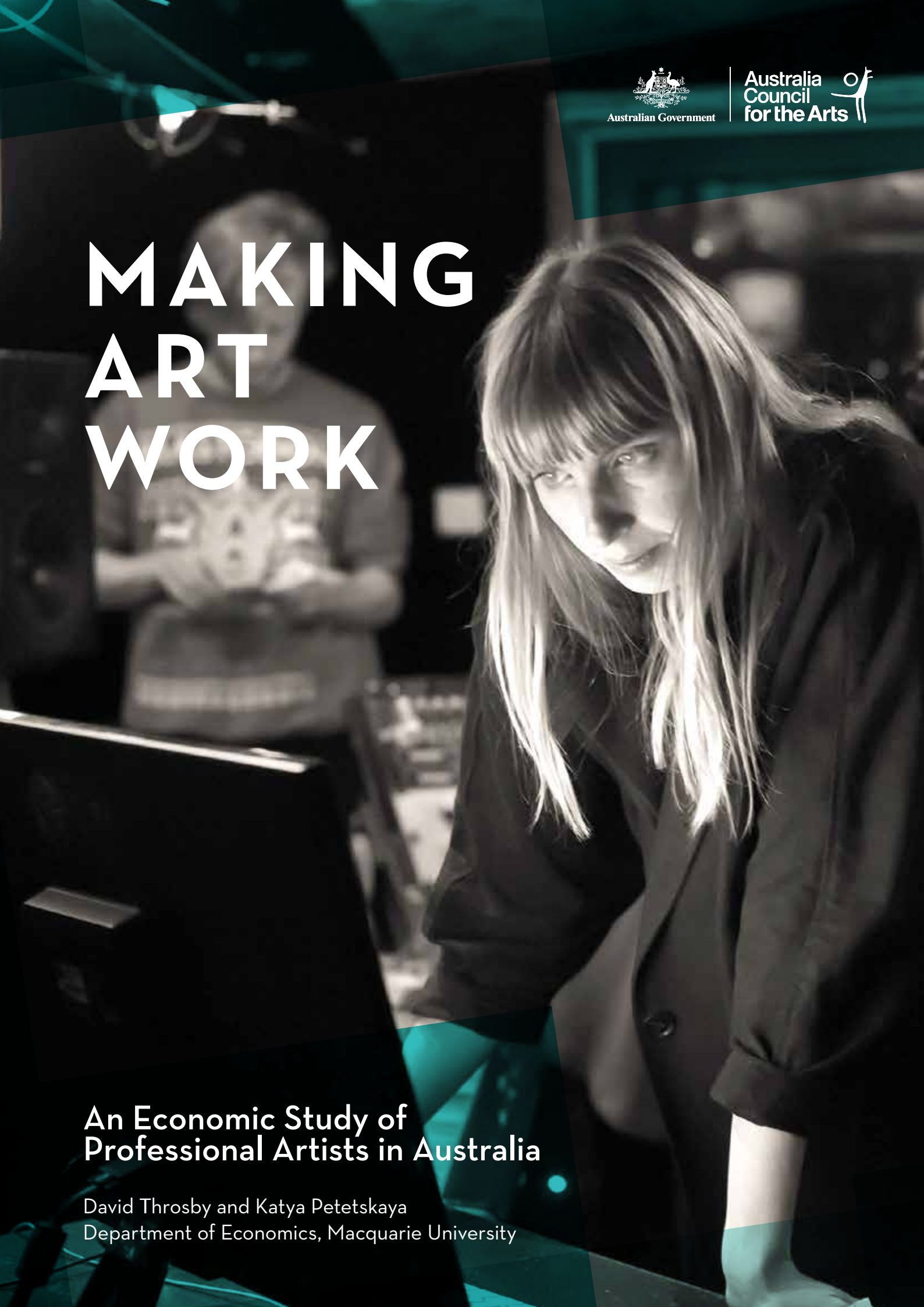


Australian Government

Australia Council for the Arts

MAKING ART WORK

An Economic Study of Professional Artists in Australia

David Throsby and Katya Petetskaya
Department of Economics, Macquarie University

ISBN: 978-0-6482152-0-2

This publication is available online at www.australiacouncil.gov.au

The information included in this report is current as at 1 September 2017.

Front cover: Anna Laverty, Sing Sing South
Credit: Kellie Fernando Bird

TABLE OF CONTENTS

ACKNOWLEDGEMENTS

We wish to express our thanks to a number of organisations and individuals who have contributed to this research project. In particular we are grateful to the Australia Council for commissioning the research that enabled the project to be undertaken. The Council's Research and Knowledge Management Unit provided constant support throughout the project without ever compromising our independence. We acknowledge particularly the cooperation of Lisa Walsh, Rebecca Mostyn and Marija Vojdanoska.

The compilation of the population lists upon which our sampling procedures depended was handled by a small team under the supervision of the project directors. We express our thanks to the members of the team: Donna Abela, Nichola Braithwaite, Sally Cushing, Callum Morgan and Ruth Wells. This aspect of the project would not have been possible without the active cooperation and support of the large number of arts organisations that allowed us access to their membership lists in various ways. They are listed in Appendix I. We are deeply grateful to the management and staff of these organisations for their willingness to help.

Dealing with the privacy concerns of organisations that cooperate in a survey such as this has become a significant issue. We were greatly assisted in preparing our approach to this matter by expert advice provided by Simpsons Solicitors. The project was carried out in strict compliance with the ethical requirements for research as laid down by the Macquarie University Ethics Committee. We are grateful to the Committee and staff for support and for their approval for this work.

The fieldwork for the survey was carried out by TKW Research. We acknowledge the work of the TKW management and interviewing staff in carrying through a difficult project, in particular Samuel Condello, Dylan Murray, Penny Rosario and Anthony Bullivant.

We express our thanks to Dr Hayley Megan French who undertook the case-study interviews and analysed the transcripts. The ten artists interviewed gave generously of their time. The edited versions of the case-study boxes were prepared by Robin Hughes.

We are grateful to Dr Sunny Shin for very valuable and timely assistance with data analysis. As always, Laura Billington in the Department of Economics gave enormous support throughout the project; in particular she worked tirelessly on the preparation and editing of the Report.

Finally, a survey such as this could not be undertaken without the cooperation of nearly a thousand artists who took time off from making art to answer an enormous number of questions about their working lives. Without exception respondents to the survey participated willingly and with enthusiasm. We send our sincere good wishes and a big vote of thanks to every one of them.

Note that the views expressed in this Report are those of the authors alone and do not necessarily represent the views of the Australia Council, Macquarie University or any other organisation or individual.

EXECUTIVE SUMMARY

This survey is the sixth in a series carried out over more than 30 years at Macquarie University, with funding from the Australia Council. The surveys have thrown light on the ways in which professional arts practice has been changing over time. The development of the internet and digital technologies have transformed not only the ways in which artists can participate in the international art world and the global economy, but also the very processes of artistic creation. At the same time, employment conditions for artists have been changing radically, with increasing insecurity in contractual arrangements, and the replacement of steady employment with the emerging concept of the portfolio career, characterised by a variety of work arrangements. 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 art professionals—these things remain at the heart of what it is to be a practising artist. For many artists the real challenge is to keep hold of these core values in such a rapidly changing environment.

The survey 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 creative 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 professional standards of the relevant occupation.

The survey covers 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. It identifies artists according to their principal artistic occupation (PAO), grouped into eight occupational classifications: writers; visual artists; craft practitioners; actors and directors; dancers and choreographers; musicians and singers; composers, songwriters and arrangers; community cultural development artists (formerly known as community artists or community cultural development workers). The survey does not cover film-makers or interior, fashion, industrial or architectural designers.

In previous surveys, as in the present one, a number of Indigenous artists working in urban and regional locations are picked up in the sampling procedures. But it has always been a matter of concern that the surveys have not been able to include Indigenous artists working in remote and very remote areas of Australia. Fortunately this longstanding shortcoming in coverage of Australian artists is now being overcome; a national survey of Aboriginal and Torres Strait Islander artists in remote communities is underway at present on a region-by-region basis, undertaken by the Macquarie University research team.

The artist population

Estimates of the population of artists in Australia depend on the definitions adopted. If attention is focused on practising professional artists according to our own definition, the size of the population is estimated at just under 50 thousand.

Looking at trends in numbers over recent years, we note that during the 1990s the artist population grew substantially but thereafter remained reasonably steady. In the most recent period, total numbers have increased, rising by about 10 percent in total over the past seven years. Over this time we estimate that the numbers of actors, writers, dancers and musicians have continued to grow, while the numbers of craft practitioners and community cultural development artists appear to have declined.

Demographics

On average, artists are older than the labour force as a whole; among artistic occupations, writers are the oldest and dancers are the youngest. The population of artists is divided approximately equally between men and women, unlike the labour force, which has a higher proportion of males. Most artists (75 percent) were born in Australia, and there is a lower proportion of persons from a non-English speaking background among artists (10 percent) than among the wider workforce (18 percent).

In broad terms the family circumstances of artists parallel those of the labour force as a whole, although the largest group—artists living with a partner and with no dependent children—is proportionately greater in size than for the labour force (42 percent compared to 34 percent). Almost three-quarters of Australian artists reside in a capital city, reflecting the fact that major metropolitan centres are where arts infrastructure tends to be concentrated.

