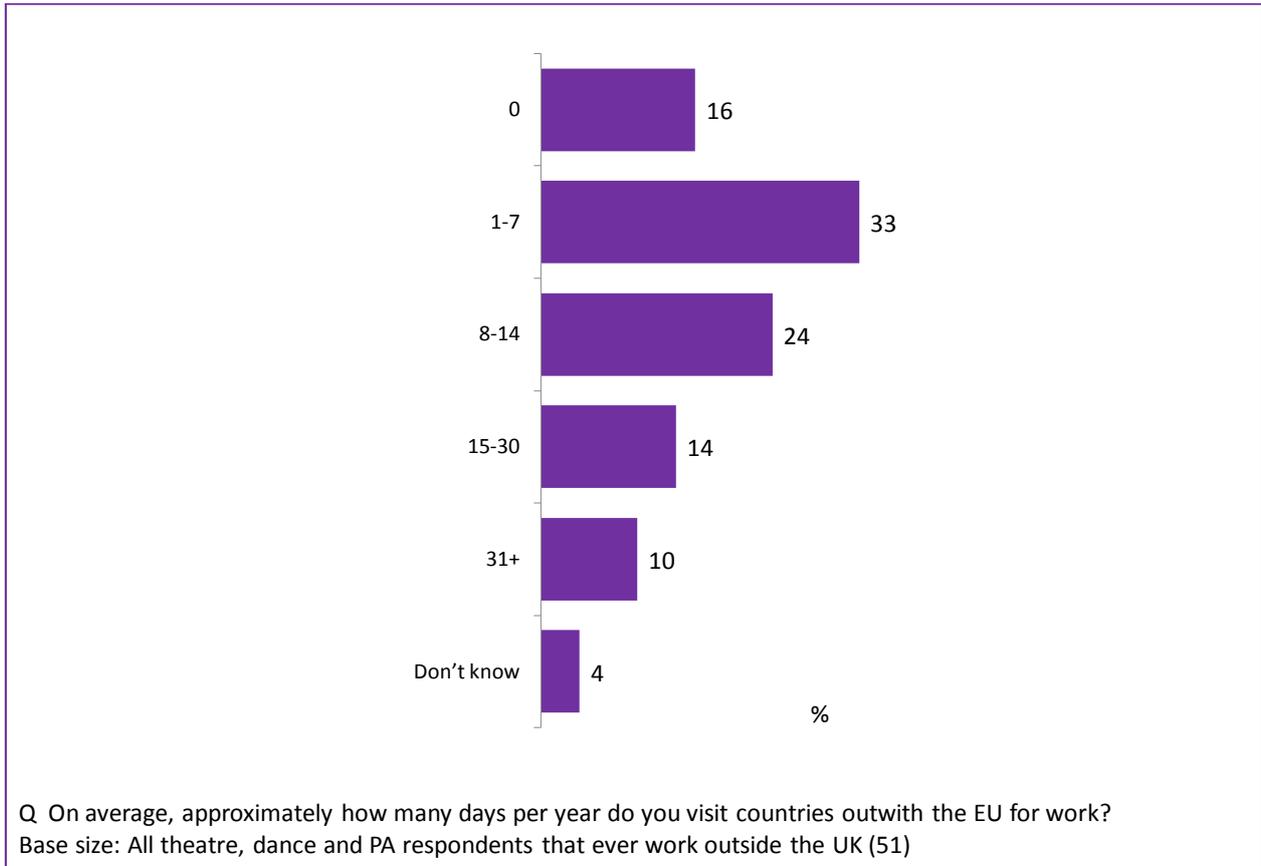
The respondents most often said that there was a time lapse of more than a month (39%) between being offered work in the EU (outside the UK) and having to start. Taking a mid-point average, the average was 23.6 days – a little higher than the all-artform average of 22.3 days.

We asked the respondents that ever worked internationally to tell us how often they visit the EU for work, and the results can be found in the chart below.



The respondents most often said that they visit the EU (outside the UK) for 15-30 days (31%) or 31+ days per year (27%), although a substantial proportion visit the EU for 1-7 days (22%). Taking a mid-point average, the average was 18.4 days per year – much higher than the all-artform average of 15.3 days per year.

We asked the respondents that ever worked internationally to tell us how often they visit countries outside the EU for work, and the results can be found in the chart below.

