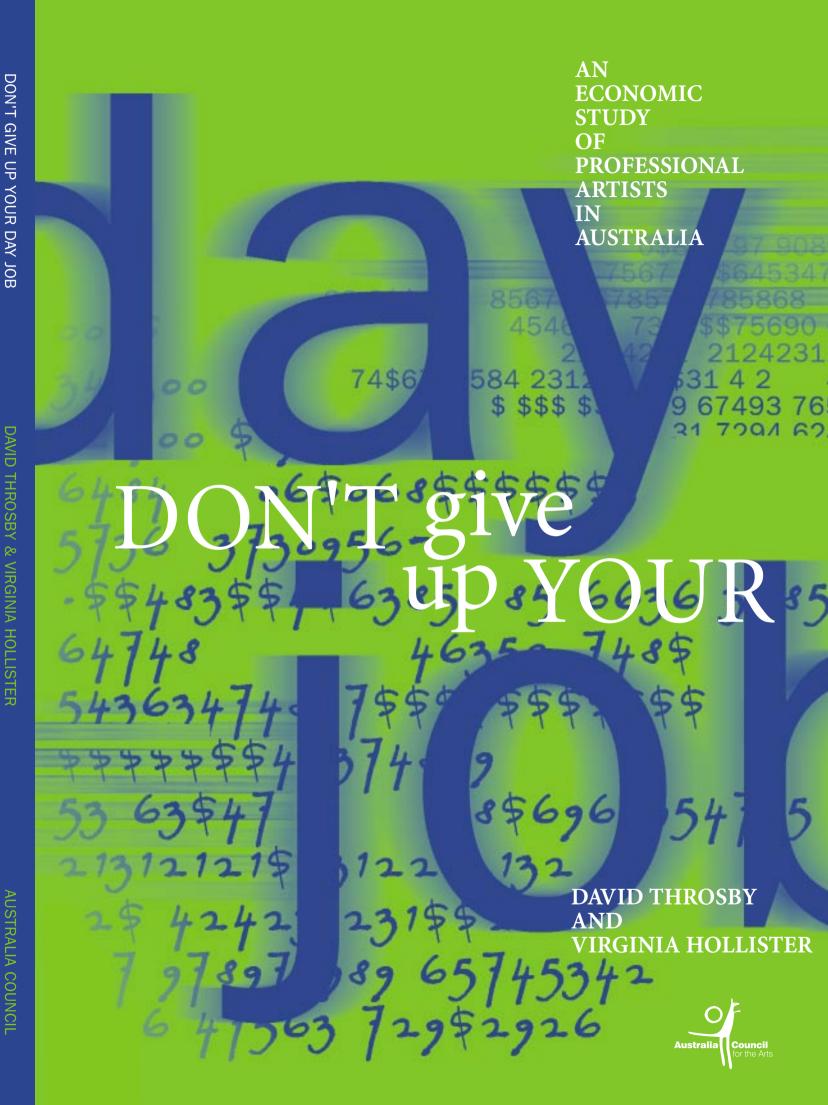


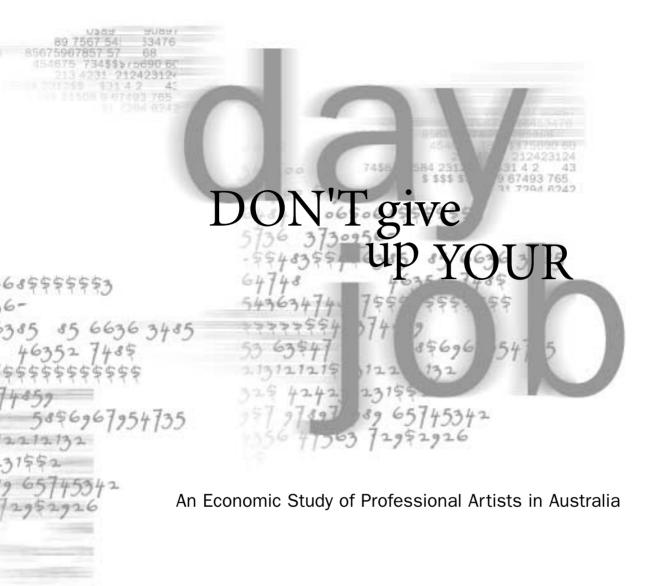
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# **Preface**

This is the fourth in a series of surveys of Australian artists, carried out at the Department of Economics at Macquarie University, with funding from the Australia Council. Earlier surveys in the series were undertaken in 1983, 1987 and 1993. Updated survey results are long overdue. Furthermore, profound changes in the environment in which artists work make it timely that new and more extensive data on the conditions of professional artistic practice in Australia be gathered.

A number of individuals and organisations assisted in conducting this research; Linda Browne and Judith Pugh worked on the compilation of population lists. Thanks also go to Judith Riordan and Delia McCarthy for their assistance in producing the final document.

We thank the many arts service and professional organisations that supplied us with material for the crucial first stage of the project. A full list of these sources is given in Appendix II.

The survey was conducted by the market research company ACNielsen (ACN). We are grateful to Phil Hughes and Ann-Louise Brockelsby of ACN for their professionalism. We had several discussions about survey methods and other matters with officers at the National Culture and Recreation Statistics Unit of the Australian Bureau of Statistics (ABS) in Adelaide. We are grateful to Adriana Vandenheuvel and Theo Neumann of the ABS for their part in these discussions.

Our gratitude goes to the Australia Council for providing the funding, and to Mark Stapleton, Warren Woodward and other staff members of the Council for assisting us in our work without ever compromising our independence.

Our greatest debt is to the 1063 artists across Australia who participated in this survey. Each of them contributed a substantial amount of time in reading the questions, preparing their answers and participating in a lengthy telephone interview consisting of 56 detailed multiple-part questions. Without their generosity and cooperation this work would have been impossible.

The views expressed in this report are those of the authors and do not necessarily reflect the views of the Australia Council, Macquarie University, ACN, ABS or any other organisation or individual associated with this project.

David Throsby Virginia Hollister

**June 2003** 

# **Explanatory notes**

- This survey relates to Australian practising professional artists, defined according to criteria discussed in Chapter 1. In the text and tables throughout this report, the word 'artist' means 'practising professional artist', unless otherwise specified.
- All survey data presented in this report relate to artists' circumstances at the time of the survey (early 2002), unless otherwise stated. All financial data relate to the financial year 2000-01, unless otherwise stated.
- As explained in Chapter 1, the principal artistic occupation (PAO) designation of 'actor' includes both actors and directors; 'dancer' includes both dancers and choreographers; and 'musician' includes both musicians and singers.
- The following symbols are used in text and appendix tables:
  - \* indicates less than 1 per cent
  - indicates nil response in this sample.
- For all appendix tables the number of valid responses (n =) for each PAO are shown at the foot of the table. The 'unweighted n' shows the actual numbers, and the 'weighted n' shows the numbers adjusted to reflect the relative weighting of that PAO in calculating the 'all artists' results in the table (see Appendix II).
- Because of space limitations we have not shown confidence limits on sample statistics to be used as a basis for inference to the corresponding population statistic. In general, however, we can say that sample sizes are sufficiently large, and variances sufficiently small, to enable our sample results to be taken as reasonably unbiased and efficient point estimators of the corresponding population statistic, unless otherwise stated.
- In some tables, columns or rows may not sum exactly to the indicated total because of rounding errors.
- In some tables, percentages are calculated for a subgroup of artists rather than for all artists. In all tables, the group or subgroup of artists to which particular data refer is clearly stated, and this should be kept in mind when interpreting percentages in the tables.

# CHAPTER 1

## Introduction

#### The changing role of the artist

The last decade has seen extraordinarily rapid changes in the political, economic, social and cultural environment in which we live. The so-called communications revolution has transformed the ways in which information is stored, transmitted and received around the world. In this process, the rise of the Internet as a means of accessing and exchanging data, on a scale never before imagined, has been particularly important.

These developments form part of the broader phenomenon of globalisation, a word that has many interpretations but whose central elements are the growth of a global marketplace for goods and services and the liberalisation of the international movement of capital and labour. The communications revolution has also led to significant changes in the structure of national economies. Many observers talk up concepts such as the 'knowledge economy' or the 'new economy' to characterise the dynamism of an economy where information is the key to the future.

The implications of these developments for the arts and culture have been profound. Technological changes have had a number of important impacts on the way art is produced and distributed. More broadly, the concept of creativity—a central and indisputable element in artistic practice—has been coopted as the driving force in the new economy.

All sorts of creative people are seen as content providers for the information superhighway and as the source of innovative ideas in inventing the future. This has led to the identification of a 'creative class' within society, and of 'creative workers' within the labour force–artists, designers, scientists, researchers and others whose work generates new ideas, new processes and new products'. These concepts are associated with the emergence of the economic phenomenon of the 'cultural industries', referring to those sectors of the economy that produce cultural goods and services ranging from poetry to television programs to fashion design<sup>2</sup>.

Where does the individual creative artist sit within these rapidly changing surroundings? In some respects, art is immune from these changes; the timeless qualities of literature, music or visual art are located in a sphere of human existence far removed from the mundane material world. In other respects, art exists in a social and cultural context that has a profound influence on the way the arts are produced, distributed and consumed in contemporary society. Either way, it is important to ask how, if at all, the role of artists is evolving in response to changes in the political, social, economic and cultural environment in which they work.

In the decade since the previous survey in this series, we observe a number of ways in which the life of the practising professional artist in Australia has been affected by the developments described above. First, on a positive note, we identify a range of new creative possibilities opened up by digital technologies, especially in visual and sound media. There is now a significant group of artists whose creative output in text, sound and image is produced using techniques that have become available as a result of the digital revolution.

Second, we observe a continuing blurring of occupational boundaries within the arts, as artists acquire new skills and new interests, applicable across a range of artforms. Of course, there have always been crossovers between artforms. But we suggest that the range of skills derived from new technologies that many artists have mastered widens their creative spectrum.

Third, this breakdown in boundaries is also occurring between the arts and other industries. Increasing numbers of artists are finding opportunities to employ their creative skills in areas remote from their core or 'home' discipline. It is through these avenues that artists are increasingly providing creative ideas that percolate outwards, through the cultural industries and beyond, into the wider economy.

Finally, in today's labour market traditional job structures and employment contracts are often swept aside in favour of more flexible employment arrangements. As in other occupations, artists' working lives are affected by these developments. For example, instead of a long-term commitment to a single mode of creative practice, we now see greater fluidity in artists' career paths. Artists may move in and out of artistic employment, engage in further training, accept occasional short-term contracts in or out of the arts, perhaps from time to time finding periods of uninterrupted work on their core creative practice.

In all of these examples we see a variety of ways in which the life of the artist is changing. Nevertheless, there is also a sense in which nothing changes. The fundamental processes of creativity, the pursuit of an artistic vision and the passionate commitment to art that characterises the true artist—these things remain at the heart of what it is to be a practising art professional. For many artists the real challenge is to keep hold of these core values in such a rapidly changing world.

#### The rationale for this survey

If, as a society, we are to comprehend how the arts contribute to our lives, it is important to understand how art is produced and what problems face those who produce it. From a social point of view, as a community we need to accord artists the respect they deserve as professionals who contribute in so many ways and with such dedication and skill to advancing our cultural life. From a policy viewpoint, an understanding of the conditions of professional artistic practice is essential if effective measures for nurturing the growth of the arts in Australia are to be developed.

A survey of individual practising artists, whereby statistically reliable information is gathered from a random sample of respondents, is the only workable means for compiling an accurate and comprehensive picture of the living and working conditions of professional artists in Australia at the present time.

This survey is the fourth in a series carried out over the past 20 years at Macquarie University, with funding from the Australia Council. The original survey, in 1983, was limited in scope. It was undertaken to support the findings and recommendations of the Individual Artists' Inquiry, initiated by the Australia Council at the time<sup>3</sup>. A larger and more comprehensive survey was carried out in 1987<sup>4</sup> and another in 1993<sup>5</sup>. All of these studies have yielded reports widely used by policy-makers, bureaucrats, arts organisations, artists themselves and the wider community. They have been used to provide factual information about the economic circumstances of professional artistic practice across all major artforms, apart from film. This survey, undertaken in 2002, updates and expands the information collected in the earlier studies.

#### **Definition of an artist**

Not surprisingly, the first question to ask in any survey exercise is: What is the survey population? In this case we are dealing with artists across all artforms, including writers, actors, musicians, painters, dancers and so on. Even though the delineation of such occupations may seem obvious, the precise definition of 'artist' is not as straightforward as it seems.

Different government agencies and others use varying criteria for defining artists for the purposes of collecting statistics, gathering taxes, assessing employment opportunities and extending grant assistance. Similarly, membership groups such as artists' representative organisations, unions and professional associations may or may not require artists to meet a range of educational, training, employment and experience qualifications. Further blurring of definitions occurs because the skills associated with art practice contribute to many other industries. As we noted earlier, artists often straddle different artistic and non-artistic professions either by choice or through necessity—and it is hard to say at what point being an artist stops or starts.

One unifying element in all of this is the notion of intent and purpose. In 1980 UNESCO held an international conference on the status of the artist. It defined an artist as 'any person who creates or gives expression to, or recreates works of art, who considers his [sic] artistic creation to be an essential part of his life, who contributes in this way to the development of art and culture and who is or asks to be recognised as an artist, whether or not he is bound by any relations of employment or association'<sup>6</sup>. Although such a definition may be appealing, it is too vague and general to be useful in the operational context of a survey such as this.

Our approach, as in the earlier surveys, has been to identify artists by their basic creative occupation. A total of 120 different artistic occupations were identified (see Appendix III). These were grouped in 11 generic categories:

- Writers
- Visual artists
- Craft practitioners
- Actors
- Directors
- Dancers
- Choreographers
- Musicians
- Singers
- Composers
- Community cultural development workers (formerly known as community artists).

Respondents to the survey were asked to identify which of these occupations they were 'engaged in most these days, in terms of time'. The occupation designated was called the artist's principal artistic occupation (PAO). For the purposes of statistical tabulation and analysis the above 11 categories were subsequently condensed into eight, by combining actors and directors, dancers and choreographers, and musicians and singers. These condensed groups were labelled actors, dancers and musicians, respectively.

Like the previous surveys, this one deals specifically with practising professional artists. This targets artists who are currently active or who have been active in the past 3-5 years. The professional requirement restricts the survey to serious practitioners operating at a level and standard of work and with a degree of commitment appropriate to the norms of professional practice within their artform. This requirement is intended to separate professionals from hobbyists and amateurs.

In order to identify whether a potential survey respondent qualified as a practising professional artist according to our criteria, a number of screening questions were asked before each interview to establish the artist's track record, and whether he or she was currently practising or training in the arts. Income generation from arts practice was not a necessary criterion for inclusion.

Respondents were asked if, at some time during the past 3-5 years (depending on practice area), they had had a piece of writing published or performed; a work or works shown at a professional gallery, or work commissioned; had a composition professionally performed live, broadcast, recorded or filmed; had an engagement as a professional director or actor, or dancer or choreographer, with a professional company; had an engagement as a musician or singer in a professional venue; or contributed to the development of a major community arts project, festival or event. The full text of the screening questions can be found in Appendix III.

The survey embraces both full-time and part-time artists; employed and self-employed artists; and artists regardless of whether all, some or none of their income comes from art practice. For reasons explained further in Appendix II, this survey does not include artists whose primary involvement is in areas of design (furniture, interior, fashion, industrial, architectural or graphic); artists working primarily in the film industry; or Aboriginal and Torres Strait Islander artists working in remote Indigenous communities.

Despite the fact that many artists work across more than one artform and apply a variety of skills in their work, the great majority of artists were able to identify the area in which they essentially worked, whether it was with text, images, sound, performance, or another area. Therefore, almost all of the artists contacted were able to allocate themselves to a PAO, including most artists who characterise themselves as

new media artists. A very small number of potential respondents could not do so and thus could not be included in the survey.

To summarise, this survey, like its predecessors, is concerned with serious, practising professional artists. The seriousness is judged in terms of a self-assessed commitment to artistic work as a major aspect of the artist's working life, even if arts-related work is not the main source of income. The practising aspect means that we confine our attention to artists currently working or seeking to work in their chosen occupation. The term professional is intended to indicate a degree of training, experience or talent and a manner of working that qualify artists to have their work judged against the highest professional standards of the relevant occupation.

#### Footnotes

- 1. See further in Florida (2002).
- 2. See Caves (2000), Throsby (2001), ch. 7.
- 3. Committee for the Individual Artists' Inquiry (1984).
- 4. Throsby and Mills (1987).
- 5. Throsby and Thompson (1994).
- 6. UNESCO (1980), pp. 5.

# CHAPTER 2

## Defining the artist population

#### General problems in defining the artist population

Estimating the size and composition of the population of practising professional artists—the subjects of this study—is particularly difficult. Standard sources of population size estimates for occupational categories, such as census data, suffer from a number of problems when applied to artists. Firstly, the allocation of an individual respondent to a job category in the population census is based on his or her 'main job' in the week that the census is taken. It is understood that this procedure will overlook many artists who take other work as a means of supporting their artistic practice, and who are therefore working at some other 'main job' at the time of the data collection.

Secondly, categorising artists in such statistical collections does not distinguish the professional from the amateur. While it is reasonable to assume professional status belongs to anyone who declares their 'main job' as artist, there is no way of knowing if such individuals meet more refined criteria for professionalism, such as those used in this study. Thirdly, there may be problems in understanding what 'artist' means as a job category, when the data collection is based on self-evaluation. This problem is reduced, though not eliminated, as the level of detail of job classification in the census is refined. As was the case in the most recent Australian population census, the specification of job classifications in the arts is now greatly improved over what it was in earlier years. Nevertheless, these data still contain disturbingly large numbers in the 'not elsewhere classified' or similar categories for some artistic occupations.

For this survey, we have adopted the same approach used for the earlier studies in this series, namely compiling lists of artists in different artforms from source lists provided by various arts service organisations, arts companies, directories, membership lists for unions and professional associations. A full account of the compilation of these lists is provided in Appendix II. The gathering of these lists for the present survey was considerably more difficult than in previous years, for two reasons. First, new privacy laws have been introduced in Australia which restrict the extent to which organisations can disclose details such as names and addresses of members or customers to a third party. As a result some arts organisations were unable to provide us with lists that would have added to our coverage.

Fortunately, for most organisations, our guarantee of confidentiality and the academic nature of the research were sufficiently compelling to allow us to access their data. Even so, the privacy problem inevitably led to some gaps in our final consolidated listings. Second, some unions and professional organisations in the arts have suffered from declining membership; in some areas it is no longer necessary to be a union member in order to obtain a professional engagement. Hence their membership lists, where available, are no longer as comprehensive as they used to be.

Despite these problems, it was possible to compile substantial lists of artists in each artform. The lists served two purposes in the context of this survey. First, they enabled an estimate to be made of the aggregate size of the population of practising professional artists within each PAO and in total. Second, they provided the sample frame from which it was possible to select, at random, sufficient names to make up a statistically valid sample for that population. Given that the population lists are sufficiently large and comprehensive, and given that our samples have been properly drawn, we are justified in assuming that the characteristics of those artists not included in the lists will be broadly similar to those on the lists. Hence, the data derived from the survey can be used, according to appropriate statistical procedures, for valid inference to the population of artists as a whole.

Once the population size estimates have been reached for each occupational category, they can be rationalised and checked for consistency with corresponding occupational numbers derived from the most recent Australian census, under certain assumptions. In the following sections we tabulate our population estimates in total, and by state, and then compare these estimates with the corresponding census data. Finally, we look at trends in the numbers of practising professional artists over the last 15 years as revealed by our series of surveys.

#### **Population estimates**

Given some uncertainties in the coverage of the data, it is appropriate to estimate population sizes for each PAO as a range, in the first instance. Table 1 shows the estimated numbers of practising professional artists in Australia as defined in our survey, indicated first as a range and then as the mid-point of the range, this being the best point estimate able to be made. In broad terms, according to our estimates, the number of practising professional artists in Australia is 40,000-50,000, with a reasonable expectation that the actual number is around 45,000. The largest single group is musicians, with more than 12,000, and the smallest is dancers, with 1000-1500 practitioners.

Table 1 Estimated numbers of practising professional artists in Australia, 2001				
	Range		Mid-point	
	From ('000)	To ('000)	(,000)	
Writers	7.0	7.5	7.25	
Visual artists	8.5	10.0	9.25	
Craft practitioners	4.0	4.5	4.25	
Actors	6.0	7.0	6.5	
Dancers	1.0	1.5	1.25	
Musicians	12.0	13.0	12.5	
Composers	1.0	2.0	1.5	
Community cultural development workers	2.0	3.0	2.5	
All artists	41.5	48.5	45.0	

Because of gaps in the coverage of our population lists, as noted above, data cannot be reliably used to estimate the state by state distribution of artists. However, the 2001 population census data can be used, under certain assumptions, to provide a breakdown of 'main job' artists by state or territory. If we can assume that the geographic distribution of practising professional artists is the same as that for 'main job' artists (and that assumption appears reasonable), we can apply the state by state proportions from the census to our aggregate population figures to obtain an estimated state and territory distribution of practising professionals. These results are shown in Table 2. It appears that the proportions of artists in both New South Wales and Victoria are slightly greater than the corresponding proportions of the overall Australian population in these two states, but the differences are not great. Broadly speaking we can say that artists are distributed among the states and territories in much the same way as the rest of the population.

Table 2 Estimated number	rs of practising professional art	ists by state and	l territory, 2001
State/territory	Practising professional artists (a)	Percer	ntage distribution
	('000)	Artists %	Australian population (b) %
New South Wales	16.2	36.2	33.8
Victoria	11.8	26.5	24.8
Queensland	7.8	17.3	18.5
South Australia	3.0	6.6	7.9
Western Australia	3.8	8.4	9.8
Tasmania	1.0	2.2	2.5
Northern Territory	0.5	1.0	1.0
Australian Capital Territory	0.9	1.9	1.6
Total	45.0	100.0	100.0
(a) For method of estimation of state/territory	distribution, see text. (b) Source of Australia	n population data: ABS	Yearbook 2002.

The population census data can also be used to indicate the approximate distribution of 'main job' artists within particular artforms between states. Calculations based on these data suggest, for example, that there are a concentration of actors, composers and writers in New South Wales; of writers in Victoria; of dancers in Queensland and Western Australia; and of craft practitioners in Tasmania, Western Australia and South Australia. Similarly, there appear to be proportionately more craft practitioners and visual artists in the Northern Territory than in the other states, and more writers in the Australian Capital Territory. However, it should be noted that all of these differences are small.

#### Reconciliation of survey and census data

As noted earlier in this chapter, it is possible to check the overall population estimates from this survey against census data under certain assumptions. Specifically, Table 3 shows estimates of persons whose 'main job' was artist in the week of the 2001 population census, compared with the number of practising professional artists estimated from our own population lists. The estimates are compiled by matching PAOs with the following census job categories:

- Writer-author, book editor, script editor
- Visual artist-painter, sculptor, illustrator
- Craft practitioner-potter/ceramic artist
- Actor-actor, director (film/TV/radio/stage)
- Dancer-dancer/choreographer
- Musician-instrumental musician, singer, music director
- Composer-composer.

The estimates do not include the 'not elsewhere classified' or 'not further defined' categories for visual artists and craft practitioners, or for actors and dancers because of difficulties in allocating them to the specific occupations.

Table 3 shows that in all cases except dancers the estimated number of practising professionals, which includes part-timers, exceeds the census figure. The two estimates might be reconciled if it can be assumed that those practising professionals who spent more than 50 per cent of their time at arts work in the year in question might also have been picked up in the census.

To investigate this question, we can make use of a distinction in our survey data between 'creative work at PAO' (pursuing the immediate creative practice) and 'all arts work' (including other work in the arts such as teaching or administration), and calculate the implied numbers of artists working more than 50 per cent of their time in these two ways. These two figures could be thought of as establishing lower and upper bounds respectively on the numbers of practising professional artists that might also appear in the census. The last two columns in Table 3 indicate this range for each of the occupations. It is seen that the

census estimate falls within the range for all artists and for the majority of specific occupations. The explanation of the discrepancy in the case of craft practitioners is that the census figure relates only to potters and ceramic artists; if other modes of practice were included, the census figure would more than double and would then lie within the required range. In the case of composers, it may be that for census purposes some composers described their 'main job' as musician.

Overall the comparisons confirm that in broad terms our estimates of the artist population are consistent with census data

Musicians	8.4	12.5	6.5	10.0
Dancers	1.4	1.3	1.1	1.2
Actors	3.6	6.5	3.0	4.8
Craft practitioners	1.5	4.3	2.5	3.6
Visual artists	5.0	9.3	4.8	7.8
Writers	4.0	7.3	3.7	5.6
	artist in 2001 census (a) ('000)	2001 professional s (a) artists	Creative work in PAO ('000)	All arts work ('000)
	Estimated number whose 'main job' is	Estimated number of	Number of practising professional artists working more than 50% of time at:	

#### Trends in artist numbers

Finally, what can we say about trends in the numbers of practising professional artists in Australia over the past 15 years?

Table 4 shows population numbers drawn from the 1987 and 1993 surveys compared with estimates from this study. We observe that total numbers of artists have grown steadily over the last 15 years, with the largest increases among writers, visual artists and actors. The numbers of craft practitioners and musicians have fluctuated around a fairly static long-term trend line, although numbers in the crafts have declined in more recent years.

In addition, growth rates in the period 1993-2001 from our own estimates can be combined with growth rates for 'main job' artists between the 1996 and 2001 population censuses. From this, we derive approximate average annual compound growth rates in artist numbers over the last 5-10 years. These calculations suggest an annual growth in the number of artists of around 2-3 per cent per annum. However, there appear to be some significant variations in growth rates between artistic occupations.

Actors and composers show annual increases of around 5-7 per cent. The numbers of visual artists and writers show moderate growth of around 2-4 per cent, whereas musician numbers have grown somewhat more slowly at around 1-3 per cent. Changes in the numbers of dancers are more difficult to interpret; our estimates of practising professionals have remained reasonably static, whereas the numbers of 'main job' dancers and choreographers in the census have risen more than 5 per cent per year. The only occupation to show a decline since the early 1990s is craft practitioners, where numbers appear to have fallen at a rate of somewhere between 2-5 per cent per year.

<sup>(</sup>a) For method of estimation, see text.
(b) Includes community cultural development workers

Table 4 Trends in numbers of practising professional artists, 1987–2001					
	1987 ('000)	1993 ('000)	2001 ('000)		
Writers	3.2	6.0	7.3		
Visual artists	6.2	7.5	9.3		
Craft practitioners	4.4	5.5	4.3		
Actors	3.4	4.2	6.5		
Dancers	3.4	1.3	1.3		
Musicians	13.7	11.5	12.5		
Composers	13./	1.0	1.5		
Community cultural development workers	1.1	3.0	2.5		
All artists	32.0	40.0	45.0		

# CHAPTER 3

## Basic demographics

This chapter compares artists' basic demographic characteristics (age, gender, urban/regional location, country of birth, first language, and family circumstance) with the Australian labour force in general and the Australian adult population. Artists' characteristics are generally similar to those of the rest of the Australian workforce, with some specific differences.

#### Age

The age distribution of professional practising artists indicates that they tend to be older than members of the labour force or the general population. The mean age of professional artists, about 46 years, is greater than that of the average worker, less than 40 years. This difference can be partly explained by the amount of time it takes to become established as a practising professional in all artforms (see Chapter 6), and partly by the fact that in many artforms (especially writers, visual artists and composers), a creative career often continues beyond the age when workers in other fields retire.

A comparison between the age distributions of the practising professional artists in our survey, persons whose 'main job' was artist in the 2001 census (as defined in Chapter 2), and the Australian labour force, are given in Table 5. This table shows that the numbers of artists in all age groups above 35 years are proportionately greater than in the labour force. The relatively smaller number of younger artists classed as professional (5 per cent in the 15-24 age range) compared to 'main job' artists from the census (12 per cent in this range) can be explained by our application of specific criteria for professional artists. 'Main job' artists in this age range are likely to be starting out and may not have acquired the standing of professional by the definition of our survey.

It is also possible that younger artists were not captured in our population lists in proportion to their actual numbers (see Appendix II), with the result that the 5 per cent figure in Table 5 should be higher. Nevertheless, whichever measure is used for artist numbers in this youngest age range, there are still fewer professional artists proportionately in this group than there are workers in this group in the labour force.

Table 5 Age distribution	n of artists and labour force		
Age group (years)	Practising professional artists(a) (2002) %	'Main job' artists(b) (2001) %	Labour force(c) (2002) %
15–24	5	12	19
25–34	18	26	24
35–44	27	26	24
45–54	27	21	21
55–64	16	11	10
65+	7	4	2
Total	100	100	100

<sup>(</sup>a) Figures are for artists in the 2001-02 artists survey

<sup>(</sup>b) 'Main job' artists statistics are from the 2001 census.
(c) Labour force statistics from ABS 6203.0 *Labour Force, Australia* June 2002 Table 10

The age distributions of practising professional artists within each PAO are shown in Appendix I Table 3.1. The proportionately larger numbers of older artists among writers and composers are apparent, as are the larger numbers of younger artists among actors and dancers. A career in dance, in particular, is clearly concentrated in the younger years—three-quarters of all professional dancers are less than 35 years old. In contrast, more than three-quarters of all professional writers are older than 35 years.

The mean and median ages of artists from the survey are shown in Table 6, further illustrating the differences between modes of practice.

Table 6 Mean and median age of a	rtists		
	Mean (years)	Median (years)	
Writers	49	50	
Visual artists	47	50	
Craft practitioners	48	50	
Actors	42	43	
Dancers	31	29	
Musicians	45	43	
Composers	49	50	
Community cultural development workers	43	43	
All artists	46	50	

#### Gender

The numbers of practising professional artists in our survey are split evenly between men and women, in contrast to the gender distribution in the labour force, where men predominate (56 per cent male, 44 per cent female), as shown in Table 7. The gender distribution in the 2001 census for those whose 'main job' was artist matches that for all employed persons in the labour force. However, as the table also shows, women make up the greatest proportion of part-time workers among all employed persons (70 per cent), and this explains some of the differences between the numbers in the table.

As noted in Chapter 2, the census only counts those whose 'main job' was artist in the census week. Thus, any artist whose 'main job' was something else for that week or who may be a practising professional artist on a less than full-time basis, is excluded. To the extent that these are women, it is not surprising that the female proportion of practising professional artists is somewhat higher than the census data suggests.

There is substantial variation in the gender proportions between artforms. The music-related professions (instrumentalists, singers, composers) are very strongly masculine, whereas dance, the visual artists and crafts, and to a lesser extent writing, have larger numbers of female than male practitioners.

In Chapter 10 we look further at some of the gender differences in arts practice.

Table 7 Gender distribution of practising professional artists(a), 'main job' artists(b), employed persons and civilian population(c)				
	Male %	Female %		
Writers	45	55		
Visual artists	40	60		
Craft practitioners	39	61		
Actors	59	41		
Dancers	27	73		
Musicians	69	31		
Composers	80	20		
Community cultural development workers	18	82		
All practising professional artists	51	49		
'Main job' artists	57	43		
Employed persons:				
Full-time	67	33		
Part-time	30	70		
All employed persons	56	44		
Civilian population over 15	49	51		
(a) Figures are for artists in the 2001–02 artists survey. population statistics are from ABS 6203.0 <i>Labour Force, Au</i>		s are from the 2001 census.	(c) Employed persons and civilian	

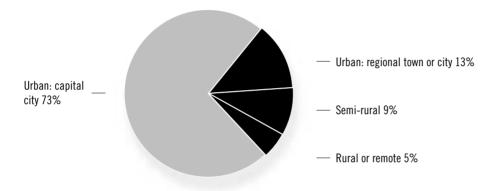
#### **Urban/regional location**

Arts infrastructure tends to be concentrated in capital cities. The symphony orchestras, major theatres, principal dance companies, state and commercial art galleries, recording studios and art training institutions all draw Australian artists to live and work in proximity to them. Artists in regional areas often move to capital cities to increase work opportunities and to reach larger markets. It is therefore not surprising that around three-quarters of Australian artists reside in capital cities, compared to only 64 per cent of the general population over 15 years of age. Figure 1 illustrates this difference, with a greater level of detail about the regional locations of Australian artists.

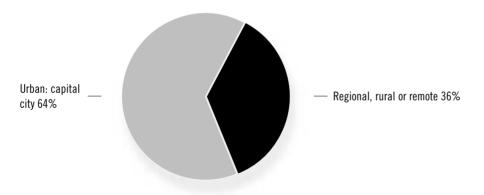
In Chapter 11 we look further at the situation of artists in regional Australia.

Figure 1 Geographic location of Australian artists and labour force

#### Geographic location of Australian artists



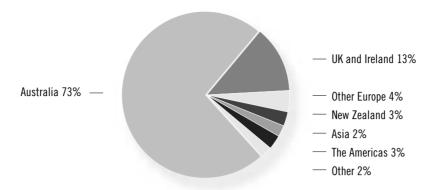
#### Geographic location of Australian labour force



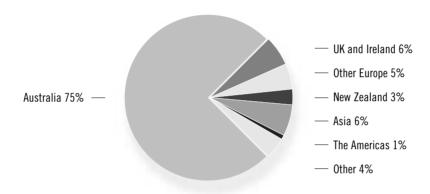
#### **Country of birth**

About three-quarters of Australia's professional artists were born in this country, matching almost exactly the proportion of Australian-born people in the labour force as a whole. The next largest group comprises those born in the United Kingdom and Ireland, a larger proportion than in the workforce. The proportion of those born in Europe, the former Soviet Union and New Zealand are similar for artists and the labour force. But proportionately fewer people born in Asia, the Middle East and Africa are represented in the ranks of professional Australian artists than in the wider working population. Appendix I Table 3.2 shows the birthplace data for artists by PAO and for the labour force, and Figure 2 illustrates these differences.

#### Birthplace of Australian artists



#### Birthplace of Australian labour force



#### First language

Given the strong interest in multicultural arts in Australia over recent years, it is important to know the proportion of artists who come from a non-English speaking background (NESB). The definition of NESB in statistical collections and in the community more generally is by no means standardised. It ranges from having a mother tongue other than English to speaking a language other than English at home. For the purposes of our survey we adopted the former definition and asked respondents to indicate whether the first language they learnt was English or another language.

Table 8 shows the proportions of artists and the labour force whose first language is English. These figures indicate a lower proportion of persons of non-English-speaking background among artists than among the wider workforce. As would be expected, the lowest proportions of NESB practitioners are those whose artforms rely on language, namely writers and actors. The somewhat larger proportion of NESB persons among craft practitioners (which is still lower than the proportion in the labour force) corresponds to the relatively higher numbers of craft workers born in continental Europe in our survey (see Appendix I Table 3.2).

In Chapter 12 we look further at the situation of artists from a non-English speaking background.

Table 8 First language of artists and labour force(a)					
	English %	Another language %			
Writers	95	5			
Visual artists	91	9			
Craft practitioners	85	15			
Actors	95	5			
Dancers	91	9			
Musicians	94	6			
Composers	91	9			
Community cultural development workers	87	13			
All artists	92	8			
Labour force	82	18			

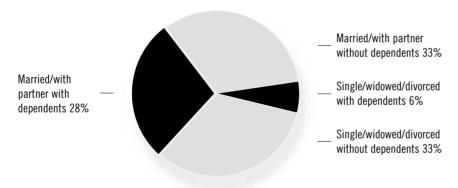
(a) Labour force statistics are calculated from ABS 6203.0 Labour Force, Australia June 2002 Table 14, and Australian Social Trends 1999, Population - Population Composition: Languages Spoken in Australia.

#### **Family circumstance**

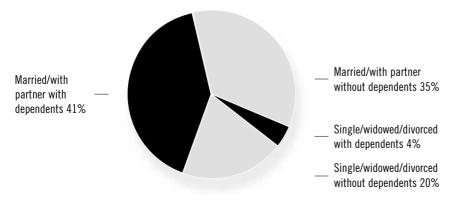
The traditional family pattern of a couple with dependants is less common for artists than for the population at large. Among artists, 28 per cent live in this type of family arrangement, compared with 33 per cent in the civilian population and 41 per cent in the labour force. Almost 40 per cent of artists live as single people (with or without dependants) compared with 28 per cent and 24 per cent for the population and labour force respectively. Appendix I Table 3.3 gives the details of family circumstances for artists by PAO, with data for the labour force and civilian population over 15 years, for comparison. Figure 3 illustrates the differences.