Education and training

Overall, artists are more highly educated than the workforce at large; just over three-quarters of them hold a university degree, compared to only 22 percent in the wider labour force. Beyond their general education, many artists have undergone specific training in their artform or in a related artform—about three-quarters have had formal training and 56 percent have had private training of some sort. Almost two-thirds identify self-teaching and/or learning on the job as avenues for their arts training. Among the various training experiences that artists have undergone, just under 40 percent see formal training as the most important type, and 23 percent refer to learning on the job as their most important pathway.

Obtaining a basic qualification to become an artist takes six years on average, and is often not the end of training; many artists continue to engage in advancing their education and training throughout their career. Most artists acknowledge that they improve their skills through self-education and learning on the job. Some seek new skills in another artform to extend their creative range. Others may enrol in refresher courses or workshops to maintain or enhance their skills. Overall, lifelong learning may perhaps be a stronger reality in the arts than in many other professions.

Career progression

In the overall population of practising professional artists in Australia, around 60 percent can be identified as "established", with the remaining either "starting out" or "becoming established". Almost all established artists can identify a single moment at which they felt they had gained established status; the moment most often nominated was "my first big professional engagement; my poem/ novel/play/script/composition published/ performed/ produced; my first solo show/ exhibition", identified by one-third of artists.

Factors that might work to advance an artist's career, can be classified as *intrinsic*—those factors that are personal to the artist, or *extrinsic*—factors that arise from external circumstances. For example, intrinsic factors include an artist's talent, motivation or self-belief, whereas extrinsic factors include support from family and friends, recognition by others, financial assistance or a lucky break that just happens at the right time. Respondents to the survey identified the personal qualities of persistence and passion in approximately equal measure as the most important intrinsic factors advancing their careers, whilst support and encouragement from others was the most important extrinsic factor.

In regard to negative influences, the great majority of artists point to economic factors such as lack of financial return from creative practice, lack of work opportunities, and lack of time to do creative work due to other responsibilities, as the most important factors holding back their professional development. It is notable that, in contrast to the factors advancing an artist's career, all of these inhibiting factors are extrinsic.

The multi-talented artist

Artists show considerable versatility in the range of work they have been engaged in within their own artform during their careers. Moreover many artists do not confine their creative work to a single artform, but cross over into other areas of artistic practice. For example, our data show that many actors have had experience in writing or singing, and many community artists have been involved in acting, directing or writing. There is some evidence, in comparison with previous survey data, that the extent of cross-artform engagement has been increasing over time, especially among performing artists.

Although the contribution of Australian artists to our cultural life is widely recognised, the enormous breadth and depth of output of Australia's professional artists is not always fully appreciated. Our data demonstrate the range of achievements of artists—much of this work meets the highest professional standards appropriate to their respective artforms.

About 60 percent of artists have had a professional engagement interstate. In addition, just over 40 percent have had their work seen overseas, helping to advance international recognition of the Australian arts.

Patterns of working time

In analysing artists' allocation of their working time, we make the now standard distinction between three types of work: creative work, arts-related work (primarily teaching), and non-arts work. From our data it appears that artists consistently spend about 55–60 percent of their working time on creative work, about a quarter of their working time on arts-related activities, and the remaining 20 percent on non-arts work.

On average we find that artists are currently working a 45-hour week, about half of which is devoted to creative work in their PAO. Overall, artists spend on average 28 hours on creative work of various sorts, nine hours on paid arts-related work and eight hours on paid non-arts work.

About one-quarter of a professional artist's time on average is spent on arts-related work, which uses the artist's creative skills and artistic knowledge either directly or indirectly. The overwhelmingly most common form of arts-related work is teaching, mostly in the artist's own artform but occasionally crossing into another artform; on average 70 percent of artists across all artforms who are engaged in arts-related work do so through teaching.

Not all artists are able to work in the arts full-time. In fact our data show that only 56 percent of artists spend all their working time at arts work (creative plus arts-related), and many fewer (23 percent) spend 100 percent of their time solely at creative work. The data show that two-thirds of artists would like to spend more time at their creative practice, and one-third is happy with the way things are.

Among those who would like to spend more time at their creative practice, the problems preventing them from doing so are overwhelmingly related to their economic circumstances. These include the lack of available work (which is especially true for performing artists), inadequate financial return for work sold (affects visual artists, craft practitioners, and community artists), and insufficient markets (as may be a problem for writers, visual artists, craftspeople, and composers).

Income and expenditure

In the financial year 2014–15, Australian practising professional artists earned average gross incomes of $48,400, comprising $18,800 in creative income, $13, 900 in arts-related income, and $15,700 in non-arts income. The distribution of incomes is heavily skewed towards the lower end; our data indicate that about 60 percent of artists make less than $10 thousand per year on average from creative work, and even when all earned income sources are accounted for, there are still around 20 percent of artists who make less than $10 thousand in total. At the other end of the income scale, only 13 percent of all artists made more than $50 thousand from their creative work in 2014–15.

From our data it is clear that 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 are added in, the gross incomes of artists are substantially less than managerial and professional earnings. Indeed their total incomes on average are lower than those of all occupational groups, including non-professional and blue-collar occupations.

We also find that although artists on average in 2014–15 spent almost 60 percent of their working time at their creative activities, they earned only 39 percent of their total income from this source. By contrast the 19 percent of their time that they devoted to non-arts work earned them one-third of their total income.

About half of the artists who live with a spouse or partner regard that person's income as "important" or "extremely important" in sustaining their creative work. We note that 59 percent of female artists who have a partner regard the partner's income as important, extremely important, or essential in supporting their creative work, compared to 39 percent for male artists.

Estimating the costs attributable to artists' creative work is difficult, particularly because of problems in allocating some cost items to specific activities. Bearing these difficulties in mind, we estimate that on average artists incurred just over $10 thousand in 2014–15 in expenses related to their artistic practice.

We can identify some trends in artists' incomes over recent years by reference to the results of earlier surveys. We find that between 2000–01 and 2007–08, the incomes of artists remained relatively stable in real terms. However it appears that over the period 2007–08 to 2014–15, creative incomes have declined by almost 20 percent in real terms, despite the fact the proportion of time artists devote to creative work has remained roughly the same. Nevertheless other components of income have either increased or not declined as much, meaning that artists' total earned incomes have declined by only about four percent, or less than one percent annually, over this period. Overall, however, we conclude that professional artists in Australia have not shared in the real earnings growth that most occupations have enjoyed in recent years.

Employment and financial security

About four in five artists (81 percent) work as freelance or self-employed workers in their principal artistic occupation; this represents an increase of more than 12 percent since the survey, and is a continuation of a long-term trend. The majority work as unincorporated individuals, with an ABN, and receive their income as contracts for fixed amounts. In arts-related and non-arts work, the proportions working as freelancers are smaller (40 and 26 percent respectively).

Just under half of all artists are members of a superannuation scheme with an employer. Others have some other means of providing for their future financial security such as personal savings or investments, or support from a partner or family. The numbers without any arrangements have fallen dramatically since the previous survey, from 14 percent then to five percent now. Nevertheless it is worrying that four out of ten artists across the board do not consider their arrangements to be adequate.

In regard to unemployment, one-quarter of artists experienced some unemployment in the last five years, but this proportion has been declining—from 34 percent for the period between 1996 and 2001 and 28 percent for the period between 2004 and 2009. Fewer than half the artists who experienced unemployment between 2010 and 2015 applied for benefits Out of those who did, almost all were successful. But only about one-third of these artists were able to continue their arts practice as an approved activity. At least a quarter of all artists who applied for unemployment benefits encountered problems in accessing these benefits specifically because of their occupation.

Professional practice issues

Overall, 30 percent of all artists use an agent, gallery or dealer to promote their work, with the highest proportion among actors. Regardless of whether artists are using an agent, manager or gallery dealer, almost three-quarters of them state that they are themselves the most active promoter of their work.

About half of artists believe their business management skills to be good or excellent, but more than one-third of artists describe their skills only as adequate, and a further 11 percent regard their business skills as inadequate. About one-quarter of all freelance artists indicated that they were very likely to seek to improve their skills in the year ahead, and a further 38 percent said this was likely.

More than four out of five artists (82 percent) believe that they hold copyright over their creative work, a proportion that has increased since 2009 (when it was 76 percent). More than half (53 percent) of Australian artists are a member of one or more copyright collecting societies. This proportion is a significant increase over the last seven years. The proportion of all artists receiving a payment from a collecting society in 2016 (33 percent) was more than double the proportion in 2009.

About one-quarter of Australian artists believe that their copyright has been infringed in some way. Almost two in five artists whose copyright has been infringed have taken action, and about 60 percent of these actions have been successful. Around one-fifth of Australian artists believe that their moral rights have been infringed at one time or another, (approximately the same percentages as in 2009 and 2001). Visual artists, actors and community artists appear to be the groups most affected by moral rights infringements.

There are a number of sources of financial assistance to artists including Commonwealth, State/Territory and local government programs, private foundations, arts organisations and so on. Such financial assistance frequently buys artists freedom from financial concerns in order to spend more time on their art; indeed this is the most common impact of financial assistance as recognised by artists themselves.

The changing context of artistic practice

Around half of all artists have utilised their artistic skills in some other industry outside the arts, and more than 80 percent of these artists have generated some income from such activities. In most cases this sort of outside work involves applying artistic skills in education and research outside the arts, including teaching. But otherwise, the industries in which artists undertake these activities follow closely the opportunities that are appropriate to the skills involved.

