



HUMAN CAPITAL AND EARNINGS DIFFERENTIAL FOR CANADIAN ARTISTS...AND HOW EDUCATIONAL INSTITUTIONS CAN PLAY AN ROLE THAT GOES BEYOND GRANTS/ --- BURSARIES

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The relevance of studying artists as an occupational group

For industrial relations:

- Flexible careers: a model of career of the future (Menger, 2002). It is becoming the standard!

For the economy:

- Competition relies more and more on intangible forms of added value encouraged by creativity (Storper and Scott, 2009; Florida, 2002)
- The knowledge economy: artists are highly qualified and creative, mobile labour

ARTISTS: SOME FEATURES

« Artists as an occupational group are on average younger than the general work force, are better educated, tend to be more concentrated in a few metropolitan areas, show higher rates of self-employment, higher rates of unemployment and of several forms of constrained underemployment (nonvoluntary part-time work, intermittent work, fewer hours of work), and are more often multiple job-holders. They earn less than workers in their reference occupational category, that of professional, technical, and kindred workers, whose members have comparable human capital characteristics (education, training and age) and have larger income inequality and variability» (Menger, 2001: 241).

Features in Canada

- Age (average):

Artists = 44 years old

Other professions = 41 years old

The fact that they are older do not suggest that in Canada artists earn less because they have less experience on the labour market (Filer, 1990)

- Level of schooling (university diploma)

Artists = 53%

Other professions = 23%

Artists might stay in school longer to benefit from loans so that they can work more on their art

The starving artist: myth or reality in the Canadian context?

Working time and median earnings for self-employed Canadian artists	
Mean number of weeks that have been worked in 2005	45
Mean number of hours that have been worked per week in 2005	32
Median weekly earnings (\$)	335
Working time and median labour earnings for other professions	
Mean number of weeks that have been worked in 2005	45
Mean number of hours that have been worked per week in 2005	35
Median weekly earnings (\$)	725

Source: Canadian census of 2006

On what grounds is this earnings differential lying?

- Human capital theory (Becker, 1964): estimation of the effect of schooling and training on earnings.
- Multiple regression analysis on the log of weekly earnings of self-employed artists:
 - a) Actors and comedians
 - b) Craftsmen/women
 - c) Authors and writers
 - d) Conductors, composers and arrangers
 - e) Musicians/singers
 - f) Dancers
 - g) Other performers
 - h) Paintors, sculptors and other visual artists
 - i) Producers, directors, choreographers and other staff

Source: NOCS - 2006

Data

- Canadian census of 2006
- Control variables: common wage determinants
 - a) Gender
 - b) Legal marital status
 - c) Status of visible minority
 - d) Status of immigrant
 - e) Zone of residence
 - f) Primary household maintainer

Results: Career choice

Engaging in a artistic career is highly penalizing on the earnings level, except for actors/comedians

Associated with a decrease of...

Craftsmen/women: - 44%

Authors/writers: - 27%

Musicians/singers: - 58%

Paintors/sculptors/other visual artists: - 48%

A little less penalizing on the self-employment labour market, but actors/comedians stay the only category yielding an increase of earnings.

Results: Schooling

For other professions:

The higher the diploma, the higher the yield on labour earnings (6% increase for high school diploma, 55% increase for bachelor diploma, 113% for an earned doctorate on the labour market)

This is consistent with human capital theory.

For artists:

For some artists no diploma is associated with an increase of earnings (talent might be more sought)

Different diplomas yield different fluctuations on the self-employment weekly earnings.

This is **not** consistent with human capital theory.

Results: Experience

- For other professions, experience (measured with age as a proxy) is associated on both labour market with an increase of 2% of weekly earnings.
- For artists, it depends.

It is usually yielding an increase of the self-employment earnings, but not for performative artists (dancers, other performers)

For these artists, careers end up very early.

They might invest in schooling to access other qualified jobs after they retire.

Results: Common Wage Determinants

Self-employment labour market less discriminant on both gender and race than « traditional » labour market.

Schooling and gender = most important earnings determinants for other professions

Schooling (in some cases), being the primary household maintainer and being married (in some cases) = most important earnings determinants for artists

(relationships/correlations are less strong for artists)

Talent might play a more determining role?

Limits

- Definition of « artist » by NOCS: not suited for an occupational group characterized by multiple job-holding.
- No access to the amount of grants and/or bursaries \$\$ in the census.
- No access to the status of unionization: being a member of a union is in the USA associated with higher earnings for artists (Robinson and Montgomery, 2000) and to access to social protection mechanisms, at least in Quebec (Choko, 2014).

How Can Institutions Act on Supporting Artists besides Bursaries and Grants?

Canadian Arts Councils have seen important cuts in their budgets by the last Conservative government.

Another way of supporting artists that goes beyond bursaries and grants:

Stimulating demand for artistic goods and services through the development of human capital features necessary to appreciate the arts (arts classes, arts activities)

Education as the main channel to stimulate demand while helping to reduce inequalities, helping to integrate social minorities, helping to develop skills sought by employers, etc.

The Arts: Experience Goods, Addictive Goods

- The more arts you see/get, the more you want to see/get.
- The taste for the arts needs to be developed and consumption to become a habit.
- Arts as time-consuming and luxury goods that not everyone can afford.

Policies must target young people in educational institutions to ensure contact with the arts at early stages.

Some recommendations for Quebec

- School activities are concentrating on theatre, we should include more dance and circus shows that usually have a programmation suited for kids and/or teenagers.
- There is a need for municipal administration outside of Montreal (cultural metropol) and Quebec (capital) to facilitate collaboration between arts institutions and educational institutions

Laval and Longueuil as suburbs easily accessible that could participate to the diversification of supply of cultural goods.