Figure 3 Family circumstances of Australian artists and labour force

#### Family circumstances of Australian artists



#### Family circumstances of Australian labour force



# CHAPTER 4

## The diversity of artistic practice

Artists rarely practise in only one specific artistic occupation for a lifetime. Most artists express themselves across a range of different occupations within a single artform area, such as the writer who has been a novelist, poet and screenwriter at different points in her career. Some artists work across several different artforms, for example actors and dancers who also take singing roles from time to time. This chapter looks at the diversity of artistic practice in terms of the occupations and artforms undertaken during an artist's career, and in terms of artists' creative achievements.

#### The range of artistic occupations

Artistic occupations encompass many types of creative activity, occur in many venues, and utilise many materials. Composers can, for instance, express their ideas in different formats, from songs to film music to symphonies. Dancers, actors and musicians can employ skills in different venues, from stage to film to television to festivals to the recording studio. Visual artists and craft practitioners have at their fingertips a wide range of media, from paint to stone to video, from clay to textiles to glass. Each category of artistic occupation provides a wide range of possible experiences and expressions.

Within each PAO in the survey, we identified a number of specific types of work or occupations, and asked respondents to identify which ones they had ever engaged in during their careers, and which ones they were engaged in most these days, in terms of time.

The responses indicate, firstly, the range of work that artists have undertaken within their own artform. Table 9 summarises these results by selecting some specific occupations in each artform category. These data illustrate the versatility of artists within their own artform areas. We see, for example, that the great majority of actors have worked at some time in their career on stage (79 per cent of actors) or in television (68 per cent), although only 30 per cent and 21 per cent respectively are working in these occupations as their main line of work at the present time.

Table 9 Range of work within artfo	rms—selected a	tistic occupations	
Proportion of each PAO that:	Has ever engaged in this occupation %	Is most engaged in this occupation now %	
Writers			
Novelist	30	14	
Screenwriter	40	27	
Non-fiction writer	42	22	
Visual artists			
Painter	64	44	
Sculptor	33	16	
Craft practitioners			
Ceramic artist	30	24	
Fibre/textile artist	26	21	
Metal worker/jeweller	30	24	
Actors and directors			
Live stage actor	79	30	
Television actor	68	21	
Dancers and choreographers			
Dancer, contemporary dance	69	23	
Independent choreographer	41	21	
Musicians and singers			
Instrumental player, classical or new music	37	18	
Instrumental player, music theatre	33	6	
Jazz musician	38	18	
Composers			
Classical or 'new' music	79	59	
Film/television/radio (not advertisements)	32	7	

Secondly, as noted above, many artists do not confine their creative work to a single artform but cross over into other artforms. For example, many actors have had experience in dancing or singing, and many writers have been involved in acting or directing.

In Appendix I Table 4.1 we show the proportions of artists within each PAO who have been seriously involved at some time during their career with other artforms. Note the extent to which craft practitioners have worked at visual art and vice versa, or actors have worked in dance and vice versa. As would be expected, there is a lot of crossover between musicians and composers—people who are primarily instrumental musicians or singers also compose, and people who are primarily composers also perform.

These tendencies are summarised in Table 10 where we tabulate the mean number of specific artistic occupations, in and out of an artist's own artform, that have been seriously undertaken by artists in each PAO. For all artists, a mean number of four different occupations have been undertaken, about two-thirds in the artist's own artform and one-third in another artform. Performing artists are the most wideranging, especially actors and musicians/composers. Craft practitioners are the most concentrated within their own artform; they and visual artists have undertaken the smallest number of occupations beyond their own artform.

Table 10 Range of arts work und  Mean number of specific artistic	Within artist's own artform(a)	Outside artist's own artform	Total
occupations undertaken:	(no. per head)	(no. per head)	(no. per head)
Writers	2.3	1.0	3.3
Visual artists	2.3	0.7	3.0
Craft practitioners	1.4	0.7	2.1
Actors	4.7	2.2	6.9
Dancers	3.3	1.0	4.3
Musicians	3.4	1.6	6.0
Composers	2.9	3.0	5.9
Community cultural development workers	1.3	2.7	4.0
All artists	2.6	1.3	3.9

#### The range of artistic achievement

Another way of looking at the diversity of skills which artists apply in their practice is through a listing of their achievements. An analysis of what artists actually produce is also a step towards understanding the breadth and depth of the contribution artists make to Australian society.

Respondents in the survey were asked about their professional output and achievements in the period 1996-2001. In addition, they were invited to nominate which of these achievements they regarded as their major artistic contribution. The achievements identified included:

- having a novel published, or a play, script or screenplay produced
- having a composition commissioned for live performance or recording
- contributing in a major way to the development of a major community arts project or managing a community festival
- having a solo exhibition in a major public or commercial gallery or having work commissioned or purchased by a major gallery or institution
- having a lead role with a major theatrical company or in a film or television role
- directing a stage play, opera, ballet, feature film, television drama or radio play
- dancing a lead role with a dance company or choreographing a work for a major company or independent production
- performing as a solo instrumentalist or singer with an orchestra, or recording a solo album.

The detailed results are shown in Appendix I Tables 4.2.1–4.2.11, which list achievements in the following artistic categories:

- Writing
- Visual art
- Craft
- Acting
- Directing
- Dancing
- Choreography
- Instrumental music
- Singing
- Composing
- Community cultural development.

The statistics in these tables bear testimony to the range of creative output produced by Australia's professional artists. Within each artform the spread of achievement is considerable: writers' produced novels, short stories, poems, plays and scripts of all sorts; the work of visual artists and craft practitioners has been seen in a variety of settings from solo shows to group exhibitions; performing artists have

contributed to the rich output of theatre, dance, music, television, radio and film.

Interestingly, a large number of artists have had their work shown on an Internet site; 21 per cent of writers, 39 per cent of visual artists, 34 per cent of craft practitioners, and 25 per cent of composers have benefited from the Internet as a way of showing their work to the public.

In the previous section, we noted the versatility of artists in moving between artforms and in developing multiple skills for working in areas of practice different from their basic PAO. This versatility is also evident in the cross artform achievements shown in Appendix I Tables 4.2.1–4.2.11. For example, visual artists, actors and composers have had works of creative writing published or produced; a number of craft practitioners have produced works of visual art, and vice versa; writers and musicians have been involved in acting, while a number of actors dance and dancers act; the crossover between musicians and composers is very strong; and community cultural development workers, whose profession is of necessity one of versatility, have significant achievements right across the board.

Finally, it is noteworthy that the artists' work not only moves between artforms but also moves geographically, to be seen or published in places far from the artists' home base. Table 11 shows that between 1996-2001, 58 per cent of the artists surveyed realised a significant achievement interstate, and 37 per cent had engagements, exhibitions, presentations or publications of their work overseas.

It is apparent that the achievements of significant numbers of Australian artists are being recognised nationally and internationally rather than simply locally. In this way artists act as an important means for conveying Australian cultural expression to the nation and to the world.

Table 11 Interstate and international engagements, exhibitions, presentation or publication of Australian artists' work(a)				
	Interstate %	International %		
Writers	57	40		
Visual artists	53	32		
Craft practitioners	63	45		
Actors	61	44		
Dancers	55	44		
Musicians	64	36		
Composers	72	69		
Community cultural development workers	27	13		
All artists	58	37		

(a) Proportions are for artists in the 2001–02 Artists Survey, covering the period 1996–2001.

# CHAPTER 5

## Education and training

Artists undertake a wide range of training and education to gain the skills and knowledge necessary to practise professionally. Their training pathways are often complex.

Some artists follow a relatively straight path by training at one or more tertiary institutions and on graduation commence their professional careers. Later, they may supplement their skills and knowledge with short courses and other types of training. On the other hand, some artists are self taught, beginning their careers by plunging straight in or else by learning skills on the job, perhaps later deciding to undertake training to consolidate or extend their competencies or experience.

Some artists undertake training in one area of the arts and later move into a different area of professional artistic practice for which they may either undertake further training or teach themselves. It is clear that many artists have training in more than one area of practice. This is especially the case in the performing arts where, for example, there are many actors who have studied music, dancers who have studied drama, or instrumental musicians who have studied composition.

This chapter looks at the types of training that artists undergo as part of the process of building an artistic career.

#### Types of training

In this survey, artists were asked to nominate all of the types of training undertaken to become an artist, including:

- formal coursework at a tertiary level in a variety of institutions
- private tuition and mentorship
- other types of training such as non-award study, workshops and short courses, exchange programs or apprenticeships
- learning on the job
- self training.

Detail of the types of training undertaken by artists is given in Appendix I Table 5.1, and these results are summarised in Table 12. About three-quarters of all artists have had formal training of some sort and just over 40 per cent have undertaken private training. Among visual artists and craft practitioners there is a strong emphasis on formal training in universities or in TAFE schools or independent art/craft teaching institutions.

Many writers have also undertaken post-school education and training, though in many cases, writers' formal education is not specific training in writing. Not surprisingly, performing artists' training is concentrated in the various academies particular to their artform, with a strong emphasis, in addition, on private tuition.

Significant numbers of all types of artists have at least some component of self-tuition in their background, while most also acknowledge that they learn on the job. The survey showed that the process of learning by doing is especially important for actors and for community cultural development workers. For actors it may take years to achieve subtle performance skills, working live and in front of cameras. For

community cultural development workers the range of liaison, negotiation and artistic skills necessary is so wide that many of them can only be acquired through on the job experience. Note also the importance of workshops and short courses as a component of the training undertaken by all types of practising professional artists.

Table 12 Types of training undertaken to become an artist					
	Artists(a) who have ever undertaken:				
	Formal training %	Private training %	Self taught %	Learning on the job	Other training %
Writers	63	18	59	48	38
Visual artists	91	23	41	28	35
Craft practitioners	76	28	51	31	58
Actors	73	40	41	61	51
Dancers	94	50	19	47	45
Musicians	68	73	44	54	23
Composers	78	63	66	47	25
Community cultural development workers	89	39	55	73	61
All artists	76	42	46	47	38

(a) Proportions are of artists who have undertaken one or more types of training in that training category. Rows do not sum to 100 per cent because artists may have undertaken training in more than one category.

The figures in Table 12 demonstrate the wide range of training that artists have undergone but they do not show the significance of specific training avenues in leading towards an artistic career. In order to understand this, respondents were asked to nominate the single component of their training they regarded as the most important in preparing them for their career as an artist. Table 13 summarises these results, with detailed data presented in Appendix I Table 5.2.

Table 13 Most important training to become an artist						
	Proportion of artists nominating as most important:					
	Formal training %	Private training %	Self taught %	Learning on the job %	Other training %	Total %
Writers	36	4	27	25	10	100
Visual artists	67	6	15	9	3	100
Craft practitioners	51	6	20	6	15	100
Actors	42	10	6	37	4	100
Dancers	67	10	3	20	*	100
Musicians	37	31	13	21	1	100
Composers	42	16	19	19	3	100
Community cultural development workers	50	_	8	31	11	100
All artists	45	14	15	21	6	100
* indicates less than 1% indicates nil response in this sample.						

It is apparent from these tables that formal training by coursework at a tertiary or specialist institution is by far the most important means of training for practising professional artists in Australia today. Private training is also significant as an important mode of training for performing artists, especially for musicians. Overall, almost two-thirds of all artists regard formal or private training, or some other organised training mode, as the most important in preparing them for their artistic career. The remaining one-third regard self-teaching or learning on the job as the most important form of training.

When interpreting these results, consider that perceptions of the most important avenue of training are likely to change with age. As artists grow older and the years of their formal training recede into the past, they may come to see experience or learning on the job as more important in their development.

Furthermore, there are more training opportunities available in the arts today than there were in previous years, suggesting that younger artists are more likely to have undertaken formal training than their older counterparts. Further analysis of these results does indeed indicate a higher proportion of older artists nominating 'self taught' or 'learning on the job' as their most important training avenue.

#### Time spent in training

As in other professions, artists spend long periods in training to gain entry to their career or to enhance their skills once professional practice has commenced. Respondents in the survey were asked to indicate the number of equivalent full-time years they spent in obtaining their basic or higher qualifications to become an artist. Table 14 shows results for all types of training across all respondents, and for formal and private training for those artists for whom these modes were most important.

	All types of training (for all artists)		Formal and private training (for artists for whom formal or private was most important)		
	Mean (years)	Median (years)	Mean (years)	Median (years)	
Writers	2.8	2.0	4.0	3.8	
Visual artists	4.8	4.5	5.5	5.0	
Craft practitioners	4.3	4.0	5.2	5.0	
Actors	3.0	3.0	4.4	4.0	
Dancers	5.8	5.0	6.4	5.0	
Musicians	5.1	5.0	6.4	6.0	
Composers	5.6	5.5	6.8	7.0	
Community cultural development workers	4.6	4.2	4.4	4.0	
All artists	4.3	4.0	5.4	5.0	

The table indicates that on average artists spend a little over 4 years in training. Dancers spend the most time (almost 6 years) and writers the least (less than 3 years). Among those artists undertaking formal or private training, and for whom these modes were most significant in their training experience, the mean period of time spent gaining qualifications was more than 5 years. Dancers, musicians and composers have on average spent more than 6 years in formal or private training.

#### Training: an ongoing process

For many artists, training is not a matter that ends with the acquisition of a formal qualification. Most artists acknowledge that they improve their skills throughout their careers, through experience and learning on the job. Some seek new skills in another artform to extend their creative range. Overall, lifelong learning is likely to be a stronger reality in the arts than in many other professions.

The survey results indicate the extent to which formal, private or other organised training continue to be undertaken by artists during their professional careers. A total of 31 per cent of all artists in our survey are still engaged in formal, private and/or other training, as shown in Table 15.

Table 15 Artists still engaged in training Proportion of artists(a) pursuing study through Formal Formal, private training % training % training(b) and/or other training(c) Writers 13 5 11 27 Visual artists 16 5 9 29 2 Craft practitioners 16 23 35 9 11 22 Actors 36 19 13 22 **Dancers** 50 21 Musicians 4 7 28 9 3 22 Composers 16 19 16 39 Community cultural development workers 13 All artists 11 11 13 31

Continuing training is especially important for dancers, community cultural development workers, actors and craft practitioners. Many of these artists are continuing studies in tertiary institutions, others (especially musicians) are engaged in ongoing private tuition, and significant numbers are extending their training through workshops, short courses and summer schools. Details are given in Appendix I Table 5.3.

Table 16 shows the proportions of artists still engaged in training who are in older age groups, attesting to the fact that training in an artist's career is ongoing. More than two-thirds of artists still engaged in training are over 35 years of age: 55 per cent are 35-54 years, and 13 per cent are over 55 years of age. The only exceptions are dancers, whose active careers tend to end around the age of 40. Further details of the age groups of artists still engaged in training are shown in Appendix I Table 5.4.

Table 16 Age of artists still engaged in training				
	Proportion of artists(a) still e	Proportion of artists(a) still engaged in training who are:		
	35–54 years of age %	over 55 years of age %		
Writers	67	14		
Visual artists	55	24		
Craft practitioners	69	20		
Actors	47	9		
Dancers	24	_		
Musicians	50	7		
Composers	86	14		
Community cultural development workers	59	8		
All artists	55	13		

<sup>(</sup>a) Proportions are of artists still engaged in formal, private and/or other training (such as workshops, master classes and non-award study), not including learning - indicates nil response in this sample on the job or self taught.

<sup>(</sup>a) Proportions are for all artists, not just those pursuing further study (b) Not including learning on the job or self taught.

<sup>(</sup>c) A few artists are still engaged in more than one type of training, hence this column is less than the sum of the three component elements in each case

# **CHAPTER 6**

## Career development

Typically, an artist's career can be divided into stages. The earliest stage is often one of uncertainty, as the artist takes the first steps on the road to a professional career—the writer's first attempts at a short story or a play, an actor's first walk—on part. There follows a period in which the artist consolidates these early efforts and works hard to achieve a level of professional acceptance—this phase can be described as 'becoming established'.

The central stage of a fulfilled professional artistic career is one of established practice. This does not necessarily entail full-time or continuous work but certainly connotes a degree of commitment and a level of achievement to warrant the description of the artist as an established practising professional. For some artists this stage gives way to one where the commitment remains but the work is less intensive than at the height of the artist's career. Some elderly actors, for example, may be offered or may choose to play fewer parts. As they grow older, some visual artists may produce fewer works and not exhibit as often.

Our survey provides a snapshot of artists at different degrees of establishment in their professional careers. As Table 17 shows, about one-third of artists are starting out or becoming established. Of the remaining two-thirds who are established professional artists, one in three is working less intensively than before. This pattern varies across artistic occupations, as shown in more detail in Appendix I Table 6.1. In this chapter we consider some milestones in artistic careers, and how various factors advance or hold back career development.

Table 17 Artists' degree of establishment		
	Proportion of all artists %	
Beginning/starting out	7	
Becoming established	28	
Established	43	
Established, but working less intensively than before	21	
Total	100	

#### **Becoming established**

How does an artist become established? Is it a gradual process or is there an event or change of circumstance that propels the artist across the threshold into full professional status? Artists in the survey who indicated they were established, or established but working less intensively, were asked if they could identify a single moment in their career when they felt they had made it as a practising professional artist.

The great majority of these artists were able to point to a single event that marked their transition to full establishment as an artist. For most it was their first big break—the first serious professional engagement for an actor or dancer, the first significant published work for a writer, the first solo show or important commission for a visual artist, and so on.

Table 18 shows that 42 per cent of artists in our survey nominated such an occurrence as the moment of their establishment. Among the remainder, 14 per cent identified the transitional moment as being the time when they first earned income and 12 per cent saw it as the completion of their training or their first regular work. Further details are given in Appendix I Table 6.2.

Table 18 Artists' moment of establishment		
	Proportion of all established artists(a) %	
Completion of training	6	
First income earned as an artist	14	
First professional engagement, solo show, publication	42	
First regular work	6	
Other	16	
Unable to identify a single moment	16	
Total	100	
(a) Proportions are of artists who indicated they were either established or estab	ished but working less intensively than before.	

For established artists, the mean age at which this status was achieved was 30 years, with the majority (70 per cent) reaching this point before the age of 35 (see Table 19 and Appendix I Table 6.3). Nevertheless, some artists flourish late, with 5 per cent of respondents not becoming established until after the age of 55. This pattern of starting late or late development is particularly noticeable among writers, visual artists and craft practitioners. Dancers and musicians, on the other hand, are far more likely to become established at an early age–significant numbers of practitioners in these artforms are established before the age of 25.

Table 19 Artists' age	at moment of establishment	
Age (years)	Proportion of all established artists(a) %	
< 25	35	
25–34	35	
35–44	19	
45–54	7	
55–64	3	
65 +	2	
Total	100	
Mean age	30 years	
Median age	28 years	
(a) Proportions are of artists who	ere established or established but working less intensively than before and who could identify a single moment of establish	ment.

#### **First income**

For many artists, earning their first income from art practice is a significant milestone in their career. For a number of artists, this occurs early—earning small amounts of money for work sold or from engagements secured during student days, for example. More than 40 per cent of artists in our survey reported that they had earned some income before they completed their training (see Table 20). A further one-third of artists earned their first income within 3 years of completing their training. Significantly, 15 per cent of artists had to wait more than 3 years before receiving any income from their artistic practice. As seen from the more detailed results shown in Appendix I Table 6.4, this delay in remuneration is especially noticeable among writers, composers and visual artists, whereas performing artists are more likely to begin earning income much earlier in their careers.

Table 20 Artists' first income		
First income earned in PAO:	Proportion of all artists %	
Before completion of training	43	
Within three years of completing training	36	
More than three years after completing training	15	
Don't know or no income earned yet	7	
Total	100	

#### Factors advancing artists' professional development

The rate of professional development of artists, and their success in achieving their artistic goals as their career advances, is affected by a number of factors. Some are positive, helping the artist to progress, whereas some are negative, retarding growth and frustrating development.

On the positive side, many observers within and outside the arts would argue that the ultimate determinant of success as an artist is, and always has been, that elusive innate quality called talent. Thus, it is expected that if artists are asked to nominate the most important factors affecting the progression of their career, talent would be high on the list. Indeed, as Table 21 shows, almost one-third of artists indicated that talent was the most important factor advancing their professional development, and about one-quarter saw it as the most important factor influencing their success at the present time.

The other major factor seen as advancing artistic progress is support and encouragement from teachers, family, friends and professional colleagues. Training is also seen as having been important to overall career development, though its immediate importance at the present time is not felt to be so strong.

Table 21 Most important factor advancing professional developmentof artists				
	Proportion of artists nominating factor as most important in advancing their professional development:			
	Throughout career %	At present time %		
Talent	31	26		
Training	24	16		
Financial assistance or lucky break	6	8		
Opportunity to publish, perform, or exhibit at a critical time	6	9		
Support from family/friends/teachers/peers	26	30		
Other factors	7	11		
Don't know or can't say	-	2		
Total	100	100		
– indicates nil response in this sample.				

The detailed results shown in Appendix I Tables 6.5 and 6.6 reveal interesting comparisons between artforms. Writers, actors, musicians and composers see talent as the most significant factor advancing their professional development throughout their careers, whereas for dancers it is the rigorous formal training which they must undergo.

For craft practitioners, and for community cultural development workers, it is the support and encouragement from those around them that is the most important factor. When considering factors affecting artists at the present time, support and encouragement becomes a more important factor for most artists, along with some increase in the importance of the opportunity to publish, perform, exhibit, or the receipt of funding at a critical moment.

#### Factors holding back artists' professional development

Turning to the negative side, what factors are most likely to inhibit the development of a career as a professional artist? Evidence from earlier surveys of artists, both in Australia and in other countries,

suggests two major factors–financial problems and time constraints. The former arise from a variety of sources, including lack of work opportunities in the artist's artform, lack of financial return from creative practice, and lack of access to funding or other financial support.

Time constraints—a lack of time to do creative work—arise through a variety of external pressures and responsibilities. To some extent the two overlap, since in many cases a lack of time is caused by the necessity of taking on other paid work in order to earn an income.

The results of this survey amply confirm earlier findings. As Table 22 shows, almost four out of five artists in our survey nominated economic factors or time constraints as the most important factor inhibiting their professional development, both in the long-term (throughout their career) and in the present. Other less important factors include difficulties in accessing training, materials or markets, personal issues, and discrimination.

It is essentially lack of work opportunities that holds back the development of performing artists, whereas lack of return from the creative practice is more significant for visual artists, craft practitioners, composers and writers (see Appendix I Tables 6.7 and 6.8 for more details).

Table 22 Most important factor inhibiting professional deve	lopment of artists	6		
F	Proportion of artists nominating factor as most important in inhibiting their professional development:			
	Throughout career %	At present time %		
Lack of work opportunities	24	26		
Lack of financial return from creative work	27	22		
Lack of access to funding or other financial support	7	6		
Lack of time for creative work due to other pressures and responsibilitie	s 20	23		
Difficulty accessing training, materials, markets, etc.	7	8		
Personal issues	6	7		
Discrimination	1	1		
Other factors	3	3		
None/don't know	4	6		
Total	100	100		

Finally, our survey results show the effects of caring for children on the development of artistic careers. About half of all artists have had children under their care at some point during their career. Of these, two-thirds report that the need to care for children affected their artistic career, mainly because of time restrictions this imposed.

These constraints have been especially problematic for female artists; over three-quarters of women who have had children under their care found this restricted their work as an artist, compared with just over half of male artists in the same situation. The data relating to the effects of child care are presented in detail in Chapter 10, together with further discussion of this important issue.

# CHAPTER 7

### Employment and time allocation

It is a well known fact that many practising artists do not or cannot work full-time at their chosen profession. It is also well known that many professional artists, by choice or necessity, undertake work beyond their immediate creative practice. Sometimes additional jobs are closely related to the artist's principal artistic occupation, for example a musician takes on private pupils.

In other cases, artists may find employment within their artform, but undertaking work removed from their immediate art practice, such as a visual artist working in gallery administration. For other artists, work in an arts-related field is either unavailable or not sufficiently remunerative, so they find jobs in nonarts fields. The standard illustration is of the actor driving a taxi or waiting tables in restaurants between acting engagements.

In this chapter we examine patterns among artists who hold multiple jobs and consider in detail how their employment (or unemployment) affects their work.

#### Holding multiple jobs

To study the working habits of artists we distinguish between three types of jobs:

- the artist's central PAO as already defined. This includes all activities related to the creative practice
  including rehearsals, practice, preparation, research, marketing and career administration
- arts-related work, including teaching in the artist's artform, arts administration, community arts development and writing about the arts. This work includes paid employment and unpaid artsrelated work such as volunteering in arts work or studying in the arts
- **non-arts work**, including paid work not related to any artistic field and unpaid work such as volunteering or studying outside the arts.

The combination of the first two of these is referred to as 'all arts work'.

As would be expected, for virtually all artists working in one job only, that job is their PAO. A small number of practising professional artists are not currently working in their PAO, for reasons of income or lack of opportunity. As shown in Table 23, of the 37 per cent of artists holding only one job, 2 per cent are working only at arts-related work as defined above and 3 per cent only at non-arts work. Note that this table does not include those artists currently unemployed, ill, studying full-time, undertaking domestic duties or taking time out for other reasons (about 4 per cent of our overall sample).

The majority of artists (63 per cent) work at more than one job. Table 23 documents the job-holding patterns of these artists. A total of 56 per cent hold two jobs and a further 7 per cent hold three jobs. Among artists who choose or are obliged to take on additional work, the majority prefer to work in arts-related rather than non-arts fields. Overall, 43 per cent of artists are engaged in some work in an arts-related field, with 32 per cent undertaking some work in an area not related to the arts.

Proportion of all artists(a) %				
1 Toportion of all artists(a) /6				
32				
2				
3				
37				
34				
21				
1				
56				
7				
100				
94				
43				
32				
	2 3 37 34 21 1 56 7 100			

An alternative way of viewing these figures is provided in Appendix I Table 7.1, which shows details of holding multiple jobs for each PAO. The tendency for holding multiple jobs is more prevalent among dancers, musicians, composers and community artists than in the other artforms. In all of these cases the strong preference for taking on work in an arts-related field is confirmed.

When artists take an arts-related job, what sort of work do they do? Appendix I Table 7.2 shows the types of work that arts-related occupations entail. Three-quarters of artists undertaking arts-related work are involved in teaching. This pattern is uniform across artforms, although the numbers are smaller among writers, where the opportunities to teach are more limited. Work in arts administration is the next most common form of arts-related work, engaged in by one in five of these artists. In addition, a number of artists are involved in arts-related work in a community context.

#### **Employment status**

As Table 24 shows, within their principal artistic occupations, only about one-quarter of all artists work as employees, on a permanent or casual basis, and are paid a salary or wages. The remaining three-quarters operate as freelance or self-employed individuals. The table shows the proportions of waged or freelance artists for each artform.

	Salary or wages	Freelance or self employed	Other	Total
	% %	%	%	%
Writers	15	83	2	100
Visual artists	18	80	2	100
Craft practitioners	14	83	3	100
Actors	39	58	3	100
Dancers	52	48	_	100
Musicians	32	68	_	100
Composers	23	77	_	100
Community cultural development workers	16	84	_	100
All artists	26	73	1	100

Table 25 shows the breakdown of artists' employment status in their PAO, arts-related and non-arts work. Working for salary or wages is more important in arts-related and non-arts work than it is in an artist's PAO. In the case of non-arts work more than two-thirds of artists are working as employees rather than as freelancers, compared with only a quarter of artists working as employees in their PAO.

Among artists working on a freelance or self-employed basis in their PAO, only 12 per cent are incorporated, with the remaining 61 per cent being individuals working on their own account, with or without contractual arrangements governing their remuneration. Considering that 13 per cent of artists are casually employed in their PAO and 73 per cent are working freelance in their PAO, it can be stated that in Australia today the employment status of the majority of artists working in their PAO is, to say the least, insecure.

Table 25 Employment status of a	rtists		
Employment status	In PAO(a) %	In arts-related work(b) %	In non-arts work(c) %
Working for salary or wages:			
Permanent	12	18	36
Casual	13	23	28
Permanent/casual	1	2	6
Subtotal	26	43	70
Working freelance or self employed:			
Not incorporated	61	47	22
Incorporated	12	8	6
Subtotal	73	55	28
Other working arrangement	1	2	2
Total	100	100	100

<sup>(</sup>a) Proportions are of all artists working within their PAO during 2000–01. (c) Proportions are of all artists undertaking non-arts work during 2000–01.

Further details of artists' employment arrangements across artforms are shown in Appendix I Table 7.3. As expected, employment on salary or wages is more common among performing artists than in other artistic occupations. The great majority of writers, visual artists, craft practitioners and composers pursue their PAO as self-employed individuals.

It is surprising that relatively few visual artists and craft practitioners have incorporated compared to the other occupations. Perhaps this reflects the persistence of traditional modes of professional practice in these artforms, for example visual artists simply operating through a gallery or dealer. Also somewhat surprising is the relatively high proportion of freelance arrangements among community cultural development workers.

#### **Time allocation**

Having identified the extent of artists holding multiple jobs, we can now turn to the question of how much of their time is devoted to these various activities. Table 26 shows the proportions of artists' working time allocated to different types of work during 2000-01.

These data suggest that on average artists spend only about half their time on creative work in their own or another artform. Almost 30 per cent of their time on average is devoted to arts-related work as defined earlier, leaving about 20 per cent of working time at non-arts occupations. This pattern does not seem to vary markedly across different artforms.

<sup>(</sup>b) Proportions are of all artists undertaking arts-related work during 2000–01.

Table 26 Allocation of artists' working	g time(a)					
	PAO	Other creative art work(b)	Paid and unpaid arts-related	All arts work	Paid and unpaid	Total
	%	%	%	%	%	%
Writers	46	6	22	74	26	100
Visual artists	49	5	27	81	19	100
Craft practitioners	56	5	21	83	17	100
Actors	44	8	20	72	28	100
Dancers	49	6	33	87	12	100
Musicians	50	3	26	79	21	100
Composers	49	7	29	85	15	100
Community cultural development workers	36	8	39	83	17	100
All artists	47	6	27	81	19	100

<sup>(</sup>a) Table shows the mean percentages of working time devoted to different activities by artists for the year 2000–01. (b) Includes creative work at an artform outside the artist's specific PAO.

An alternative way of depicting time allocation is to look at current hours per week. Respondents were asked how many hours they devote to different activities in a typical week at the present time. The results shown in Table 27 are broadly similar to those in the earlier table, though they relate to different time periods. The figures show an average working week of just over 40 hours, half of which is spent on the PAO. All arts work amounts to 35 hours in the week, with a further 8 hours on average spent on non-arts work.

Table 27 Allocation of artist's working time in hours per week(a)								
	PAO	Other creative art work(b)	Paid and unpaid arts-related work	All arts work	Paid and unpaid non-arts work	Total hours worked per week		
	(hours)	(hours)	(hours)	(hours)	(hours)	(hours)		
Writers	22	4	6	31	12	43		
Visual artists	23	6	8	37	7	44		
Craft practitioners	29	4	6	39	6	45		
Actors	17	7	5	29	10	39		
Dancers	18	4	12	33	6	39		
Musicians	18	4	9	31	9	40		
Composers	21	6	13	40	7	47		
Community cultural development workers	18	7	12	37	8	45		
All artists	21	5	9	35	8	43		

<sup>(</sup>a) Table shows the mean number of hours per week devoted to the different activities by artists within each PAO for 2001–02. (b) Includes creative work in an artform outside the artist's specific PAO.

The demands on artists that constrain the amount of time they can devote to their PAO affect them in varying degrees. Appendix I Tables 7.4 and 7.5 show the proportions of time spent at the PAO and all arts work during 2000-01. On average, only 15 per cent of artists were able to devote 100 per cent of their working time to creative activity in their PAO, although almost 60 per cent were able to devote 100 per cent of their working time to all arts work (creative and arts-related activities combined).

The mean proportion of time that all artists were able to spend on all arts work was just over 80 per cent of their working time. At the other extreme, exactly 60 per cent of artists devoted only half of their working time or less to their PAO, and as many as 38 per cent of artists spent 25 per cent or less of their working time at their creative occupation.

Appendix I Tables 7.6 and 7.7 show the distribution of weekly hours worked at the PAO and all arts work respectively. We can see that half of all artists spend fewer than 20 hours per week at creative work. Performing artists who by and large can only take work when it is available are particularly clustered in the lower ranges of average weekly hours spent on creative work.

#### **Preferred working patterns**

If artists had a free choice, unconstrained by financial concerns or other responsibilities, how would they choose to spend their time? Another way of framing this question is to ask: To what extent is genuine creative activity or other productive arts-related work by professional artists curtailed by circumstances over which they have little or no control?

We saw in Appendix I Table 7.5 that 59 per cent of all artists spent all their working time at arts work of some kind. This leaves 41 per cent who spend less than 100 per cent of their working time on the arts; in other words, these are artists who spend some proportion of their working time at non-arts work. Table 28 shows the preferences of these artists for more or less arts work. The great majority of them, almost 80 per cent, would like to spend more time at arts work, and of these, almost two-thirds would prefer to work at the arts full-time. A desire for more arts work is particularly noticeable among actors.

Table 28 Preference for arts work								
	Proportion of artists:							
	spending less than 100% of who would like to work: their time				who would like to work full time in the arts(c)			
	at all arts work(a)	more time at arts work(b)	the same time at arts work(b)	less time at arts work(b)				
	%	%	%	%	%			
Writers	45	76	22	3	61			
Visual artists	41	73	24	3	56			
Craft practitioners	41	69	26	5	56			
Actors	47	88	10	2	69			
Dancers	41	75	25	_	70			
Musicians	38	83	16	2	60			
Composers	38	82	18	_	67			
Community cultural development workers	42	74	26	_	85			
All artists	41	78	19	2	63			

<sup>(</sup>a) Proportions are of all artists. 'All arts work' includes PAO, other creative work, and paid and unpaid arts-related work.(b) Proportions are of artists spending less than 100% of their time at all arts work.(c) Proportions are of artists who would like to spend more time on arts work.

Furthermore, the factors preventing artists from undertaking more arts work also have an effect on the actual creative work that artists can pursue, forcing them to work in activities which, although engaging their creative skills, are not those which would lead to the greatest artistic satisfaction. In fact, only 12 per cent of all artists are spending 100 per cent of their working time at their most desired artistic occupation, as shown in Table 29.

The remaining 88 per cent cannot follow their most desired creative work full-time. These artists include actors working in television who would prefer to be in live theatre; writers who want to write poetry but must turn to more lucrative forms; composers who would prefer to be writing an opera rather than advertising jingles.

As this table shows, there is a significant gap between the proportion of time artists spend on average on their most desired work, and the proportion they would prefer to spend if there were no constraints affecting their working patterns. This gap is a direct indicator of the shortfall in potential creative output from the arts in Australia as a result of external difficulties besetting professional art practice.

Table 29 Time spent at most desired art occupation Proportion of artists(a) Mean proportion of working time spent at most desired art occupation(b) spending less than 100% of time at spending 100% of time at most desired art occupation art occupation % % Writers 88 12 36 67 Visual artists 14 86 46 72 Craft practitioners 25 75 51 75 9 91 28 73 Actors 21 79 47 74 **Dancers** 10 90 40 72 Musicians Composers 7 93 43 70 Community cultural development workers 5 95 30 62 All artists 12 88 40 71 (a) Proportions are of all artists.

(b) Mean proportion of working time calculated for artists who spent less than 100% of time at their most desired occupation.

What is the nature of these constraints? As we saw in Chapter 6, when considering the long-term professional development of artists, the problems are overwhelmingly related to the economic circumstances in which artistic occupations are pursued-the lack of availability of work (performing artists), inadequate financial return even when work is available or sales of output can be made (visual artists, craft practitioners and community cultural development workers), and, to a lesser extent, insufficient markets (writers, visual artists, craft practitioners, composers).