Technology plays a particular role in supporting and extending professional art practice. The most often used technologies are word processing software, and image and sound recording and playing devices. In addition, the great majority of artists use the internet in administering and supporting their creative practice, particularly via the use of email, blogs, and social media. Almost all artists also access the world-wide web for research related to their creative work and at least nine in ten use it to learn and train themselves in their creative practice. Sales and promotion also figure prominently in internet use; between 70 and 80 percent of artists promote their work through the internet.

Eight out of ten artists think it likely or very likely that future technological changes will open up new creative and income-earning opportunities for artists, but only just over 40 percent believe there will be more opportunities for them personally.

Gender issues

There are few significant differences between the genders in terms of average age, family circumstances, NESB status, educational levels, and factors seen as advancing or inhibiting their careers. However, although the proportions of female and male artists who have had children under their care at some point in their career are more or less the same, substantially more women than men feel that this restricted their work as an artist "significantly" (38 percent versus 18 percent).

The main area where differences between male and female artists exist is in regard to income. On all measures except one women fare worse than men—the exception is earnings from arts-related work where women spend a greater proportion of their time than men. Of particular concern is the substantially lower incomes earned by women for their creative work in their PAO, given that female artists on average spend about the same amount of hours working in their creative work as male artists. There seems no plausible reason to suppose that women are less productive in their creative work than men. It is clear that, however interpreted, the earnings gap for women artists is particularly acute.

Despite this, there is at least some positive news for female artists—the gender pay gap appears to be narrowing. In 2001 the average total income of male artists was 57 percent higher than that of women; the corresponding percentage difference had come down to 38 percent in 2008, and had reached 32 percent in 2015. The difference in creative incomes has also narrowed from 88 percent in 2008 to 44 percent in 2015.

Regional artists

Only a minority of artists across all artforms (21 percent) indicated that living and working outside a capital city had no effect on their work. Of those who did see some impact of location on their work, a larger proportion judged this impact to be negative rather than positive; this is a different result from that found in previous Artists Surveys, where the numbers seeing a positive effect have mostly been greater than those judging the effect to be negative.

On most measures there are few differences between artists according to their location. However, we can observe that on the whole artists living outside capital cities appear to earn significantly less than their urban counterparts.

Artists from non-English speaking backgrounds

About 10 percent of artists in Australia are from a non-English speaking background (NESB). The majority of artists (54 percent) who learned a language other than English as their first language see a more positive than negative effect on their art practice stemming from their NESB status, with about one-quarter (27 percent) indicating no effect, and the remainder (19 percent) saying they felt it has had a negative effect.

In common with artists as a whole, NESB artists see economic and work-related factors (lack of financial return, lack of time) as the most important factors inhibiting their professional development. However, it is significant that 18 percent (or twice as many NESB artists compared to artists from an English-speaking background) see the lack of access to funding or other financial support as the most important inhibiting factor at the present moment.

In regard to applying for financial assistance, the same proportion (more than half) of artists from English and non-English speaking backgrounds applied for a grant, fellowship, residence, prize or funding between 2010 and 2015. However, the success rate for NESB artists was lower than for artists from an English-speaking background (60 percent versus 68 percent).

Artists with disabilities

Overall about nine percent of all artists have some form of physical or mental disability that may affect their artistic practice. Around one in five artists with a disability say that it affects their artistic practice all the time, and a further 15 percent say it affects them most of the time. Most commonly, artists with a disability say that it affects them only sometimes (55 percent). About one in ten indicate that their disability does not affect their creative work.

Artists with a disability earn significantly less than their colleagues with no disability. The negative differential in mean incomes is greatest for creative incomes—artists with disability earn an income from their creative work that is less than half that for other artists. The disparity is lessened to some extent with the addition of non-arts incomes but even so, artists with disability still fare considerably worse, with gross incomes that are not much more than half (58 percent) of the incomes of artists who do not have a disability to deal with.

About one-third of artists with a disability had some experience of unemployment between 2010 and 2015 compared to just under one-quarter of artists without a disability. Likewise the periods of time spent unemployed, and the longest consecutive periods of unemployment, were considerably longer. Almost one in five artists with a disability indicate that having a disability has been the most important factor inhibiting their professional development, both throughout their career and at the present time.

Wellbeing

The concept of subjective wellbeing has come into prominence in recent years in social and economic policy-making. This phenomenon can be measured in terms of individuals' assessment of how satisfied they are with their lives. Artists in the survey indicated that on average they are generally satisfied with their lives, at a level similar to that of most Australians. It should be noted that some part—perhaps a major part—of our assessment of artists' life satisfaction can be explained by the generally high quality of life in this country as experienced by all Australians. Also, the question in our survey refers to the artist's life in general, not specifically to their life as an artist.

There appears to be little variation across artforms in levels of life satisfaction. Although there may be some grounds for concluding that dancers are the most satisfied and community artists the least, the extent of variation around the mean is relatively minor. It appears that older artists are more satisfied than younger ones with their lives, a tendency especially noticeable among musicians, dancers and writers.

Age

Assembling data from previous Artists Surveys going back to 1980, enables us to conclude that there does appear to be a gradual ageing of the population of artists in Australia over time. Over the approximately 30-year period covered by the data, it appears that the proportion of younger artists in the population has fallen, whilst the proportion over 55 has grown significantly—more than doubling over this period. The latter effect is particularly noticeable amongst visual artists, craft practitioners, musicians, composers and community artists. Trends in the proportions of the younger cohort of artists are less easy to discern, although there appears to have been a steady decline in the proportion of young people practising in community cultural development and the visual arts.

In the present survey, the most important factors identified by artists in the different age groups as inhibiting their professional development at the present time were economic factors. In particular younger artists are held back by lack of work opportunities, reflecting the perennial difficulties faced by new entrants in breaking into the arts profession. Mid-career artists suffer particularly from a lack of return to creative practice and a lack of time for creative work due to other pressures, including the need to sustain their incomes by taking on other employment, making it difficult for them to maintain their presence in the field.

There are clear patterns in the financial circumstances of artists according to their age. It is the mid-career period that is the most productive—creative incomes in this period are highest, and higher than for older artists, notwithstanding the fact that older artists spend a slightly larger proportion of their time at their creative work. As artists grow older, their inclination to apply for financial assistance declines, and their likelihood of success also appears to decline. On the whole success rates are not greatly influenced by age for applicants for grants from the Australia Council or from State/Territory or local government funding sources.

Mobility

Some artistic occupations may require practitioners to move their place of residence from time to time. Across all artists we find that 55 percent have not changed their place of residence in the last five years, a similar proportion to the Australian population as a whole. However, there are significant differences between the artforms. Looking at the most mobile groupings—those who have re-located four or more times—we can see that it is performing artists who are the most strongly represented in this group.

In regard to incomes, the data show that artists relocating two or more times in the last five years are earning creative incomes that are around 25 percent less than those who have stayed put, and outcome no doubt due to the disruptions to the artist's creative practice caused by the frequent need to move. Similarly total incomes of the most frequent movers are more than $10 thousand or about 20 percent less than the aggregate incomes of those who haven't changed their place of residence.

Some longer-term trends

As noted earlier, the artistic workforce is growing older. The ageing of the population is particularly noticeable amongst visual artists, dancers, musicians and community artists. These trends are suggestive of the changing demographics in the artistic workforce—in particular its maturation, with increasing numbers of artists entering artistic professions later in their lives and of established artists continuing to practice for longer periods in their later years. These trends have been generating a larger body of senior practitioners in the artistic community over time.

Patterns of artists' time allocation have remained remarkably stable. Since the early 1990s the average proportion of total working time spent on creative work hovered at just over 50 percent but has now increased to just under 60 percent. Whilst the average proportion of time spent working outside the arts altogether has remained around 20 percent. Likewise the weekly hours worked has seen only small fluctuations around a mean of about 43 hours.

In the case of incomes, little has changed in real terms; artists' creative incomes have increased sufficiently in nominal terms to keep pace more or less with inflation, but no more. Meanwhile, artists' relative position in comparison with other professionals has deteriorated, since those other groups have enjoyed a rising trend in their real incomes for most of the period covered.

CHAPTER 1

INTRODUCTION

The creative arts are central to our culture and our society. They not only provide entertainment and enjoyment, but can also help us to understand who we are, unite us as a community, and inspire us to enact personal, social and political change. It is sometimes forgotten that the artistic output that brings these benefits—the music, dance, visual art, novels, poetry, plays—are the work of professional artists whose commitment is the foundation on which our cultural life depends. To understand fully the complex ways in which the arts function as an essential component of our culture, we need to understand the nature of professional artistic practice—how artists allocate their time, how they earn money, what factors support or inhibit the achievement of their artistic goals, how their working conditions are changing. From a social point of view, we need to accord artists the respect they deserve as professionals who dedicate their skill to enriching our culture. From a policy viewpoint, we need an understanding of the conditions of professional artistic practice in order to develop effective measures for nurturing the growth of the arts in Australia. To compile an accurate and comprehensive picture of the living and working conditions of professional artists in Australia at the present time, a survey of individual practising artists is needed, whereby statistically reliable information is gathered from a random sample of respondents. Such research is the only way to yield comprehensive and objective data on the conditions of professional artistic practice across all art forms.This survey is the sixth in a series carried out over more than 30 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. A larger and more comprehensive survey was carried out in 1987, another in 1993, another in 2002, and the most recent in 2009.[1] All of these studies have yielded reports widely used by policy-makers, bureaucrats, arts organisations, artists themselves and the wider community. They have provided factual information about the economic circumstances of professional artistic practice across all major art forms apart from film. The present survey, undertaken in 2016-17, updates and expands the information collected in the earlier studies.