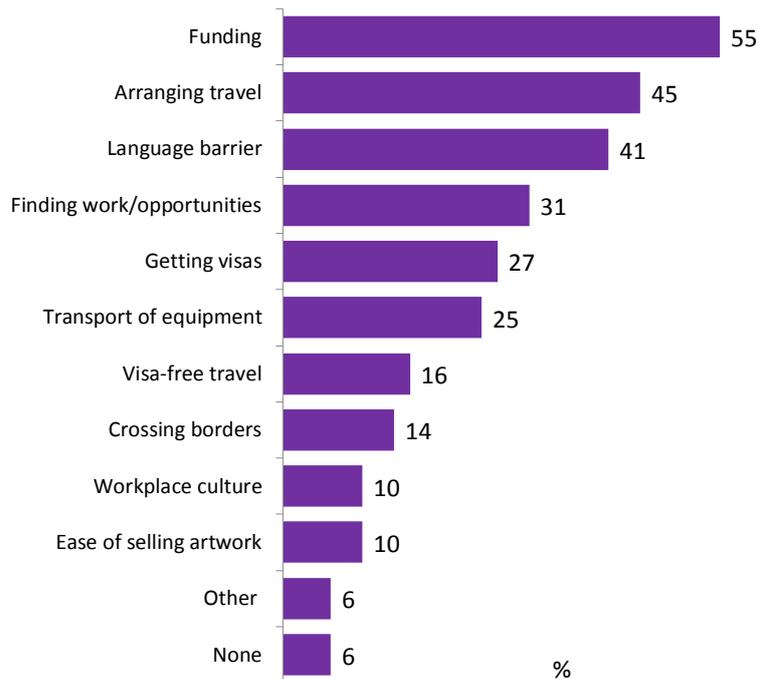


16% of respondents that work internationally do not work outside the EU.

The respondents most often said that they visit countries outside the EU for between 1 and 7 days per year (33%), with fewer visiting for longer periods. Taking a mid-point average, the average was 10.6 days per year - - a little higher than the all-artform average of 8.9 days per year.

Barriers to international working

We asked those that ever worked internationally about what barriers, if any, they typically faced, and the results can be found in the chart below.



Q What barriers, if any, do you typically face when working internationally?
 Base size: All theatre, dance and PA respondents that ever work outside the UK (51)

The barriers most often faced when working internationally were: funding (55%), arranging travel (45%), the language barrier (41%), and finding work / opportunities (31%).

Only 6% of those that worked internationally said that they faced no barriers.

The impact of Brexit

The Scottish arts sector workers were asked about their perceptions of the impact of Brexit.

Perceived impact of Brexit, so far

First, we asked all respondents what sort of impact Brexit had on their work so far, and the results can be found in the table below.