Table 30 shows that lack of availability of work and insufficient income from work are by far the most important factors in preventing artists from undertaking more arts work in general, and their most artistically desired work in particular.

lable 30	ractors	preventing	artists	spending	more	time	at arts	work

	Proportion of artists prevented from spending more time at:					
	All arts	work(a)	Most desir	ed arts work(b)		
Factors:	Factor has some effect(c) %	Factor is most important effect %	Factor has some effect(c) %	Factor is most important effect %		
Work in occupation not available	31	24	32	28		
Insufficient income from that work	63	55	55	46		
Domestic responsibilities or childcare	16	9	12	8		
Community or cultural responsibilities	1	1	3	2		
Study commitments	3	2	3	2		
Age/health issues	3	1	3	1		
Work is not at professional standard yet	1	1	2	2		
Lack of time	2	1	6	4		
Other interests/time out	1	*	4	1		
Other	4	6	4	6		

<sup>(</sup>a) Proportions are of artists who would like to spend more time at arts work

#### **Unemployment experience**

Finally in this chapter we examine the unemployment experience of artists. The vagaries of employment markets in the arts, the difficulties artists may have in gaining professional recognition for their occupation, the possibility that some artists may use unemployment benefits as a disguised subsidy for

<sup>(</sup>b) Proportions are of artists who would like to spend more time at most desired art occupation.

<sup>(</sup>c) Columns do not sum to 100 because multiple responses permitted

indicates less than 1%

their artistic practice—all these considerations combine to make this a sensitive topic. Our approach is simply to document the reported experience of artists in facing unemployment and in accessing unemployment benefits.

About one-third of all artists experienced some period of unemployment between 1996 and 2001, as shown in Table 31. The average cumulative time out of work was 17 months, or around 3 months per year over this period. For some artists this involved relatively long periods on the dole, with a mean longest continuous period unemployed of 11 months. It appears from our results that visual artists, craft practitioners and community artists have been the occupations with the most extensive experience of unemployment.

Table 31 Artists' unemployment,	1996–2001		
	Proportion of artists with some period of unemployment (%)	Mean total period unemployed(a) (months)	Mean longest period unemployed(a) (months)
Writers	21	13	12
Visual artists	34	24	17
Craft practitioners	25	23	17
Actors	56	15	8
Dancers	50	10	6
Musicians	27	15	7
Composers	28	15	9
Community cultural development worker	s 55	23	8
All artists	34	17	11

Not all artists who are unemployed apply for the dole. In fact, as Table 32 shows, 44 per cent of artists who reported some unemployment experience did not seek unemployment benefits during this time. Of the 56 per cent who did apply, virtually all were successful, although one-third of them experienced some difficulty in accessing benefits on account of their occupation. The difficulties encountered revolved

(a) Calculated across artists with some period of unemployment between 1996 and 2001

mainly around problems of recognition of artistic skills, and, presumably because of this, an expectation that applicants would undertake work that was not related to their skills and experience as an artist.

Some 45 per cent of artists receiving unemployment benefits were able to continue to practice their art as an approved activity (and therefore were not required to meet the activity tests including job applications), although this still leaves a majority of artists who were unable to do so. It is worth noting the relatively high percentage of musicians (71 per cent) able to continue their music careers as an approved activity due to a proactive initiative by the Department of Employment and Workplace Relations. On the other hand, writers, visual artists and dancers appear to have had difficulty in gaining such recognition.

Table 32 Artists' receipt of unemploy	ment benefits	<b>1996–200</b> 1	1				
	Proportion of artists who:						
	Experienced unemployment at some point in period	Applied for benefits(a)	Received benefits(b)	Experienced difficulty accessing benefits due to occupation(b)	Were able to continue their art practice as an approved activity(c)		
	%	%	%	%	%		
Writers	21	46	100	19	31		
Visual artists	34	64	100	33	29		
Craft practitioners	25	64	94	33	47		
Actors	56	55	91	53	43		
Dancers	50	69	100	36	27		
Musicians	27	53	100	14	71		
Composers	28	63	80	60	50		
Community cultural development workers	55	51	100	28	53		
All artists	34	56	97	33	45		

(a) Proportions are of artists experiencing unemployment between 1996 and 2001. (b) Proportions are of artists applying for unemployment benefits between 1996 and 2001.

## CHAPTER 8

### Income and expenditure

A person's income is, of course, one of the most important factors affecting their capacity to lead a satisfactory life, and artists are no different from anyone else in this respect. But income also plays a more specific and subtle role in artists' working lives.

For many professional artists work at the arts is not sufficiently remunerative to provide an adequate living, so the pattern of artists' time allocation—how much time they can devote to their creative practice, how much time they have to spend doing other things—is often profoundly influenced by financial considerations.

Moreover, economic concerns affect the type of specific artistic occupation that artists can pursue within their chosen PAO. Within a given artistic occupation, artists' choices are influenced by economic factors; for example a playwright may be obliged to write a play for a small cast as many theatre companies are unable to afford large scale productions. In these ways, artists' incomes are a key element affecting their creative development and artistic output.

In this chapter we examine the incomes artists earn from various sources and consider how they compare with incomes in other occupations.

#### Mean and median incomes

In categorising the sources of artists' incomes, we follow the same principles as were applied in examining their time allocation in the previous chapter. Accordingly we distinguish between the following sources of earnings:

- income from primary creative activity, i.e. income from the artist's PAO
- income from other arts-related work as defined earlier
- total arts income, being the sum of the above two elements
- non-arts income, i.e. earned income derived from some occupation not connected to the arts
- total income, being the sum of total arts and total non-arts income.

Note that the income data we have collected relate entirely to earned income; therefore figures in the following tables do not include unearned income such as interest, dividends, pensions and unemployment benefits. Note also that our incomes are gross (pre-tax) incomes.

Table 33 shows the mean earned incomes of artists for the financial year 2000-01. It is important to understand the limitations on interpreting these figures. As we see in more detail below, the distribution of artists' earnings in all categories is strongly skewed towards the lower end of the income range, making the mean or average income a misleading measure of central tendency.

Further, means may be strongly affected by outliers, that is, extreme values which happen to be thrown up within a particular sample. For example, although the incomes of the majority of artists are relatively low, a few enjoy very high earnings; our sample contains several artists who earned incomes above \$200,000 in 2000-01, and observations such as these have a significant effect in raising the mean results reported in Table 33.

Table 33 Mean earned income of arti	sts 2000-0	1			
	Creative income \$	Other arts- related income \$	Total arts income \$	Total non- arts income \$	Total income \$
Writers	20,400	6,100	26,400	19,700	46,100
Visual artists	12,600	7,300	20,000	9,300	29,300
Craft practitioners	19,100	4,000	23,300	7,000	30,300
Actors	22,500	5,000	27,400	14,300	41,700
Dancers	16,700	7,100	23,900	3,000	26,900
Musicians	17,700	9,800	27,600	13,500	41,100
Composers	12,700	14,000	26,700	11,500	38,200
Community cultural development workers	8,400	8,300	16,700	9,400	26,100
All artists	17,100	7,400	24,600	12,600	37,200

In these circumstances, a somewhat more useful way of presenting these data is as median rather than mean income. The median in a distribution of incomes is that income which divides the distribution in half; that is, 50 per cent of artists have incomes below the median and 50 per cent have incomes above the median. Table 34 shows the median creative, total arts and total incomes of artists for the year 2000-01.

Table 34 Median earned income of artists, 2000–01					
	Creative income \$	Total arts income \$	Total income \$		
Writers	4,800	11,700	35,000		
Visual artists	3,100	9,200	22,900		
Craft practitioners	8,200	14,300	22,600		
Actors	10,500	18,400	32,000		
Dancers	12,900	23,600	26,000		
Musicians	10,500	20,000	35,800		
Composers	4,200	19,200	31,100		
Community cultural development workers	3,400	16,500	22,600		
All artists	7,300	15,700	30,000		

Half of all the artists in our survey had creative incomes of less than \$7300, even though the average or mean creative income was just over \$17,000. Similarly, half of the artists in our survey had a total income of less than \$30,000, even though the mean total income was just over \$37,000.

Bearing inference difficulties in mind, we observe that on average in 2000-01 artists made a little more than \$24,000 from creative and other arts-related work out of an average total income of about \$37,000. On average, the highest creative returns were made by actors, writers and craft practitioners; the lowest by composers, visual artists and community cultural development workers. The highest arts-related earnings were made by composers and musicians, while the highest average non-arts incomes were made by writers.

Overall, actors, writers and musicians fared best in terms of average total incomes; dancers and community cultural development workers did least well. In terms of medians, the more even distribution of income among dancers means that they emerge with the highest median creative and total arts incomes. The opposite is true of visual artists and community cultural development workers for whom the median creative incomes were only \$3,100 and \$3,400 respectively.

To place these annual earnings in perspective, a comparison can be made with other occupations. Table 35 shows artists' incomes in 2000-01 as estimated from our survey, compared with the incomes of employees in several other occupational groups. An appropriate basis for comparison is with those occupations requiring similar periods of education and training for entry.

Artists spend on average 4-6 years gaining formal qualifications as an artist. These periods of professional training are comparable with teachers, dentists, lawyers and scientists. Thus the professional category shown in Table 35 is perhaps the most appropriate for comparison.

It is clear artists' income from creative work in their chosen profession is far below that earned by similarly qualified practitioners in other professions. Even when other arts-related earnings and non-arts income is added in, the gross incomes of artists, from which they must finance their professional practice as well as the demands of everyday living, are substantially less than managerial, administrative, professional and para-professional earnings. Indeed their total incomes on average are little different from those of all occupational groups, including non-professional and blue-collar occupations.

Estimated annual income	Mean \$	Median \$
Artists:		
Income from creative work	17,100	7,300
Income from all arts work	24,600	15,700
Gross income from arts and non-arts work	37,200	30,000
Full-time employees 'main job'(a):		
Managerial/administrative	64,700	55,800
Professional	54,400	48,900
Associate professional	47,000	40,200
All occupational groups	42,900	36,600
Full-time and part-time employees 'main job'(a):		
Managerial/administrative	63,600	54,500
Professional	48,000	43,700
Associate professional	43,000	37,700
All occupational groups	34,900	30,700

The relatively low returns from artists' creative practice as a component of their incomes can be clearly seen by comparing the proportions of time spent at their different occupations with the proportions of income earned. Consider the mean results shown for all artists in Table 36. In the year 2000-01 artists spent 53 per cent of their working time at creative work, but made only 46 per cent of their income from this source.

Other arts-related work is also relatively poorly remunerated, such that when combined with creative work, artists spent just over 80 per cent of their time at all arts work yet earned only two-thirds of their total income from these sources. By contrast, the 19 per cent of their working time that they spent at work outside the arts yielded, on average, 34 per cent of their income.

Table 36 Comparison of time spent and income earned for artists' jobs						
		Proportion of:				
		Time spent at %	Mean earned income from %			
Creative work		53	46			
Arts-related work		27	20			
All arts work	Subtotal	81	66			
Non-arts work		19	34			
All work (arts plus non-arts)	Total	100	100			

#### Sources of creative income

An artist's creative practice yields revenue from a variety of sources depending on the employment status of the artist (see Chapter 7) and the type of work undertaken. Sources of artists' creative income are detailed in Appendix I Table 8.1. Performing artists and community cultural development workers receive most of their income in the form of salaries, wages or fees, while visual artists and craft practitioners earn their income mostly from sales and commissioned work. For writers and composers advances and royalties are a significant component of creative income. Artists in any artform may be fortunate and win a grant or prize.

In interpreting these data, it should be noted that some writers, visual artists, craft practitioners and composers are incorporated, and may pay themselves a salary from their company, such that some part of their sales or royalty income could be reported as salaries or wages, thus affecting the relative proportions.

Grants and prizes represent a small but significant part of artists' incomes, with about 10 per cent of the creative income of visual artists and composers in our survey derived from this source. The importance of public lending right and educational lending right in contributing to writers' incomes is notable.

#### **Income distribution**

Another way to gain an understanding of artists' incomes is to look at the distribution of artists across income ranges. Detailed distributions are shown in Appendix I Tables 8.2–8.4 for creative incomes, all arts incomes, and total incomes (arts and non-arts) respectively. The tables show clearly that, although some artists do quite well financially, the great majority are clustered in the lower income categories. Looking more closely at these results, we tabulate in Table 37 the proportions of artists at the bottom and the top end of the income ranges.

Table 37 Artists earning less than \$10,000 and more than \$50,000, 2000–01							
	A	Artists earning less than \$10,000 from:					
	Creative work %	All arts work %	All work (arts and non-arts) %				
Writers	56	42	13				
Visual artists	66	47	22				
Craft practitioners	48	36	19				
Actors	40	28	10				
Dancers	31	13	9				
Musicians	37	25	10				
Composers	56	34	7				
Community cultural development workers	58	31	8				
All artists	49	34	14				

_	Artists earning more than \$50,000 from:					
	Creative work %	All arts work %	All work (arts and non-arts) %			
Writers	15	18	35			
Visual artists	5	9	14			
Craft practitioners	11	9	17			
Actors	14	17	26			
Dancers	_	6	6			
Musicians	8	16	28			
Composers	6	19	25			
Community cultural development workers	_	_	5			
All artists	9	13	23			

EMPLOYMENT & TIME ALLOCATION

Table 37 indicates that about half of Australia's practising professional artists earned less than \$10,000 from their creative work in the financial year 2000-01. The artforms with the largest concentrations of practitioners in this lowest income group were visual artists, community cultural development workers, composers and writers.

By contrast, only 9 per cent of Australian artists earned more than \$50,000 in that year from their creative practice. In particular, no community cultural development workers and no dancers and choreographers in our survey earned creative incomes in this upper range.

In the case of all arts work (arts-related work and creative work combined), just over one-third of all artists still earned less than \$10,000, with the highest proportions among visual artists and writers. At the other end of the spectrum, only 13 per cent of all artists earned more than \$50,000 from all arts work, including just under one-fifth of writers and composers.

The financial circumstances of artists are improved when total income from all work (arts and non-arts) is considered. Even so, 14 per cent of all artists still earned less than \$10,000 from all work in 2000-01, and this included around one in every five visual artists and craft practitioners. At the other extreme, the number of artists earning more than \$50,000 from all arts and non-arts work is by no means large—only 23 per cent of artists in total, with just 6 per cent of dancers and choreographers and 5 per cent of community cultural development workers in this category.

#### **Expenditure**

As noted earlier, the income figures reported above are gross, that is, measured before deducting expenses or paying tax. In fact, artists incur significant expenses in pursuing their creative careers. In the early career stages the costs of training can be significant, in the form of fees and income forgone. Once established, artists have to incur a wide range of expenses essential to their art, including the purchase of materials and equipment, rent of studio or work space, freight and travel, further training, and commissions to agents or galleries.

Estimating the costs attributable to an artist's creative work is problematic in many cases, particularly because the attribution of some items of cost to specific activities may be difficult or impossible. Depreciation on a musical instrument, for example, may be shared between a musician's creative work and arts-related work as a music teacher; a visual artist may carry out research for a series of works while on vacation; a novelist may claim, with some justification, that all living expenses directly support writing, since useful observations may occur anywhere at any time.

Thus, monetary estimates of the annual costs of running an artistic practice in any artform should be treated with caution. With this in mind, Table 38 shows the mean and median arts-related expenses reported by artists in all artforms for the year 2000-01. The table shows mean expenses of just over \$8000 on average, with median expenses just over \$4000. Note the higher cost levels incurred by visual artists and craft practitioners, where purchase of materials is an especially significant cost item.

Table 38 Expenses incurred in art pract	tice, 2000–01	
	Mean \$	Median \$
Writers	6,700	3,400
Visual artists	10,900	4,400
Craft practitioners	14,000	7,000
Actors	6,400	4,100
Dancers	5,000	3,800
Musicians	7,300	3,500
Composers	8,200	5,100
Community cultural development workers	4,800	3,100
All artists	8,300	4,100

A detailed breakdown of expenditure incurred in art practice is given in Appendix I Table 8.5. Materials and consumables, major items of equipment, and freight and travel are the largest cost elements for all types of artists.

#### Spouse/partner's income

We have noted in earlier chapters that the support and encouragement of an artist's family are important factors in advancing a creative career. That support takes tangible form when the income of a supportive spouse or partner is available to fall back on in times when earnings from artistic or other work are inadequate for everyday living or for the continuation of artistic practice.

Of the artists who live with a spouse or partner, more than half of them (or 36 per cent of all artists) regard that person's income as quite important or very important in sustaining their creative work, as shown in Table 39. The support of a spouse or partner's income is somewhat more important for women artists than for men.

	All artists %	Male %	Female %
Very important	43	35	51
Quite important	15	18	11
Not really important	15	17	13
Not at all important	19	24	13
Not stated	9	6	12
Total	100	100	100

#### **Financial survival**

Given that individual requirements for everyday life vary from person to person, the question can be asked as to how well artists' incomes, even though relatively low, provide the minimum essentials they need for survival. In the survey artists were asked to nominate the minimum income they needed per year to meet living costs.

Table 40 shows the mean and median amounts nominated by artists in different artforms. The median amount of around \$26,000 per annum is observed across most artforms, though it seems craft practitioners and dancers can survive on less than other PAOs.

With this minimum income requirement specified it is possible to determine whether each artist's creative income, their all-arts income and/or their total income was sufficient in 2000-01 to meet their minimum needs. Table 40 shows the proportions of artists in each PAO who were able to meet their minimum income requirement from each of these income aggregates.

Table 40 Artists' minimum income requirements Artists able to meet their minimum income requirements from their All arts income Total income Mean Median \$ Creative income Writers 32,600 22 32 62 27,800 Visual artists 25,500 25,000 30 50 17 26 Craft practitioners 38 51 24,400 20,800 29 44 Actors 29,300 26,000 68 57 71 **Dancers** 21,500 20,800 36 Musicians 30,300 26,000 20 41 64 29,000 37 63 Composers 26,000 15 12 Community cultural development workers 26,800 24,200 23 50 All artists 26,000 21 36 59 28,500 (a) Minimum after tax income per annum required to meet living costs

In general, we conclude that only about one-fifth of all artists are likely to be able to meet their minimum income needs from their creative work alone, with only a little over one-third able to earn this amount from all arts work. Equally noteworthy is that around 40 per cent of artists are unable to meet their minimum income needs from all of the work they do both within and outside the arts. This observation confirms the importance of the results above; a spouse's or partner's income is likely to be a vital means by which these artists are able to continue their work.

#### **Trends over time**

Finally, we ask how artists' incomes have changed over the last few years. Given that this survey was carried out using the same methods as in two previous studies, we can compare income trends over a period, now extending back 15 years. Table 41 shows mean and median creative, all arts and total incomes of artists for the financial years: 1986-87, 1992-93 and 2000-01. In the table, artists' incomes are compared with those for managers, professionals, and all occupational groups. All incomes in this table are expressed in real terms, that is, they have been adjusted for inflation and are stated at 2000-01 prices.

	1986–87	1992–93	2000-01
	(\$'000 p.a.)	(\$'000 p.a.)	(\$'000 p.a.)
Mean incomes: all artists			
Creative work	17.9	14.4	17.1
Other arts-related work	7.7	7.6	7.4
Total arts work	25.6	22.0	24.6
Non-arts work	9.3	8.2	12.6
All arts and non-arts work	34.9	30.2	37.2
Median incomes: all artists			
Creative work	5.8	6.1	7.3
All arts work	11.9	11.5	15.7
All arts and non-arts work	22.0	24.5	30.0
Mean incomes: full-time employees in	ı 'main job'(a)		
Managerial occupations	46.8	49.8	64.7
Professional occupations	46.2	48.4	54.4
All occupational groups	34.6	37.3	42.9

The declining trend in incomes apparent in the first 6 years appears to have been reversed in the subsequent 8 years, such that artists' creative and arts-related incomes are virtually the same in real terms as they were 15 years ago. Moreover, the proportions of their incomes derived from various sources have, on the whole, changed little. Artists' incomes have shown no long-term increase over a period when all other occupational categories shown in Table 41 have enjoyed steady increases in real terms.

What have been the trends in different artforms? Table 42 shows the movement in real earnings from all arts work and in total for all PAOs over the same 15 year period. All groups except community artists showed a decline in the first half of this period. Then, between the early 1990s and the present time the incomes of all groups other than visual artists and composers recovered.

Table 42 Trends in artists' mean earne	ed income 1	986–87 to	2000-01			
	Income from all arts work			Income from all work (arts and non-arts)		
	1986–87 (\$'000 p.a.)	1992–93 (\$'000 p.a.)	2000-01 (\$'000 p.a.)	1986–87 (\$'000 p.a.)	1992–93 (\$'000 p.a.)	2000-01 (\$'000 p.a.)
Writers	27.1	21.5	24.6	42.1	35.1	46.1
Visual artists	26.8	21.1	20.0	33.9	28.8	29.3
Craft practitioners	26.1	20.2	23.3	31.7	26.2	30.3
Actors	07.7	15.4	27.4	25.7	00.4	41.7
Dancers	27.7	15.4	23.9	35.7	23.4	26.9
Musicians	24.0	24.0	27.6	34.5	32.3	41.1
Composers	45.7	40.0	26.7	52.8	42.3	38.2
Community cultural development workers	24.2	24.6	16.7	27.4	31.1	26.1
All artists	25.6	22.0	24.6	34.9	30.2	37.2

The incomes of visual artists are a particular concern and suggest justification for the sorts of measures for assistance to the visual arts industry recommended in the Myer Report (2002). In regard to composers, it appears that average remuneration has been declining, though it should be remembered that the composers' sample has changed somewhat between surveys.

Turning to performing artists, adjustments in award rates since 1992-93 have apparently flowed through, and this, together with a wider range of work now available, appears to have boosted incomes. Nevertheless, as we see in Table 40, the majority of artists, including performing artists, are still unable to earn a satisfactory living from their creative work.

Finally, it is notable that the incomes of the other occupations shown in Table 41 have continued to climb in real terms over the periods studied. Over the long term it is apparent that in financial terms the relative disadvantage of artists compared to other occupations has worsened rather than improved over the last 15 years.

## **CHAPTER 9**

### Professional practice issues

In this chapter we examine some practical issues in the organisation and management of a professional career as an artist, including promotion and the use of agents, managers or gallery dealers; changes to the tax system; insurance coverage; future financial security arrangements; use of computers and the Internet; intellectual property protection; and access to financial assistance in the form of grants or subsidy.

#### Use of agents and promotion of work

Many artists use agents to handle the promotion of their work. It is customary for actors, for example, to depend on their agent to find them engagements and to negotiate contracts to their advantage. Visual artists, too, may be attached to a gallery or dealer on whom they rely to show their work and to handle arrangements with buyers. Overall, around 40 per cent of all artists use an agent, gallery or dealer, with the highest proportion among actors, three-quarters of whom use an agent always or some of the time. Details are shown in Appendix I Table 9.1.

Since it is likely to take artists time to find the right arrangement for handling their work, it is expected that use of agents is less prevalent among artists starting out or becoming established than among established artists. Indeed, the proportion of all artists using an agent or gallery rises to 45 per cent among established artists, including 71 per cent of established actors and 52 per cent of established visual artists. Only relatively small numbers of community cultural development workers, composers, writers and dancers use an agent to handle their work.

Of those artists whose work is handled by an agent or gallery, just over a quarter are completely satisfied with the service provided by their representative, and just over half are at least partially satisfied, as seen in Appendix I Table 9.1. This leaves around one in five who are not satisfied, including one in three musicians.

When asked who does the most to promote their work as an artist the great majority of artists nominate themselves. In fact three-quarters of all artists see themselves as the most important promoters of their work. Around 20 per cent of dancers consider their employer as their most effective promoter and about 10 per cent of writers and visual artists look to their literary agent or gallery/dealer as the best promoters of their work.

It is only among actors that promotion is handled, to a significant extent, by someone other than the artist; one-third of actors regard their agent as doing the most to promote them. Yet, even here, more than half of all actors rely principally on their own efforts. Details are given in Appendix I Table 9.2.

Despite-or because of-their self-reliance in promotion, the majority of artists are reasonably satisfied with their promotional arrangements; three-quarters of all artists regard their arrangements as satisfactory or highly satisfactory. Nevertheless, there is always scope for improvement, and artists who are less than completely satisfied were asked what suggestions they would make. As Appendix I Table 9.3 shows, the most significant suggestion is that artists themselves need to devote more time and effort to promotion.

Also, 25 per cent of all artists say they need an agent. Considering 40 per cent of artists already have their work handled by an agent (Appendix I Table 9.1), we can calculate that about 42 per cent of those artists whose work is not handled by an agent believe they need one, with the highest proportions being

among visual artists and composers (each about 60 per cent). Further, 23 per cent of artists say that their agent, manager or gallery dealer could spend more time promoting their interests, a feeling expressed especially by actors.

Expressing this as a percentage of only those artists who already have an agent, we calculate that almost 60 per cent of artists with agents believe their agent could do more to promote their work. This result is consistent with the observation that around 70 per cent of artists with agents are only partially satisfied or not at all satisfied with the level of service their agent provides (Appendix I Table 9.1).

#### **Business arrangements**

In the year 2000 the Australian Government introduced a new tax system with far-reaching impacts on financial management for individuals and businesses. In particular, the replacement of earlier indirect taxes with a goods and services tax (GST) had a major effect on small businesses and individuals carrying on business on their own account. Since most artists operate not as employees but as small independent contractors (Chapter 7), they are likely to have been significantly affected by these changes.

Along with others in the community engaged in business, artists had two choices at the time the new tax system was introduced. First, they had to choose whether to apply for an Australian Business Number (ABN). As Table 43 shows, almost 80 per cent of artists have registered. This includes the great majority of those artists who are engaged in their PAO not as employees but as freelance or self-employed persons.

The second choice facing artists was whether or not to register for GST. Under the new system, artists who are employees (for instance working on long-term contracts for a dance company or in local government as community cultural development workers) would not need to register for GST. On the other hand, artists who are freelance or self-employed would either be required to register (if annual turnover is greater than \$50,000) or might choose to register in order to claim the GST component on goods and services used in the production of their art.

Table 43 shows that just 38 per cent of all artists have registered for GST. The highest proportions of artists registering are craft practitioners and visual artists, whose expenses relating to their practice are the highest (see Chapter 8). The relatively low overall proportion of GST registration is probably a reflection of the modest incomes most artists earn from their creative work.

One area where artists may have been affected by the new tax system is in their capacity to claim losses in their arts businesses against other income. Such claims may be disallowed if other income earned exceeds \$40,000 in a given year. Two-thirds of our sample earned some income from sources other than their creative practice in the year 2000-01. Of these, 12 per cent indicated that they had been, or expected to be, affected by this provision, and a further 20 per cent were unsure. Assuming that at least some of those not sure of their position are likely to be affected, the impact of this provision of the new tax system could affect a considerable number of artists.

Prior to the introduction of the new tax system, it was widely thought that artists, like other small business people, might experience difficulties under the new arrangements. Table 43 shows the proportions of artists reporting whether or not their artistic practice was adversely affected as a result of the new tax system. Fifty-two per cent of artists indicated that they felt adversely affected. Among those most likely to be adversely affected—freelance and self-employed individuals—the proportion rises to 57 per cent.

Impact of the new tax system on artists Proportion of artists adversely Proportion of artists registered for: affected by new tax system ARN GST All artists Freelance/ artists(a) Writers 75 42 46 50 Visual artists 82 48 56 54 Craft practitioners 86 50 59 64 52 57 Actors 68 33 **Dancers** 69 25 35 50 28 47 57 Musicians 81 81 41 56 56 Composers Community cultural development workers 69 37 69 77 78 38 52 57 All artists (a) Proportions are of artists who are freelance or self employed in their PAO

The main adverse effects that artists report relate to administration—the need to spend more time dealing with financial matters, the need to use an accountant where this was not necessary before, or the need to purchase new software for accounting purposes.

About one-third of artists reporting adverse effects (or 17 per cent of all artists) claimed they felt discouraged about continuing creative practice because of the financial and administrative burden of the new tax system. A small proportion of artists claimed that the new tax system had led to decreased work opportunities or sales. Details of the types of adverse effects experienced by artists are given in Appendix I Table 9.4.

#### **Insurance and superannuation**

About half of all artists hold insurance related to their art practice. Typically, visual artists, craft practitioners, writers and composers are likely to need coverage for their studio or office space and for freight and travel; performing artists are particularly likely to require insurance for accident or injury. The details of types of insurance held by artists are shown in Appendix I Table 9.5 as proportions of those actually holding insurance.

If expressed as a proportion of all artists, some worrying statistics emerge. For example, only about 20 per cent of all actors, dancers and musicians hold accident or illness insurance, and only 20 per cent of all visual artists (and around 40 per cent of all craft practitioners) hold public liability insurance. Overall, one half of all artists hold no art-related insurance of any sort.

On the other hand, the great majority of artists (80 per cent) have some form of arrangement to cover their future financial security, as shown in Table 44. Nevertheless, the table also indicates that well over half of these artists do not regard their arrangements as being adequate to meet their future needs. Dancers in particular appear to be worried about future financial provisions.

_	Proportion of artists with:		Proportion of artists(a) who believe arrangements will be adequate to meet future financial needs:			
	Membership of one or more superannuation schemes %	Arrangements for future financial security(b) %	Yes %	No %	Not sure	Total %
Writers	77	83	42	52	6	100
Visual artists	61	69	31	59	10	100
Craft practitioners	60	67	29	68	3	100
Actors	87	87	31	65	5	100
Dancers	81	84	19	70	11	100
Musicians	84	87	28	60	11	100
Composers	78	84	28	60	11	100
Community cultural development workers	77	81	22	65	13	100
All artists	75	80	31	60	9	100

Of those artists with some financial provision, the most common form of arrangement is membership of one or more superannuation schemes. Just over 60 per cent of these artists (50 per cent of all artists) participate in schemes sponsored by employers. No doubt, this relatively high proportion reflects the compulsory requirement for employers to make superannuation contributions on behalf of their employees.

About 10 per cent of all artists (and one-third of all actors) are participants in a superannuation scheme designed specifically for artists. Details of types of financial arrangements are shown (as a proportion of those artists with some arrangement) in Appendix I Table 9.6.

#### Computer use

As noted earlier in this report, artists have been profoundly affected by personal computers and the Internet; the effects have been felt in both creative and administrative pursuits. Survey results indicate that around 80 per cent of artists use a personal computer in their art practice in some way, and around 70 per cent make use of the Internet for artistic purposes (see Table 45).

Table 45 Computer and Internet use by artists						
_	Proportion of artists who:					
	Use a computer in relation to art practice %	Use the Internet in relation to art practice $\%$				
Writers	97	83				
Visual artists	79	72				
Craft practitioners	71	70				
Actors	73	66				
Dancers	75	81				
Musicians	73	64				
Composers	88	72				
Community cultural development workers	95	77				
All artists	79	71				

Of those artists who use a computer in their work, about three-quarters use it for record keeping and/or administration; 56 per cent use it to run programs that facilitate the creative practice; and 48 per cent use

the computer as a creative medium. The details for individual artforms are shown in Appendix I Table 9.7.

The principal use of the Internet by artists is in research related to their creative practice. Almost 85 per cent of artists who use the Internet do so for this reason (some 60 per cent of artists overall). Other reasons for using the Internet include promotion and marketing, either through a personal website or that of some organisation (about 30 per cent of Internet-using artists in each of these cases). Only about 10 per cent use the Internet for e-commerce, in selling their own work or services. Details of Internet usage are shown in Appendix I Table 9.8.

#### **Intellectual property**

If artists are to gain the full economic benefit to which their creative endeavour entitles them, their intellectual property in their work must be adequately protected against unauthorised exploitation or appropriation. The copyright held by writers, visual artists, craft practitioners and composers in the literary, dramatic, artistic and musical works that they create is essential to their economic survival. Furthermore, performers such as actors, dancers and musicians, as well as stage directors and choreographers, may hold copyright in particular performances that they create.

The great majority of writers, visual artists and composers believe that they hold copyright in work that they produce (see Appendix I Table 9.9). Craft practitioners and performing artists generally are somewhat less sure.

All creative artists have the opportunity to join a copyright collecting society in their artform in order to participate in collective action on copyright matters. But the extent to which this happens varies between artforms depending on the nature of copyright arrangements in each case.

The copyrights of authors in their published work is generally handled by contract between author and publisher, and membership of a collecting society to administer primary rights is usually unnecessary, although writers may join a society such as the Copyright Agency Limited (CAL) in order to exploit certain secondary rights such as in the photocopying of their work.

Composers, on the other hand, traditionally collect their primary royalties via a collecting society such as the Australian Performing Rights Association (APRA) or the Australian Mechanical Copyright Owners Society (AMCOS). Visual artists and craft practitioners have, since 1995, been able to join Viscopy, a collecting society specifically established to protect rights of artists for visual material. Secondary rights in audio-visual material are handled in Australia by Screenrights, which distributes some part of its royalty collections through other collecting societies.

Altogether, one-quarter of all artists are members of one or more collecting societies. The highest proportion, 93 per cent, is among composers, where collective copyright administration is long established and common practice. Around two in five writers are members of a society but fewer than one in five visual artists and craft practitioners are members, where a specialised collecting society has only existed for a short time (see Appendix I Table 9.9).

The collecting societies to which artists belong are shown in Appendix I Table 9.10 for all PAOs except dancers and community cultural development workers for whom membership in collecting societies is too small to allow valid inference. The results in this table confirm the significance of artform-related collecting societies as a means of administering artists' rights.

Of course membership of a collecting society does not guarantee payment. Artists only receive revenue from a collecting society if usage of a particular work that is covered by the society's operation is monitored, and if this usage triggers a payment. As indicated in Appendix I Table 9.9, the majority of composers and musicians who are members of a collecting society have received payment in the last 12 months, but smaller proportions have received payment in other artforms.

Sometimes artists yield their copyright to another party, by choice or by necessity. About one-third of artists reported assigning their copyright to someone else, at some point. In the vast majority of cases this has been because assignment of copyright was required by contract or was necessitated because the work in question was produced when the artist was an employee (see Appendix I Table 9.11).

It is a disquieting fact that artists are often in a vulnerable position in regard to retaining their copyright.

For example, in producing work under contract, artists may be offered a 'take it or leave it' deal-either the copyright is assigned to the commissioning party or the deal does not go ahead. In these circumstances artists are forced to forgo future economic returns from the use of their work.

A copyright infringement occurs when a party other than the rights holder uses or exploits the work without permission and without payment. Infringement may occur unknowingly, for example if the user is unaware that the work in question is protected. It may also occur knowingly but without the rights holder ever finding out.

About one-quarter of all artists claim that their copyright has been infringed on some occasion, but of these only one in four artists have actually taken action to seek restitution (see Appendix I Table 9.9). Of the relatively small number of cases where action has been taken by an artist against copyright infringement, about 60 per cent have been successful.

Recent legislation has been passed in Australia aimed at protecting the moral rights of artists—the right to be acknowledged as the author or creator of an artistic work, and the right to ensure the integrity of the work against alteration or destruction. Just over 20 per cent of artists claim that their moral rights have been infringed in some way at some time. As Appendix I Table 9.12 shows, most of these infringements have come from a failure of the infringing party to recognise the artist as creator of the work in question. Unauthorised reproduction or alterations of work are also significant causes of infringement.

How effective are current measures to protect the economic and moral rights of artists? The opinions of artists on this issue are shown in Appendix I Table 9.13, and summarised in Table 46, which draws together the main indicators of the protection of artists' rights in Australia at the present time. Fewer than half of all artists regard copyright protection as adequate and only one-quarter of artists believe current moral rights legislation is adequate. However, in considering these figures we have to remember that significant numbers of artists don't know or are unsure about the adequacy of protection in either of these areas, suggesting that education about artists' rights remains an important area to be addressed.

Table 46 Protection of artists' c	e 46 Protection of artists' copyright and moral rights					
_	Proportion of artists who:					
	Are members of Have one or more experienced copyright infringement collecting of:		Believe current legal protection is adequate for:			
	%	Copyright %	Moral rights %	Copyright %	Moral rights %	
Writers	42	24	21	58	33	
Visual artists	12	28	30	33	20	
Craft practitioners	18	31	20	31	20	
Actors	11	24	17	39	20	
Dancers	9	19	19	41	34	
Musicians	32	18	16	40	29	
Composers	3	22	22	71	42	
Community cultural development workers	8	31	37	42	21	
All artists	25	24	22	42	26	

#### Financial assistance

In earlier chapters we noted the critical role played by financial constraints in artists' careers, especially in curtailing the amount of time many of them spend at their creative practice. One way to alleviate this, to some extent for some artists, is to provide financial assistance such as grants, scholarships and awards. This support is important both for the artists, who are anxious to do their work, and for funding agencies, which seek to encourage quality creative activity.

There are a number of sources of financial assistance available to individual artists. The Australian Government provides funding for artists through the Australia Council, and some state and territory arts agencies and local government cultural programs also provide assistance. There are a small number of private foundations, some of which are oriented towards particular artforms. And there are various arts organisations, arts industry bodies and companies which sometimes give grants and other assistance to artists.