Over the years these surveys have thrown light on the ways in which professional arts practice is changing. The development of the internet and digital technologies have transformed not only the ways in which artists can participate in the international art world and the global economy, but also the very processes of artistic creation. At the same time, employment conditions for artists have been changing radically, with increasing insecurity in contractual arrangements, and the replacement of steady employment with the emerging concept of the portfolio career, characterised by a variety of work arrangements -- some involving original creative work, some applying skills more widely, some

1 See Committee for the Individual Artists' Inquiry (1983); Throsby and Mills (1989); Throsby and Thompson (1994); Throsby and Hollister (2003); Throsby and Zednik (2010).

requiring team participation, some involving the artist in taking time out from creative work for further study, travel, research, and so on.[2] In all of these trends 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 art professionals—these things remain at the heart of what it is to be a practising artist. For many artists the real challenge is to keep hold of these core values in such a rapidly changing environment.

This Report

The survey has generated a substantial amount of data covering a wide range of aspects of artistic practice. This Report presents the main findings derived from the survey. Figures and tables contained in the text of the report provide a summary of the results, and more detailed data are contained in a series of tables in Appendix II. All the data presented in this Report have been weighted to adjust for variations in sample composition, as described further in Appendix I. Note that the sample sizes (N) specified in the tables of Appendix II are unweighted sample sizes. Throughout the report, percentages are shown rounded to the nearest whole number; in some instances rounding errors may cause totals to vary by 1 or 2 percentage points—for example when percentages within a table sum to 100.

Survey procedure

There are several alternative methodologies that could be utilised to carry out a survey that aims to generate data about a given population such as the population of practising professional artists in Australia. Possible methodologies include:

- face-to-face interviews;
- telephone interviews;
- paper-based self-completion postal survey;
- online self-completion survey.

The first of these approaches is impractical for a nation-wide survey, and neither of the last two can yield complex information that needs to be explained to respondents. Thus, like its predecessors, the present survey was carried out by telephone interview using CATI (computer-aided-telephone-interviewing) technology. This approach was chosen because a nuanced understanding of the issues requires a personal rapport to be established between a trained interviewer and the artist. Moreover, one of the most important outcomes of these surveys has been the information they have obtained about artists' financial position—their earnings from their creative practice and from other sources, their costs, and so on. These are sensitive data, and asking individual artists to provide this sort of personal information cannot be relegated to the internet—it requires a degree of personal contact to generate trust in the confidentiality and anonymity of the process.

Full details of the methodology used in the conduct of the survey are contained in Appendix I. An account of the sampling procedures is given in the following chapter.

2 Further discussions of artists' careers can be found in Galligan and Alper (2000); Abbing (2002); Alper and Wassall (2006); Menger (2006); Jeffri (2007); Lingo and Tepper (2013). Some Australian studies are Bridgstock (2005); Bailey (2008); Throsby and Zednik (2011); Bennett and Bridgstock (2015).

What is a professional artist?

In some fields, the definition of a professional is straightforward. There may be certain qualifications that are essential for professional recognition, as in the case of accountants and architects, for example. For doctors and lawyers, legal registration is required and acts as a certification of professional status. In other areas a looser definition may apply, based on whether or not someone earns their living from a particular calling—sportspeople, for example, are described as turning professional when they cease practising their sport as an amateur and begin to make an income from playing or coaching.

For artists, any single test is inadequate as a comprehensive definition of professional standing. Criteria that are used in other occupations may or may not apply; for example, an income test is unsatisfactory since in a given year a professional artist may earn little or no money, whilst a test based on formal qualifications will overlook professional artists who are self-taught. In this study, as in previous ones, we use a test based on multiple criteria, but a primary concern for our definition of professionalism relates to the manner and standards of an artist's work: is he or she working at a level and with a degree of commitment appropriate to the norms for professional recognition in their particular artform? This definition pre-supposes that there is a collective understanding within each artform that establishes an idea of what a professional standard entails. Artists must test themselves against that standard when putting their work on public show. Thus, for example, a writer must meet a certain standard before a manuscript will be read by a publisher, an editor, or an agent; an actor or musician has to perform at an appropriate level in an audition; and so on. All of this is based on the assumption that an artist's claim to professional recognition must satisfy his or her peers, the collection of established practitioners who share a common understanding of what is meant by professional standards in their artform.

It goes without saying that no system which relies on a certain amount of subjectivity in judgement can be completely watertight, and instances abound where would-be artists who may not qualify are admitted to the professional circle, while genuinely talented aspirants are left out. Nevertheless, we are confident that the methods we use to assess whether a randomly selected artist can be regarded as a professional for the purpose of our study are as fair and as stringent as they can be. Moreover, they have been repeatedly tested in previous editions of the survey and found to be reliable.

In the present survey, as before, in order to identify whether a potential respondent was 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; contributed to the development of a major community arts project, festival or event; had created a serious and substantial body of work as an artist in the last five years; or had had full-time training or received a grant to work as an artist.[3]

3 The text of the screening questions can be found in the full questionnaire for this survey, available on request from the authors of the main report at Macquarie University.

These criteria ensured that the survey covered 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 I, this survey does not include artists whose primary involvement is with interior, fashion, industrial, or architectural design, or artists working primarily in the film industry, although our sampling does pick up some artists whose work may overlap into these areas.

One of the most important aspects of Australian culture is the art of the Aboriginal and Torres Strait Islander peoples. In previous surveys, as in the present one, a number of Indigenous artists working in urban and regional locations are picked up in the sampling procedures. But it has always been a matter of concern that the surveys have not been able to include Indigenous artists working in remote areas of Australia—such artists require a different questionnaire keyed to the cultural circumstances of their life and work, and different administrative procedures for the survey that account for the realities of artistic practice in remote locations. Fortunately this longstanding shortcoming in coverage of Australian artists is now being overcome; a national survey of Aboriginal and Torres Strait Islander artists in remote communities is underway at present on a region-by-region basis, undertaken by the Macquarie University research team. The first module, the Kimberley region of Western Australia, has been completed,[4] and further regions will follow in due course.

Defining artistic occupations

During their career or in their current practice, many artists engage in more than one form of artistic creativity. A novelist, for example, may also write poetry, an actor may work in a film as well as on the stage, a craft practitioner may paint, and so on. Quite frequently artists will work across entirely different artforms, as when a visual artist does creative writing, or a dancer writes music. In our survey we capture this range of work for each individual respondent, acknowledging the multi-talented nature of Australia's professional artists.

Nevertheless, while recognising cross-artform work, it is necessary for purposes of analysis to be able to identify a single primary occupation in which each artist can be located. Accordingly respondents to the survey were asked to identify which artistic occupation they were "engaged in most these days in terms of time"; we call this the artist's **principal artistic occupation** (PAO).

We specified a range of about 120 individual occupations, grouped into eight PAOs:

- writers
- visual artists
- craft practitioners
- actors and directors
- dancers and choreographers
- musicians and singers
- composers, songwriters and arrangers
- community cultural development artists (formerly known as community artists or community cultural development workers).

4 See Throsby and Petetskaya (2016).

In this survey as in previous ones, some artists whose work frequently crosses artistic boundaries have found it quite difficult to locate themselves in a single PAO. However in the end all artists in the survey were able to identify themselves primarily and most importantly with a single PAO that defined the work they were currently engaged in most. They were able to take reassurance from the fact that where relevant, the multi-artform nature of their work would be recognised.

Summary

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 creative 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 professional standards of the relevant occupation.

CHAPTER 2

THE ARTIST POPULATION

This survey, like its predecessors, proceeds by drawing a random sample from the population under study, asking individuals whose names come up in the sample to respond to a list of questions, and then using the responses to draw inferences about the population. The initial stage in this sequence presupposes that there is a complete list of the population available so that a sample can be drawn. For a survey of practising professional artists, however, no complete population list exists, so we had to compile one from scratch.

In this study we adopted the same procedure as in our previous surveys, i.e. a procedure based on the assumption that most practising professional artists' names will appear on some list somewhere – they will be a member of an artists' organisation, they will have applied for a grant, they will be identified on some artistic database, and so on. Thus we sought the cooperation of arts service organisations, arts companies, directories, unions, professional associations and similar organisations in supplying us with lists of their artists from which we would be able to compile consolidated lists for each artform.

A growing problem in gathering membership lists in this way relates to the issue of privacy, and we found this to be a more significant issue in this survey than was the case in the past. For very good reason most organisations undertake not to disclose the contact details of their members to third parties, in order to protect their members' privacy and to guard against any possible misuse of personal information. Organisations' obligations in this area are strengthened if they are large enough to be subject to the provisions of privacy legislation.

The ethical and legal responsibilities relating to privacy have grown in importance in recent years, due particularly to the growth of the internet and the spread of the digital economy.

In our survey, we adopted several different approaches to deal with the privacy issue. For some organisations our guarantee of confidentiality, the academic nature of the research, the reputation of past surveys, and the presence of the Macquarie University Ethics Committee in overseeing ethical aspects of the study, were sufficiently compelling to persuade organisations to allow us access to their data to be used solely for the purpose of this survey. In other cases we were able to provide a legal opinion which supported procedures to allow the collection of names without breaching privacy commitments. Fortunately, in the end we were able to compile a sufficiently comprehensive sample frame to enable the survey to be carried out according to appropriate methodology. Further details of the conduct of the survey are contained in Appendix I.

The population lists that we put together for each artform provided the sample frame from which it was possible to select, at random, enough names to make up a statistically valid sample for that population. Given that the population lists were sufficiently large and comprehensive, and given that our samples were properly drawn, we can assume 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.