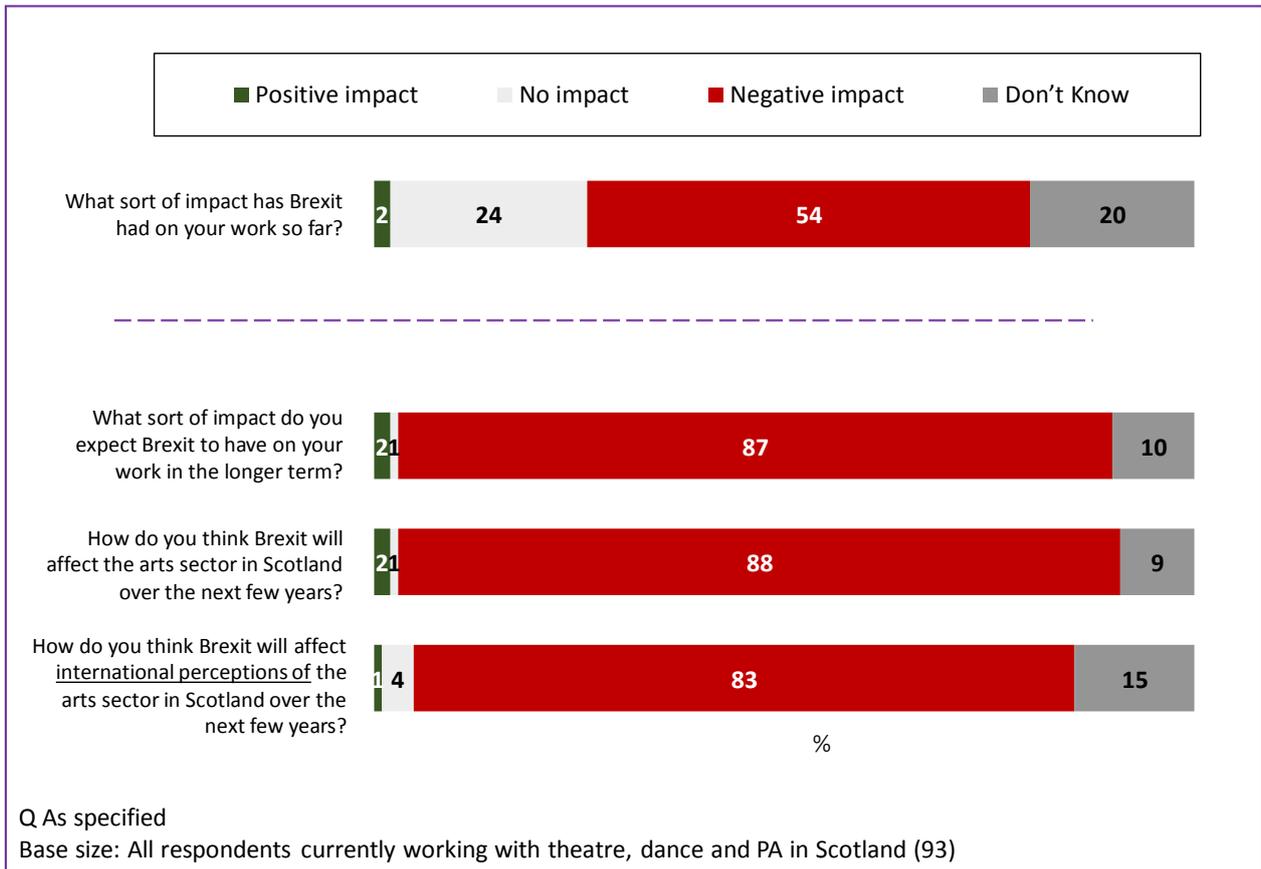
Q What sort of impact has Brexit had on your work so far?	% All (341)	% Theatre, dance and PA (93)
Brexit has had a negative impact	57	54
Brexit has had no impact	24	24
Brexit has had a positive impact	1	2
Don't know	18	20

In total 54% of respondents felt that Brexit had a negative impact on their work so far, with 24%

noticing no impact and 2% a positive impact. This is very similar to, if a little lower than, the figures for all artforms.

Anticipated future impact of Brexit

We then asked all respondents what sort of impact they expected Brexit to have in the future, and the results can be found in the chart below.



The vast majority of the respondents expected Brexit to have a negative impact in the future:

- 87% expect that Brexit will have a negative impact on their work in the longer term (as compared to 87% for all artforms).
- 88% expect that Brexit will have a negative impact on the arts sector in Scotland over the next few years (as compared to 90% for all artforms).
- 83% expect that Brexit will have a negative impact on international perceptions of the arts sector in Scotland over the next few years (as compared to 87% for all artforms).

Post-Brexit residency plans

We asked the respondents about their plans for after Brexit.

First, we asked all respondents whether Brexit had prompted them to apply for UK citizenship, and the results can be found in the table below.

Q Has Brexit prompted you to apply for UK citizenship?	%	%
Base: All respondents currently working with theatre, dance or PA in Scotland (93)	All (341)	Theatre, dance and PA (93)
Yes, I have applied for UK citizenship	1	2
I am thinking about applying for UK citizenship	6	8
No, I do not plan to become a UK citizen	9	6
I already have UK citizenship	81	77
Don't know	4	4

In total, 2% of all theatre, dance and other performing arts respondents had already applied for UK citizenship as a direct result of Brexit, and 8% were thinking of applying for UK citizenship as a direct result of Brexit. This is slightly higher than the all-artform figures.

Next, we asked all respondents about their post-Brexit residency plans, and the results can be found in the table below.