Altogether, just over 40 per cent of artists in our survey applied for financial assistance to one or more funding agencies between 1996 and 2001, and 25 percent of all artists received some help, as shown in Table 47. Not surprisingly, the highest proportion of artists receiving assistance is among community cultural development workers, half of whom have received some form of funding to carry out their projects in the community context. The lowest proportion is among musicians, who are also the least likely to apply for a grant; only 20 per cent of musicians have applied and only around 10 per cent of all musicians have received funding.

Table 47	<b>Financial</b>	assistance	applied	for and	received	by artists
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	Proportion of ar	Proportion of artists(a) who have:		
	Applied for financial assistance	Received financial assistance		
	%	%		
Writers	47	29		
Visual artists	58	33		
Craft practitioners	48	31		
Actors	28	15		
Dancers	44	38		
Musicians	20	11		
Composers	59	41		
Community cultural development workers	71	53		
All artists	41	25		

Note that the ratio between the columns in Table 47 cannot be interpreted as 'success rates'. What these data show is, for example, that around 60 per cent of writers who applied for a grant during the five-year period received some funding. Artists in our survey may have applied many times to several different sources and may have been successful one or more times. In other words, the probability of success in any specific grant application may be quite low, yet repeated application or application to multiple sources may eventually score a hit.

How many artists have applied for and received funding from specific sources? Appendix I Table 9.14 shows what proportion have applied to the Australia Council, state or territory arts agencies, local government, and other sources. Appendix I Table 9.15 shows the proportions of applying artists who received funding from the various sources. Again these figures must be interpreted on the understanding that some artists have applied more than once to more than one source in the five year period, and some artists have been successful more than once. Hence they cannot be used to determine success rates for applications to the sources mentioned.

The figures in Tables 9.14 and 9.15 are calculated as proportions of artists applying to any source. It is interesting also to express these data as proportions of all artists in our survey, and hence, under appropriate assumptions, of all artists in the population.

Table 48 shows the proportions of all artists in each artform who received some funding from the nominated sources of assistance between 1996 and 2001. We see that just under 10 per cent of Australian artists have received individual artist funding from the Australia Council, and just over 10 per cent from state and territory governments. Smaller proportions have received assistance from other sources.

Because some artists have received funding from more than one source, the percentages in Table 48 cannot be added across rows. In addition some other minor sources are omitted from this table. Nevertheless it is probably safe to say that approximately 25 per cent of practising professional artists in Australia received a grant or other financial assistance between 1996 and 2001.

Table 48 Sources of financial assi	stance for an	tists					
_	Proportion of artists(a) who received financial assistance between 1996–2001 from:						
	Australia Council	State/territory arts agency	Local government	Private foundation	Arts organisation or company		
	%	%	%	%	%		
Writers	5	10	2	3	7		
Visual artists	7	21	7	6	9		
Craft practitioners	9	14	11	5	9		
Actors	5	7	3	5	4		
Dancers	19	22	9	3	13		
Musicians	6	1	2	1	1		
Composers	22	22	6	10	10		
Community cultural development workers	21	31	27	8	11		
All artists	8	12	6	4	6		

(a) Proportions are of all artists, including those who have not applied for assistance.

In what ways have these grants helped artists in their work? Appendix I Table 9.16 shows the effects of financial assistance on the artistic practice of recipients, and Appendix I Table 9.17 measures what artists judge to have been the most important effects. In both tables the most significant effect by far is the freedom from financial worry, and the opportunity a grant provides to an artist to devote more time to artistic work. About half of all artists mention this effect, and one-third see it as the most important; this is about three times as many as nominate the next most important effect—enabling access to equipment and resources otherwise unavailable.

A similar result emerges when all artists (not just grant recipients) are asked to nominate the most important purposes of financial assistance to artists. As Appendix I Table 9.18 shows half of all artists indicate income maintenance or 'buying time' to concentrate on arts work or research as the most important purpose.

Significantly, about one-quarter of all artists nominate support for the production, exhibition or performance of their new work as the most important purpose of financial assistance. This opinion is prevalent, no doubt, among artists such as playwrights or composers who can manage to support themselves financially but who desperately need the services of a theatre company or symphony orchestra in order to have their work performed. This result underscores the important role of financial assistance in bringing new creative work to public attention.

## CHAPTER 10

### Gender issues

There is a long history of disadvantage experienced by women artists. Despite the substantial progress made in reducing gender-based discrimination in the workplace and elsewhere, there is considerable concern within the arts at the continuing difficulties faced by women in pursuing a professional career as an artist. In the reports of our previous surveys this concern was well documented (see especially Chapter 9 of Throsby & Thompson, 1994). In this report we update some of the data concerning the situation of women artists in Australia, in order to assess the current position on a more informed basis.

#### **Demographics**

As noted in Chapter 3, there are approximately equal numbers of males and females among Australian practising professional artists, although the gender distribution varies markedly between artistic occupations. Writers, visual artists, craft practitioners, and especially dancers and community cultural development workers are predominantly female, while actors, musicians and especially composers are predominantly male, as was shown in Table 7.

The main demographic characteristics of artists by gender are shown in Table 49. These data suggest that female artists are slightly younger on average than males, and that there are some slight differences in the family circumstances of males and females. However, apart from these minor aspects, there are no significant differences between the genders revealed by these data.

Age	Female (years)	Male (years)
Mean	44	47
Median	43	50
Family circumstances	(%)	(%)
Married/with partner, with dependants	26	32
Married/with partner, with no dependants	31	34
Singe/widowed/divorced, with dependants	7	4
Singe/widowed/divorced, with no dependants	35	30
Total	100	100
Geographic location	(%)	(%)
Urban: capital city	72	76
Urban: regional city	12	13
Semi-rural	12	7
Rural or remote	4	5
Total	100	100
Non-English speaking background (NESB)	(%)	(%)
Proportion from NESB	8	8
Living with disability	(%)	(%)
Proportion living with disability	10	11

#### **Working conditions**

If the careers of women in the arts are affected by factors associated with their gender, we could expect this to be reflected in their working conditions, their preferences and their attitudes. In this section we consider gender differences in the ways in which artists spend their time, how various obstacles may have held back their professional development, and what factors they consider most significant in advancing or inhibiting their progress as an artist.

Overall, the proportions of artists working less than full-time at creative or other arts-related work are exactly the same for males and females, as indicated in Table 50. Likewise, among those who are spending some of their working time outside the arts, there is little difference between male and female preferences for more, less or about the same amount of time at arts work. In other words, the great majority (around 80 per cent) would like to spend more time at arts work, regardless of whether they are male or female.

Furthermore, the factors that prevent these artists spending more time at their arts work are broadly similar across the genders. There is a slightly larger proportion of females than males who nominate domestic responsibilities and child care as an important preventative factor, but the difference is barely significant.

	Female %	Male %
Artists working less than 100% of time on arts work(a)	41	41
Those who would prefer to work(b):		
more time at arts work	80	77
less time at arts work	1	4
about the same time at arts work	19	19
Total	100	100
Factors preventing more time at arts work(c):		
Work in that occupation not available	30	33
Insufficient income from arts work	63	62
Domestic responsibilities/childcare	18	15

About half of all artists say they have had children under their care at some point in their career, as shown in Table 51, and among these there are equal numbers of males and females. However, a substantially larger proportion of females than of males believe that caring for children restricted their careers as an artists; a fact which doubtless reflects differences between the genders as to the amounts of time that having children under care absorbs in the daily or weekly routine. This latter observation is supported by the rest of the data in Table 51.

Of those artists who feel their career has been restricted by having to care for children, it is women more than men who point to lack of time or to the distraction from their work caused by the presence of children as being a restricting factor. It is men more than women who identify having to take on additional work in another field as being a significant child-related restricting factor preventing them working more as an artist.

Table 51 Restrictions on art practice due to caring for children							
	Female %	Male %					
Children under care at some point during career(a)	52	51					
Children restricted work as an artist(b) 77 53							
Nature of restriction(c):							
Need to undertake more work to support children	14	29					
Ability or time to work	76	64					
Ability to concentrate on work	15	10					
Caring for children too energy consuming	31	25					
Other restriction	12	10					

<sup>(</sup>a) Proportions are of all artists.

It is useful to look at the data on factors advancing or inhibiting the professional development of artists to see what, if any, gender differences arise. Table 52 shows the most important factors advancing the professional development of artists both throughout their careers and at the present time.

More males than females nominate their own talent as the most important factor advancing their professional development. More females than males nominate support from family, friends or a teacher. But the differences are not great, and are counterbalanced by other factors such as training or the availability of financial assistance, where little systematic difference between the genders appears to exist.

Table 52 Most important factor advancing profe	professional development of artists by gender  Proportion of artists nominating factor as most important in advancing their professional development(a):						
	Throughout career At present			ent time			
	Female %	Male %	Female %	Male %			
Training	21	18	13	14			
Talent	29	33	23	29			
Financial assistance or lucky break	6	6	9	8			
Support from family/friends/teacher	17	13	13	9			
Peer recognition	5	8	8	14			
Opportunity to publish, perform, exhibit at a critical time	7	5	11	6			

In the case of factors inhibiting professional development, as shown in Table 53, lack of work opportunities is the most important for male artists, reflecting the significance of this factor among musicians, composers, and actors where males predominate. It is lack of time for creative work that is the most important for female artists. This is a reflection partly of the child-care responsibilities borne by women discussed above, and partly of the more general domestic responsibilities that tend to be undertaken by females rather than males within families, and that therefore impinge more on their working time.

<sup>(</sup>a) ripportunis are of language.

(b) Proportions are of those artists with children under care at some point during career.
(c) Proportions are of those artists whose work was restricted by children; multiple responses permitted.

Table 53 Most important factor inhibiting professional development of artists by gender Proportion of artists nominating factor as most important in inhibiting their professional development(a Throughout career At present time Male Female Male % Lack of work opportunities 20 28 23 30 Lack of financial return 28 26 22 23 from creative work Lack of access to funding 9 5 7 or other financial support 6 Lack of time for creative work due 22 19 to other pressures and responsibilities 18 27 Difficulty accessing training, 7 7 materials, markets, etc.(b) 9 6 Personal issues(c) 7 7 5 6 Gender discrimination

It is noteworthy that gender discrimination is barely mentioned as a difficulty experienced by artists. Only 4 per cent of all artists in our survey mentioned experiencing gender discrimination during their career, and virtually no one (as seen in Table 53) nominated gender discrimination as the most important inhibiting factor at any time.

#### Financial circumstances

A critical test of disadvantage affecting women artists is in the incomes that they earn. Are the financial circumstances of female professional artists worse than those of men? Table 54 shows mean and median incomes earned by male and female artists in 2000-01.

The data in the table paint a very bleak picture. In all categories of income, women earn significantly less than men. Although their arts-related expenses and their minimum income needs are less than those of their male counterparts, these differences are nowhere near sufficient to offset the substantial income disparity.

Table 54 Mean and median incomes ar	nd expenses of artists by g	gender, 2000–01
	Female \$	Male \$
Mean income		
Creative income	13,100	21,500
Arts-related income	6,400	7,900
Total arts income	19,500	29,400
Non-arts income	9,200	15,600
Total income	28,700	45,000
Median income		
Creative income	4,500	9,400
Total arts income	12,000	20,000
Total income	23,600	35,000
Expenses related to art practice		
Mean	6,900	9,600
Median	3,800	4,500
Minimum after-tax income required to meet bas	sic needs	
Mean	26,500	30,400
Median	25,000	26,000

<sup>(</sup>a) Columns do not sum to 100 because not all inhibiting factors are included in the table.

<sup>(</sup>b) Includes difficulty accessing education, equipment, promotion.
(c) Includes lack of support from family and friends, living with disability, wrong temperament, insufficient talent, past peak as an artist.

<sup>\*</sup> indicates less than 1%.

– indicates nil response in this sample.

Why are the earnings of female artists so much lower that those of males? There seems no plausible reason to suppose that women are less productive than men, if productivity is measured in terms of the amount of output produced (by writers, craft practitioners, visual artists, composers) or in terms of the amount of performance undertaken (by actors, dancers, and musicians) over a given period of working time.

A partial explanation lies in the concentration of women in the occupations of visual arts, crafts, dance and community cultural development work, all occupations where, as we have observed, incomes are lower. However, we have no independent test of whether these occupations earn less because they attract more females, or whether women earn less because they undertake these occupations; in other words, the direction of causation is indeterminate.

However, although both female and male artists spend on average about 60 per cent of their working time on creative work, women tend to work 10 per cent fewer hours per week overall. The data also show that a smaller percentage of women (37 per cent) have their work always or sometimes represented by an agent than do men (45 per cent). These factors would help to explain the lower female earnings.

Nevertheless, analysis of data from previous surveys shows that even after factors such as artform, amount of time worked, location, age and other possible influential factors are accounted for, there still remains a downward bias in women's earnings that cannot be explained.

Such a result is also found in other occupations. Notwithstanding progress towards gender equity in pay scales, and after allowing for part-time/full-time differences, women continue to earn less than men for what appears to be the same work. In addition, the distribution of incomes across individuals reveals, as would be expected, that females are clustered in the lower income ranges, and males are more strongly represented in the higher brackets. These results are summarised in Table 55.

Table 55 Artists earning less than	\$10,000 and more than \$50,00	0 by gender, 2000–01
	Female %	Male %
Artists earning less than \$10,000 from:		
Creative work	56	43
All arts work	38	29
All work (arts and non-arts)	17	10
Artists earning more than \$50,000 from:		
Creative work	6	12
All arts work	7	19
All work (arts and non-arts)	13	32

There is one consolation in these results. A comparison with results from our 1993 survey suggests that the gap between male and female earning in the arts is narrowing a little over time. In 1992-93, mean female creative incomes were 52 per cent of male creative incomes, and the total arts incomes of females were 60 per cent of those of males. In 2000-01, these percentages had risen to 61 and 66 per cent respectively. However, the ratio of female to male total incomes (from all arts and non-arts work) has not changed (64 per cent) over the period covered.

Is there gender discrimination in access to financial assistance from federal, state or local government agencies, or from private foundations or other bodies? Table 56 shows that significantly more females than males applied for funding assistance between 1996 and 2001, from each of the funding sources identified; overall, the numbers of artists who were successful are similar between the genders, suggesting there is no bias in favour of men or women in accessing funds. Note that due to multiple applications/multiple successes, the data in Table 56 cannot be used to calculate success rates for individual applications to any single source.

Table 56         Access to financial assistance by	gender						
	Female %	Male %					
Artists who applied for assistance between 1996–2001							
from one or more of the following(a):							
Australia Council	21	17					
State/territory arts departments	22	17					
Local government	13	7					
Private foundation	10	6					
Arts organisation, body or company	19	9					
Did not apply for funding from any source	52	66					
Applicants who received assistance between 1996–2	2001						
from one or more of the following(b):							
Australia Council	40	45					
State/territory arts departments	64	58					
Local government	60	54					
Private foundation	46	55					
Arts organisation, body or company	46	41					
Did not receive funding from any source	38	39					

<sup>(</sup>a) Proportions are of artists in each category (female/male).(b) Proportions are of artists in each category who applied for asssistance from each source. Note that because of possible multiple applications/multiple grants received, these data cannot be used as an indication of success rates for individual applications to any single source.

## CHAPTER 11

### Regional artists

As noted in Chapter 3, most artists, like the rest of the Australian population, live in capital cities. Nevertheless, there are significant numbers of artists–around 26 per cent–who live in regional cities or towns, in semi-rural surroundings, or in rural or remote areas. Some do so by choice, others by necessity or for reasons such as family circumstance.

Does living and working in a location distant from the major population centres affect the conduct of a professional artistic practice? This chapter considers the working conditions, career paths and incomes of artists in regional Australia.

#### Location of artists

There is significant variation in where artists live, according to their artforms, as seen in Table 57. These variations are easily explained. Performing artists seek employment with, among others, theatre companies, music ensembles, film and television studios; most of these are located in capital cities. Hence the great majority of performing artists live in the major cities, with smaller numbers in regional centres and virtually none in rural and remote locations (apart from Indigenous artists working in remote areas, who are not covered in this survey).

On the other hand, craft practitioners and visual artists may find working conditions in the country-access to studio space, a quiet environment-more congenial for creative work. Accordingly, significant numbers are located outside of capital cities; more than one in three craft practitioners and visual artists in our survey live in the regions.

Similarly, community cultural development workers can be found in greater proportions in rural and regional Australia; this is because one of the most important functions of the community arts movement is bringing art experiences to people who do not have immediate access to the facilities and resources located in major urban centres.

Somewhere in the middle are writers and composers, whose location is, to a large extent, irrelevant to the practice of their art. We observe that the geographic distribution of these artists roughly parallels that of the Australian population as a whole.

	Conital ait.	Dogional situ	Semi-rural	Rural/remote	Total
	Capital city %	Regional city %	Semi-rurai %	%	Total %
Writers	74	15	9	2	100
Visual artists	65	16	9	10	100
Craft practitioners	63	8	20	9	100
Actors	81	10	6	3	100
Dancers	81	19	_	_	100
Musicians	82	11	6	_	100
Composers	78	13	6	3	100
Community cultural development workers	59	13	16	13	100
All artists	74	13	9	5	100

<sup>-</sup> indicates nil response in this sample

About half of the artists surveyed who live in the regions believe their location has a generally positive effect on their artistic practice (see Table 58). Positive feelings towards their regional location are felt most strongly by craft practitioners. At the other extreme, actors are the least likely group to say their artistic work has been positively affected by their location in the regions.

Almost 20 per cent of artists do not see their regional or rural location as having any effect on their artistic practice. This leaves about one in three artists who regard the effect as negative. Presumably most of the latter group live away from the major urban centres out of necessity rather than choice.

Table 58 Effect of living in a region	al city, semi-rura	al or rural/remote ar	ea on artists' pra	ctice
	Generally positive	Generally negative	No effect	Total
	%	%	%	%
Writers	40	38	22	100
Visual artists	57	28	14	100
Craft practitioners	67	29	4	100
Actors	27	54	20	100
Dancers	64	29	7	100
Musicians	40	24	36	100
Composers	40	34	27	100
Community cultural development workers	40	24	35	100
All artists	51	31	18	100

In regard to demographic characteristics, our survey data show that in most respects regional artists are little different from their capital city cousins. Thus, in terms of factors such as age, gender, family circumstances, country of birth and first language, regional and capital city artists are virtually indistinguishable.

Similarly, other characteristics of artists such as training, time allocation, degree of establishment and achievement are much the same between the two groups. In the following sections we focus on several aspects where differences are actually revealed.

#### **Working conditions**

Table 59 shows the employment status of regional artists, compared to artists working in capital cities, in their PAO, in arts-related work and in non-arts work. In pursuing their creative practice, most regional artists work on a self-employed or freelance basis rather than as an employee working for wages or salary.

The proportion of artists working as an employee in their PAO is much smaller for regional artists than for capital city artists. This partly reflects the differences in PAO distribution between the capital cities and the regions as noted above (more performing artists, for whom wages and salary employment is more important, live in the cities), and partly the fewer artistic employment opportunities in country areas.

A similar though less pronounced pattern occurs in regard to arts-related employment; a slightly lower proportion of regional artists work as employees in arts-related areas than in the city. On the other hand, in the case of non-arts work, the proportions of artists working as employees and as freelance or self-employed are roughly the same between city and country.

Table 59 Employment status of reg	gional artists(a	a)				
	In PAO		In arts-related work(b)		In non-arts work(c)	
	Regional artists %	Capital city artists %	Regional artists %	Capital city artists %	Regional artists %	Capital city artists %
Employee working for wages or salary	13	30	27	47	68	72
Self employed or freelance	86	69	68	51	28	28
Other arrangement	2	1	4	2	4	1
Total	100	100	100	100	100	100

<sup>(</sup>a) Regional artists in this and subsequent tables in this chapter include artists living in a regional city, semi-rural, or rural/remote location.

Regional unemployment is a serious problem in some parts of Australia, affecting most occupations, including artists. As Table 60 shows, a larger proportion of artists in regional areas than in capital cities experienced a period of unemployment between 1996 and 2001.

What is more striking, however, is the difference in length of time that artists experiencing unemployment have spent out of work. Of the artists who were unemployed in this period, almost half of the capital city artists were out of work for less than one year, whereas three-quarters of regional artists were unemployed for a year or more, with 15 per cent falling into the seriously long-term unemployed category.

Although it may be true that the long-term unemployed tend to move away from capital cities because, for example, living in the country is cheaper, it remains a disturbing fact that regional artists seem to suffer more extensively from the problems of unemployment than do their counterparts in the capital cities.

	Regional artists	Capital city artists
	%	%
Experienced some period of unemployment		
between 1996–2001:		
Yes	37	33
No	63	67
Total	100	100
Total time unemployed in that period(a):		
< 1 year	25	46
1–4 years	60	51
5 years	15	3
Total	100	100

#### **Factors affecting professional development**

In what ways, if any, does living and working outside the capital cities hold back the professional development of regional artists? We noted in Chapter 6 that the most important inhibiting factors affecting all artists' professional development, both throughout their careers and at the present time, were lack of work opportunities, lack of financial return from creative practice and lack of time for creative work.

Table 61 indicates that capital city artists are more likely to nominate lack of work opportunities rather than lack of financial return as the most important inhibiting factor, whereas the reverse is true for regional artists. However, these differences simply reflect the different proportions of employed/self-employed artists noted above. In fact the combination of these two factors gives identical totals for regional and capital city artists; half of all artists nominate lack of work opportunities or lack of financial return as most important, regardless of whether they live in the city or the country regions.

<sup>(</sup>c) Proportions are of artists in each category who undertake arts-related work (c) Proportions are of artists in each category who undertake non-arts work.

Similarly the same proportions of artists in regional and capital city locations cite lack of time as the most important factor throughout their career, though regional artists seem more relaxed about the time constraint at the present time.

Note that there are virtually no differences between regional and capital city artists in the frequencies with which they identify difficulties of access to materials, equipment, markets, promotion or training as the most important factors holding back their professional development.

_		Proportion of artists nomina inhibiting their profess	ting factor as most importational development(a):	nt in
<u> </u>	Throughout career		At present time	
	Regional artists %	Capital city artists %	Regional artists %	Capital city artists %
Lack of work opportunities	16	27	18	29
Lack of financial return from creative work	34	24	30	20
Lack of access to funding or other financial support	8	7	6	6
Lack of time for creative work	20	20	19	24
Difficulty accessing materials and equipment	*	1	1	1
Difficult accessing markets and promotion	6	5	7	5
Difficult accessing education and training	1	1	1	1

#### **Financial circumstances**

Table 62 shows mean and median incomes and expenses incurred in arts practice and minimum income requirements for regional and capital city artists. We observe significantly lower incomes across the board in regional areas. The earnings of regional artists from creative work, arts-related work and non-arts work are all lower than the corresponding earnings of capital city artists.

To some extent this result reflects again the urban/regional differences in the PAO distribution, with a somewhat higher concentration of those occupations that show a lower income result in regional areas. Even so, there appears to be a systematic downwards bias in regional incomes that cannot be explained by differences in the two populations other than by their location.

It should be noted that this phenomenon may not be restricted to artists. It is likely that wage rates are generally lower in regional Australia than in the capital cities. Hence, incomes of all types of workers are correspondingly lower. To the extent that this is true, regional artists' lower incomes may simply reflect the wider economic characteristics of the Australian community.

As might be expected, the costs incurred in running an artistic practice are slightly lower in the country than in the city. Likewise, the relatively cheaper living costs away from major urban centres are reflected in the lower minimum income requirements of regional compared to city artists.

Table 62 Mean and median incomes and expenses of regional artists, 2000–01			
	Regional artists \$	Capital city artists \$	
Mean income			
Creative income	12,700	18,700	
Arts-related income	5,400	8,200	
Total arts income	18,100	26,900	
Non-arts income	10,100	13,500	
Total income	28,200	40,400	
Median income			
Creative income	5,800	8,000	
Total arts income	10,100	18,800	
Total income	21,600	33,100	
Expenses related to art practice			
Mean	7,500	8,600	
Median	4,000	4,100	
Minimum after tax income required to meet	basic needs		
Mean	24,000	30,200	
Median	20,800	26,000	

Finally, to what extent have regional artists accessed financial assistance from sources providing grants or other funding for artists? Table 63 shows the proportion of artists who have applied for funding from different sources, subdivided by regional or capital city location. A slightly larger proportion of regional than capital city artists applied for funding between 1996 and 2001.

There is no difference in the proportions applying to the Australia Council or to state and territory governments, but regional artists have applied in greater proportions to local government than have capital city artists. The proportion of grant applicants receiving assistance favours capital city artists to a small extent with respect to all sources except private foundations.

However, given the relatively small numbers involved, no significant conclusions from these figures can be drawn. There do not appear to be any systematic problems that inhibit regional artists from accessing or receiving financial assistance compared to their capital city counterparts.

	Regional artists %	Capital city artists %
Artists who applied for assistance between		
1996-2001 from one or more of the following	(a):	
Australia Council	20	19
State/territory arts departments	22	19
Local government	14	8
Private foundation	7	9
Arts organisation, body or company	17	12
Did not apply for funding from any source	55	61
Applicants who received assistance between		
1996–2001 from one or more of the following	(b):	
Australia Council	38	43
State/territory arts departments	51	60
Local government	58	60
Private foundation	68	43
Arts organisation, body or company	41	47
Did not receive funding from any source	39	38

<sup>(</sup>a) Proportions are of artists in each category (regional/capital city).(b) Proportions are of artists in each category (regional/capital city) who applied for assistance from each source. Note that because of possible multiple applications/multiple grants received, these data cannot be used as an indication of success rates for individual applications to any single source.

# CHAPTER 12

## Artists from a non-English speaking background

One of the most important roles for the arts in this country is in celebrating the cultural diversity of contemporary Australian society. There are many professional artists in Australia who specialise in creating and re-creating art derived from a wide range of cultures, especially in the performing arts of music, dance and theatre.

Artists from a non-English speaking background (NESB artists) also pursue their professional practice in the mainstream, often enriching their contribution through the influence of their particular cultural heritage. All of this activity is a vital element in the evolution of Australia as a truly multicultural society.

In this chapter we examine the situation of NESB artists in terms of their general demographic characteristic, the factors affecting their career development, and their financial situation compared to artists from an English speaking background.

#### An overview of artists from a non-English speaking background

As noted in Chapter 3, the definition of NESB for purposes of statistical classification is not always clear cut. For our purposes we simply asked survey respondents whether the first language they learnt was English or another language, with the latter group then defined as NESB.

This group comprised 8 per cent of our total sample. Note that the great majority of NESB artists are now perfectly fluent in English; survey interviewers reported that only 7 per cent of all NESB respondents spoke English 'not well' or 'not well at all'.

As Table 64 shows, the largest group of NESB artists originate from non-English speaking countries in Europe and the former Soviet Union. Almost a quarter of NESB artists were born in Australia, 13 per cent in the Americas and 10 per cent in Asia.

Apart from birthplace, NESB artists have similar demographic characteristics to artists from English-speaking backgrounds. There are no significant differences in age distribution, gender composition, levels of training or geographic location. Likewise, they are much the same as other artists in their employment arrangements, experience of unemployment, allocation of working time and working patterns. This is not surprising since there is no reason to expect any significant differences in characteristics resulting from language background.

Table 64	Birthplace of artists f	rom a non-English speaking backgro	und(a)
		N F CL C L L C C	5 P.
Country of hirth		Non-English speaking background artists	English speaking backgrou

Country of birth	%	Linguisti speaking background artists %	
Australia	23	78	
New Zealand	-	3	
UK and Ireland	4	13	
Europe and former Soviet Union	43	1	
Asia	10	1	
Africa and Middle East	6	1	
Americas	13	2	
Other	3	1	
Total	100	100	

(a) This breakdown cannot be compared directly with population census data owing to differing definitions of non-English speaking background. See comments in text.

So, does coming from a non-English speaking environment influence the progress of professional artists' careers? Table 65 shows the proportions of NESB artists who identified positive or negative effects on their artistic practice as a result of their non-English speaking background. Two-thirds of NESB artists saw the effects as either positive or more positive than negative, indicating that on the whole an artist's NESB status enhanced rather than impaired their practice as an artist.

No artists regarded their NESB status as having unequivocally negative effects on their artistic practice, although 20 per cent thought the overall effect had been more negative than positive. Despite the adverse feelings of the latter group, it has to be concluded that language background has not been a handicap to Australia's NESB artists; indeed the reverse is true.

Table 65 Effect of non-English s	peaking background on artistic practice							
Proportion of non-English speaking background artists $\%$								
Positive	41							
Mixed, but more positive than negative	26							
Mixed, but more negative than positive	20							
Negative	-							
No effect	14							
Total	100							
- indicates nil response in this sample								

### **Factors affecting professional development**

In identifying the factors advancing their professional development throughout their careers and at the present time, NESB artists responded in terms very similar to those of other artists. However, there are some differences in relation to factors inhibiting professional development.

Table 66 shows the comparison between NESB and English speaking background artists' responses when asked to identify the most important factor inhibiting their professional development throughout their careers and at the present time.

Table 66 Most important factor inh speaking background	ibiting profession	nal development o	f artists from a nor	1-English				
_	Proportion of artists nominating factor as most important in inhibiting their professional development(a):							
_	Througho	ut career	At prese	nt time				
	Non-English speaking background artists %	English speaking background artists %	Non-English speaking background artists %	English speaking background artists %				
Lack of work opportunities	12	25	22	27				
Lack of financial return from creative work	29	27	22	23				
Lack of access to funding or financial assistance	13	7	7	6				
Lack of time for creative work	10	21	9	24				
Lack of support from family and friends	9	1	9	*				
Non-English speaking background	4	_	5	_				
Ethnic background	6	_	4	_				

It is unclear why lack of work opportunities and lack of time appear less important for NESB artists than for other artists. In regard to other differences in this table, lack of access to funding 'throughout their

careers' is identified as being more important for NESB than other artists. But this disparity disappears when measured 'at the present time'. This difference may reflect past shortcomings in the funding of multicultural arts that have now been overcome.

Lack of support from family and friends is much more evident as the most important factor among NESB artists than other artists. This may reflect a persistent sense of isolation of some NESB artists from the mainstream of arts practice, though the numbers nominating this factor are very small.

Similarly only a handful of NESB artists, around 10 per cent overall, see their non-English speaking or ethnic background as being the most important factor inhibiting their professional development. This result is consistent with the observation made in the previous section that only a minority of NESB artists have suffered negative consequences in the pursuit of their artistic practice as a result of their language background.

#### **Financial circumstances**

Despite the positive picture painted above, when we turn to financial outcomes we find that NESB artists' incomes are lower than are those of English speaking background artists. Table 67 shows that for most income, whether mean or median, NESB artists earn less than other artists.

Table 67 Mean and median in background, 2000–0	comes and expenses of artists from a D1	non-English speaking
	Non-English speaking background artists \$	English speaking background artists \$
Mean income		
Creative income	11,900	17,500
Arts-related income	7,800	7,400
Total arts income	19,700	25,000
Non-arts income	10,800	12,700
Total income	30,500	37,700
Median income		
Creative income	4,500	7,800
Total arts income	11,000	16,200
Total income	25,400	30,100
Expenses related to art practice		
Mean	6,700	8,400
Median	5,000	4,100
Minimum after tax income required t	o meet basic needs	
Mean	27,800	28,600
Median	26,000	26,000

Given there are no significant differences between the two groups of artists in terms of demographic or work-related characteristics, the income disparity cannot be explained as being caused by these variables. However, a partial explanation lies in the fact that the NESB artists in our survey are concentrated in the lower income earning occupations such as in the visual arts, the crafts and community cultural development. Further research would be required to clarify these influences more precisely. Table 67 also shows that there are no major differences between NESB and other artists in their expenses or their minimum income needs.

Finally, we turn to the extent to which NESB artists have accessed financial assistance such as grants, compared with the rest of the artistic population. Table 68 shows the proportions of artists who applied for funding from various sources between 1996 and 2001, and the proportions of applicant artists who were successful in obtaining assistance.

We observe a slightly higher application rate among NESB artists than among other artists, and a lower proportion of NESB artists who received funding than other artists. Note that because of multiple applications/multiple successes, these data cannot be interpreted as success rates for individual grant applicants. Nevertheless we note relatively fewer NESB grant applicants have received funding from all the sources listed except for local government, when compared with other artists.

The prominence of local government in providing assistance for NESB artists probably reflects the involvement of local government in promoting multicultural arts activities within communities. However, the absolute numbers of NESB recipients in all cases shown are small, meaning that in statistical terms none of the differences shown in the lower part of Table 68 are particularly significant.

	Non-English speaking background artists %	English speaking background artists %
Artists who applied for assistance between 19	96–2001	
from one or more of the following(a):		
Australia Council	23	18
State/territory arts departments	22	19
Local government	13	9
Private foundation	11	8
Arts organisation, body or company	20	13
Did not apply for funding from any source	56	59
pplicants who received assistance between 1	1996–2001	
from one or more of the following(b):		
Australia Council	32	43
State/territory arts departments	53	62
Local government	64	57
Private foundation	13	53
Arts organisation, body or company	31	46
Did not receive funding from any source	50	37

<sup>(</sup>a) Proportions are of artists in each category (non-English speaking background/English speaking background).

<sup>(</sup>b) Proportions are of artists in each category (non-English speaking background/English speaking background) who applied for assistance from each source. Note that because of possible multiple applications/multiple grants received, these data cannot be used as an indication of success rates for individual applications to any single source.

# CHAPTER 13

## Artists with disabilities

Our survey data suggest that about 10 per cent of practising professional artists live with a disability. Of these about two-thirds have a physical disability and about one-third suffer from mental illness or intellectual impairment. Within the different artforms, the proportions of artists with disability vary considerably, with the highest proportions among visual artists and composers (17 and 16 per cent respectively), and the lowest among dancers and choreographers (just 3 per cent).

For most of these artists, living with a disability is simply a part of everyday life. They cope with disability in the pursuit of their artistic practice in the same way that they cope in everything else they do. Some artists see their disability in positive terms, as a stimulus to new avenues of creativity and as a challenge to the form and content of the artistic ideas they want to express.

In this chapter we look at the situation of practising professional artists with disability, looking at their employment circumstances, the factors affecting their career development and their incomes.

### An overview of artists with disability

In some respects, such as age, gender, country of origin and level of training, artists with disability have the same characteristics as any other artists. However, their disability is likely to be a key element in determining their mode of practice and the way in which they pursue their artistic work on a daily basis. Table 69 shows the impact of both physical and intellectual disabilities on artistic practice.

Table 69 Impact of disability on artistic practice(a)										
Frequency of impact on artistic practice	Physical disability %	Mental illness/intellectual impairment %	All disabilities %							
All of the time	4	5	4							
Most of the time	20	12	17							
Sometimes	59	65	61							
Not at all	17	19	18							
Total	100	100	100							
(a) Proportions are of artists with a disability.										

Note that overall, only about one in five artists with disability say that their impairment impacts on their artistic practice all or most of the time. Roughly the same number says it has no effect at all. This leaves a majority, about 60 per cent, whose disability has some effect on their practice, but not often or strongly enough to be a serious impediment in carrying out their artistic work.

Table 70 shows the degree of establishment of artists with disability compared with non-disabled artists. When interpreting these results and others presented in this chapter, remember that some artists have been living with disability since birth, whereas for others, disability occurred at some later point as a result of illness or accident. Thus artists' career paths will be affected differently by disability according to whether it is long-term in nature or sudden and unexpected. In the latter case, the disability might necessitate a substantial reorientation in the type and amount of artistic work the individual can undertake.

Table 70 Degree of establishment of artists with disability								
	Artists with disability %	Artists with no disability %						
Beginning/starting out	8	7						
Becoming established	29	28						
Established	31	45						
Established but working less intensively than before	32	20						
Total	100	100						

Although the proportions of artists with and without disability who are starting out or becoming established are virtually identical, artists with disability are much more strongly represented among those who are established but working less intensively than before. This fact could simply indicate that the active careers of artists with a disability are shorter than those of artists without disability. It could also be due in part to the impact of sudden, unexpected disability as referred to above, where an otherwise active artist is obliged to slow down as a result of impairment due to illness or accident.

Apart from the differences in establishment noted above, artists with and without disability are broadly comparable for most other working arrangements. However, as a group, artists with disability are more likely than non-disabled artists to have experienced some unemployment in the period between 1996 and 2001. They are also more likely to have suffered longer periods out of work. Table 71 shows the relevant results.