Estimating the artist population

In the present study we used a somewhat different procedure for estimating the size of the artist population from that adopted in earlier surveys; in this survey we based our estimates on a range of adjustments to Census data, supplemented by information collated by our research team. It is well known that the Australian Census cannot be used as a direct source of the numbers of practising professional artists, for several reasons. 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 would 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.

In the present survey we included for the first time an open-ended question asking artists how they identified their main job in the 2016 Census which had just been run when our survey was in the field. Responses to this question are summarised in Table 2.1. A detailed analysis of these responses enabled us to estimate what proportion of the population of practising professional artists in each artform would be missed in the Census count derived from "main job" responses. In other words, we know that all respondents to our survey have passed our screening questions and can therefore be classified as a practising professional artist; the responses to this question allowed us to estimate how many of these would be classified in the Census under some other occupational category.

Unfortunately the occupational details contained in the 2016 Census data were not due for release until after the completion date for this survey, so we were obliged to rely on the 2011 Census data. Our estimates therefore assume that there have not been major shifts one way or the other in artist numbers in the intervening period; however, as noted above, we were able to supplement these data with information from the lists compiled for the survey. Overall, our estimates are as accurate as they can be, and do allow us to draw some inferences about trends in artist numbers.

Our procedure involved interrogating the Census data closely by 6-digit occupational classification in order to arrive at estimates of numbers corresponding to our principal artistic occupations; these procedures involved making a number of adjustments including allocating "not elsewhere classified" numbers, and so on. Bringing these two sets of data together enabled calculation of estimated population sizes for the various artistic occupations for the purposes of this study.

Table 2.1 **Responses to the survey question about self-identification of occupation in the 2016 Census (percent)**

	Identified in a non-artistic occupation	Identified as artist—same PAO	Identified as artist—different PAO	Did not fill in/overseas	Total
Writers	45	53	1	1	100
Visual artists	41	56	1	2	100
Craft practitioners	43	50	4	4	100
Actors/Directors	36	61	0	3	100
Dancers/ Choreographers	38	57	2	2	100
Musicians	55	41	3	2	100
Composers	45	30	22	3	100
Community cultural development artists	32	43	25	0	100
All artists	**43**	**50**	**5**	**2**	**100**

Table 2.2 **Numbers of practising professional artists by PAO based on the 2011 Census and 2016 Artist Survey data and adjustment for distribution between PAOs**

		Artist Survey Census question					
	Census 2011	Identified in Census as artists	Not identified in Census as artists	All artists—before adjustment for PAOs		All artists—after adjustment for PAOs	
	('000)	(%)	(%)	('000)	(%)	('000)	(%)
Writers	4.3	54	46	7.9	16.4	7.9	16.4
Visual artists	5.0	58	42	8.6	17.9	8.6	17.9
Craft practitioners	0.8	56	44	1.4	2.8	1.5	3.1
Actors/Directors[(a)]	5.3	63	37	8.4	17.5	7.9	16.4
Dancers/ Choreographers	2.5	61	39	4.1	8.5	4.2	8.6
Musicians	7.3	44	56	16.5	34.1	15.4	31.8
Composers	0.3	53	47	0.6	1.1	1.7	3.4
Community cultural development artists	0.6	68	32	0.8	1.7	1.2	2.4
Total	**26.0**	**-**	**-**	**48.3**	**100.0**	**48.3**	**100.0**

(a) 50 percent of all directors from the 2011 Census data.

Table 2.2 shows our estimates of the total population of practising professional artists in Australia in 2016 constructed according to the above procedures. Note that a further adjustment had to be introduced in making these estimates to account for those artists who identified themselves as artists in the latest census but who stated a different PAO, as shown in Column 4 in Table 2.1; in carrying through the calculations for Table 2.2, the percentages of these artists were redistributed appropriately between PAOs. Column 7 in Table 2.2 shows the final estimates from these processes.

Although the use of Census data as described above has led to plausible estimates of the numbers of practising professionals in most artforms as reported in Table 2.2, there are two occupations where particular problems arise—craft practitioners and dancers. In the former case, the census data do not provide for a full range of craft practice; the only specific craft occupation identified is "Potter or Ceramic Artist", meaning that craftspeople working in glass, leather, wood, metals and so on will be placed elsewhere. Thus the number of craftspeople shown in Column 1 of Table 2.2 is likely to be a significant underestimate of the actual numbers. The second problem arises with the identification of dancers. Although there is an occupational category for "Dancer or Choreographer", a number of dancers are also included in other classifications, including with entertainers, variety artists and so on. Although we made an effort to separate out dancers included in the latter category, it is still likely that the estimate of the number of dancers shown in the first column of Table 2.2 overstates the number of dancers of relevance to this survey. These anomalies carry through in the calculations and affect the eventual estimate for craftspeople and dancers shown in the final columns of the table. Accordingly, in arriving at our "best estimates" of numbers, we need to make an adjustment to these two items to allow for the anomalies identified above. We make these adjustments on the basis of information derived from the compilation of the population lists for this project.

Bearing in mind the assumptions we have used in putting together our estimates, we show in Table 2.3 our best estimates of the population of practising professional artists in Australia by artform. Given necessary variations in the assumptions on which our estimates are based, we also show low and high estimates, with the best estimate at the mid-point of the range. Overall we can conclude that the total size of the population of practising professional artists in Australia at the present time as identified according to our criteria is likely to lie somewhere between 43 and 53 thousand.

Table 2.3 Final best estimates of the numbers of practising professional artists in Australia, by artistic occupation: 2016 ('000)

	Best estimate	Range	
		Low	High
Writers	7.9	7.1	8.7
Visual artists	8.6	7.7	9.5
Craft practitioners	3.0	2.7	3.3
Actors/Directors	7.9	7.1	8.7
Dancers/Choreographers	2.3	2.1	2.5
Musicians	15.4	13.9	16.9
Composers	1.7	1.5	1.9
Community cultural development artists	1.2	1.1	1.3
Total	**48.0**	**43.2**	**52.8**

Table 2.4 Estimated numbers of practising professional artists by state and territory, 2016 ('000)

	Distribution of Australian artists		Distribution of Australian population
	(%) [a]	('000)	(%) [b]
New South Wales	34.5	16.6	32.2
Victoria	26.3	12.6	24.9
Queensland	17.7	8.5	20.1
South Australia	6.4	3.1	7.4
Western Australia	9.2	4.4	10.4
Tasmania	2.3	1.1	2.3
Northern Territory	1.8	0.9	1.0
Australian Capital Territory	1.8	0.9	1.7
Total	**100.0**	**48.0**	**100.0**

(a) Australian Bureau of Statistics 2017, 2011 Census—Counting Employed Persons, Place of Work, TableBuilder. Findings based on use of ABS TableBuilder data.
(b) Australian Bureau of Statistics 2017, 2011 Census—Counting Persons, Place of Usual Residence, TableBuilder. Findings based on use of ABS TableBuilder data.

Distribution by States/Territories

Our basic data are insufficiently detailed to enable an accurate estimate to be made of the distribution of artist numbers by states. However, the 2011 Census data can be used, under certain assumptions, to provide a breakdown of artists by state or territory. If we can assume that the geographic distribution of practising professional artists is the same as that for people nominating artist as their main job in the week of the Census (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 2.4. 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 2.5 Trends in numbers of practising professional artists, 1988–2016 ('000)

	1988	1993	2001	2009	2016
Writers	3.2	6.0	7.3	7.6	7.9
Visual artists	6.2	7.5	9.3	9.0	8.6
Craft practitioners	4.4	5.5	4.3	3.8	3.0
Actors/Directors	3.4	4.2	6.5	7.0	7.9
Dancers/Choreographers		1.3	1.3	1.4	2.3
Musicians	13.7	11.5	12.5	12.5	15.4
Composers		1.0	1.5	0.9	1.7
Community cultural development artists	1.1	3.0	2.5	1.9	1.2
Total	**32.0**	**40.0**	**45.0**	**44.1**	**48.0**

Trends in artist numbers

Results from previous surveys allow us to tabulate some apparent longer-term trends. Table 2.5 shows population numbers drawn from the 1987, 1993, 2001 and 2009 surveys compared with estimates from this study. The data indicate that the strong growth in artist numbers between 1987 and 2001 appeared to level out over the succeeding eight years. Although the numbers of writers, actors and dancers grew slightly between 2001 and 2009, others remained static or declined somewhat. In the most recent period we estimate that the numbers of actors, writers, dancers and musicians have continued to grow, while the numbers of craft practitioners and community cultural development artists appear to have declined. However, these estimates are based on a range of assumptions as outlined above, and therefore should be interpreted with these assumptions in mind.

It is unclear, both from our own work and from research on careers in the arts more generally, what it is that drives artist numbers. Output from arts training institutions is one factor, but is tempered by the fact that by no means all the graduating students take up careers as artists; indeed it is increasingly recognised that a specialised education in the creative arts can equip an individual for entry into a wide range of occupations, including some that are not obviously arts-related. Hence the numbers of graduating students are only a partial indicator of numbers entering the profession as practising artists. Another influence that we discuss further in this report is the changing employment conditions facing artists, as considered in detail in Chapter 9 of this Report.