Q Which of the following best describes your post-Brexit residency plans?	%	%
Base: All respondents currently working with theatre, dance or PA in Scotland (93)	All (341)	Theatre, dance and PA (93)
I plan to stay in Scotland / the UK	71	73
I am considering leaving Scotland / the UK	22	22
I plan to leave Scotland / the UK	4	2
Don't know	4	3

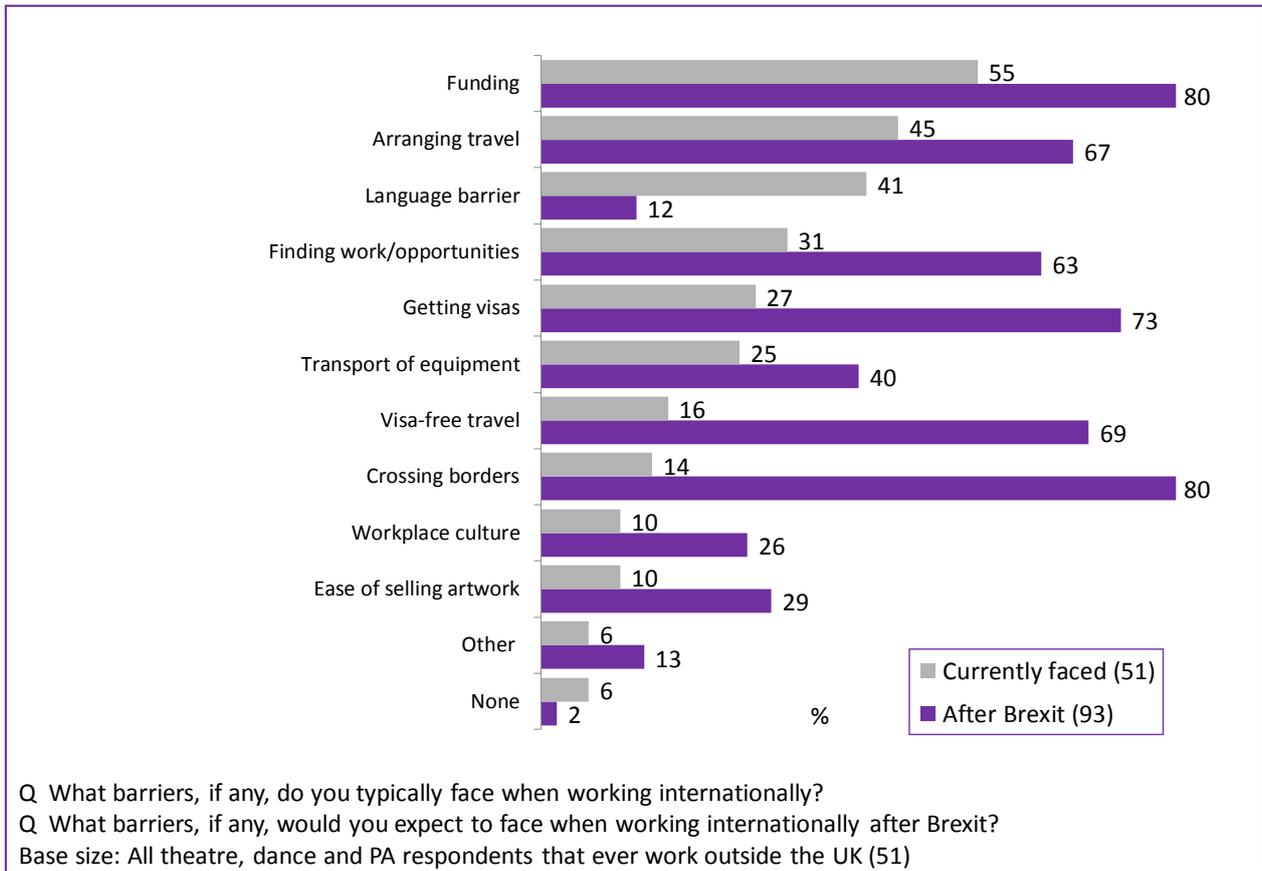
Around seven in ten (73%) respondents plan to stay in Scotland or the UK after Brexit.

In total, a quarter (24%) of all respondents plan to or were considering leaving Scotland / the UK after Brexit:

- 2% of all respondents already have definite plans to leave Scotland / the UK after Brexit.
- 22% of all respondents are considering leaving Scotland / the UK after Brexit.
- This is very similar to the all-artform figures.

Post-Brexit practicalities

We asked the respondents about what barriers, if any, they would expect to face after Brexit, and the results can be found in the chart below.



After Brexit, the barriers that the respondents most often expect to face are: crossing borders (80%), funding (80%), getting visas (73%), and visa-free travel (69%).

Comparing this to what those that currently work internationally typically experience already (in grey), the difference is expected to be large. More respondents expect to face more barriers after Brexit, including in some areas (relating to borders and visas) that are not widely experienced as problems at the moment.