More than half of artists with disability who have been unemployed at some time in that period have been out of work more than one year. The prevalence of artists with disability among the long-term unemployed probably parallels the situation in the wider workforce in Australia, and points to the continuing need for appropriate assistance for people with disability through the overall social welfare system.

	Artists with disability	Artists with no disability
Experienced some period of unemployment		
between 1996-2001:		
Yes	41	33
No	59	67
Total	100	100
Total time unemployed in that period(a):		
1 year or less	46	60
More than 1 year—less than 5 years	42	34
5 years	12	6
Total	100	100

### **Factors affecting professional development**

Artists with disability have broadly similar attitudes towards factors advancing their professional development as all artists. In regard to factors inhibiting development, however, there are some differences. Table 72 shows that lack of work opportunities seems to be less of a problem for disabled artists. Lack of financial return and lack of time for creative work are nominated in equal proportions across both groups as being the most important factor inhibiting career development, both throughout the career and at the present time.

Table 72 Most important factor inhibiting professional development of artists with disability Proportion of artists nominating factor as most important in inhibiting their professional development(a): Throughout career At present time Artists with Artists with Artists with Artists with disability no disability % % % 12 26 Lack of work opportunities 14 28 Lack of financial return from creative work 28 26 23 22 Lack of access to funding 7 or other financial support 9 6 6 Lack of time for creative work 20 20 13 24 7 5 8 5 Difficult accessing markets and promotion Living with disability 14

(a) Proportions are of artists in each category (artists with disability/artists with no disability). Columns do not sum to 100 because not all inhibiting factors are included in the table.

In the past, lack of access to funding or other financial support may have been more of a problem for artists with disability compared to non-disabled artists, but this difference between the two groups seems to have disappeared at the present time. It appears that difficulties in accessing markets and promotion may have more importance for artists with a disability than for others, though this effect is barely significant.

Finally, the numbers of artists who point to their physical or intellectual impairment as the most important factor in inhibiting their professional development are compared to the results reported in Table 69. Altogether 7 per cent of artists with disability see their condition as the most important inhibiting factor throughout their careers, and 14 per cent see it as very important at the present time.

These percentages can be compared with the roughly 20 per cent of artists who see their disability as impacting on their artistic practice all or most of the time. It would seem that for many of these latter artists, their disability affects not just the daily business of going about their artistic work but also has long term effects on the direction and pace of their career development.

### Financial circumstances

Table 73 shows the mean and median incomes of artists with and without disability, and also art-related expenses and minimum income requirements. In regard to incomes it is clear that living with disability impacts negatively on an artist's earnings. This negative impact is evident in respect to all income sources.

The earnings differential between artists with disability and those without can be partially explained by the differences between the two groups in their degree of establishment, as noted above, and partially by differences in their respective distribution across artforms. Further research will be required to specify these effects more precisely.

Table 73 Mean and median incomes and expenses of artists with disability, 2000–01								
	Artists with disability \$	Artists with no disability \$						
Mean incomes								
Creative income	11,300	17,800						
Arts-related income	6,000	7,600						
Total arts income	17,200	25,400						
Non-arts income	9,500	13,000						
Total income	26,700	38,400						
Median incomes								
Creative income	5,000	8,000						
Total arts income	8,000	16,600						
Total income	23,000	31,000						
xpenses related to art practice								
Mean	7,600	8,400						
Median	3,600	4,100						
Minimum after tax income required to	meet basic needs							
Mean	28,100	28,600						
Median	25,000	26,000						

Table 74 shows that roughly the same proportions of artists with and without disability applied for funding from one or more sources between 1996 and 2001. Similarly, the same proportions of artists in each group who applied for funding were successful in one or more of their applications. The figures in the lower part of the table cannot be interpreted as success rates for individual applicants. However, the majority of grants received by artists with disability-by number, though not necessarily by amount-come from state and territory government funding sources.

Table 74 Access to financial assistance by artists with disability									
	Artists with disability %	Artists with no disability %							
Artists who applied for assistance between 1996-	2001								
from one or more of the following(a):									
Australia Council	16	19							
State/territory arts departments	23	19							
Local government	7	10							
Private foundation	6	8							
Arts organisation, body or company	14	13							
Did not apply for funding from any source	56	59							
Applicants who received assistance between 1996	-2001								
from one or more of the following(b):									
Australia Council	24	44							
State/territory arts departments	64	61							
Local government	63	57							
Private foundation	57	50							
Arts organisation, body or company	47	45							
Did not receive funding from any source	38	39							

<sup>(</sup>a) Proportions are of artists in each category (artists with disability/artists with no disability).
(b) Proportions are of artists in each category (artists with disability/artists with no disability) who applied for assistance from each source. Note that because of possible multiple applications/grants received, these data cannot be used as an indication of success rates for individual applications to any single source.

## CHAPTER 14

## Conclusion

At the beginning of this report we pointed to a paradox surrounding the work of the individual artist. We noted that on the one hand, artists deal with timeless processes involved in the generation and expression of creative ideas. In a very real sense these processes, whatever the artistic medium, remain constant. On the other hand, artists live in a world which is changing rapidly, where conditions of work are very different from only a decade ago, and where new technologies offer both exciting possibilities and potential threats to the pursuit of a professional artistic practice.

The data assembled in this report throw a great deal of light on both sides of this paradox—on the fundamental role of creativity and on the effects the changing economic, social and cultural environment have on the way artists work.

In regard to the creative achievements of artists, we have tabulated their extraordinary range of outputs and activities undertaken over the course of their professional lives. The breadth and depth of work produced by Australian artists is evident whether examined individually or on an aggregate basis. The contribution of the artistic community to Australian life, when measured in cultural and social terms, is immense. Yet much of the value of this contribution is not reflected in the market prices that artists command when selling their work—whether they sell their labour (actors, dancers, musicians, community cultural development workers) or the works their labour produces (writers, visual artists, craft practitioners, composers). As a result the economic return to artists remains stubbornly low, and is not a true measure of their contribution to Australian society.

Of course there are well-remunerated artists, able to command significant fees for their work or their performances, but these are the few among the many. Half of Australian artists in 2000-01 earned less than \$7,300 from their creative practice before tax and half earned less than \$30,000 from all sources.

These very low income levels are almost the same in real terms as artists' income levels 15 years ago, as documented in the second artists' survey *When Are You Going To Get A Real Job?* (1987). In the meantime the income levels of other professional occupations requiring similar lengths of training and experience have been steadily rising. The ongoing disparity between the incomes of artists and other professionals is becoming more and more pronounced.

The survey shows that about one-third of all artists experienced some period of unemployment during the period between 1996 and 2001, and that about half of those applied for unemployment relief. This level of unemployment is disquieting, although the survey results clearly refute any suggestion that substantial numbers of artists are living off unemployment benefits at any one time. Indeed, the majority of artists deal with the problem of poor remuneration from creative work by taking one or more other jobs; almost two-thirds of Australian professional artists have more than one job. Non-arts work is a very important source of income for some artists, providing on average double the amount of income that can be earned from creative practice for the same amount of time worked.

In their creative work, Australian artists have little employment or income security. The vast majority of artists, 75 per cent, are freelance or self-employed. Of those working for other people, only 12 per cent are permanent while the remaining 13 per cent are casuals. The 'flexibility' of their occupational status may be appreciated, but it comes at a financial price. More than half of the artists surveyed indicate that they fear their savings for the future (including superannuation and all other financial investments) will be inadequate to meet their needs. Furthermore, some 40 per cent of artists live as single people, with or

without dependants, and thus do not have a spouse's or partner's income on which to fall back. Given the generally low incomes of the majority of artists, and the high percentage of single artists, the future of an ageing artist population is of concern.

As found in previous surveys, the two most significant factors restricting artists in the pursuit of their creative work remain the lack of work opportunities and the lack of return from creative practice. On average, Australian artists are able to spend just 50 per cent of their time on creative work, having to spend the rest of their time earning income from other sources to meet their basic needs. Only 15 per cent are able to spend 100 per cent of their time on creative arts work, and just 12 per cent can spend 100 per cent of their time on the type of creative work that they most desire to do. So, despite their talent and desire to work, it would appear that the economic circumstances of their creative practice—the number and types of jobs available, and the prevailing low value attached to their work—prevent a greater creative output from Australia's professional artists.

The broader implications of our work are much as they were at the conclusion of the earlier surveys in this series. The disadvantage suffered by professional artists should be a matter of concern for all Australians, since we all benefit as a community from the contribution that artists make to our cultural life. Such concern can be translated into action through improved community awareness of the importance of the arts, especially through the education sector and the media.

The situation can also be improved through cultural policies pursued by federal, state, and local governments. All three tiers of government do provide substantial resources in support of the arts and culture, but there is always scope for more targeted support or for innovative approaches through a variety of fiscal and regulatory mechanisms.

Finally, there are many ways in which artists can help themselves, not only through improvement in their own skills at managing their professional lives and promoting their work (the latter an avenue that most artists recognise), but also through collective action in asserting their legal rights and professional standing. In this regard, arts infrastructure organisations, unions, professional associations and service organisations are particularly important.

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# Appendix I

### Statistical tables

Appendix Table 3.1 Age distribution of Australian artists and labour force(a) (per cent)

Age group (years)	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural development workers	All artists	Labour force
15-24	2	3	1	9	24	4	*	8	5	19
25-34	10	14	8	24	49	24	8	11	18	24
35-44	26	27	28	31	23	23	36	40	27	24
45-54	31	32	44	18	3	21	29	34	27	21
55-64	17	19	15	11	1	20	14	8	16	10
65 +	14	6	5	8	*	7	14	*	7	2
Total	100	100	100	100	100	100	100	100	100	100
weighted n =	170	223	96	149	32	297	32	64 1	.062	
unweighted n =	219	239	123	160	75	142	66	38 1	.062	

<sup>(</sup>a) Labour Force statistics from ABS 6203.0 Labour Force, Australia June 2002 Table 10.  $^{\ast}$  indicates less than 1%.

Appendix Table 3.2 Birthplace of artists and labour force(a) (per cent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural development workers	All artists	Labour force
Australia	74	73	67	77	76	75	76	74	74	75
New Zealand	2			5	12		2	3	3	3
		1	4	_		4				
UK and Ireland	15	13	9	13	7	13	15	11	13	6
Europe and former Soviet Union	3	5	14	1	1	2	5	3	4	5
Asia	1	3	2	2	1	2	*	3	2	6
Africa and Middle East	*	1	1	1	3	3	2	6	2	4
Americas	4	4	3	3	*	2	2	3	3	1
Total	100	100	100	100	100	100	100	100	100	100
weighted n =	170	223	96	149	32	297	32	64 1	.062	
unweighted n =	219	239	123	160	75	142	66	38 1	.062	

<sup>(</sup>a) Labour Force statistics from ABS 6203.0 Labour Force, Australia June 2002 Table 14.  $^{\ast}$  indicates less than 1%.

Appendix Table 3.3 Family circumstances of Australian artists, labour force and civilian population(a) (per cent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians		Community cultural development workers	All artists	Labour force	Civilian population over 15 years
Married/with partner:											
with dependants	28	30	34	19	19	29	35	46	28	41	33
Married/with partner:											
with no dependants	32	29	38	34	26	35	42	26	33	35	39
Singe/widowed/divorced:											
with dependants	5	9	5	5	3	8	3	6	6	4	5
Singe/widowed/divorced:											
with no dependants	35	32	23	42	52	31	19	22	33	20	23
Total	100	100	100	100	100	100	100	100	100	100	100
weighted $n =$	170	223	96	149	32	297	32	64	1062		
unweighted n =	219	239	123	160	75	142	66	38	1062		

(a) Labour force and civilian population statistics from ABS 6203.0 Labour Force, Australia June 2002 Table 29.

Appendix Table 4.1 Artists' involvement in various arts occupations(a) (per cent)

Activity	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Communit cultural developme workers	artists
Writing	100	14	5	31	3	6	13	11	27
Visual arts	15	100	31	17	9	5	6	44	33
Craft	4	19	100	1	_	1	_	27	16
Acting or directing	20	6	1	100	25	10	13	16	23
Dancing or choreography	*	1	_	15	100	7	_	13	8
Musical instrument playing,									
singing or conducting	2	3	1	25	6	100	50	5	35
Composing or arranging	4	3	2	5	3	32	100	3	15
Community cultural development work	4	4	2	10	13	3	3	100	10
weighted $n =$	170	223	96	149	32	297	32	64	1062
unweighted n =	219	239	123	160	75	142	66	38	1062

(a) Artists were asked to nominate all of the occupations with which they had been involved at some point during their career. Proportions are of artists (identified according to their Principal Artistic Occupation) involved in each area.

\* indicates less than 1%.

- indicates nil response in this sample.

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural development workers
Had a novel published	12 (7)	1 (*)	_	_	_	1	_	_
Had a poem published/performed	19 <i>(3)</i>	4 (*)	1	5	_	1	3	8
Had a short story published	24 (3)	3 (*)	1	_	_	_	_	5
Other creative piece published	44 (6)	8 (*)	1 (1)	6	_	1	6	11
Had a play produced	13 <i>(5)</i>	_	_	13 (1)	_	1	_	8
Had a play professionally workshopped	8 (1)	_	_	3	_	1	_	3 <i>(2)</i>
Had a screenplay produced	7 (3)	_	1	4 (1)	_	_	_	_
Had a script produced for TV or radio	18 <i>(5)</i>	_	1 (1)	7	_	_	_	
Had a paid or commissioned work								
read or presented publicly	16 ( <i>2</i> )	_	2 (1)	3	_	1	3	3
Had a work or works selected for								
including on an Internet site	21 (*)	_	1	4	_	_	3	3
Had a work acknowledged as								
significant by Indigenous elders	4 (*)	_	_	_	_	_	_	5
Writing — other achievement	9 (19)	2 (1)	2	5	_	_	_	_

<sup>(</sup>a) Proportions are of artists within each PAO who claim to have achieved each item; multiple responses permitted. Italic numbers in brackets show the proportion who regard the item as their major artistic achievement or contribution between 1996-2001.

\* indicates less than 1%. – indicates nil response in this sample.

Appendix Table 4.2.2 Achievements of Australian artists(a)-visual art (per cent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural development workers
Had a solo show major gallery								
(public or commercial)	* (*)	39 <i>(23)</i>	5 <i>(3)</i>	_	_	_	_	11
Had a solo show smaller gallery								
(public or commercial)	2 (*)	44 (8)	4	3	_	1	_	11
Had work selected for group show								
major gallery (public or commercial)	2	39 <i>(9)</i>	6	1	_	1	3	11
Had work selected for group show								
smaller gallery (public or commercial)	3 (*)	52 <i>(3)</i>	9 (2)	2	_	_	3	23
Had work selected for exhibition								
at Indigenous culture centre	_	3	_	_	_	_	_	5
Had work commissioned or purchased								
by public gallery or institution	1	32 <i>(9)</i>	2	1	_	_	_	16 <i>(3)</i>
Had work selected for publication in								
a book or professional journal	1 (*)	35 <i>(3)</i>	3	2	_	_	_	13
Had work selected for inclusion								
on an Internet site	2	39 (*)	4	1	_	1	_	8 (3)
Had work acknowledged as								
significant by Indigenous elders	_	3 (1)	1	_	_	_	_	5
Visual art — other achievement	- (*)	14(10)	1 (1)	_	_	_	_	5 <i>(5)</i>

<sup>(</sup>a) Proportions are of artists within each PAO who claim to have achieved each item; multiple responses permitted. Italic numbers in brackets show the proportion who regard the item as their major artistic achievement or contribution between 1996-2001.

\* indicates less than 1%. – indicates nil response in this sample.

Appendix Table 4.2.3 Achievements of Australian artists(a)-craft (per cent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural development workers
Had a cala ahan majar								
Had a solo show major		1 (1)	20 (10)			1		
gallery/craft venue	_	4 (1)	30 <i>(16)</i>	_	_	1	_	_
Had a solo show smaller								_
gallery/craft venue	1	4	31 <i>(3)</i>	1	_	1	-	5
Had work selected for group show								
major gallery/craft venue	_	9 (2)	61 <i>(27)</i>	1	_	_	_	5
Had work selected for group show								
smaller gallery/craft venue	_	6	61 <i>(3)</i>	1	_	_	_	11
Had work selected for exhibition at								
Indigenous culture centre	_	_	3 (1)	1	_	_	_	_
Had work commissioned or purchased								
by public gallery or institution	2 (1)	3 (1)	31(10)	1	_	_	_	5
Had work selected for publication in								
a book or professional journal	1	3	50 <i>(4)</i>	1	_	_	_	8
Had work selected for inclusion								
on an Internet site	_	3	34 <i>(2)</i>	_	_	1	_	5
Had work acknowledged as								
significant by Indigenous elders	*	_	_	_	_	_	_	5
Craft — other achievement	6 (1)	* (*)	3 <i>(5)</i>	_	_	_	_	5 <i>(3)</i>

(a) Proportions are of artists within each PAO who claim to have achieved each item; multiple responses permitted. Italic numbers in brackets show the proportion who regard the item as their major artistic achievement or contribution between 1996-2001.

\* indicates less than 1%. – indicates nil response in this sample.

Appendix Table 4.2.4 Achievements of Australian artists(a)-acting (per cent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural development workers
Had a lead role with major								
theatrical company	2	_	_	23 (9)	_	4 (1)	_	_
Performed in an ensemble role								
with major theatrical company	1	*	_	34 (7)	6	3 (1)	_	_
Had a lead role with a								
smaller theatrical company	4 (*)	_	_	52 (13)	6	3	_	5
Performed in an ensemble role								
with a smaller theatrical company	4	*	_	38 <i>(2)</i>	9	3	_	5
Had a lead film/television role	3 (*)	*	_	27 (15)	_	1	_	_
Had a minor film/television role	5 (1)	1	1	64 (8)	3	2	3	5
Acted in radio drama	2	_	1	22 (1)	_	_	_	_
Performed as part of a major								
festival or event	1	*	_	35 <i>(4)</i>	6	2	_	11
Performed as part of a smaller								
festival or event	2	1	_	38 (1)	6	3	_	16
Had a work selected for inclusion								
on an Internet site	1	*	_	9	_	1	_	_
Had work acknowledged as								
significant by Indigenous elders	_	_	_	2	_	_	-	3
Acting — other achievement	1	_	_	10 (5)	_	1	_	

(a) Proportions are of artists within each PAO who claim to have achieved each item; multiple responses permitted. Italic numbers in brackets show the proportion who regard the item as their major artistic achievement or contribution between 1996-2001.

\* indicates less than 1%. – indicates nil response in this sample.

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural development workers
Directed a stage play for major company	_	_	_	1 (1)	_	1	_	3
Assisted directing a stage play				- (-/		-		J
for major company	_	_	_	5 (1)	_	_	_	3
Directed a stage play for smaller company	3 (*)	*	_	21 (4)	_	_	3	11 (3)
Directed an independent production	4	2 (*)	_	14 (3)	3	_	3	5
Directed a feature film	* (*)	_	_	1	_	_	_	_
Assisted directing a feature film	*	_	_	1	_	_	_	_
Directed a short creative film	5 <i>(2)</i>	1 (*)	_	9 (1)	_	_	_	_
Directed a documentary film	2 (1)	2 (1)	1	3 (1)	_	_	_	3
Directed a television drama	*	_	_	1 (1)	_	_	_	_
Produced a radio play	*	*	_	1	_	_	_	_
Directed an opera, ballet or work of								
music theatre for a major company	_	_	_	1	_	_	_	_
Directed an opera, ballet or work of								
music theatre for a smaller company	*	*	_	5	6	1	3	_
Had work acknowledged as								
significant by Indigenous elders	_	_	_	1	_	_	_	_
Directing — other achievement	1	1 (*)	_	5 (1)	_	_	-	5

<sup>(</sup>a) Proportions are of artists within each PAO who claim to have achieved each item; multiple responses permitted. Italic numbers in brackets show the proportion who regard the item as their major artistic achievement or contribution between 1996-2001.

\* indicates less than 1%. – indicates nil response in this sample.

### Appendix Table 4.2.6 Achievements of Australian artists(a)-dancing (per cent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural development workers
Danced a lead role with								
a major dance company	_	_	_	1	16 <i>(9)</i>	_	_	_
Danced in the chorus of								
a major dance company	_	_	_	3 (1)	25 <i>(9)</i>	_	_	_
Danced a lead role with								
a smaller dance company	_	*	_	3	44 (9)	_	_	_
Danced in the chorus with								
a smaller dance company	_	*	_	3	44 (3)	1	_	_
Danced in an independent								
dance project	_	*	_	4	2 (9)	1	_	_
Danced for a film or								
television production	_	_	_	5	38	2	_	3
Had a work/role created for you	_	_	_	3	34 <i>(3)</i>	_	_	_
Performed as part of								
a major festival or event	_	*	_	3 (1)	56 <i>(9)</i>	2	_	5
Performed as part of								
a smaller festival or event	_	*	_	5	56	1	3	5
Had a work selected for								
inclusion on an Internet site	_	_	_	_	13	_	_	_
Had a work acknowledged as								
significant by Indigenous elders	_	_	_	_	3 <i>(3)</i>	1	_	_
Dance — other achievement	_	_	_	1 (1)	6 <i>(3)</i>	_	_	_

<sup>(</sup>a) Proportions are of artists within each PAO who claim to have achieved each item; multiple responses permitted. Italic numbers in brackets show the proportion who regard the item as their major artistic achievement or contribution between 1996-2001. \* indicates less than 1%, – indicates nil response in this sample.

Appendix Table 4.2.7 Achievements of Australian artists(a)-choreography (per cent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural development workers
Choreographed a work for a								
major dance company	_	_	_	_	9 (3)	1	_	_
Choreographed a work for a					3 (3)	-		
smaller dance company	_	_	_	4	28 <i>(3)</i>	_	_	3
Choreographed, independently produced				•	20 (0)			· ·
and presented a work	_	_	_	5(1)	44(16)	1 (1)	_	8 (3)
Choreographed a dance-on-screen work	_	_	_	1	13 <i>(3)</i>	_	_	_
Choreographed a work using								
new/digital technologies	_	_	_	1	13	_	_	_
Had a work taken up by another								
company after initial performances	_	_	_	_	_	1	_	3
Choreographed a work for a								
special event (live or broadcast)	_	-	_	3	22 <i>(3)</i>	2 (1)	_	5
Had a work selected for inclusion								
on an Internet site	_	_	_	_	3	_	_	_
Had a work acknowledged as								
significant by Indigenous elders	_	-	_	-	_	1	_	_
Choreography — other achievement	_	_	_	_	3	<i>– (1)</i>	_	_

<sup>(</sup>a) Proportions are of artists within each PAO who claim to have achieved each item, mulitple responses permitted. Italic numbers in brackets show the proportion who regard the item as their major artistic achievement or contribution between 1996-2001.

\* indicates less than 1%. – indicates nil response in this sample.

Appendix Table 4.2.8 Achievements of Australian artists(a)-instrumental music (per cent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural development workers
Conducted a major orchestra	_	_	_	_	_	2 (1)	_	_
Conducted a smaller orchestra								
or ensemble	_	*	_	1	_	16	9	_
Gave a live solo recital	*	_	_	2	_	24	16	_
Performed as a soloist with								
a major orchestra	_	_	_	1	_	6 (1)	_	_
Performed as a soloist with a								
smaller orchestra, ensemble	* (*)	*	_	3	_	20	9	_
Performed as a member of an orchestra,								
ensemble or musical group (any type of								
music) in a major entertainment venue/event	1	*	1	1 (1)	_	49	9	_
Performed as a member of an orchestra,								
ensemble or musical group (any type of music)								
in a smaller entertainment venue/event	2	1	_	3	3	50	22 <i>(3)</i>	_
Performed on radio or television as a soloist	*	_	_	-	_	15 <i>(1)</i>	3	_
Performed on radio or television								
as a member of a group	1	*	_	1	_	39	13	_
Recorded an album-solo performance	*	_	_	1	_	13	9 <i>(3)</i>	_
Recorded an album-as a member of an								
orchestra, ensemble or musical group								
(any type of music)	1	_	2	3	_	39	19 <i>(3)</i>	_
Recorded music for film or broadcast								
(any type of music)	1	1	_	3	_	29 <i>(1)</i>	19	_
Had a work created for you to perform	_	*	_	1	_	7 (1)	3	_
Had work acknowledged as								
significant by Indigenous elders	_	_	_	_	_	_	_	_
Commissioned to create an instrument								
by a professional musician or group	_	*	_	-	_	3	3	_
$\underline{ \text{Instrumental music} - \text{other achievement} }$	*					1 (1)		

<sup>(</sup>a) Proportions are of artists within each PAO who claim to have achieved each item, mulitple responses permitted. Italic numbers in brackets show the proportion who regard the item as their major artistic achievement or contribution between 1996-2001.

\* indicates less than 1%. – indicates nil response in this sample.

Appendix Table 4.2.9 Achievements of Australian artists(a)-singing (per cent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural development workers
Gave a solo recital	*	_	_	5 <i>(1)</i>	_	14	3	_
Performed live as a soloist with								
a major orchestra	_	_	_	3	_	7	_	_
Performed as a soloist with a								
smaller orchestra, ensemble	_	*	_	3	_	9	3	3
Performed live as a singer with								
an orchestra, ensemble or musical								
group (any type of music) in a								
major entertainment venue/event	*	_	_	7 (1)	3	15 <i>(3)</i>	6	5 <i>(2)</i>
Performed live as a singer with								
an orchestra, ensemble or musical								
group (any type of music) in a								
smaller entertainment venue/event	1	_	_	10	_	14	13	5
Performed in opera or music								
theatre in a leading role	*	_	_	4	_	8	_	_
Performed in opera or music theatre								
n a minor role or in the chorus	*	_	_	5	3	11(3)	_	_
Performed on radio or television								
as a soloist	*	_	_	3	_	7	3	3
Performed on radio or television								
as a member of a group	*	_	_	5 (1)	_	9(1)	6	_
Recorded an album — solo performance	1	*	_	3 (1)	_	6 <i>(2)</i>	3 <i>(3)</i>	_
Recorded an album $-$ as a member of								
an orchestra, ensemble or								
musical group (any type of music)	*	_	_	5	3	10 <i>(3)</i>	9(3)	5
Had a work created for you to perform	_	_	_	5 (1)	_	3	3	_
Had a work selected for inclusion								
on an Internet site	*	_	_	-	_	3	_	3
Had work acknowledged as								
significant by Indigenous elders	_	_	_	_	_	-	_	_
Singing—other achievement	_	_	_	1 (1)	_	1	_	_

(a) Proportions are of artists within each PAO who claim to have achieved each item; multiple responses permitted. Italic numbers in brackets show the proportion who regard the item as their major artistic achievement or contribution between 1996-2001.

\* indicates less than 1%. – indicates nil response in this sample.

Appendix Table 4.2.10 Achievements of Australian artists(a)-composition (per cent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural development workers
Had a work performed in public								
Had a work performed in public		*		0		10 (1)	70 (01)	•
at a major venue	1	*	_	3	_	12 <i>(1)</i>	78 <i>(31)</i>	3
Had a work performed in public								
at a smaller venue	2	*	1	7	_	25 <i>(1)</i>	84 <i>(3)</i>	_
Had a work recorded or broadcast	3	1	1	5 (1)	_	25 <i>(2)</i>	88 (6)	5
Had a work commissioned for								
live performance	_	* (*)	_	3	_	7	66 <i>(22)</i>	3
Had a work commissioned for a recording	1	*	_	1	_	7	34 <i>(3)</i>	_
Had an arrangement performed in public	1	1	1	2	_	21	44	3
Had an arrangement recorded or broadcast	1	*	1	1	_	14(2)	31	3
Had a work selected for inclusion								
on an Internet site	1	*	_	_	_	6	25	5
Had work acknowledged as								
signficant by Indigenous elders	_	_	_	_	_	_	_	_
Composition—other achievement	1	*	_	1		<i>−(1)</i>	3	

<sup>(</sup>a) Proportions are of artists within each PAO who claim to have achieved each item; multiple responses permitted. Italic numbers in brackets show the proportion who regard the item as their major artistic achievement or contribution between 1996-2001.

\* indicates less than 1%.

Appendix Table 4.2.11 Achievements of Australian artists(a)-community cultural development (per cent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural development workers
Contributed in a significant way to								
the development of a major arts project	2	5 (1)	2	8 (1)	6	1	_	70 <i>(39)</i>
As a result of project/s you completed, the								
community has organised their own new								
community cultural development projects	-	2 (*)	2 (1)	3	-	_	-	50 <i>(3)</i>
As a result of projects you completed,								
employment opportunities for other								
artists have been generated	3 <i>(*)</i>	4 (2)	2	7	3	3	_	65 <i>(11)</i>
As a result of project/s you completed, you								
have been invited to work on community	0 (4)	•			•			00 (0)
development in the non-arts sector	2 (*)	2	_	4	3	_	_	20 <i>(3)</i>
Your methodology and practice has been								
recognised and used as a best practice model in Australia			1	1				16 (3)
Played a major role in developing or	_	_	1	1	_	_	_	10 (3)
presenting a festival	2	1 (*)	1	5 <i>(2)</i>	6	_	3	34 (8)
Had work selected for inclusion on	-	- ( /	•	0 (2)	Ü		Ü	01 (0)
an Internet site	*	*	1	3	_	1	_	11
Had work acknowledged as significant								
by Indigenous elders	1 (*)	*	_	1	_	_	_	11 (3)
Community cultural development								
-other achievement	*	*	1	2	_	_	_	13

<sup>(</sup>a) Proportions are of artists within each PAO who claim to have achieved each item; multiple responses permitted. Italic numbers in brackets show the proportion who regard the item as their major artistic achievement or contribution between 1996-2001.

\* indicates less than 1%. – indicates nil response in this sample.

<sup>-</sup> indicates nil response in this sample.

Appendix Table 5.1 Types of training ever undertaken to become an artist(a) (per cent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Commun cultura developm workers	l artists ent
Formal training:									
University/CAE/institute of									
technology/teachers college	49	77	54	32	53	26	63	71	48
Technical and Further Education (TAFE)	14	35	29	5	6	3	_	27	15
Art/craft/graphic design school	2	18	17	1	_	1	_	21	7
Drama school	10	*	_	45	3	6	_	8	10
Dance school	1	*	_	13	75	4	_	3	6
Music school/conservatorium	1	*	_	6	_	52	48	_	17
Other formal training	8	4	4	9	9	5	_	11	6
Private training:									
Tuition from private teacher/									
practising professional	9	16	21	37	45	70	55	21	36
Mentorship (incl. from traditional elder)	11	9	7	6	16	5	19	27	9
Other private training	2	1	1	1	_	1	_	5	2
Self taught	59	41	51	41	19	44	66	55	46
Learning on the job	48	28	31	61	47	54	47	73	47
Other training:									
Apprenticeship	1	3	11	1	3	1	_	_	2
Adult education/non-award study									
at university or TAFE	8	9	14	1	_	1	_	11	6
Workshops/short courses/summer schools	30	28	39	50	38	20	22	53	32
Exchange programs	1	2	1	3	6	3	_	8	2
Industry training, digital technology	2	4	2	2	_	1	_	3	2
Other general training	3	1	6	1	3	1	_	13	3
weighted n =	171	224	96	149	31	297	31	65	1065
unweighted n =	219	239	123	160	75	142	66	38	1062

<sup>(</sup>a) Proportions are of artists who have undertaken training in each category. Columns do not sum to 100 as artists may have undertaken training in more than one category.

\* indicates less than 1%. - indicates nil response in this sample.

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural developmer workers	artists
Formal training:									
University/CAE/institute of									
technology/teachers college	24	49	33	10	30	8	29	31	24
Technical and Further Education (TAFE)	5	9	10	1	*	1	_	3	4
Art/craft/graphic design school	1	8	5	_	_	_	_	5	3
Drama school	2	_	_	27	_	1	_	_	4
Dance school	_	_	_	1	30	1	_	_	1
Music school/conservatorium	_	_	_	1	_	25	13	_	7
Other formal training	4	1	3	2	7	1	_	11	2
Subtotal: Formal training	36	67	51	42	67	37	42	50	45
Private training:									
Tuition from private teacher/									
practising professional	1	4	4	8	7	30	13	_	11
Mentorship (incl. from traditional elder)	3	1	2	2	3	1	3	_	2
Other private training	_	1	_	_	*	_	_	_	1
Subtotal: Private training	4	6	6	10	10	31	16	-	14
Self taught	27	15	20	6	3	13	19	8	15
Learning on the job	25	9	6	37	20	21	19	31	21
Other training:									
Apprenticeship	_	1	5	_	_	_	_	_	1
Adult education/non-award study									
at university or TAFE	1	*	2	_	_	_	_	_	1
Workshops/short courses/summer schools	7	2	8	4	_	_	3	11	3
Exchange programs	_	*	_	_	*	_	_	_	*
Industry Training - Digital Technology	1	_	_	_	_	_	_	_	*
Other General training	1	_	_	_	_	1	*	_	1
Subtotal: Other training	10	3	15	4	*	1	3	11	6
Total: All training	100	100	100	100	100	100	100	100	100
weighted n =	170	225	96	150	30	297	31	64	1063
unweighted n =	219	239	123	160	75	142	66	38	1062

<sup>(</sup>a) Proportions are of artists nominating that category as the most important training they received to become an artist. \* indicates less than 1%, - indicates nil response in this sample.

W	/riters	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural developmer workers	artists
Formal training:									
University/CAE/institute of technology/									
teachers college	9	13	12	2	9	1	16	5	7
Technical and further education (TAFE)	3	2	2	_	_	_	_	3	1
Art/craft/graphic design school	1	1	2	_	_	_	_	_	1
Drama school	_	_	_	4	_	_	_	_	1
Dance school	_	_	_	2	9	1	_	3	1
Music school/conservatorium	_	_	_	1	_	1	_	_	1
Other formal training	1	*	2	2	_	1	_	5	1
Private training:									
Tuition from private teacher/		•		-		00		-	•
practising professional	1	2	1	7	9	20	3	5	8
Mentorship (including from traditional elder)	4	1	1	3	6	1	6	11	3
Other private training	1	1	_	1	_	_	_	3	1
Other training:									
Apprenticeship	_	_	_	_	_	_	_	_	_
Adult education/non-award study									
at university or TAFE	1	2	1	_	_	-	_	3	1
Workshops/short courses/summer school	11	7	19	21	19	4	3	16	11
Exchange programs	_	*	_	1	3	3	_	_	1
Industry training, digital technologies	1	1	_	1	_	-	_	_	*
Other general training	1	1	3	1	_	1	_	_	1
weighted n =	45	65	33	53	15	84	8	25	328
unweighted n =	58	70	43	57	35	40	17	15	335

<sup>(</sup>a) Proportions are of artists engaged in formal, private and other training, not including learning-on-the-job and self-training. Columns can not be summed because some artists may be engaged in more than one type of training.

\* indicates less than 1%. - indicates nil response in this sample.

### Appendix Table 5.4 Age group of artists still engaged in training(a) (per cent)

Years	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural developmer workers	artists
15-24	4	4	_	14	32	7	_	13	6
25-34	15	17	11	30	44	36	_	20	26
35-44	37	24	23	30	18	29	43	32	29
45-54	30	31	46	17	6	21	43	27	26
55-64	7	14	14	6	_	7	14	8	10
65 +	7	10	6	3	_	_	_	_	3
Total	100	100	100	100	100	100	100	100	100
weighted n =	46	65	34	53	16	83	7	25	329
unweighted n =	58	70	43	57	35	40	17	15	335

<sup>(</sup>a) Proportions are of artists still engaged in formal, private or other training, not including learning on the job and self training. \* indicates less than 1%. – indicates nil in this sample.

Appendix Table 6.1 Artists' degree of establishment (per cent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Communit cultural developme workers	artists
Beginning/starting out	18	11	7	2	6	1	_	8	7
Becoming established	34	38	30	23	22	21	23	31	28
Established	35	41	46	45	50	46	61	42	43
Established, but working									
less intensively than before	14	10	17	30	22	33	16	19	21
Total	100	100	100	100	100	100	100	100	100
weighted n =	170	222	96	149	32	297	31	64	1061
unweighted n =	219	239	123	160	75	142	66	38	1062

<sup>-</sup> indicates nil response in this sample.