CHAPTER 3

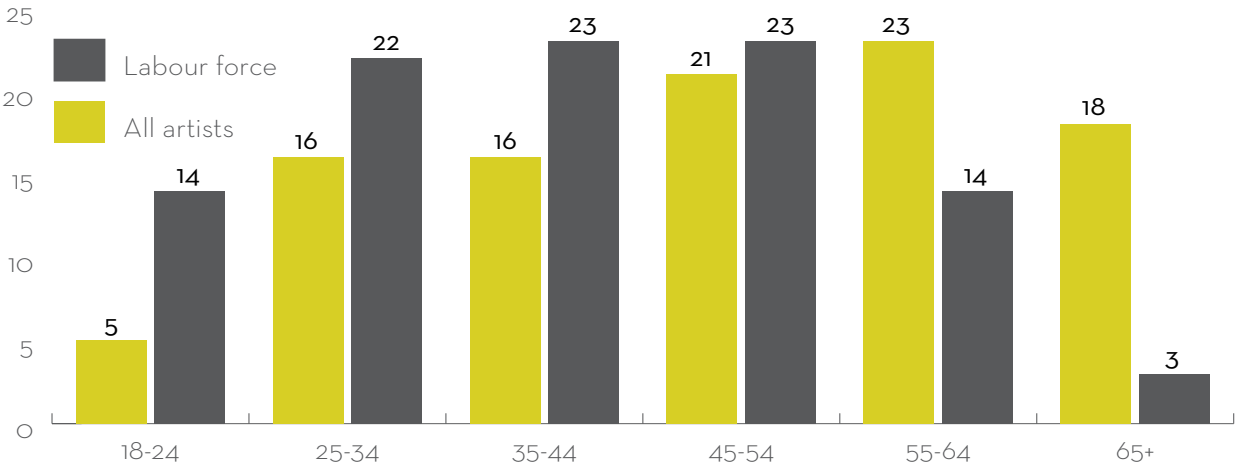
DEMOGRAPHICS OF THE ARTIST POPULATION

The data presented in this chapter relate to the basic demographics of the population of practising professional artists in Australia that we defined in the previous chapter. Standard demographic characteristics of any population include statistics on age distribution of the population, gender, educational level, income distribution, birthplace, family circumstances and place of residence. In this chapter we lgive details on all of these except for education and income, which are considered in detail in later chapters. Where appropriate we compare the characteristics of artists with those of the Australian labour force as a whole.

Age

On average, artists are older than the labour force as a whole, as can be seen from Figure 3.1. There are several reasons for this age differential, including the following: workers in conventional jobs tend to retire in their 60s or even earlier, whereas artists often continue their creative work beyond a standard retirement age—therefore, the proportion of the workforce above 60 years of age is greater for artists than for other occupations; the career path of an artist is much less defined than a career path for non-artistic occupations and becoming established often takes substantial time for training, practice and exposure—hence artists tend to be older than other workers when their career finally takes off; and many artists are "late bloomers" who discover their talents later in their lives, adopting an artistic profession as their second career.

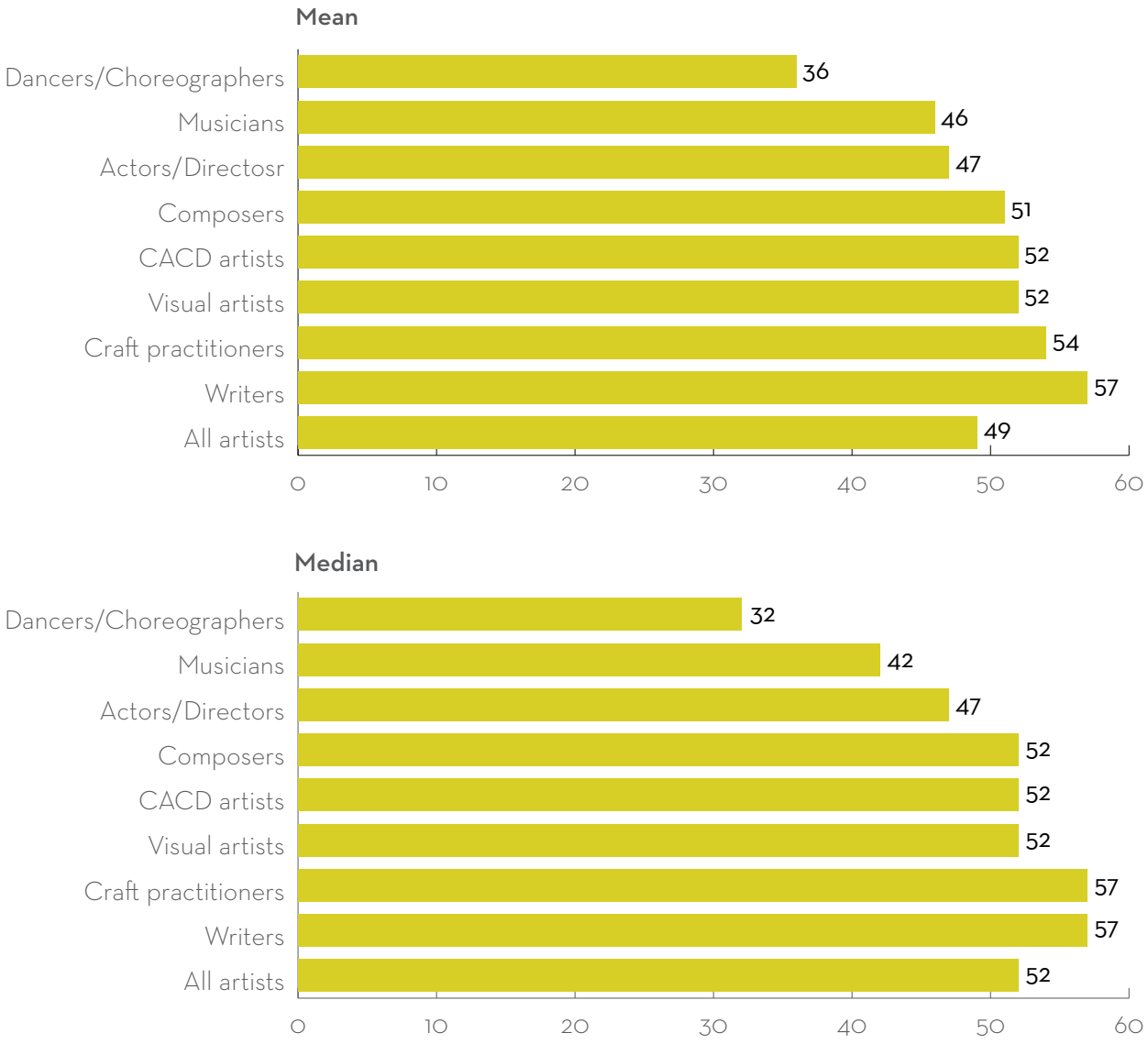
Figure 3.1 **Age distribution of Australian artists and labour force (percent)**



The mean and median ages of artists for the various PAOs are shown in Figure 3.2. It is apparent that writers are the oldest on average amongst artistic occupations, reflecting the fact that a career as an established professional writer tends to start somewhat later and go on for longer than for other types of artist. Not surprisingly dancers are by far the youngest—for most professional dancers the length of their careers is limited by the physical demands of the profession and very few continue in active professional performance beyond their thirties, although many continue to be engaged with dance in some other way.

Later in this Report (Chapter 17) we look more closely at some trends in the age composition of the artistic workforce. Further details of the age distribution of Australian artists are shown in Appendix II Table 3.1.

Figure 3.2 Mean and median age of Australian artists (years)



Gender

The population of professional artists in Australia is divided approximately equally between men and women, unlike the labour force as a whole, which has a larger proportion of males. The details are shown in Figure 3.3. Females tend to predominate in most artistic occupations; the exceptions are actors, musicians and composers where there are significantly greater numbers of males. These gender characteristics of the artistic occupations are similar to those recorded in previous surveys. Further discussion of gender issues affecting artists is contained in Chapter 12 of this Report.

Figure 3.3 Gender distribution of Australian artists (percent)

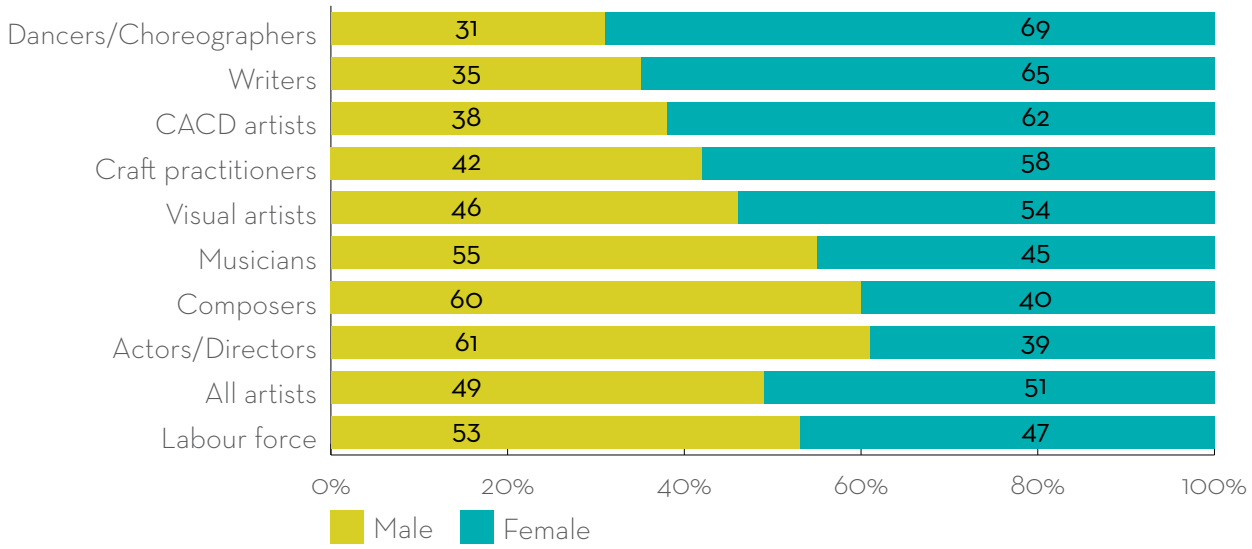


Table 3.1 Birthplace of Australian artists and labour force (percent)