Appendix Table 6.2 Artists' moment of establishment(a) (per cent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural development workers	All artists t
Completion of training	4	5	5	6	9	6	5	5	6
First income earned in PAO	18	9	13	14	14	15	5	26	14
First professional engagement,									
solo show, publication	49	52	32	39	36	41	44	26	42
First regular work/full-time work/able to									
leave job and make a living as an artist	2	6	5	4	_	10	4	5	6
Established business, company, workshop	1	2	8	1	_	_	_	5	2
Received grant or other financial assistance	9	3	3	2	14	_	_	8	3
Overseas performance, exhibition, residency	_	1	2	4	5	1	_	_	1
Won prize or competition	5	5	8	1	_	2	9	_	3
Other	8	7	8	12	9	6	18	18	9
Unable to identify single moment	10	10	15	18	14	20	18	8	16
Total	100	100	100	100	100	100	100	100	100
weighted n =	83	114	60	113	22	235	23	39	689
unweighted n =	106	122	77	120	54	112	50	23	664

<sup>(</sup>a) Proportions are of artists who indicated they were either established, or established but working less intensively than before. – indicates nil response in this sample.

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Age (years)	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural developmen workers	All artists t
Under 20	3	4	2	12	15	17			9
20-24	12	13	8	29	50	43	21	- 8	26
25-29	13			29 27		43 19			
30-34	18	23	21 12	27 17	15	19	21	22	21 14
35-39	16	13 18	23	7	20	2	21 16	22 14	10
40-44	13	13	23 17	2	_	5	16	8	9
45-49	7	7	8	1	_	3	_	_	4
50-54	7	4	4	22	_	_	_	14	3
55-59	4	5	_	_	_	_	5	6	2
60-64	3	1	2	2	_	_	_	_	1
65 +	5	1	4	_	_	_	_	6	2
Total	100	100	100	100	100	100	100	100	100
Mean age	37	34	35	27	24	25	32	35	30
Median age	35	33	35	25	23	23	30	34	28
unweighted n =	96	109	65	98	48	89	43	22	570
weighted n =	76	102	52	92	20	186	19	36	583

<sup>(</sup>a) Proportions are of artists who indicated they were established, or established but not working as intensively as before, and who could identify a single moment of establishment.

— indicates nil response in this sample.

### Appendix Table 6.4 Artists' first income (per cent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural developmen workers	artists
No income earned yet	13	4	5	_	_	_	_	3	4
Before basic training started	18	10	17	28	13	18	13	19	17
Before basic training completed	16	26	17	22	19	38	26	21	26
Immediately after basic training completed	8	16	17	19	23	12	7	13	14
Within 12 months of completing									
basic training	7	15	17	14	26	13	16	13	13
1-3 years after completion of									
basic training	7	10	19	8	10	8	16	13	9
More than 3 years after completion									
of basic training	23	20	13	5	10	11	23	19	15
Don't know	8	2	_	4	_	2		_	3
Total	100	100	100	100	100	100	100	100	100
weighted n =	168	220	93	146	31	295	31	63	1047
unweighted n =	217	235	120	157	74	141	66	38	1048

<sup>-</sup> indicates nil response in sample.

Appendix Table 6.5 Most important factor advancing artists' professional development throughout career (per cent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Communi cultural developme workers	artists ent
Talent	34	25	22	35	17	38	47	16	31
Subtotal: Talent	34	25	22	35	17	38	47	16	31
Training in my artform	11	19	23	17	40	21	20	21	19
General education	11	3	5	5	_	3	3	8	5
Subtotal: Training	22	22	28	22	40	24	23	29	24
Lucky break	4	3	1	8	3	3	_	5	4
Financial assistance at critical moment	3	5	2	_	_	1	7	_	2
The opportunity to exhibit, perform									
or publish at a critical time	8	11	7	3	3	3	10	3	6
Subtotal: Critical timing	15	19	10	11	6	7	17	8	12
Support and encouragement from									
a teacher/mentor/elder	6	6	6	6	13	10	_	5	7
Support and encouragement from									
family and friends	6	8	15	8	10	6	_	16	8
Support and encouragement from									
an agent or dealer	1	4	2	2	3	1	3	_	2
Support and encouragement form									
a union or professional body	1	2	3	1	_	1	_	8	2
Support and encouragement from									
an arts centre	1	_	2	1	3	1	_	5	1
Recognition by peers	7	6	2	6	7	10	3	5	7
Subtotal: Support and encouragement	22	26	30	24	36	29	6	39	26
Finding a market niche	4	3	5	5	_	1	3	3	3
Persistence, determination, hard work	1	1	_	_	_	1	_	_	1
Some other factor	4	4	4	3		1	3	5	3
Subtotal: Other factors	9	8	9	8	-	3	6	8	7
Total	100	100	100	100	100	100	100	100	100
weighted n =	170	223	96	149	30	295	30	62	1055

<sup>-</sup> indicates nil response in sample.

Appendix Table 6.6 Most important factor advancing artists' professional development at present time (per cent)

(per cent)									
	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural developme workers	artists
Talent	34	18	25	33	10	30	38	8	26
Subtotal: Talent	34	18	25	33	10	30	38	8	26
Training in my artform	7	13	15	9	27	18	10	16	13
General education	5	3	2	3	_	2	3	3	3
Subtotal: Training	12	16	17	12	27	20	13	19	16
Lucky break	4	5	3	11	3	3	3	8	5
Financial assistance at critical moment	4	5	2	3	10	1	3	5	3
The opportunity to exhibit, perform									
or publish at a critical time	7	14	12	5	7	7	10	5	9
Subtotal: Critical timing	15	24	17	19	20	11	16	18	17
Support and encouragement from									
a teacher/mentor/elder	5	4	1	4	7	7	3	_	5
Support and encouragement from									
family and friends	7	8	13	5	10	6	7	8	7
Support and encouragement from									
an agent or dealer	2	5	1	7	3	1	_	_	3
Support and encouragement form									
a union or professional body	_	1	3	1	3	_	_	16	2
Support and encouragement from									
an arts centre	2	3	2	1	_	_	_	5	2
Recognition by peers	10	8	2	9	10	18	18	8	11
Subtotal: Support and encouragement	26	29	22	27	33	32	28	37	30
Finding a market niche	5	4	10	5	3	5	_	11	5
Persistence, determination, hard work	1	1	_	_	_	1	_	_	1
Some other factor	8	5	6	5	3	2	3	8	5
Subtotal: Other factors	14	10	16	10	6	8	3	19	11
Don't know or can't say	1	3	3	1	3	1	_	_	2
Total	100	100	100	100	100	100	100	100	100
weighted n =	170	223	96	152	30	296	29	63	1059
unweighted n =	219	239	123	160	75	142	66	38	1062
unweighted ii —	213	233	123	100	7.5	142	00	30	1002

<sup>-</sup> indicates nil response in sample.

Appendix Table 6.7 Most important factor inhibiting artists' professional development throughout career (per cent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Communi cultural developm workers	artists ent
Economic factors:									
Lack of work opportunities	16	5	7	51	41	36	10	19	24
Lack of financial return from									
creative practice	26	34	37	10	24	23	43	35	27
Lack of access to funding or other									
financial support	8	11	6	6	21	3	7	8	7
Subtotal: Economic factors	50	50	50	67	86	62	60	62	58
Time constraints:									
Lack of time to do creative									
work due to other pressures									
and responsibilities	29	27	21	11	3	15	27	20	20
Subtotal: Time constraints	29	27	21	11	3	15	27	20	20
Access difficulties:									
Difficulty accessing training									
or education	1		2	1	3	1			1
Difficulty accessing materials	1	_	۷	1	J	1	_	_	1
or equipment		2	2	1		1		3	1
Difficulty accessing markets	_	2	۷	1	_	1	_	3	1
	E	0	7	2		2	10	2	_
or promotion  Subtotal: Access difficulties	5 6	9	7	3 5	3	3 5	10	6	5 7
Sudtotal: Access difficulties	O	11	11	5	3	3	10	U	,
Personal issues:									
Lack of support and encouragement									
from family or friends	2	1	1	_	_	2	_	_	1
Living with a disability	1	2	_	_	_	1	_	3	1
Wrong temperament to succeed	2	2	2	5	3	5	_	3	3
Insufficient talent or not prepared									
to take risks	1	*	1	3	_	1	_	3	1
Past my peak as an artist	_	_	_	1	_	_	_	_	*
Subtotal: Personal issues	6	5	4	9	3	9	_	9	6
Discrimination on the basis of:									
Ethnic background	_	_	2	3	_	1	_	_	1
Non-English speaking background	_	*	1	1	_	_	_	_	*
Living with a disability		*	_						*
Subtotal: Discrimination	-	-	3	4	_	1	_	_	1
Other factors	2	4	5	2	_	3	_	3	3
No factors inhibiting professional									
development	2	1	2	1	_	1	_	_	1
Don't know	4	1	3	1	3	3	3	_	3
T	100	100	100	100	100	100	100	100	100
Total	100	100	100	100	100	100	100	100	100
weighted n =	170	98	224	150	29	295	30	65	1062
unweighted n =	219	239	123	160	75	142	66	38	1062

<sup>\*</sup> indicates less than 1%.
- indicates nil response in sample.

Appendix Table 6.8 Most important factor inhibiting artists' professional development at present time (per cent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural development workers	artists
Economic factors:									
Lack of work opportunities	15	8	6	56	30	40	13	19	26
Lack of financial return from									
creative practice	22	33	32	11	23	16	36	27	22
Lack of access to funding or									
other financial support	8	8	8	5	13	1	7	11	6
Subtotal: Economic factors	45	49	46	72	66	57	56	57	54
Time constraints:									
Lack of time to do creative work due to									
other pressures and responsibilities	32	24	27	13	20	22	26	23	23
Subtotal: Time constraints	32	24	27	13	20	22	26	23	23
Access difficulties:									
Difficulty accessing training or education	1	_	1	1	_	1	_	5	1
Difficulty accessing materials or equipmen	t –	1	2	1	_	1	_	_	1
Difficulty accessing markets or promotion	6	9	5	3	7	3	10	5	6
Subtotal: Access difficulties	7	10	8	5	7	5	10	10	8
Personal issues:									
Lack of support and encouragement									
from family or friends	1	_	_	_	_	2	_	_	1
Living with a disability	3	3	_	-	_	1	_	3	2
Wrong temperament to succeed	1	1	2	2	3	2	_	_	2
Insufficient talent or not prepared									
to take risks	1	*	1	2	_	1	_	_	1
Past my peak as an artist	_	1	1	-	_	1	_	_	1
Subtotal: Personal issues	6	5	4	4	3	7	-	3	7
Discrimination on the basis of:									
Ethnic background	_	_	1	1	_	1	_	_	*
Non-English speaking background	_	1	2	1	_	_	_	_	*
Living with a disability	_	1	_	_	_	_	_	_	*
Subtotal: discrimination	_	2	3	2	_	1	_	_	1
Other factors	3	3	5	3	_	1	3	5	3
No factors inhibiting professional									
development	4	2	2	1	_	1	3	_	2
Don't know	4	3	5	1	3	5	3	3	4
Total	100	100	100	100	100	100	100	100	100
weighted n =	170	225	98	151	30	295	31	64	1064
unweighted n =	219	239	123	160	75	142	66	38	1062

<sup>-</sup> indicates nil response in sample; \* incidates less than 1%.

Appendix Table 7.1 Multiple jobs held by artists(a) (per cent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural developmen workers	
Artists holding a single job	47	38	42	43	31	27	29	26	37
Artists holding another job or jobs(b):									
Arts-related only	21	35	28	26	41	40	45	43	33
Non-arts only	25	20	19	23	9	25	20	18	23
Both arts and non-arts	7	7	11	8	19	7	6	14	8
Subtotal	53	62	58	57	69	72	71	75	64
Total	100	100	100	100	100	100	100	100	100
weighted n =	165	211	93	141	32	289	32	63	1026
unweighted n =	212	226	118	152	74	138	66	38	1024

<sup>(</sup>a) Excludes artists with no work during period (ill, unemployed, domestic duties or time out). (b) Other than their principal artistic occupation.

### Appendix Table 7.2 Types of arts-related work undertaken by artists(a) (per cent)

Type of work	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Communit cultural developme workers	artists
Teaching in artform	58	73	71	75	95	85	88	47	74
Arts administration	18	19	13	18	21	23	19	26	20
Community arts work	6	15	11	24	11	7	6	28	13
Digital technologies, website design	6	8	5	4	_	3	6	5	5
Retail/sales	2	2	3	_	_	3	_	_	2
Clerical or customer service	_	1	5	4	_	3	_	5	2
Other	28	8	18	20	5	4	13	9	12
weighted n =	53	96	38	51	19	140	16	43	456
unweighted n =	68	102	48	54	47	67	34	25	445

<sup>(</sup>a) Proportions are of artists undertaking arts-related work in 2000-01. Columns do not add to 100 because multiple responses permitted. – indicates nil response in this sample.

Status	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	s Composer	s Communi cultural developme workers	artists
Working for salary or wages on a									
permanent basis (full- or part-time)	11	11	6	14	28	13	13	_	12
Working for salary or wages on a									
casual basis (full- or part-time)	3	5	6	23	21	19	10	16	13
Working for salary or wages on a									
permanent or casual basis (n.f.i.)	1	2	2	2	3	_	_	_	1
Subtotal	15	18	14	39	52	32	23	16	26
Freelance or self employed									
(not incorporated as a company)	60	75	81	43	38	54	67	78	61
Freelance or self employed									
(incorporated as a company)	23	5	2	15	10	14	10	6	12
Subtotal	83	80	83	58	48	68	77	84	73
Other	2	2	3	3	_	_	_	_	1
Total	100	100	100	100	100	100	100	100	100
weighted n =	148	195	86	135	29	285	30	51	959
unweighted n =	189	210	111	144	71	136	65	31	957

(n.f.i.) No further information. – indicates nil response in this sample.

Appendix Table 7.4 Distribution of proportions of working time allocated to principal artistic occupation (per cent)

Percentage of time	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural developmer workers	artists
None	12	11	10	8	6	2	_	19	8
1-10	16	6	7	21	19	12	13	19	13
10-25	15	15	10	14	9	22	19	21	17
26-50	16	28	22	23	25	22	23	13	22
51-75	18	16	14	10	13	12	29	8	14
76-90	8	9	14	8	13	12	3	13	10
91-99	2	3	4	1	_	3	_	_	2
100	15	14	20	16	16	14	13	8	15
Total	100	100	100	100	100	100	100	100	100
Mean proportion	46	49	56	44	49	50	49	36	47
weighted n =	165	220	95	146	32	292	31	63	1044
unweighted n =	214	235	123	157	75	139	66	38	1047

<sup>-</sup> indicates nil response in this sample.

Appendix Table 7.5 Distribution of proportions of working time allocated to all arts work (per cent)

Percentage of time	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Communit cultural developme workers	artists
None	2	2	2	3	_	-	-	_	1
1-10	8	3	3	10	3	5	-	_	5
10-25	8	4	4	7	_	9	3	3	6
26-50	12	10	9	12	6	12	10	19	12
51-75	11	9	7	3	16	3	10	8	7
76-90	3	10	9	10	13	6	7	8	8
91-99	1	2	5	1	3	2	3	5	2
100	55	60	59	53	59	63	67	58	59
Total	100	100	100	100	100	100	100	100	100
Mean proportion	74	81	83	72	87	79	85	83	81
weighted $n =$	166	220	96	147	32	291	30	64	1046
unweighted n =	214	235	123	157	75	139	66	38	1047

<sup>-</sup> indicates nil response in this sample.

Appendix Table 7.6 Distribution of hours worked per week on primary creative activity (per cent)

Hours per week	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural developmen workers	All artists
0	6	7	2	15	7	3	3	21	7
1-9	19	17	13	28	32	23	25	21	21
10-19	19	20	20	19	19	30	19	21	22
20-29	25	18	17	12	13	22	13	11	19
30-39	12	15	17	9	19	12	25	11	13
40-49	11	11	13	8	10	9	9	5	10
50-59	4	5	11	6	_	1	6	8	5
60-69	2	5	5	3	_	_	_	3	2
70 and over	2	1	3	_	_	_	_	_	1
Total	100	100	100	100	100	100	100	100	100
Mean number of hours	22	23	29	17	18	18	21	18	21
weighted $n =$	171	223	95	149	31	297	32	63	1061
unweighted n =	219	239	123	160	75	142	66	38	1062

<sup>-</sup> indicates nil response in this sample.

Hours per week	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural development workers	artists
0	3	2	2	6	3	1	_	_	2
1-9	12	9	7	16	7	11	7	5	11
10-19	15	12	7	14	13	17	10	11	14
20-29	18	13	13	16	10	16	13	20	15
30-39	17	13	18	11	27	19	13	16	16
40-49	15	22	17	14	30	17	19	19	18
50-59	9	15	16	16	7	9	23	16	13
60-69	6	8	13	5	3	4	10	11	7
70 and over	5	7	7	4	_	4	7	3	5
Total	100	100	100	100	100	100	100	100	100
Mean number of hours	31	37	39	29	33	31	40	37	35
weighted n =	170	224	95	148	30	298	31	64	1060
unweighted n =	219	239	123	160	75	142	66	38	1062

<sup>-</sup> indicates nil response in this sample.

### Appendix Table 7.8 Distribution of hours worked per week on all work (arts and non-arts) (per cent)

Hours per week	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Communiț cultural developme workers	artists
0	1	1		0	2				1
0	1	1	_ 2	2 7	3	_	_	_	1
1-9	4	3	3		3	3	_	3	4
10-19	6	6	3	5	3	7	3	5	6
20-29	10	11	9	13	9	17	10	11	13
30-39	18	16	17	14	28	16	13	11	16
40-49	26	25	24	28	31	23	26	31	25
50-59	15	17	20	18	13	18	29	20	18
60-69	8	10	15	8	9	8	10	8	9
70 and over	11	11	9	6	_	8	10	11	9
Total	100	100	100	100	100	100	100	100	100
Mean number of hours	43	44	45	39	39	40	47	45	43
weighted n =	169	222	96	148	32	296	31	64	1058
unweighted n =	210	239	123	160	75	142	66	38	1062

<sup>-</sup> indicates nil response in this sample.

Appendix Table 8.1 Sources of creative income (per cent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composer	s Communit cultural developme workers	artists
Solarios wages foos	55	34	21	94	90	95	38	78	63
Salaries, wages, fees	33	34	21	94	90	90	30	70	03
Gross sales of work, including	10	Γ.4	CO	2	1	0	٥٢	10	00
commissions	13	54	68	3	1	2	25	12	22
Royalties, advances	18	2	2	2	1	1	22	_	6
Other copyright earnings	*	*	_	*	1	1	1	-	*
Grants, prizes, fellowships	5	10	7	1	7	1	11	6	6
Public lending right	4	*	_	_	_	*	_	_	1
Educational lending right	5	*	_	_	_	*	_	_	1
Other creative source	*	*	2	-	_	*	3	4	1
Total	100	100	100	100	100	100	100	100	100
weighted $n =$	158	202	84	127	23	264	28	57	943
unweighted n =	203	219	108	138	54	126	58	34	940

<sup>\*</sup> indicates less than 1%. – indicates nil in this sample.

### Appendix Table 8.2 Distribution of income from creative sources (per cent)

\$	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural developmen workers	artists
0	21	16	10	6	11	5	15	21	13
1-9,999	38	55	43	40	33	37	48	44	13 42
10,000-19,999	10	11	43 16	40 17	19	25	12	18	16
20,000-29,999	6	6	11	17	17	13	7	15	11
	4	5	5	7	17	13 7	9	3	6
30,000-39,999	=		-	-		-	_		
40,000-49,999	4	3	3	2	7	4	3	_	3
50,000-59,999	2	1	2	7	_	6	2	_	3
60,000-69,999	3	1	1	1	_	1	2	_	1
70,000-79,999	3	1	2	3	2	1	_	_	2
80,000 and over	7	3	7	7	_	2	3	_	4
Total	100	100	100	100	100	100	100	100	100
Mean creative income (\$'000)	20.4	12.6	19.1	22.5	16.7	17.7	12.7	8.4	16.3
Median creative income (\$'000)	4.8	3.1	8.2	10.5	12.9	10.5	4.2	3.4	7.2
weighted n =	160	205	86	129	23	264	28	57	952
unweighted n =	206	220	111	139	54	126	59	34	949

<sup>-</sup> indicates nil in this sample.

\$	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural developmen workers	artists
0	15	10	5	4	2	3	3	6	6
1-9,999	30	42	36	28	17	25	36	29	30
10,000-19,999	13	11	17	19	20	22	12	24	17
20,000-29,999	10	12	18	16	30	12	14	27	17
30,000-39,999	7	11	9	10	17	11	7	6	10
40,000-49,999	5	5	5	4	7	9	7	9	6
50,000-59,999	5	4	2	8	6	7	9	_	5
60,000-69,999	4	1	2	2	_	4	5	_	2
70,000-79,999	3	2	2	4	2	2	_	_	2
80,000 and over	7	3	5	6	_	5	7	_	4
Total	100	100	100	100	100	100	100	100	100
Mean all arts income (\$'000)	26.4	20.0	23.3	27.4	23.9	27.6	26.7	16.7	24.0
Median all arts income (\$'000)	11.7	9.2	14.3	18.4	23.6	20.0	19.2	16.5	16.6
weighted n =	158	204	83	128	23	262	28	57	943
unweighted n =	203	219	107	138	54	125	58	34	938

<sup>-</sup> indicates nil in this sample.

### Appendix Table 8.4 Distribution of total income (all arts and non-arts sources) (per cent)

\$	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural developme workers	artists
0	3	3	_	1	2	1	_	_	1
1-9,999	10	21	21	10	9	10	9	9	12
10,000-19,999	12	21	21	12	22	13	15	18	17
20,000-29,999	14	16	18	17	28	15	24	41	22
30,000-39,999	14	16	16	19	22	16	10	9	15
40,000-49,999	9	8	6	11	9	14	14	18	11
50,000-59,999	11	6	6	9	4	12	9	_	7
60,000-69,999	7	3	2	4	2	8	9	6	5
70,000-79,999	5	2	2	4	_	3	2	_	2
80,000 and over	15	5	8	12	2	8	10	_	8
Total (\$'000)	100	100	100	100	100	100	100	100	100
Mean total income (\$'000)	46.1	29.3	30.3	41.7	26.9	41.1	38.2	26.1	37.2
Median total income (\$'000)	35.0	22.9	22.6	32.0	26.0	35.8	31.1	22.6	30.0
weighted n =	160	205	85	129	23	264	28	57	951
unweighted n =	206	220	110	139	54	126	59	34	948

<sup>-</sup> indicates nil in this sample.

Appendix Table 8.5 Components of expenditure incurred in arts practice (per cent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural developmen workers	artists
Materials and consumables	22	41	42	13	23	26	22	30	27
Major items of equipment	18	10	12	11	18	17	25	16	15
Own training	6	5	4	8	18	7	1	9	7
Agent or gallery commission	5	6	8	20	4	3	1	*	6
Union dues and professional memberships	9	3	2	15	4	8	6	3	6
Subscriptions and professional library	15	7	6	8	7	7	10	11	9
Rent of studio or work space	3	7	7	3	9	3	8	6	6
Freight and travel	8	9	7	13	11	14	13	9	11
Insurance	1	1	2	2	1	5	4	4	3
Net GST costs	1	1	*	2	3	2	*	2	1
Childcare	4	3	3	2	3	2	3	5	3
Miscellaneous other(a)	8	7	7	4	10	7	7	6	7
Total (\$'000)	100	100	100	100	100	100	100	100	100
Mean total expenses (\$'000)	6.7	10.9	14.0	6.4	5.0	7.3	88.2	4.8	8.3
weighted n =	153	202	86	122	22	260	28	50	923
unweighted n =	203	220	111	135	53	126	58	34	940

<sup>(</sup>a) Under 'other' some artists separately identified items such as utilities, administration and office costs, photography, advertising, promotion, costumes, health care and employee and subcontractor costs.

\* indicates less than 1%.

Appendix Table 9.1 Promotion of work by an agent, manager or gallery dealer, and satisfaction with level of service (per cent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	s Composers	Communit cultural developme workers	artists
Artists' work is handled by an									
agent, manager or gallery dealer:									
Always	14	12	11	46	12	9	2	3	15
Some of the time	11	28	32	27	15	33	21	11	25
Subtotal	25	40	43	73	27	42	23	14	40
Artists' work is not handled by an									
agent, manager or gallery dealer	75	60	57	27	73	58	77	86	60
Total	100	100	100	100	100	100	100	100	100
Artists'(a) satisfaction with level									
of service provided by agent, manager or gallery dealer:									
Completely satisfied	32	23	30	34	50	18	33	20	27
Partially satisfied	46	62	62	55	50	48	53	60	54
Not satisfied	17	14	8	11	_	33	13	20	18
Not sure	6	1	_	_	_	_	_	_	1
Total	100	100	100	100	100	100	100	100	100
weighted n =	42	89	41	109	8	126	7	8	430
unweighted n =	54	95	53	117	20	60	15	5	419

<sup>(</sup>a) Proportions are of artists whose work is handled by an agent, manager or gallery dealer always or some of the time. – indicates nill in this sample.

Appendix Table 9.2 Most active promoter of artists' work, and satisfaction with promotion arrangements (per cent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	s Composers	Community cultural developmen workers	All artists t
Most active promoter of work is:									
Artist	75	81	80	56	8	6	82	82	75
Agent or manager	5	2	1	35	8	7	3	_	8
Gallery dealer	_	9	3	_	_	_	_	_	2
Publisher	9	2	_	_	1	_	5	-	2
Employer	4	2	1	5	19	8	5	3	5
Retail outlet/art or craft centre	1	*	7	_	_	_	_	3	1
Union or arts membership organisation	_	2	2	_	3	_	2	8	1
Someone else	1	1	4	2	1	5	3	3	3
Not sure	_	_	1	_	_	1	2	_	*
No promotion undertaken	5	2	1	1	_	4	_	3	3
Total	100	100	100	100	100	100	100	100	100
Artists(a) who believe their promotion arrangements are:									
Highly satisfactory	11	11	17	19	19	12	9	8	13
Adequate or satisfactory	57	53	64	62	60	68	48	51	60
Unsatisfactory	33	36	19	19	21	21	43	41	27
Total	100	100	100	100	100	100	100	100	100
weighted n =	161	219	94	148	32	285	31	62	1033
unweighted n =	208	235	121	159	75	136	65	37	1036

<sup>(</sup>a) Proportions are of artists whose work is promoted in some way, excluding artists for whose work no promotion is undertaken. \* indicates less than 1%. – indicates nil in this sample.

Appendix Table 9.3 Artists' suggestions for improvements to promotion(a) (per cent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural development workers	artists
Need an agent, manager or gallery dealer	29	36	20	16	28	18	44	21	25
More time spent on promoting artists'									
work by agent, manager or gallery dealer	15	23	13	41	16	25	16	16	23
More advertising/promotional outlets neede	d 17	21	33	14	16	20	16	29	20
More time and effort spent by artist	38	41	55	42	36	46	45	55	44
Other	6	10	5	6	9	6	13	13	8
Don't know	3	2	2		3	3		_	2
weighted n =	144	196	78	120	6	51	28	57	901
unweighted n =	186	210	100	129	61	120	59	34	899

<sup>(</sup>a) Proportions are of artists who indicated promotion of work was adequate, satisfactory or unsatisfactory, excluding artists who found their promotion arrangements highly satisfactory, or for whom no promotion is undertaken. Columns do not sum to 100 because multiple responses permitted.

— indicates nil in sample.

Appendix Table 9.4 Adverse effects on artists of recent changes to the tax system(a) (per cent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composer	s Communit cultural developme workers	artists
Need to spend more time									
dealing with financial matters	80	69	65	71	67	64	72	81	70
Feel discouraged about									
continuing to practice	24	34	34	34	36	42	39	30	34
Now need to use an accountant									
for financial affairs	24	33	25	52	36	28	28	27	32
Had to purchase software									
for accounting purposes	27	16	19	27	9	19	22	27	21
Have had difficulty with cash flow due									
to quarterly payments or withholding tax	28	16	21	24	9	18	22	16	20
Material costs have increased	4	10	7	5	_	1	_	5	5
Sales/work opportunities have decreased	3	7	7	4	_	9	6	5	6
Other effect	13	10	14	9	9	14	6	16	12
weighted n =	79	121	57	77	12	140	18	43	547
unweighted n =	102	130	73	83	27	67	37	26	545

<sup>(</sup>a) Proportions are of artists experiencing one or more adverse effects. Columns do not sum to 100 because multiple responses permitted. – indicates nil response in this sample.

Appendix Table 9.5 Types of insurance held by artists in relation to their art practice(a) (per cent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural developmer workers	artists
Proportion of artists holdling one or									
more types of art-related insurance	30	44	60	43	47	56	55	61	48
Proportion of artists holding no	00	• • •	00	10	.,	00	00	01	10
art-related insurance	70	56	40	57	53	44	45	39	52
Total	100	100	100	100	100	100	100	100	100
Types of insurance held(a):									
Accident and illness	33	23	18	48	47	38	28	26	33
Studio or office	37	48	47	19	13	28	56	40	35
Public liability	31	48	62	48	50	36	29	69	45
Professional indemnity	8	15	19	11	19	5	6	18	11
Transit or freight	14	44	55	13	7	30	24	21	30
Personal travel	49	40	26	30	38	34	29	21	34
weighted $n =$	52	99	57	63	15	165	18	38	507
unweighted n =	66	106	74	68	36	79	36	23	488

<sup>(</sup>a) Proportions are of artists holding one or more types of insurance in relation to their art practice. Columns do not add to 100 because multiple responses permitted.

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural developme workers	artists
Personal superannuation scheme	48	37	41	36	31	40	33	35	39
Employer superannuation scheme	56	61	54	57	70	67	69	65	62
Artists' superannuation scheme	4	1	_	40	15	22	7	_	14
Property	6	5	5	5	_	3	7	6	5
Investments	6	5	5	5	_	4	7	6	5
Other	12	10	16	7	4	2	7	4	7
weighted $n =$	142	154	64	129	26	258	27	52	852
unweighted n =	183	165	83	139	63	123	55	31	842

<sup>(</sup>a) Proportions are of artists with one or more arrangements for their future financial security. Columns do not sum to 100 because multiple responses permitted. – indicates nil response in this sample.

### Appendix Table 9.7 Artists' use of computers in relation to art practice(a) (per cent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural developmer workers	artists
For record keeping and									
administration of career	56	84	84	77	79	72	64	92	74
To run software that facilitates									
creative practice	70	55	41	54	33	54	93	36	56
As a creative medium	67	55	30	47	42	41	61	28	48
Other use	3	14	13	11	13	10		8	9
weighted $n =$	164	176	68	108	24	215	28	61	844
unweighted n =	211	198	87	116	56	103	58	36	856

<sup>(</sup>a) Proportions are of artists using a computer in relation to their art practice. Columns do not sum to 100 because multiple responses permitted. – indicates nil response in this sample.

### Appendix Table 9.8 Artists' use of the Internet in relation to art practice(a) (per cent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural developmen workers	artists
To undertake research in									
relation to creative practice	91	88	82	89	85	76	87	96	85
To promote and market work									
through a personal website	19	32	30	26	16	28	65	17	27
To promote and market work through									
the website of an organisation	21	31	33	31	12	34	35	20	29
For e-commerce sales of work or services	6	10	12	5	_	12	26	_	9
For email	11	11	8	19	8	7	4	10	10
Other uses	9	4	13	10	12	11	4	17	9
weighted n =	141	160	67	99	25	191	23	49	754
unweighted n =	181	172	86	106	60	91	48	29	773

<sup>(</sup>a) Proportions are of artists using the Internet in their art practice. Columns to not sum to 100 because multiple reponses permitted. – indicates nil response in this sample.

Appendix Table 9.9 Artists' copyright-overview (per cent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Communit cultural developme workers	artists
Deliana aranginka kala(a)	00	07	7.5	40	7.4	00	0.7	77	70
Believe copyright held (a)	90	87	75	48	74	60	97	77	73
Is a member of one or more copyright									
collecting societies (a)	42	12	18	11	9	32	93	8	25
Has received copyright payment in the									
last 12 months(b)	37	14	14	41	17	57	84	_	45
Has ever assigned copyright to									
another party(a)	43	33	25	35	25	21	48	34	31
Has had copyright infringed(a)	24	28	31	24	19	18	22	31	24
Has taken action(c)	33	32	18	31	21	19	20	25	26
Action was successful(d)	59	62	29	83	33	40	67	67	59
weighted n(a) =	170	223	96	149	32	297	32	64	1062
unweighted n(a) =	219	239	123	160	75	142	66	38	1062

Appendix Table 9.10 Artists' membership in copyright collecting societies(a) (per cent)

	Writers	Visual artists	Craft practitioners	Actors	Musicians	Composers	All artists
Screenrights	11	4	_	31	_		5
Viscopy	1	70	82	_	_	_	13
Copyright Agency Limited	49	7	_	_	_	_	14
Australian Performing Rights Association	9	15	12	63	98	100	58
Australasian Mechanical							
Copyright Owners Society	1	7	6	6	18	30	12
Other	47	11	11	13	2	_	16
weighted n =	71	27	17	16	96	29	264
		_,		-0	30	_•	
unweighted n =	91	29	22	17	46	61	266

<sup>(</sup>a) Proportions are of artists belonging to one or more copyright collecting societies. Columns to do not sum to 100 because multiple responses permitted.

<sup>(</sup>a) Proportions are of all artists.(b) Proportions are of artists who are members of one or more copyright collecting societies.(c) Proportions are of artists who have had copyright infringed.(d) Proportions are of artists who have taken action against infringement.

Appendix Table 9.11 Reasons for artists' assignment of their copyright(a) (per cent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural developmen workers	All artists t
Assignment was required by									
collecting society or agent	7	14	21	10	_	10	19	_	10
Assignment was a condition of contract									
for production or sale of work	75	65	63	60	63	79	75	55	69
Art work was produced as an employee	40	23	21	44	43	21	13	62	32
The artist wished to assign									
copyright to another party	3	10	8	6	_	13	13	14	8
Other reason	3	12	8	8	14	_	7	_	6
Not sure why copyright was assigned	6	_	4	2	_	3	_	_	2
weighted n =	73	74	24	52	8	63	15	22	331
weighten ii —	73	74	24	JZ	O	UJ	13	22	331
unweighted n =	94	79	31	56	18	30	32	13	353

<sup>(</sup>a) Proportions are of artists who have ever assigned copyright for one or more reasons. Columns do not add to 100 because multiple responses permitted. – indicates less than 1%.

Appendix Table 9.12 Artists' experience of infringement of their moral rights(a) (per cent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural developmen workers	artists
Failure to be acknowledged as									
the author/creator of the work	60	50	47	52	50	56	67	65	55
Work was reproduced without permission	53	31	55	68	50	44	43	50	46
Work was altered without permission	64	39	25	40	33	27	50	57	41
Work was defaced or destroyed									
without permission	3	31	20	8	_	4	14	22	16
Other infringement	5	18	5	8	_	_	_	_	7
weighted n =	37	68	19	25	6	48	6	23	232
unweighted n =	47	72	25	27	14	23	14	14	236

<sup>(</sup>a) Proportions are of artists experiencing one or more kinds of moral rights infringement/s. Columns do not sum to 100 because multiple responses permitted. – indicates nil response in this sample.

Appendix Table 9.13 Adequacy of protection of artists' copyrights and moral rights (per cent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Commun cultura developm workers	artists ent
Proportion of artists(a) who									
believe current provision for									
copyright protection is:									
Very effective	4	2	2	5	3	1	3	5	3
Adequate	54	31	29	34	38	39	68	37	39
Inadequate	25	30	31	35	25	32	23	21	30
Don't know/not sure	17	37	38	27	34	28	7	37	29
Total	100	100	100	100	100	100	100	100	100
Proportion of artists(a) who									
believe Australian legislation									
offers adequate protection against									
moral rights infringement:									
Yes	33	20	20	20	34	29	42	21	26
No	40	27	31	41	22	32	24	29	33
Don't know/not sure	27	53	49	40	44	39	33	51	42
Total	100	100	100	100	100	100	100	100	100
weighted n =	170	223	96	149	32	297	32	64	1062
unweighted n =	219	239	123	160	75	142	66	38	1062

<sup>(</sup>a) Proportions are of all artists.