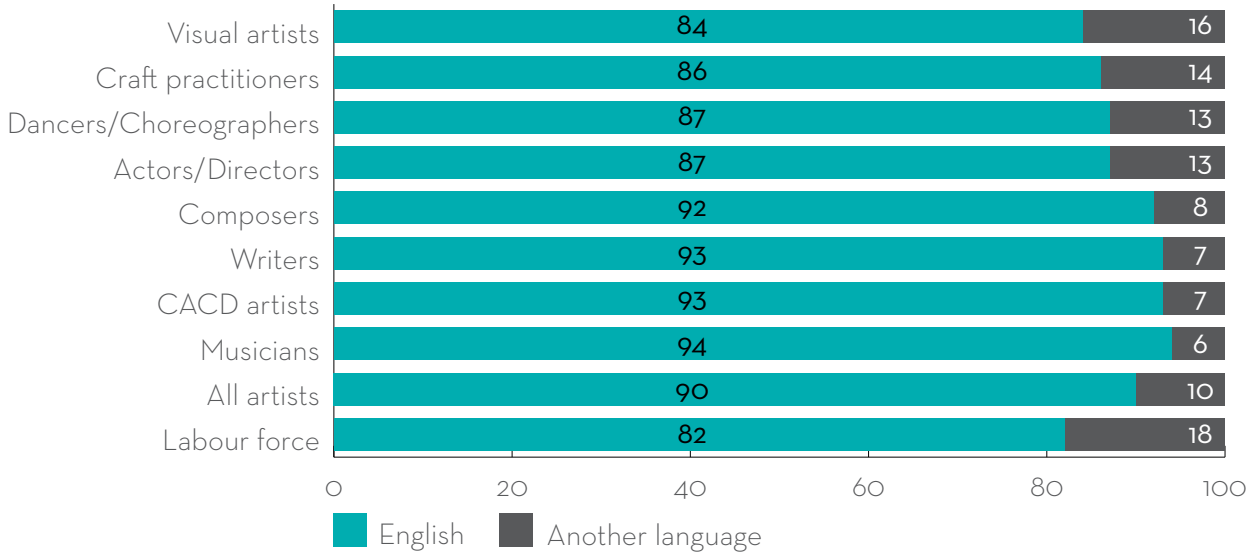
	All artists	Labour force
Australia	75	71
UK and Ireland	9	6
Europe	4	4
New Zealand	4	3
North America	3	1
South East Asia	2	4
Southern and East Africa	1	2
Middle East, North Africa	1	1
South Asia	0	3
North East Asia	0	3
South America	0	1
Other Oceania and Antarctica	0	1
Other	0	1
Total	**100**	**100**

Birthplace

The majority of artists (75 per cent) were born in Australia, a slightly higher proportion than in the labour force (71 per cent). Artists who were born outside of Australia are predominantly from the UK and Ireland, Europe and New Zealand. Details are shown in Table 3.1. It can be seen that there are fewer artists born in Asian countries than there are in the workforce as a whole, reflecting the relatively high rates of Asian immigration that have contributed to the growth in the Australian labour force in recent years. The birthplace of artists in the various PAOs are shown in Appendix II Table 3.2.

These data on country of birth are reflected in language. Given the strong interest in multicultural arts in Australia, 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. The results are shown in Figure 3.4. These data indicate a lower proportion of persons of non-English-speaking background among artists (10 percent) than among the wider workforce, where the proportion is 18 percent. Issues of concern to NESB artists are discussed in detail in Chapter 14 of this Report.

Figure 3.4 Language first learned (percent)

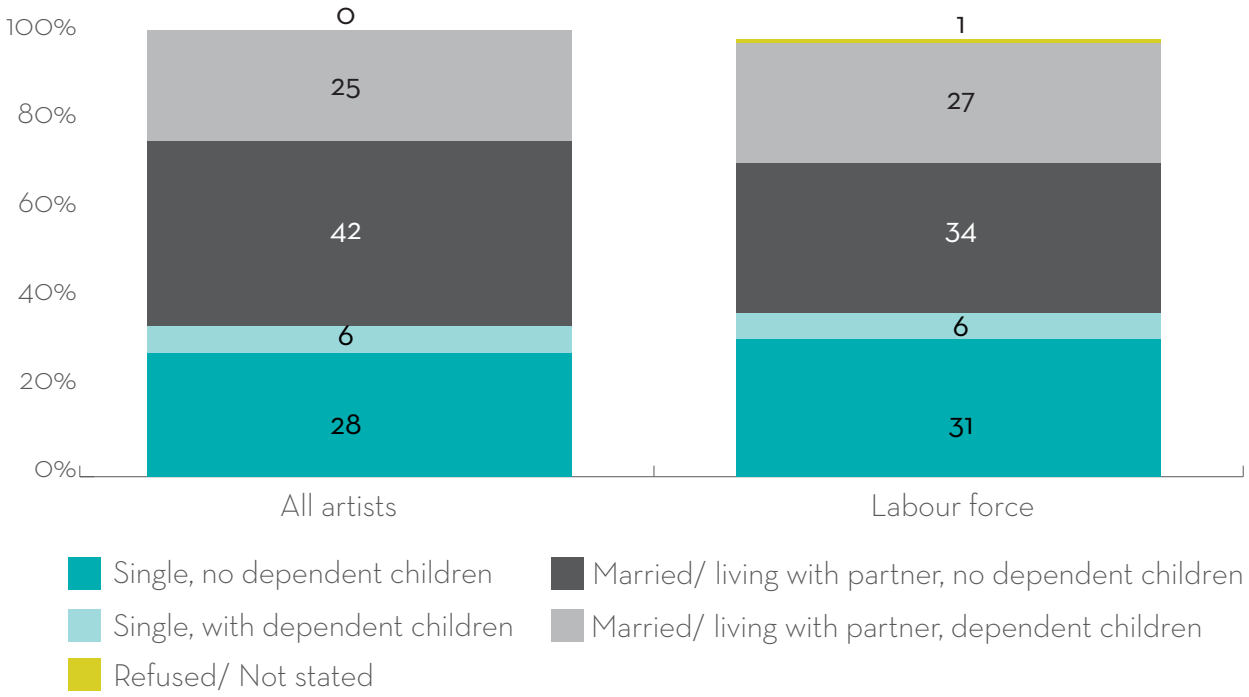


* Percentages are of labour force who speak a language other than English at home.

Family circumstances

As shown in Figure 3.5, in broad terms the family circumstances of artists parallel those of the labour force as a whole, although the largest group—artists living with a partner and with no dependent children—is significantly greater in size than for the labour force (42 percent compared to 34 percent). In the artistic workforce this group is affected by the age distribution of the artist population as discussed above; it includes older artists who may have had children in earlier years but whose children are no longer dependent. Fuller details of the family circumstances of artists by PAO are shown in Appendix II Table 3.3.

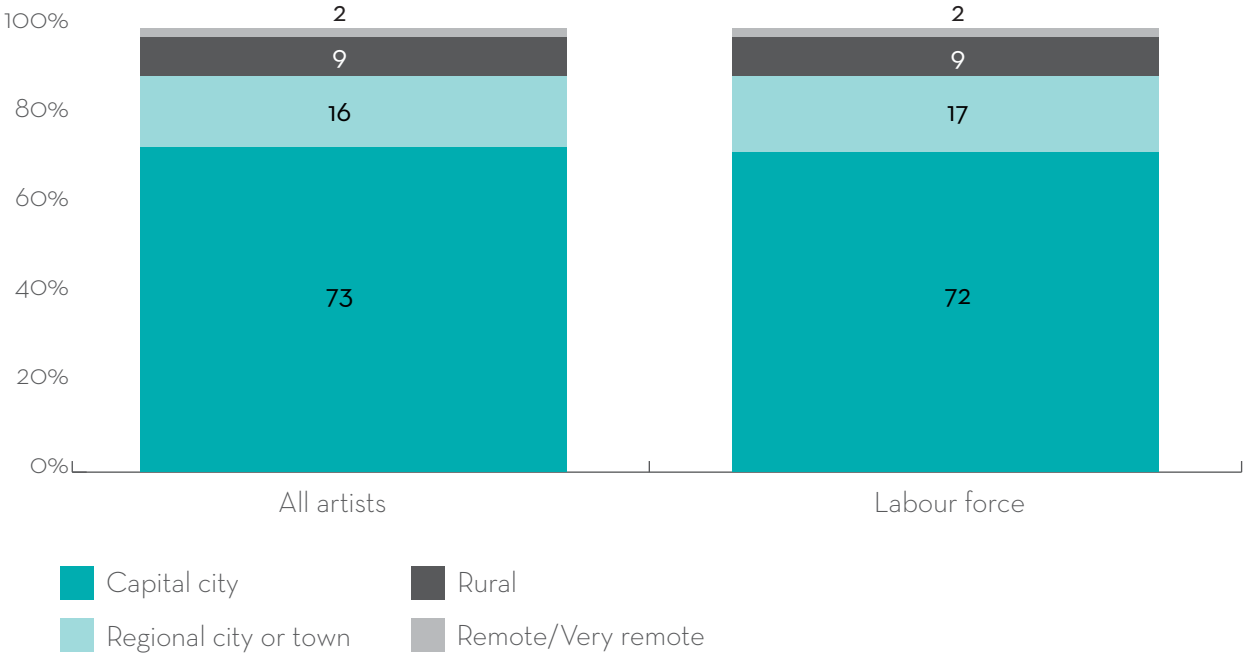
Figure 3.5 Family circumstances of Australian artists and labour force (percent)



Residential location

Almost three-quarters of Australian artists reside in a capital city, reflecting the fact that major metropolitan centres are where arts infrastructure tends to be concentrated. The symphony orchestras, major theatres, principal dance companies, state and commercial art galleries, recording studios and art training institutions located in capital cities all draw Australian artists to live and work in proximity to them. Figure 3.6 shows details of artists' location compared to that of the labour force; by and large the patterns are similar. Data on the geographic location of artists by PAO are shown in Appendix II Table 3.4. Issues affecting regional artists are discussed in more detail in Chapter 13, and the characteristics of artists' mobility are considered further in Chapter 18.