Appendix Table 9.14 Sources of financial assistance applied for by artists(a) (per cent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Communit cultural developme workers	artists
Australia Council	32	43	48	48	62	48	78	56	46
State/territory government arts agency	44	53	37	48	69	31	53	63	48
Local government	10	23	28	21	29	13	17	60	23
Private foundation	16	19	11	29	29	17	26	29	20
Arts organisation, company									
or industry body	38	36	27	26	36	25	32	40	33
Non arts organisation,									
company or industry body	9	16	20	20	14	10	6	15	14
Other source	16	8	7	10	_	31	6	4	12
weighted n =	81	129	46	42	14	60	19	45	436
unweighted n =	104	138	59	45	32	29	39	27	473

<sup>(</sup>a) Proportions are of artists who have applied for financial assistance between 1996-2001. Artists may have applied to several organisations for financial assistance, and more than one time between 1996-2001. Columns do not sum to 100 as multiple responses permitted.

— indicates nil response in this sample.

Appendix Table 9.15 Sources of financial assistance received by artists(a) (per cent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural developmen workers	All artists t
Described the mainly artists are	00	<b>-</b> 7	C.F.		0.0	Γ.	CO	7.4	C1
Received financial assistance	60	57	65 25	55 45	86	56	68	74	61
Did not receive financial assistance	40	43	35	45	14	44	32	26	39
Total	100	100	100	100	100	100	100	100	100
Source/s of assistance:									
Australia Council	11	12	20	17	43	28	37	29	19
State/territory government									
arts agency	21	36	28	24	50	7	37	49	29
Local government	4	12	22	10	21	10	11	37	14
Private foundation	6	11	11	17	7	7	17	11	10
Arts organisation, company or industry body	15	16	20	14	29	7	17	15	15
Non arts organisation, company									
or industry body	5	7	13	14	14	7	_	7	8
Other source	12	5	2	5	_	21	6	4	8
weighted $n =$	80	129	46	41	14	61	19	45	435
unweighted n =	104	138	59	45	32	29	39	27	473

(a) Proportions are of artists who applied for financial assistance between 1996-2001. Artists may have received assistance more than one time, or from more than one source. Columns do not sum to 100 because multiple responses permitted.

– indicates nil in this sample.

Appendix Table 9.16 Effects of financial assistance on artistic practice(a) (per cent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural developmen workers	All artists t
Freedom from financial worry/able to									
devote more time to artistic work	59	46	43	56	50	44	54	35	48
Able to travel to gain experience,									
including overseas	4	23	37	13	_	50	15	9	20
Able to publish or establish reputation	8	19	17	9	8	6	15	15	13
Could devote time to quality work,									
not just output	18	18	17	30	17	6	23	15	17
Provided stimulus to continue	18	12	10	13	_	6	8	24	13
Enabled access to equipment and									
resources otherwise unavailable	8	31	3	30	25	18	23	35	25
Helped in practical ways	18	11	13	26	25	12	15	15	15
Assisted with promotion, publicity									
and exposure	4	8	_	9	_	6	_	_	4
Helped build self-confidence and									
self-esteem, provided credibility	2	4	_	4	_	_	8	6	3
Some other effect	4	5	13	22	8	6	_	35	11
Did not affect my artistic practice	4	4	7	_	_	_	8	_	3
weighted n =	49	74	30	23	12	34	13	34	269
unweighted n =	63	79	39	25	28	16	27	20	297

<sup>(</sup>a) Proportions are of artists who received financial assistance between 1996-2001. Columns do not add to 100 because multiple responses permitted. – indicates nil response in this sample.

Appendix Table 9.17 Most important effect of financial assistance(a) (per cent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	s Communit cultural developme workers	artists
Freedom from financial worry, able to									
devote more time to artistic work	46	30	30	33	33	31	42	21	33
Able to travel to gain experience,									
including overseas	_	11	20	8	_	31	8	_	10
Able to publish or establish reputation	4	11	7	_	8	_	_	6	6
Could devote time to quality work,									
not just output	10	7	7	17	17	6	_	6	8
Provided stimulus to continue	12	3	7	_	_	_	8	9	5
Enabled access to equipment and									
resources otherwise unavailable	8	12	7	8	17	6	17	29	12
Helped in practical ways	10	3	7	13	17	13	8	6	8
Other effect(b)	6	17	10	21	8	13	8	24	14
Don't know	4	6	7	_	_	_	8	_	3
Total	100	100	100	100	100	100	100	100	100
weighted n =	50	73	30	24	12	32	12	34	267
unweighted n =	63	79	39	25	28	16	27	20	297

<sup>(</sup>a) Proportions are of artists who received financial assistance one or more times, or from one or more sources between 1996-2001.

(b) Includes assistance with promotion and publicity, and building confidence.

— indicates nil response in this sample.

Appendix Table 9.18 Most important purpose for offering financial assistance in artists' opinion(a) (per cent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural developmen workers	All artists t
Income maintenance 'huwing time' to									
Income maintenance, 'buying time' to concentrate on arts work or research	64	E 2	CO	40	4.4	20	CC	70	E 1
	64	53	60	42	44	38	66	70	51
Support for publication, showing or									
performance of new work	28	22	12	30	28	21	28	13	23
Purchase or hire of equipment,									
materials or facilities	2	10	11	5	3	6	2	3	6
Further study or training	3	6	5	14	13	21	_	8	11
Overseas or domestic travel to									
gain experience	2	5	9	6	9	12	_	3	7
Other purpose	2	3	2	4	3	2	3	3	3
Total	100	100	100	100	100	100	100	100	100
weighted n =	171	222	97	148	32	298	32	64	1064
unweighted n =	219	239	123	160	75	142	66	38	1062

<sup>(</sup>a) Proportions are of all artists.

– indicates nil response in this sample.

## Appendix II

### Survey methodology

### Listing of the artist population

The first stage in the survey was to compile lists of the population of artists in each artform from which a sample to be interviewed could be randomly drawn. These lists were put together from membership lists and directories provided by:

- artists' professional associations, including unions and national and state representative organisations
- commercial and publicly funded galleries
- some state and territory arts departments
- regional arts councils
- multicultural arts organisations
- publications listing performing artists services.

In contacting organisations with a request for a list of their members, assurance was given that the artists' individual participation would be completely voluntary; that artists' details would be used only for the purposes of the research; that all information collected would remain strictly confidential; and that artists' answers to questions would be presented in the form of collated statistics and not be individually identifiable.

Given the importance of the survey and the academic and independent nature of the research, most organisations contacted were extremely cooperative in supplying material. In some cases, however, new federal privacy legislation passed in December 2001 affected an organisation's willingness to make membership lists available.

In an effort to overcome this obstacle and still meet privacy protection requirements, several indirect methods of contacting artists were used with some organisations and artists, for example by sending letters via artists' representative organisations, or via artists' agents.

It should be noted that some professional representative arts organisations have minimum standards required for membership (years or standards of professional practice) and that therefore the numbers of emerging artists or those not yet established may be under-represented in their lists. Further, the requirement to be a union member has ceased in some areas of the arts, as well as in other professions, and this also has had an impact on the number of artists' contact details available in comparison to earlier years.

Note also that the population of composers covered in this survey is different from that in our earlier studies. In 1987 and 1993 the population lists covered primarily 'serious classical' composers. In this survey we have extended the coverage to include a wider range of composers in other musical forms.

The final consolidated population list of artists, covering all artforms and all states and territories, comprised a total of 23,927 names with contact details. The size of the list for this survey is smaller than lists compiled for the earlier surveys in this series (35,316 in 1993 and 28,451 in 1988).

The reduced size of the list reflects changes in privacy policies of organisations, and changes in the patterns of professional membership, as noted above. Despite these obstacles, the researchers are satisfied that the overall numbers of artists in each category were sufficient to enable them to draw an unbiased random sample from which valid inference to the corresponding population could be made.

Artists not targeted for the current survey included those involved primarily in the film industry, architects, and industrial, graphic and fashion designers, although some artists in the survey who are identified as, for example, visual artists, writers and directors, may work occasionally in these excluded fields.

It is important to note that, although an appropriate proportion of urban-based Indigenous artists working in the 'mainstream' are represented, the survey structure and method of administration made it inappropriate for Aboriginal and Torres Strait Islander artists living and working in remote communities. It is strongly recommended that a specific survey targeted at these artists be undertaken at some time in the future.

#### **List sources**

The organisations that provided contact details for artist members or associates are listed below. A small number of organisations provided names but insufficient other contact details for their members to be included in the survey. The names of these organisations do not appear on the list.

- ACT Writers Centre
- Anthos Theatre
- Artists Foundation of Western Australia
- Artplace (WA)
- ArtsNT (via email distribution list)
- ArtsWA
- Arts Resource Collective Inc.
- Arts Tasmania
- Ausdance ACT
- Ausdance NT
- Ausdance QLD
- Ausdance SA
- Ausdance VIC
- Ausdance WA
- Australian Centre for Contemporary Art (Vic.)
- Australian Classical Music Managers Association
- Australian Music Centre
- Australian Performing Arts Directory
- Australian Society of Authors
- Australian Writers' Guild
- Bangarra Dance Theatre
- Barkly Regional Arts Inc (NT)
- Born in a Taxi
- Brisbane Ethnic Music and Art Centre (via email distribution list)
- Browns Mart Community Arts Inc. (NT)
- Canberra Contemporary Art Space (via email distribution list)
- Carnivale (via email distribution list)
- Centre for Contemporary Photography (Vic.)
- Circus Monoxide
- Community Arts Network Western Australia
- Community Arts South Australia
- Company in Space
- CountryArts SA
- Cowwarr Art Space (WA)
- Craftsouth (SA)
- Craftwest (WA)
- Cygnet
- Craft Australia
- Craft Queensland
- Craft Victoria
- Delltones

- Experimental Art Foundation (SA)
- Fireworks Gallery (Qld)
- Galerie Dusseldorf (WA)
- Geminiani Chamber Orchestra Inc.
- Handspan
- Institute of Modern Art (Qld)
- King Street Galleries (NSW)
- KulchaWA
- La Trobe Regional Gallery (Vic.)
- Media Entertainment and Arts Alliance
- Musicians Union of New South Wales
- Musicians Union of South Australia
- Musicians Union of Victoria
- Music Arrangers' Guild of Australia
- National Association for the Visual Arts
- New South Wales Community Arts Association
- Not Yet It's Difficult
- NT Writers' Centre
- Object Australian Centre for Craft and Design (NSW)
- Perth Institute of Contemporary Art (WA)
- Queensland Artworkers Alliance
- Rock and Roll Circus
- Salamanca
- Sculptors Society of Victoria
- Showcast 2001
- Sidetrack Theatre
- Song Company
- Stills Gallery (NSW)
- SA Writers' Centre
- Tasdance
- The Black Book
- The Seymour Group
- Territory Craft Inc. (NT)
- Windows on Church Galleries (Vic.)
- West Space (WA)
- 24HR Art-NT Centre for Contemporary Art

### **Selection of survey company**

Preliminary assessment of costs made it clear that the survey budget could not permit a face-to-face interview method as had been employed in the earlier surveys, if the target overall sample size of around 1000 artists were to be achieved. Instead, it was agreed that an approach involving contact and interview by telephone would be used. Accordingly, tenders were sought from three survey companies for the administration of the survey. After evaluation of the tenders submitted, ACNielsen (ACN) was chosen as the successful bidder.

### **Ethical aspects**

The conduct of research projects at Macquarie University involving human or animal subjects requires prior approval by the University Ethics Committee. This procedure ensures that all requirements for appropriate treatment of persons providing information to researchers are properly met.

These requirements include the provision of full information to survey respondents about the purposes of the research, assurances about the voluntary nature of participation, and strict provision for ensuring confidentiality of the data. The covering letter, the questionnaire and the proposed survey procedure were all submitted to the Ethics Committee in advance of the survey, enabling the necessary approvals to be obtained.

### **Development of the questionnaire**

The design of the questionnaire was the responsibility of the researchers. The questionnaire used for this survey was based substantially on the questionnaire used for the 1993 artists' survey. A small number of questions were dropped and some questions were extended. Some questions were added to identify or gather information about:

- specific sections of the artist population; artists from a non-English speaking background, artists with disabilities, and artists living in regional and remote areas
- moment and age of establishment
- the impact of recent changes to taxation law and copyright/moral rights legislation
- the use of copyright collecting societies
- artists' use of digital technologies
- artists' minimum after-tax income required to meet needs, and the importance of spouse/ partner's income.

In addition, a small number of questions from the 1987 survey were reintroduced including questions concerning insurance and the impact of parental responsibilities on career development.

The core questions about training, career development, employment arrangements, time available for creative practice, income/expenditure and financial security, promotion of work, and basic demographics used in previous surveys were included again with only minor changes.

A full copy of the final questionnaire is contained in Appendix III.

### Sampling procedure

The researchers provided ACNielsen with estimates of the total size of the population of practising professional artists in each of the eight Principal Artistic Occupations (PAOs), and the lists of names and addresses of artists within each PAO–the sample frame.

The sample design was based on the analysis requirements for the project, including analysis at the PAO level, as well as at the total artists level. The sample was stratified by artist type (eight types), with a disproportionate stratification applied so that all eight artist groups had a large enough sample to analyse separately (regardless of their incidence in the total artists population). The sample was optimally allocated across the artist types so that the larger artist types received a slightly larger share of the sample than the smaller ones. In some cases, the target number of interviews set was the maximum number given the limited sample available (for community artists and composers). The sample was also stratified by state and territory within artist type, to reflect the actual spread of artists across the country.

The total number of completed interviews was expected to be about 1000. The following table outlines the population estimates, the sample provided and the number of useable sample items, as well as the target number of interviews set.

Appendix II Table 1: Sample design							
Artist type							
Artist type	Daniel	-4:	Takal assessing	Hereble	Tauast a		
	Populi estim		Total sample provided	Useable sample		umber of iws set	
	n =	%	n =	n =	n =	%	
Actors	6500	14	6949	6027	190	19	
Community cultural							
development workers	2500	6	235	229	61	6	
Composers	1500	3	284	207	55	6	
Craft practitioners	4250	9	2161	1630	105	11	
Dancers	1250	3	657	566	85	9	
Musicians	12500	28	3861	3206	157	16	
Visual artists	9250	21	4117	2426	157	16	
Writers	7250	16	5663	3207	190	19	
Total	45 000	100	23 927	17498	1000	100	

### **Conduct of the survey**

The survey was piloted in all states and territories during December 2001 to test the method and to test the questionnaire for clarity and length. For the pilot, 244 introductory letters were sent, 101 artists were recruited to participate and 67 artists completed interviews. As a result of the pilot, five questions were removed to shorten the overall length of interview and some minor modifications were made.

The main survey was then conducted in February and March 2002. Once the numbers of respondents were known it was decided that a small number of additional artists would be interviewed to boost numbers of artists from a non-English speaking background and artists from the ACT and Northern Territory. These additional interviews took place in June 2002.

The procedure for all stages of the survey was similar. The artists, selected through a process of random sampling from the population lists, were contacted first with a letter from the researchers mailed by ACNielsen. This letter explained the background and purpose of the survey. The letter provided contact details for both the researchers at the Division of Economic and Financial Studies at Macquarie University, and contact details for the survey company in case of queries or concerns.

Artists were then telephoned by the survey company to assess their interest and availability. A set of screening questions were asked to determine if the respondent was a professional practising artist as defined for the purposes of the research (see Introduction). If eligible and available the artist was then sent a summary copy of the questionnaire to familiarise them with the questions and answer options in advance of the interview. In addition, this mail-out included an income and expenditure section for completion by the artist. For this section, artists were given the option of providing answers over the phone or posting the completed section in a prepaid envelope. During the initial call, a preferred time and date for the interview to take place was determined and booked.

The interviews then took place by telephone. The average length of time for interviews was 34 minutes. The interviewers coded artists' responses at the time of interview using the CATI procedure (computer aided telephone interviewing). Artists who did not remember to forward their income and expenditure details were given reminder phone calls.

### Interviews achieved

The following table shows the sample sizes achieved at each stage of the project.

	n =	n =	n =	n =
Introductory letters sent	244	3612	286	4142
Recruited to participate	101	1328	86	1515
Final inteview via CATI	67	936	59	1062

The total numbers of interviews achieved over all three stages of the project by PAO are as follows:

Total	1062
Community cultural development workers	38
■ Composers	66
Musicians	142
Dancers	75
■ Actors	160
■ Craft practitioners	123
■ Visual artists	239
Writers	219

The numbers of interviews achieved by state and territory are as follows:

New South Wales	384
■ Victoria	213
Queensland	132
South Australia	91
Western Australia	145
■ Tasmania	52
Australian Capital Territory	26
Northern Territory	19
Total	1062

### Weighting

The final distribution of achieved interviews across PAOs inevitably diverges somewhat from the distribution of actual population numbers of artists within each artform. If results for 'all artists' are calculated from the raw survey data (unweighted) they will be biased to the extent that some PAOs are over-represented and some under-represented in terms of proportions in the total sample.

Accordingly, all of the 'all artists' data shown in this report, unless otherwise indicated, are calculated from weighted rather than unweighted sample numbers, in order to correct for this bias. Both weighted and unweighted sample numbers are included in all Appendix tables.

## Appendix III

### **Survey instruments**

## ARTISTS SURVEY RECRUITMENT QUESTIONNAIRE

### NG6442

All work conducted on behalf of ACNielsen is confidential. Under the Code of Ethics of the Market Research Society of Australia no information about this project, questionnaire or respondents should be disclosed to any third party.

Start time: -----

Good morning/afternoon/evening, my name is ... from ACNielsen, the national market research company. Could I please speak to ... INSERT ARTIST'S NAME?

### REINTRODUCE SELF IF NECESSARY

You might recall receiving a letter recently from Macquarie University saying that you have been randomly selected to participate in an important survey ACNielsen is conducting amongst Australian artists, on behalf of Macquarie University and the Australia Council. I am ringing about this survey.

IF THEY HAVEN'T RECEIVED LETTER AND THEY WANT MORE INFO SAY: This will be the 4th survey of Australian artists, the first was in 1983 and the most recent was in 1993. The reports from the previous three surveys have been widely used to provide factual data on the achievement and productivity of Australian artists, and to help in framing strategies to improve the economic conditions in which artists work.

SAY TO ALL: The survey includes questions about your particular profession and artistic career over the last 3 to 5 years professional practice issues, employment and promotion, and income and expenditure. The research will provide a better understanding of how professional artists live and work, and the obstacles they face in their careers

If you choose to participate the information and opinions you provide will be used only for research purposes.

IF THEY SAY THEY ARE NOT AN ARTIST/NO LONGER AN ARTIST SAY: We are wanting to speak to a broad range of people and the first few questions are to see if you qualify using our definition of an artist, so can we continue and see if you qualify? IF NO, CODE AS NQ NOT/NO LONGER AN ARTIST, ELSE CONTINUE

 $\textbf{S1} \quad \text{Your name has been randomly selected from a list of ....INSERT ARTIST TYPE FROM LIST IN COLAR STATES ARTIST TYPE ARTIST TYPE FROM LIST IN COLAR STATES ARTIST TYPE FROM LIST TYPE FROM LI$ 

IF RESPONDENT SAYS THEY ARE A DIFFERENT ARTIST TYPE, THAT'S OK, JUST CODE THE ARTIST TYPE THEY SAY THEY ARE IN COL B, AND THAT BECOMES THEIR ARTIST TYPE.

SO, IF THEY DON'T SPONTANEOUSLY SAY THEY'RE A DIFFERENT ARTIST TYPE, COL A REMAINS THEIR ARTIST TYPE.

IF THEY DO SPONTANEOUSLY SAY THEY'RE A DIFFERENT ARTIST TYPE, THIS IS CODED IN COL B AND THIS BECOMES THEIR ARTIST TYPE.

COLA	COL B
FROM LIST	SELF IDENTIFIED
	(IF DIFFERENT TO COL A)

- 1. Writers
- 2. Craft practitioners
- 3. Visual artists
- 4. Composers/song writers/arrangers
- 5. Actors/performers/directors
- 6. Dancers/choreographers
- 7. Musicians/singers
- 8. Community cultural development workers

**S2** Firstly, would you mind telling me please.....

Writers	In the last 5 years, that is since February 1997, have you had a work of creative fiction or imagination
Willers	accepted for publication by a recognised publishing outlet or performed by a fully professional stage,
	radio, television or film company, for which you received a fee or royalties? IF ASKED, CREATIVE
	WORK INCLUDES BIOGRAPHIES AND WORK OF CRITICISM.
	IF YES, GO TO S5, IF NO GO TO S3
	II 1E3, GO 10 35, II NO GO 10 35
Craft practitioners	In the last 5 years, that is since February 1997, have you had a work, or works, shown at a professional
	gallery or exhibition, or have you received a major public or private commission?
	IF YES, GO TO S5, IF NO GO TO S3
Visual artists	In the last 5 years, that is since February 1997, have you had a work or works shown or performed at a
	professional gallery or exhibition, or published by a recognised publishing outlet, or have you received a
	major public or private commission?
	IF YES, GO TO S5, IF NO GO TO S3
Composers, song	In the last 5 years, that is since February 1997, have you had an original composition, other than
	advertising jingles or other commercial music, performed under fully professional circumstances, either
	live, broadcast, recorded or filmed?
	IF YES, GO TO S5, IF NO GO TO S3
Actors, performers, di	irectors
	In the last 3 years, that is since February 1999, have you had a professional engagement as a director or
	dramatic actor or performer with a fully professional stage, television or film company?
	IF YES, GO TO S5, IF NO GO TO S4
Dancers, choreograph	iers
	In the last 3 years, that is since February 1999, have you had a professional engagement as a
	choreographer or dancer in a fully professional capacity?
	IF YES, GO TO S5, IF NO GO TO S4
Musicians, singers	In the last 3 years, that is, since February 1999, have you had a professional engagement as a musician
	or singer?
	IF YES, GO TO S5, IF NO GO TO S4
Community cultural	development workers
	In the last 5 years, that is since February 1997, have you contributed to the development of a major

community arts project, or played an important part in encouraging members of the community to create works of art, or had a substantial artistic role in a festival or other important community arts event?

IF YES, GO TO S5, IF NO GO TO S3  $\,$ 

- S3 Have you been engaged in the last 5 years, that is since February 1997, in creating a serious and substantial body of work as a ...INSERT ARTIST TYPE FROM S1 COL A OR COL B IF THIS IS CODED?
  - 1. Yes GO TO S5
- 2. No CONTINUE
- S4 In the last 5 years, that is since February 1997, have you undertaken full-time training as a ...INSERT ARTIST TYPE FROM S1 COL A OR COL B IF THIS IS CODED or received a grant to work as a ... INSERT ARTIST TYPE FROM S1 COL A OR COL B IF THIS IS CODED from a public or private grant-giving agency?
  - 1. Yes CONTINUE
  - TERMINATE WITH THANKS AND A BRIEF EXPLANANTION OF THE SCOPE OF THE SURVEY, IE IT 2. No COVERS PRACTISING PROFESSIONAL ARTISTS, CODE AS NQ NOT PROFESSIONAL ARTIST
- S5 We will be conducting the interview over the phone, but first we need to send you some information that you'll need to refer to during our phone interview (it's mainly category lists and response scales that are too time-consuming to read out to you over the phone). So, what we'd like to do is send the material to you, then phone you back between 18th February and 6th March, at a time which is convenient to do the phone interview, which takes about 30 minutes. If you are able to look at the material we send you before we call back, this will save time during the interview.

IF AGREE, CONTINUE OTHERWISE, RECORD REFUSAL

- **S6** Can I please confirm your name and address are ......INSERT NAME AND ADDRESS
- S7 CHECK PHONE NUMBER: Is this the best number to contact you on?
  CHANGE CONTACT NUMBER IF NECESSARY, INCLUDE STD CODE
- **S8** And are there certain hours during the day or evening that would be best to call you or should we just try during our usual hours of 9am-9pm weekdays or 10am-7.30pm weekends?.

RECORD ALL NECESSARY DETAILS: REMEMBER MUST BE WITHIN USUAL CATI INTERVIEWING HOURS TRY AND GET AS BROAD A TIME PERIOD AS POSSIBLE.

IDEALLY WE WANT PREFERRED TIMES (EG 9AM-3PM), NOT DAYS OR DATES, BUT IF YOU ABSOLUTELY MUST ACCEPT A CERTAIN DAY/S OR DATE/S, ENSURE THIS IS ALSO RECORDED (AND IS WITHIN FIELD PERIOD).

Thank and close. Add in usual privacy close.	
Finish time:	Interview length:

## 2001-2002 Artists Survey Questionnaire

Copyright: David Throsby and Virginia Hollister

The answer columns are not reproduced in the questionnaire below.

### **Section A: About Their Particular Profession**

- Q1a. Please look at Showcard 1 which is a list of types of artistic work. Which of these types of work have you ever been seriously engaged in during your career? You can just read me the numbers.

  MULTIPLE RESPONSE, CODE EACH MENTIONED IN COL A
- Q1b: Looking at the same list, which **one** type of artistic work are you **engaged in most**, these days, in terms of time? CODE ONE ONLY IN COL B
- Q1c: Looking at the list once more, which **one** type of work do you **most want to do** in terms of artistic satisfaction? CODE ONE ONLY IN COL C

WRITER	B CRAFT PRACTITIONER	C VISUAL ARTIST
1. Novelist	13. Ceramic artist/potter	23. Painter (including drawing)
2. Short-story writer/Poet	14. Fibre/textile artist	24. Muralist
3. Lyricist	15. Leather worker	25. Sculptor
4. Playwright for live stage	16. Glass artist	26. Printmaker
5. Dramaturg	17. Metal worker or jeweller	27. Photographer
6. Screenwriter	18. Wood worker	28. Video/film maker
7. Scriptwriter for radio	19. Paper maker	29. Performance artist
8. Children's/young adult writer	20. Basket maker	30. Illustrator
9. Non-fiction writer	21. Craft practitioner	31. Cartoonist
10. Storyteller (cultural preservation)	- new/digital media	32. Calligrapher
11. Writer - new/digital media	22. Other craft practitioner (SPECIFY)	33. Graphic Artist
12. Other writer (SPECIFY)		34. Installation artist
		35. Set designer
		36. Visual artist - new/digital media
		37. Other visual artist (SPECIFY)

### D COMPOSER/SONG WRITER/ARRANGER

- 38. Composer classical/contemporary classical or new music
- 39. Composer/song writer jazz music
- 40. Composer/song writer folk music
- 41. Composer/song writer rock, pop, hip hop or other contemporary music
- 42. Composer/song writer country
- 43. Composer/song writer film, television or radio (not commercials)
- 44. Composer/song writer advertising
- 45. Composer/sound builder new/digital media
- 46. Arranger of traditional music
- 47. Arranger of other music
- 48. Improviser (other than jazz)
- 49. Other composer/songwriter/ arranger
- 50. Other (SPECIFY)

### E DIRECTOR

- 51. Theatre director
- 52. Theatre deviser53. Film director
- 54. Television director
- 55. Director new/digital media
- 56. Radio producer
- 57. Other director (SPECIFY)

### -----

### F ACTOR

- 58. Live-stage actor (scripted and improvised)
- 59. Physical theatre/circus performer
- 60. Film actor
- 61. Television actor (drama, comedy)
- 62. Radio actor
- 63. Variety artist
- 64. Voice-overs actor
- 65. Puppeteer
- 66. Mime artist/clown
- 67. TV commercial actor
- 68. Actor new/digital media
- 69. Other actor/performer (SPECIFY)

.\_\_\_\_

## G CHOREOGRAPHER

- 70. Resident choreographer/artistic director with a major company
- 71. Resident choreographer/artistic director with a smaller company
- 72. Independent/freelance choreographer
- 73. Commercial choreographer (television, music-video, events)
- 74. Other choreographer(SPECIFY)

### **H DANCER**

- 75. Dancer classical dance
- 76. Dancer contemporary dance
- 77. Dancer Indigenous dance
- 78. Dancer traditional dance
- 79. Independent/freelance dancer
- 80. Musical theatre/cabaret dancer
- 81. Commercial dancer -(television, fashion, music-video, events)
- 82. Dancer new/digital media
- 83. Other dancer (SPECIFY)

#### I MUSICIAN

- 84. Conductor
- Instrumental player classical, contemporary classical or new music
- 86. Instrumental player jazz music
- 87. Instrumental player rock, pop, country, hip hop or other contemporary music
- 88. Instrumental player folk music
- Instrumental player traditional
- Instrumental player film or broadcast music
- 91. Instrumental player music theatre
- 92. Instrumental player non-Western traditional or classical
- 93. Instrumental player non-Western contemporary
- 94. Instrumental player improvised music (other than jazz)
- 95. Instrumental player Indigenous music
- 96. Instrumental player/sound artist new/digital media
- 97. Instrument builder
- 98. Other instrumental musician (SPECIFY)

\_\_\_\_\_

### J SINGER

- 99. Singer opera
- 100. Singer classical, contemporary classical or new music
- 101. Singer music theatre
- 102. Singer jazz
- 103. Singer rock, pop, hip hop or other contemporary music group
- 104. Singer country music
- 105. Singer folk
- 106. Singer traditional
- 107. Singer non Western traditional or contemporary music
- 108. Singer new/digital media
- 109. Choir singer or chorister in *a capella* group
- 110. Vocalist
- 111. Indigenous song man or song woman
- 112. Other singer (SPECIFY)

\_\_\_\_\_

# K COMMUNITY CULTURAL DEVELOPMENT WORKER

- 113. Primarily writer
- 114. Primarily visual art/craft practitioner
- 115. Primarily theatre/physical performance
- 116. Primarily musician/singer
- 117. Primarily dancer
- 118. Primarily film/video/sound
- 119. Community cultural development worker new/digital media
- 120. Other (SPECIFY)

\_\_\_\_\_

Q1d: CHECK Q1b AND RECORD WHICH ARTISTIC GROUP (A-K). THIS IS THE RESPONDENT'S PRINCIPAL ARTISTIC OCCUPATION (PAO).

SAY TO THE ARTIST: "Most of the following questions will be about your work as a (PAO)".

### **Section B: Career Development**

### **Education and Training**

The next few questions relate to the training you have received (or are still receiving) to become a (PAO). We will ask about your general education, or education in a non-arts field, a little later.

- Q2a. Looking now at Showcard 2. What types of training or experience have you undertaken to be a (PAO)? MULTIPLE RESPONSE. CODE EACH MENTIONED IN COL A
- **Q2b.** IF MORE THAN ONE MENTIONED AT Q2a, ASK: Which do you think was/is the **most important** in training you as a (PAO)? CODE ONE ONLY IN COL B
- Q2c. Which, if any, of these types of training are you **still undertaking?** MULTIPLE RESPONSE. CODE EACH MENTIONED IN COL C

### **SHOWCARD 2**

### FORMAL

- 1. University/CAE/Institute of Technology/Teachers College
- 2. Technical and Further Education (TAFE)
- 3. Art/Craft/Graphic Design school
- 4. Drama school
- 5. Dance school
- 6. Music School/Conservatorium
- 7. Other formal training (SPECIFY)-----

### PRIVATE

- 8. Tuition from private teacher/practising professional
- 9. Mentorship (including from traditional elder)
- 10. Other private training (SPECIFY) -----

#### NON-FORMAL

- 11. Self-taught
- 12. Learning on the job
- 13. Apprenticeship
- 14. Adult education/non-award study at University or TAFE
- 15. Workshops/short courses/summer schools
- 16. Exchange programs
- 17. Industry training digital technologies
- 18. Other general training (SPECIFY) -----

#### O3a. THERE IS NO O3a.

Q3b. Thinking now about your formal adult qualifications to be a (PAO). How many years have you spent in training for your basic qualifications to be a (PAO)? That is, to obtain the basic skills required to be a (PAO)?

```
Is that full-time? IF NO, ASK FOR FULL TIME EQUIVALENT YEARS.
```

RECORD AS YEARS AND MONTHS ---- YEARS --- -- MONTHS

Q3c. And how many years, if any, have you spent training for some higher qualifications to be a (PAO)? That is, more advanced training?

Is that full-time? IF NO, ASK FOR FULL TIME EQUIVALENT YEARS.

RECORD AS YEARS AND MONTHS ---- YEARS --- -- MONTHS

Q3d. There is no Q3d.

Q3e. Looking at Showcard 3, when did you first earn income as a (PAO)?

### **SHOWCARD 3**

- 1. No income earned yet
- 2. Before basic training started
- 3. Before basic training completed
- 4. Immediately after basic training was completed
- 5. Within 12 months of completing basic training
- 6. 1-3 years after completion of basic training
- 7. More than 3 years after completion of basic training
- 8. Don't know (NOT ON SHOWCARD)
- **Q4.** Using Showcard 4, apart from your arts-related training which you have just mentioned, what is the highest level of general education, or education in a field not related to the arts, that you have completed?

### **SHOWCARD 4**

- 1. No schooling
- 2. Completed Primary school
- 3. Completed Year 10 equivalent
- 4. Completed Year 12 equivalent
- 5. Trade Certificate/Associate Diploma/Advanced Diploma
- 6. Bachelor Degree
- 7. Postgraduate Diploma/Postgraduate Degree

Q5a. There is no Q5a.

Q5b. Looking at Showcard 5, which of these statements best describes you in terms of degree of establishment as a (PAO) at present?

### **SHOWCARD 5**

Beginning/starting out
 Becoming established
 GO TO Q6a.
 GO TO Q6a.

3. Established

4. Established but working less intensively than before

- Q5c. Can you identify a single significant moment in your career when you felt you became properly established as a professional (PAO)? DO NOT READ.
  - 1. Completion of my training
- 2. Earning my first income from being a (PAO)

- 3. Getting a grant or other financial assistance
- 4. Winning a prize or competition
- 5. My first big professional engagement (actors, dancer, musicians)
- 6. My first solo show (visual artists, craft practitioners)
- 7. My first poem/novel/play etc. published/performed (writers)
- 8. Other (SPECIFY) -----
- 9. No/Don't know/cannot identify single event GO TO Q6a

**Q5d.** How old were you when this event occurred? RECORD IN YEARS———— Years old

### **Working Time**

**Q6a.** We now want to ask some questions about how you spent your working time during the last financial year **July 2000-June 2001**. Over the past financial year, have you had any substantial time off paid work or your creative work?

- 1. Yes
- No GO TO Q7a
   Not sure GO TO Q7a.
- **Q6b.** Please tell me the number of months you have had off paid work or creative work in the **last financial year**. RECORD IN MONTHS----- Months

**Q6c.** For what reasons were you off paid or creative work in those months? MULTIPLE RESPONSE DO NOT READ.

- 1. Illness
- 2. Unemployed
- 3. A long vacation
- 4. Maternity Leave
- 5. Domestic responsibilities
- 6. Community or Cultural Responsibilities
- 7. Other (SPECIFY) -----
- 8. Don't know

CHECK Q6b, IF Q6b=12 MONTHS, GO TO Q11a OTHERWISE, ASK Q7a

**Q7a.** Looking at Showcard 6 now, could you tell me how the time you spent working as divided during the **last financial year**, that is July 2000 to June 2001?

Please tell me a percentage for each and ensure that your total adds to 100%. Do not include domestic duties, childcare or other family responsibilities.

### **SHOWCARD 6**

ARTS

%

- (i) Working at your creative work as a (PAO) including rehearsals, preparation, promotion, marketing or other creative career administration, but not including teaching, arts administration or other work
- (ii) Working at creative work in an arts field other than your PAO
- (iii) Working at another paid occupation connected with the arts (such as teaching, administration, community arts development, web page design, etc.)
- (iv) Studying or training in the arts
- (v) Voluntary work associated with the arts

### A. TOTAL ARTS

### NON-ARTS

- (vi) Working at paid work not connected with the arts
- $(vii) \ Studying \ or \ training \ (non-arts)$
- (viii) Voluntary or unpaid work (non-arts)
- (ix) Other work (SPECIFY) -----

### B. TOTAL NON-ARTS

### C. TOTAL (add arts and non-arts)

**Q7b.** CHECK THAT TOTAL ARTS + NON-ARTS = 100% IN Q7a.

at Showcard 7, what sort of work was that?

Q7c. On average for the period you were working, approximately how many hours per week would you have spent collectively on all types of work mentioned previously? Please give me an estimate for the 2000-2001 financial year. RECORD IN HOURS. --- HOURS PER WEEK O7d, CHECK O7a, IF PART A=100%, IE, THE AMOUNT OF WORK TIME SPENT ON ARTS IN 2000-2001 = 100%, GO TO OTHERWISE, CONTINUE TO O7e. Q7e. You said you worked in arts areas for about (TOTAL ARTS A % IN Q7a.) of your working time in 2000-2001. Would you have liked to spend more or less of your time on arts work? 1. More CONTINUE TO Q8a. 2. Less GO TO O9a. 3. About the same GO TO Q9a. About what percentage of your working time would you have liked to spend on arts work? Q8a: CHECK THAT % IN Q8a IS GREATER THAN % FOR Q7a PART A ARTS. Q8b: What prevented you from spending more time on arts work? MULTIPLE RESPONSE, CODE EACH MENTIONED IN COL A. DO NOT READ. Q8c: IF MORE THAN ONE CODED AT Q8b, ASK: Of these what was the single most important thing that prevented you from spending more time on arts work? CODE ONE ONLY IN COL B. COL A COL B 1. Work in my occupation not available 2. Insufficient income from the arts/need to earn more income elsewhere 3. Domestic responsibilities/household duties/childcare 4. Community or cultural responsibilities 5. Other (SPECIFY) -----6. Don't know Earlier you said that the artistic work that you most wanted to do was (SPECIFIC OCCUPATION FROM Q1C). In the Q9a: 2000-2001 financial year, what percentage of your total working time did you spend on creative work as a (OCCUPATION FROM Q1C.)? RECORD AS PERCENTAGE ----- % Q9b: IF Q9a=100%, GO TO Q10 OTHERWISE CONTINUE About what percentage of your working time would you have liked to spend on creative work as a (OCCUPATION Q9c: FROM Q1C.)? ----- % Q9d: CHECK Q9a AND 9c: IF % IN Q9c IS GREATER THAN % IN Q9a, GO TO Q9e. OTHERWISE, GO TO Q10. Q9e: What prevented you from spending more time on that type of artistic work? MULTIPLE RESPONSE, CODE EACH MENTIONED IN COL A. DO NOT READ. Q9f: IF MORE THAN ONE CODED AT Q9e, ASK Of these, what was the most important thing that prevented you from spending more time as a (OCCUPATION FROM Q1c)? CODE ONE ONLY IN COL B. COL A COLB 1. Work in that occupation not available 2. Insufficient income from that occupation/need to earn more income elsewhere 3. Domestic responsibilities/household duties/childcare 4. Community or cultural responsibilities 5. Other (SPECIFY) -----6. Don't know (CHECK Q7a (iii) % WORKING TIME ON ARTS-RELATED WORK. IF ANY % ASK:) You also indicated before that Q10: you spent (ANSWER TO Q7a (iii)) % of your time working at other paid occupations connected with the arts. Looking

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### **SHOWCARD 7**

- 1. Teaching
- 2. Administration
- 3. Community arts work
- 4. Working with digital technologies (web page design, animation, etc)
- 5. Or some other work (SPECIFY) -----
- Q11a: Finally, in relation to your working time, how many hours a week do you usually spend these days on your primary creative work as a (PAO)? This time please include rehearsal or preparation time, but not teaching or other art related work. RECORD IN HOURS ------ HOURS PER WEEK
- Q11b: And how many hours a week do you usually spend on creative work in an arts field other than your (PAO)? RECORD IN HOURS ------ HOURS PER WEEK
- Q11c: And how many hours a week do you usually spend on other arts-related work, include teaching or administration or other activities? RECORD IN HOURS ------ HOURS PER WEEK
- Q11e: CHECK 11a-d: ADD THE TOTALS AND RECORD BELOW. CHECK THAT THE RESPONDENT IS HAPPY WITH THE TOTAL: 'So your total working hours each week is usually...—hours'.

### **Experience of Unemployment**

- Q12a. Within the last 5 years, that is, since February 1997, have you been unemployed, not including periods of training?

  IF ASKED, UNEMPLOYED MEANS BEING OUT OF WORK AND ACTIVELY SEEKING WORK OF ANY

  DESCRIPTION AND BEING ABLE TO START IMMEDIATELY.
  - Yes CONTINUE
     No GO TO Q14a.
- Q12b. For what total amount of time have you been unemployed in the last five years? RECORD ANSWER IN YEARS AND MONTHS. -- -- YEARS AND -- -- MONTHS
- Q12c. What was the longest **consecutive period** of time for which you were unemployed in the last 5 years? RECORD ANSWER IN YEARS AND MONTHS. ---- YEARS AND ---- MONTHS
- Q12d. CHECK Q12b AND Q12c: IF Q12c IS LESS THAN OR EQUAL TO Q12b, GO TO Q13a. OTHERWISE, RE-ASK Q12b AND Q12c.
- Q13a. In the last five years, did you ever apply for unemployment benefits?
  - 1. Yes
  - 2. No GO TO Q14a.
- Q13b. And did you ever receive unemployment benefit payments during this period?
  - 1. Yes
  - 2. No GO TO Q13e.
- Q13c: Were you able to continue your creative arts practice as an 'approved activity'?
- 1. Yes
- 2. No
- 3. Don't know/not sure
- Q13d: There is no Q13d.
- Q13e: In the last five years, did you ever have problems accessing unemployment benefits **specifically because of your** occupation as a (PAO)?
  - 1. Yes
- 2. No GO TO Q14a.

- 1. Skills and experience as a (PAO) not recognised or valued
- 2. Expected to participate in a Work for the Dole scheme not related to the arts
- 3. Difficulty meeting the Activity Tests (keeping jobseeker diary, attendance at job interviews or training sessions)
- 4. Expected to undertake inappropriate work/work not related to my skills and experience as a PAO
- 5. Other (SPECIFY) -----

### **Factors Advancing Professional Development**

- Q14a. Looking now at Showcard 8, which of the factors on this showcard have been important in terms of advancing your professional development as a (PAO) at any time in your career? MULTIPLE RESPONSE, CODE EACH MENTIONED IN COL A.
- Q14b. IF MORE THAN ONE CODED IN COL A, ASK: Of all those factors mentioned, which one factor is the most important in advancing your professional development at the present time? CODE ONE ONLY IN COL B.
- Q14c. IF MORE THAN ONE CODED IN COL A, ASK: And which one factor has been the most important in terms of advancing your professional development throughout your career? CODE ONE ONLY IN COL C

#### **SHOWCARD 8**

- My training in my artform
- My talent
- My general education
- Financial assistance at a critical time in my career
- A 'lucky' break
- Support and encouragement from a teacher/mentor/elder
- Support and encouragement from family and friends
- Support and encouragement from an agent or dealer
- Support and encouragement from a union or professional body
- Support and encouragement from an arts centre
- Recognition by peers
- The opportunity to exhibit, perform or publish at a critical time
- Finding a market niche
- Or some other factor (SPECIFY) -----
- Don't know/can't say NOT ON SHOWCARD

### **Factors Restricting Professional Development**

- Q15a. Now looking at Showcard 9 below, which of the factors on this showcard have made an impact in terms of inhibiting or restricting your professional development as a (PAO) at any time in your career? MULTIPLE RESPONSE, CODE EACH MENTIONED IN COL A.
- Q15b. IF MORE THAN ONE CODED IN COL A, ASK: Of all the factors identified as possibly inhibiting or restricting your professional development as a (PAO), which one factor has had the most impact at **the present time?** CODE ONE ONLY IN COL B.
- Q15c. IF MORE THAN ONE CODED IN COL A, ASK: And which one factor has had the most impact **throughout your** career? CODE ONE ONLY IN COL C

### **SHOWCARD 9**

### Economic factors:

- 1. Lack of work opportunities
- 2. Lack of financial return from creative practice
- 3. Lack of access to funding or other financial support

### $Time\ constraints:$

4. Lack of time to do creative work due to other pressures and responsibilities

### $Access\ difficulties:$

- 5. Difficulty accessing training or education
- 6. Difficulty accessing materials or equipment
- 7. Difficulty accessing markets or promotion

#### Personal issues:

- 8. Lack of support and encouragement from family or friends
- 9. Living with a disability
- 10. Wrong temperament to succeed
- 11. Insufficient talent or not prepared to take risks
- 12. Past my peak as an artist

### Discrimination on the basis of:

- 13. Ethnic background
- 14 Gender
- 15. Non-English Speaking Background (NESB)
- 16. Living with a disability
- 17. Other factors (SPECIFY) -----
- 18. Don't know NOT ON SHOWCARD

Q16a: During your career as a (PAO) have you had children under your domestic care?

- 1. Yes
- 2. No GO TO SECTION C

Q16b: Did that restrict your work as a (PAO)?

- Yes
- 2. No GO TO SECTION C

**Q16c:** In what way did it restrict your work as a (PAO)? MULTIPLE RESPONSE. DO NOT READ.

- 1. Had to do more work outside own field to support child
- 2. Restricted ability or time to work as an artist
- 3. Couldn't concentrate properly on work
- 4. Caring for child too energy consuming
- 5. Other (SPECIFY) -----
- 6. Don't know

### **Section C: Professional Practice Issues**

This section of the survey asks questions about taxation, superannuation, insurance, intellectual property, and financial assistance from various sources. This information will be used to help us understand how artists are currently managing their careers. I would like to assure you that your responses are confidential.

### Taxation

Q17:. Do you have an Australian Business Number or ABN?

- 1. Yes
- 2. No

Q18: There is no Q18.

Q19: Have you registered for the Goods and Services Tax? In other words, do you now charge GST on your goods or services?

- 1. Yes
- 2. No

**Q20:** Looking at Showcard 10, has your practice as a (PAO) been adversely affected by any of these as a result of the new tax system? MULTIPLE RESPONSE.

### **SHOWCARD 10**

- 1. Now need to use an accountant to manage tax (not used previously)
- 2. Had to purchase new software for accounting purposes
- 3. Have to spend more time dealing with financial record keeping
- 4. Have had difficulty with cash flow due to quarterly payments or withholding tax
- 5. Feel discouraged about continuing creative practice due to the financial and administrative burden of the new tax system
- 6. Or some other adverse effect of the new tax system (SPECIFY) -----
- 7. Not been adversely affected as a result of the new tax system

Q21a: CHECK Q7a: IF Q7a (iii) OR (vi) IS NOT ZERO %, ASK Q21b OTHERWISE GO TO Q22a.

Q21b: You mentioned earlier that you have earned some income in the last financial year from sources other than being a professional practising artist. Have you been, or are you likely to be affected by the \$40,000 income cap in relation to claiming any net losses related to your practice as an artist?

- 1. Yes
- 2. No
- 3. Don't know/not sure

### Superannuation

Q22a. Looking now at Showcard 11, do you have any arrangements aimed at providing financial security in your older years such as those listed on the showcard? MULTIPLE RESPONSE

### **SHOWCARD 11**

- 1. Personal superannuation scheme
- 2. Superannuation scheme with any employers where the employer contributes
- 3. Superannuation scheme for artists
- 4. Some other arrangement, please describe -----
- 5. No arrangements

GO TO Q23

Q22b. Do you think that these arrangements will be adequate for your future financial needs?

- 1. Yes
- 2. No
- 3. Don't know/not sure

### Insurance

Q23: In the last financial year, have you had insurance cover for any of the purposes listed on Showcard 12, related to being a (PAO)? MULTIPLE RESPONSE

### **SHOWCARD 12**

- 1. Accident and illness insurance (related to being a PAO)
- 2. Studio or office insurance (related to being a PAO)
- 3. Public liability insurance (related to being a PAO)
- 4. Professional indemnity insurance (related to being a PAO)
- 5. Transit or freight insurance for goods (related to being a PAO)
- 6. Personal travel insurance (related to being a PAO)
- 7. None of the above

### Use of Technology

**Q24a:** Do you use a computer in relation to your work as a (PAO)?

- 1 Yes
- 2. No GO TO Q24c

Q24b: Looking at Showcard 13, what do you use it for in relation to your work as a (PAO)? MULTIPLE RESPONSE.

### **SHOWCARD 13**

- 1. For record keeping and/or administering your career
- 2. To run software programs that facilitate your creative practice
- 3. As a creative medium
- 4. Or some other use (SPECIFY) -----

**Q24c:** Do you use the Internet **in relation to your work** as a (PAO)?

- 1. Yes
- 2. No GO TO Q25

Q24d: Looking at Showcard 14, what do you use it for in relation to your work as a (PAO)? MULTIPLE RESPONSE.

### **SHOWCARD 14**

- 1. Research related to your creative practice
- 2. Promotion and marketing of your work or services through a personal web site
- 3. Promotion and marketing of your work or services through the web site of an organisation
- 4. E-commerce sales of your work or services
- 5. Or some other use (SPECIFY) -----

### **Intellectual Property**

Q25: When you produce creative work (including performance), do you believe you hold copyright over it?

- 1. Yes
- 2. No
- 3. Not sure

Q26a: Are you a member of any copyright collecting societies on Showcard 15? MULTIPLE RESPONSE

### **SHOWCARD 15**

- 1. Screenrights
- 2. Viscopy
- 3. Copyright Agency Limited (CAL)
- 4. Australian Performing Rights Association (APRA)
- 5. Australasian Mechanical Copyright Owners Society (AMCOS)
- 6. Some other copyright collecting society (SPECIFY) -----
- 7. No, not a member of any copyright collecting society GO TO Q27a

Q26b: IF Q26a IS NOT 7, ASK: In the last 12 months, have you received any payments from that collecting society?

- 1. Yes
- 2. No

**Q27a:** Have you ever assigned copyright to any other party?

- 1. Yes
- No GO TO Q28a.
   Don't know, not sure GO TO Q28a.

Q27b: Has the assignment of copyright in your creative work to another party been because of any of the reasons shown on Showcard 16? MULTIPLE RESPONSE

### **SHOWCARD 16**

- 1. Assignment of rights was required by collecting society or agent
- 2. Assignment of rights was a condition of contract for production or sale of work
- 3. Work was produced as an employee
- 4. I wanted to assign rights to a different party
- 5. Some other reason (SPECIFY) -----
- 6. Don't know NOT ON SHOWCARD

Q28a: As far as you are aware, has copyright in your creative work ever been infringed?

- 1. Yes
- 2. No GO TO Q29

Q28b: Have you ever taken action to stop infringement or seek compensation?

- 3. Yes
- 4. No GO TO Q29

Q28c: Was that action successful?

- 1. Yes
- 2. No

Q29: Do you think that current provision for copyright protection of (PAOs) in Australia is.....

READ

- 1. Inadequate
- 2. Adequate, or
- 3. Very effective
- 4. Don't know/not sure DON'T READ

Q30a: Moral rights in artistic work includes the right of attribution as a creator, and the right to have the integrity of the work respected and not altered, defaced, damaged or destroyed. As far as you are aware, have you ever had your moral rights infringed?

- a. Yes
- b. No GO TO Q31.c. Don't know/not sure GO TO Q31.

Q30b: Looking at Showcard 17, what was the nature of the infringement?

### **SHOWCARD 17**

- 1. Failure to acknowledge me as the author/creator of the work
- 2. Work was reproduced without permission
- 3. Work was altered without permission
- 4. Work was defaced or destroyed
- 5. Or some other infringement (SPECIFY) -----

Q31: Do you think that legislation in Australia offers adequate protection against moral rights infringements for (PAOs)?

- 1. Yes
- 2. No
- 3. Don't know/not sure

### Australia Council and Other Funding for Artists

Q32a. Did you know of the Australia Council before this survey?

- 1. Yes
- 2. No GO TO Q33a.

Q32b: Have you used the Australia Council website?

- 1. Yes
- 2. No

Q33a: Looking now at Showcard 18. In the last five years have you, yourself, applied for a grant, prize or other funding as an individual artist from any of the government or non-government sources on this showcard (not including commissions, fees, salaries)? MULTIPLE RESPONSE. CODE EACH MENTIONED IN COL A.

Q33b: IF AT LEAST ONE IS MENTIONED IN COL A, ASK: And did you receive a grant, prize or funding as an individual from any of those sources? MULTIPLE RESPONSE. CODE EACH MENTIONED IN COL B.

### **SHOWCARD 18**

- 1. Australia Council
- 2. State/Territory Government Arts Department
- 3. Local Government
- 4. Private Foundation
- 5. Arts organisation, company or industry body
- 6. Non-arts organisation, company or industry body
- 7. Other (SPECIFY) -----

8. No, have not applied for a grant, prize or other funding

GO TO O36

Q34: THERE IS NO Q34

Q35a: How did the funding affect your artistic work? DO NOT READ. MULTIPLE RESPONSE. CODE EACH MENTIONED IN COL A

Q35b: IF MORE THAN ONE CODED IN COLA, ASK: And which one of these had the most effect on your artistic work?

CODE ONE ONLY IN COLB

- 1. Gave me freedom from financial worries/to devote more time to my work
- 2. Enabled me to travel/gain overseas experience
- 3. Established my reputation/enabled me to publish
- 4. Could devote my time to quality of work, not just output
- 5. Gave me the stimulus to continue
- 6. Gave me access to equipment and resources otherwise unavailable
- 7. Helped in practical ways
- 8. Or some other effect (SPECIFY) -----
- 9. Did not affect my artistic work

Q36: There are many purposes for which financial support for individual artists might be made available, and some of these are shown on Showcard 19. Which one of these purposes do you believe is **the most important** for helping to develop individual artists in your field of the arts, that is, as a (PAO)?

### **SHOWCARD 19**

- 1. Income maintenance or 'buying time' to allow individuals to concentrate on arts work or research
- 2. Purchase or hire of materials, equipment or facilities
- 3. Support for publication, showing or performance of new work
- 4. Further study or training
- 5. Overseas or domestic travel to gain experience
- 6. Or some other purpose (SPECIFY) ------

### **Section D: Employment and Promotion**

Q37a: CHECK Q7a. IF Q7a PART (i) IS NOT ZERO, ASK: Looking at Showcard 20 below, which of these employment arrangements best describes your situation over the past financial year as a (PAO)? CODE ONE ONLY IN COL A

Q37b: CHECK Q7a. IF Q7a PART (iii) IS NOT ZERO, ASK: And which of these employment arrangements best describes your situation over the past financial year in your arts-related work? CODE ONE ONLY IN COL B

Q37c: CHECK Q7a. IF Q7a PART (vi) IS NOT ZERO, ASK: And which of these employment arrangements best describes your situation over the past financial year in your non-arts related work? CODE ONE ONLY IN COL C

### **SHOWCARD 20**

- Working as a permanent or casual employee for salaries or wages on a permanent basis (full or part time)
- 2. Working as a permanent or casual employee for salaries or wages on a casual basis (full or part time)
- 3. Working as a freelance/self employed person (not incorporated as a company)
- 4. Working as a freelance/self employed person (incorporated as a company)
- 5. Other (SPECIFY) -----

### Promotion of Work

Q38a. Is your work as a (PAO) handled by an agent, manager, or gallery dealer? Would you say always, sometimes or never?

- 1. Always
- 2. Sometimes
- 3. Never GO TO Q39a

**Q38b.** There is no Q38b.

Q38c. How satisfied are you with the service provided by your agent, manager, or gallery dealer? Are you....READ

- 1. Completely satisfied
- 2. Partially satisfied
- 3. Not satisfied
- 4. Don't know/not sure DON'T READ

Q39a: Using Showcard 21, who does the most to promote your work as a (PAO), that is who expands your market or range of employment possibilities?

### **SHOWCARD 21**

- 1. Myself
- 2. Agent, manager
- 3. Gallery dealer
- 4. Publisher
- 5. Company/companies for which I work
- 6. Retail outlet/art or craft centre
- 7. Union or arts membership organisation
- 8. Someone else (SPECIFY) -----
- 9. There's no promotion of my work

GO TO Q40a

10. Don't know/not sure NOT ON SHOWCARD

GO TO Q40a

Q39b: How satisfactory is the promotion? Is it ..... READ

- 1. Highly satisfactory GO TO Q40a
- 2. Adequate or satisfactory
- 3. Unsatisfactory

Q39c: Looking now at Showcard 22, how it could be improved? MULTIPLE RESPONSE

### **SHOWCARD 22**

- 1. Spending more time/effort myself
- 2. Need an agent/manager/dealer
- 3. Agent/manager/dealer could devote more time to promoting my work
- 4. More advertising/promotional outlets needed
- 5. Other (SPECIFY) -----
- 6. Don't know

NOT ON SHOWCARD

## Achievements

Q40a: Looking now at Showcard 23, which goes over quite a few pages, have you done any of the following things in the past 5 years, that is, since February 1997? MULTIPLE RESPONSE. CODE EACH MENTIONED IN COL A

Q40b: IF MORE THAN ONE CODED AT Q40a, ASK: Still looking at this card, which one of these achievements or contributions would you consider to be your major achievement or contribution? CODE ONE ONLY IN COL B.

RECORD ALL RESPONSES, NOT JUST THOSE WITHIN THEIR PAO GROUP.

### **SHOWCARD 23**

### WRITER

- 1. Had a novel published
- 2. Had a poem published or professionally performed
- 3. Had a short story published
- 4. Had another piece of creative writing published
- 5. Had a play produced
- 6. Had a play professionally workshopped
- 7. Had a screenplay produced
- 8. Had a script produced for television or radio (drama, comedy or documentary)
- 9. Had a paid or commissioned work read or presented publicly
- 10. Had a work or works selected for inclusion on an Internet site
- 11. Had work acknowledged as significant by Indigenous elders
- 12. Other (SPECIFY) -----

#### CRAFT PRACTITIONER

- 13. Had a one-person show at a major gallery/recognised craft venue
- 14. Had a one-person show at a smaller gallery/craft venue
- 15. Had a work or works selected for exhibition at a major gallery/recognised craft venue
- 16. Had a work or works selected for exhibition at a smaller gallery/craft venue
- 17. Had a work or works selected for exhibition at an Indigenous cultural centre
- 18. Had a work commissioned or purchased by a public gallery or institution
- 19. Had a work selected for publication in a book or professional journal
- 20. Had a work or works selected for inclusion on an Internet site
- 21. Had work acknowledged as significant by Indigenous elders
- 22. Other (SPECIFY) -----

#### VISUAL ARTIST

- 23. Had a one-person show at a major gallery (public or commercial)
- 24. Had a one-person show at a smaller gallery (public or commercial)
- 25. Had a work or works selected for exhibition at a major gallery
- 26. Had a work or works selected for exhibition at a smaller gallery
- 27. Had a work or works selected for exhibition at an Indigenous cultural centre
- 28. Had a work commissioned or purchased by a public gallery or institution
- 29. Had work selected for publication in a book or professional journal
- 30. Had a work or works selected for inclusion on an Internet site
- 31. Had work acknowledged as significant by Indigenous elders
- 32. Other (SPECIFY) -----

#### COMPOSER/SONG WRITER/ARRANGER

- 33. Had a work performed live in public at a major venue
- 34. Had a work performed live in public at a smaller venue
- 35. Had a work recorded or broadcast
- 36. Had a work commissioned for live performance
- 37. Had a work commissioned for a recording
- 38. Had an arrangement performed live in public
- 39. Had an arrangement recorded or broadcast
- 40. Had a work or works selected for inclusion on an Internet site
- 41. Had work acknowledged as significant by Indigenous elders
- 42. Other (SPECIFY) -----

### DIRECTOR

- 43. Directed a stage play for a major company
- 44. Assisted in directing a stage play for a major company
- 45. Directed a stage play for a smaller company
- 46. Directed an independent production
- 47. Directed a feature film
- 48. Assisted in directing a feature film
- 49. Directed a short creative film
- 50. Directed a documentary film
- 51. Directed a television drama
- 52. Produced a radio play
- 53. Directed an opera, ballet, or work of music theatre for a major company
- 54. Directed an opera, ballet, or work of music theatre for a smaller company
- 55. Had work acknowledged as significant by Indigenous elders
- 56. Other (SPECIFY) -----

### ACTOR/PUPPETEER

- 57. Had a lead role with a major theatrical company
- 58. Performed in an ensemble role with a major theatrical company
- 59. Had a lead role with a smaller theatrical company
- 60. Performed in an ensemble role with a smaller theatrical company
- 61. Had a lead film/television role
- 62. Had a minor film/television role
- 63. Acted in radio drama
- 64. Performed as part of a major festival or event
- 65. Performed as part of a smaller festival or event
- 66. Had a work or works selected for inclusion on an Internet site
- 67. Had work acknowledged as significant by Indigenous elders
- 68. Other (SPECIFY) -----

#### DANCER

- 69. Danced in a lead role with a major dance company
- 70. Danced in the chorus of a major dance company
- 71. Danced in a lead role with a smaller dance company
- 72. Danced in the chorus with a smaller dance company
- 73. Danced in an independent dance project
- 74. Danced for a film or television production
- 75. Had a work/role created for you
- 76. Performed as part of a major festival or event
- 77. Performed as part of a smaller festival or event
- 78. Had a work or works selected for inclusion on an Internet site
- 79. Had work acknowledged as significant by Indigenous elders
- 80. Other (SPECIFY) -----

#### CHOREOGRAPHER

- 81. Choreographed a work for a major dance company
- 82. Choreographed a work for a smaller dance company
- 83. Choreographed, independently produced and presented a work
- 84. Choreographed a dance-on-screen work
- 85. Choreographed a work using new/digital technologies
- 86. Had a work taken up by another company after initial performances
- 87. Choreographed a work for a special event (live or broadcast)
- 88. Had a work or works selected for inclusion on an Internet site
- 89. Had work acknowledged as significant by Indigenous elders
- 90. Other (SPECIFY) -----

### MUSICIAN

- 91. Conducted a major orchestra
- 92. Conducted a smaller orchestra or ensemble
- 93. Gave a live solo recital
- 94. Performed live as a soloist with a major orchestra
- 95. Performed live as a soloist with a smaller orchestra or ensemble
- 96. Performed live as a member of an orchestra, ensemble or musical group (any type of music) in a major entertainment venue/event
- 97. Performed live as a member of an orchestra, ensemble or musical group (any type of music) in a smaller entertainment venue/event
- 98. Performed on radio or television as a soloist
- 99. Performed on radio or television as a member of a group
- 100. Recorded an album solo performance
- 101. Recorded an album as a member of an orchestra, ensemble or musical group (any type of music)
- 102. Recorded music for film or broadcast (any type of music)
- 103. Had a work created for you to perform
- 104. Had a work or works selected for inclusion on an Internet site
- 105. Had work acknowledged as significant by Indigenous elders
- 106. Commissioned to create an instrument by a professional musician or group
- 107. Other (SPECIFY) ------

### SINGER

- 108. Gave a live solo recital
- 109. Performed live as a soloist with a major orchestra
- 110. Performed live as a soloist with a smaller orchestra or ensemble
- 111. Performed live as a singer with an orchestra, ensemble or musical group (any type of music) in a major entertainment venue/event
- 112. Performed live as a singer with an orchestra, ensemble or musical group (any type of music) in a smaller entertainment venue/event
- 113. Performed in opera or musical theatre in a leading role
- 114. Performed in opera or music theatre in a minor role or in the chorus
- 115. Performed on radio or television as a soloist
- 116. Performed on radio or television as a member of a group
- $117. \ \ Recorded\ an\ album\ -\ solo\ performance$
- 118. Recorded an album as a member of an orchestra, ensemble or musical group any type of music
- 119. Recorded music for film or broadcast any type of music
- 120. Had a work created for you to perform
- 121. Had a work or works selected for inclusion on an Internet site
- 122. Had work acknowledged as significant by Indigenous elders
- 123. Other (SPECIFY) -----

### COMMUNITY CULTURAL DEVELOPMENT WORKER

- 124. Contributed in a significant way to the development of a major arts project
- 125. As a result of project/s you completed, the community has organised their own new CCD projects
- 126. As a result of project/s you completed, employment opportunities for other artists have been generated
- 127. As a result of project/s you completed, you have been invited to work on community development in the non-arts sector
- 128. Your methodology and practice has been recognised and used as a best practice model in Australia
- 129. Played a major role in developing or presenting a festival
- 130. Had a work or works selected for inclusion on an Internet site
- 131. Had work acknowledged as significant by Indigenous elders
- 132. Other (SPECIFY) -----

Q40c: In the last five years have you had a professional engagement to perform, or had your work selected for exhibition, presentation or publication interstate?

- 1. Yes
- 2. No

#### Q40d: What about overseas?

- 1. Yes
- 2. No

### **Section E: Respondent Details**

Finally some questions about you, to make sure we have spoken to a broad cross section of artists. Again, I'd like to assure you your responses are confidential.

Q41: Looking at Showcard 24, could you please tell me which category best applies to you?

### **SHOWCARD 24**

- 1. Single, no dependent children
- 2. Single, with dependent children
- 3. Married/living with partner, no dependent children
- 4. Married/living with partner, dependent children
- 5. Widow/divorced, no dependent children
- 6. Widow/divorced, with dependent children

### Q42: RECORD SEX

- 1. Male
- 2. Female

Q43: And looking at Showcard 25, in which age group are you?

### **SHOWCARD 25**

- 1. Under 20 years
- 2. 20-24 years
- 3. 25-29 years
- 4. 30-34 years
- 5. 35-39 years
- 6. 40-44 years
- 7. 45-54 years
- 8. 55-64 years
- 9. 65+ years

Q44: Are you of Aboriginal or Torres Strait Islander origin? MULTIPLE RESPONSE - ANSWER YES TO BOTH IF OF BOTH ABORIGINAL AND TORRES STRAIT ISLANDER ORIGIN

- 1. No
- 2. Yes, Aboriginal
- 3. Yes, Torres Strait Islander

Q45a. Looking at Showcard 26, in which area of the world were you born?

### **SHOWCARD 26**

- 1. Australia
- GO TO Q46a.
- 2. UK and Ireland
- 3. Continental Europe
- 4. North Asia
- 5. South East Asia
- 6. South Asia
- 7. Middle East
- 8. Africa
- 9. North America
- 10. South America
- 11. Other (SPECIFY) -----

Q45b: In what year did you become a resident of Australia? -----

Q46a: Was the first language you learnt English or another language?

1. English GO TO Q47a

2. Another language

Q46b: There is no Q46b.

**Q46c.** In terms of your career as a (PAO), looking at Showcard 27, what kind of effect has being from a non-English speaking background had on your practice?

### **SHOWCARD 27**

- 1. Positive effect
- 2. Mixed effect, but more positive than negative effect
- 3. Mixed effect, but more negative than positive effect
- 4. Negative effect
- 5. No effect
- 6. Don't know NOT ON SHOWCARD

**Q47a:** Do you have any of the following? READ AND CODE YES OR NO FOR EACH:

- 1. An intellectual disability
- 2. A physical disability
- 3. A mental illness

**Q47b:** IF NO TO ALL, GO TO Q48a

IF YES TO ANY AT Q47a, ASK FOR EACH ONE: Using Showcard 28, to what extent does this (RESPONSE FROM Q47a) adversely affect your practice as a (PAO)?

### **SHOWCARD 28**

- 1. Not at all
- 2. Sometimes
- 3. Most of the time
- 4. All of the time
- 5. Don't know

Q48a. How would you describe the place where you live, using Showcard 29?

NOT ON SHOWCARD

### **SHOWCARD 29**

1. Urban - capital city

GO TO Q49

- 2. Urban regional city or town
- 3. Semi-rural
- 4. Rural or remote

**Q48b:** In terms of your career as a (PAO), using Showcard 27 again, what kind of effect has living outside of a capital city had on your practice?

### **SHOWCARD 27 AGAIN**

- 1. Positive effect
- 2. Mixed effect, but more positive than negative effect
- 3. Mixed effect, but more negative than positive effect
- 4. Negative effect
- 5. No effect
- 6. Don't know

NOT ON SHOWCARD

Q49a. RECORD POSTCODE

Q49b. CHECK Q46a, IF Q46a=1, GO TO SECTION F. OTHERWISE CONTINUE: INTERVIEWER ASSESS THIS
YOURSELF - DO NOT ASK. HOW WELL WOULD YOU SAY THEY SPEAK ENGLISH? WOULD YOU SAY
VERY WELL, WELL, NOT WELL, NOT WELL AT ALL?
YOU ARE TO ASSESS THEIR ENGLISH SKILLS, REGARDLESS OF THEIR ACCENT.

- 1. VERY WELL
- 2. WELL
- 3. NOT WELL
- 4. NOT AT ALL WELL

### **Section F: Income And Expenditure Section**

The last part of the survey is about your income and expenses. These questions are particularly important and will help in developing an understanding of the economic problems faced by artists. We will be reporting on the combined responses of all the (PAOs) we speak to, and the individual information you give will be held in strict confidence and not communicated to the Australia Council or anyone else.

If you have been able to collect this information already, we can complete it now over the phone if that suits you, otherwise you are more than welcome to complete it yourself and send it back to us in the reply paid envelope you received with the questionnaire.

If you choose to complete it and send it back, it is really important that we do receive it, because without it, we can't use all the information we have collected today. We would need it back by <u>Wednesday 13th March 2002</u>.

**Q50** WILL THEY ANSWER NOW OR RETURN SELF-COMPLETE

- 1. Answer now GO TO Q51
- 2. Return self-complete

Please go through this section carefully and complete it to the best of your ability. You'll see on the last page there is an ID number, and that is just so we can match the self-completion information with the information you have just given us.

Once you have completed the Income and Expenditure section please place it in the reply paid envelope provided and send it back to ACNielsen. As mentioned we need it back by <u>Wednesday 13th March 2002</u>.

IF THEY ARE RETURNING SELF COMPLETE, GO TO CLOSE.

- **Q51b.** We would like to know some estimates on the breakdown of your income earned from your creative work as an artist in the last financial year. Please have a look at Showcard 30, would you prefer to provide the actual dollar amounts or the percentage amounts for this breakdown?

IF DOLLAR AMOUNTS, COMPLETE COL A IF PERCENTAGES, COMPLETE COL B

EITHER COL A OR B IS COMPLETED, NOT BOTH

### SHOWCARD 30

\$ %

- 1. Salaries, wages, fees, etc. from creative work as an artist
- 2. Gross sales of works of art (including commissions)
- 3. Royalties and advances
- 4. Other copyright earnings
- 5. Grants, prizes, fellowships, etc.
- 6. Public Lending Right
- 7. Education Lending Right
- 8. Other (SPECIFY) -----

### CATI TOTAL

IF COL A COMPLETED: CHECK THAT COL A TOTAL = Q51a AMOUNT, OTHERWISE RE-ASK IF COL B COMPLETED: CHECK THAT COL B TOTAL = 100%, OTHERWISE RE-ASK

Q52. In the last financial year, that is, July 2000 to June 2001, what was your gross income from working in **other occupations connected with the arts?** Please include income received from teaching, administration, community arts development, web page design, or other arts related work.

RECORD AMOUNT IN DOLLARS \$ -- -- ,-- --

Q53. What was your gross income from work **not connected with the arts** during the 2000-2001 financial year? RECORD AMOUNT IN DOLLARS: \$ -----,----

**Q54a.** ADD AMOUNTS FROM Q51a, Q52 AND Q53 FOR TOTAL GROSS INCOME 2000-2001. RECORD AMOUNT IN DOLLARS: \$-----

Q54b. AND SAY "So, that would make your total gross income during the 2000-2001 financial year (TOTAL AMOUNT FROM Q54a)?" IF NOT, REASK Q51a, Q52 AND Q53.

Q55: CHECK Q41. IF Q41= 3 OR 4 (IE THEY ARE MARRIED/LIVING WITH A PARTNER) ASK: How important is your spouse or partner's income in supporting your creative work as a (PAO), using Showcard 31?

### **SHOWCARD 31**

- 1. It is very important
- 2. It is quite important
- 3. It is not really important
- 4. It is not at all important

Q56: All artists incur expenses as a result of producing work in their particular artform. Showcard 32 has a list of possible expenses, are you able to estimate your gross expenses for **your creative work** for the 2000-2001 financial year, that is July 2000 to June 2001?

Please give estimates of the total expenses, and for each of the categories listed on the Showcard.

RECORD AMOUNT IN DOLLARS

IF THEY DEFINITELY CAN'T ESTIMATE, CODE DK

### SHOWCARD 32: EXPENSES RELATED TO YOUR CREATIVE PRACTICE ONLY

\$

Materials and consumables

Major items of equipment

Own training

Agents' or gallery commissions

Union dues and professional memberships

Subscriptions

Books

Rent of studio or work space

Freight and travel (that you paid for yourself, and that's related to your creative practice)

Insurance (related to your creative practice)

Child minding costs (related to your creative practice)

Net GST costs (balance paid to ATO)

Other expenses (SPECIFY) -----

### TOTAL EXPENDITURE

### CHECK TOTALS

Q57: Finally, what would be the minimum after tax income you need from all sources to meet your basic living costs?

GIVE THEM THE CHOICE OF ANSWERING PER WEEK OR PER YEAR.

\$----- PER WEEK

\$-----PER YEAR

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