Figure 3.6 Geographic location of Australian artists and labour force [a] (percent)



(a) Note that for the labour force statistics, "Capital city" in this diagram corresponds to the ABS "Major Cities"; "Regional city or town" corresponds to the ABS "Inner Regional Australia"; "Rural" corresponds to the ABS "Outer Regional Australia"; and "Remote/very remote" corresponds to the ABS "Remote Australia" and "Very Remote Australia".

It should be borne in mind that the geographic distribution of artists shown in Figure 3.6 includes few if any Aboriginal and Torres Strait Islander artists living in remote and very remote areas of Australia. As noted above, these artists are the subject of a separate survey being undertaken at present.

CHAPTER 4

EDUCATION AND TRAINING

Most artists are highly educated. They follow a range of pathways to access the education and training necessary to equip themselves with the knowledge and skills required for professional practice in any artistic occupation. Some 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.

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. 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.

At the outset we need to distinguish between the general education which gives artists a wide range of knowledge and competencies, and the specific training they receive to prepare them for practice in their particular artform. Often the line between the two is blurred, especially because many of the skills acquired through a general education are directly useful in an artist's day-to-day professional work. In the survey we initially asked respondents to indicate the highest level of education or training they have completed, including general education and training in some non-arts field. This general education, undertaken for example at school, may include some arts-related education and training, in some cases to a reasonably high level. The survey then probed more deeply into the training they have experienced that is specifically relevant to their principal artistic occupation (PAO).

This chapter looks first at the types of general education that artists undergo as part of the usual processes of schooling and perhaps beyond, and then at the more specialist training undertaken. We also consider the experience that artists accumulate, beginning at the start of their careers and continuing throughout their professional lives.

General education

Figure 4.1 shows the various milestones reached by artists as the highest level of general education. Detailed data by PAO can be found in Appendix II Table 4.1. Writers and composers have the highest qualifications, with 60 and 52 percent of them respectively holding a postgraduate diploma, master's degree or doctorate. Visual artists too show strong postgraduate qualifications. Overall, artists are more highly educated than the workforce at large as Figure 4.2 demonstrates; just over three-quarters of them hold a university degree, compared to only 22 percent in the wider labour force. Even when compared with other professionals and managers, Australian artists appear more highly educated, as Figure 4.2 clearly indicates.

Figure 4.1 **Highest general education completed by artists (percent)**

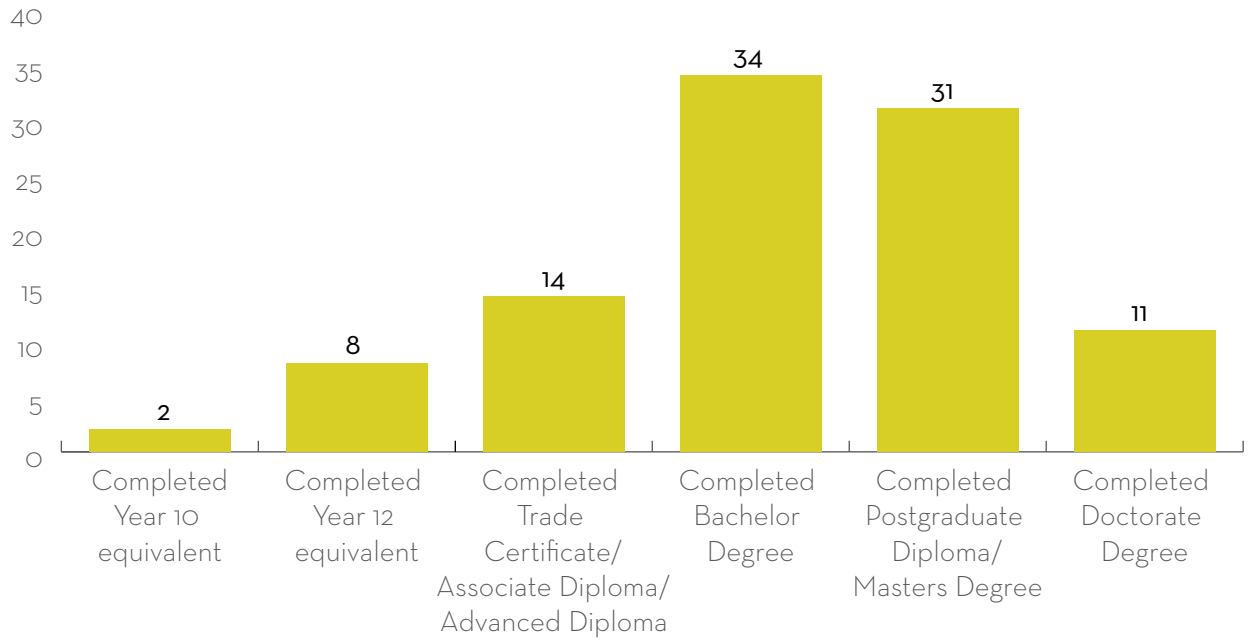
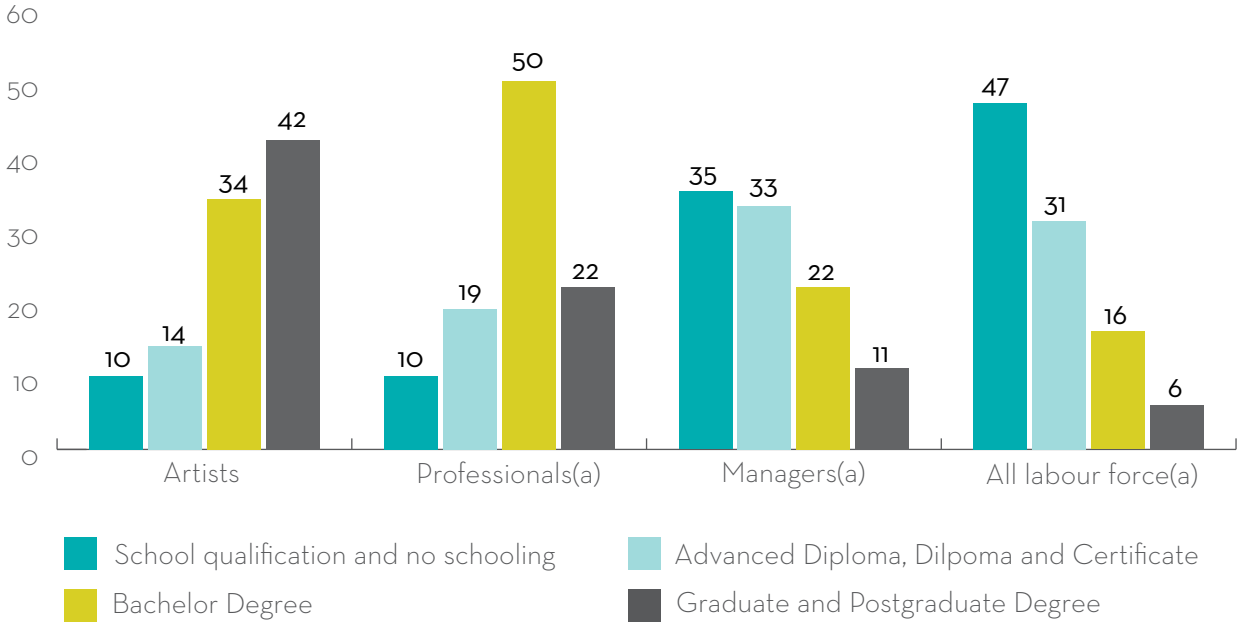


Figure 4.2 **Highest level of education completed by Australian artists, other professionals, managers and labour force (percent)**



(a) Data from Australian Bureau of Statistics, *Education and Work, Australia* (Cat. No. 6227.0)

Training in the arts

In our survey, the different types of arts training that professional artists have undertaken have been grouped into the following distinct training types:

- **formal training** refers to training that leads to an award given by an institution such as a university, CAE, Institute of Technology, Teachers' College, TAFE, Art/Craft/Design school, drama school, dance school, music school/conservatorium and so on;
- **private training** includes private tuition, mentorship and training from a family member;[5]
- **self-taught;**
- **learning on the job**;
- **other training** includes a range of other training such as apprenticeships, non-award study at university or TAFE, workshops, summer schools, short courses, and artists'/writers' residencies.[6]

Bearing in mind that many artists have undergone several different types of training, we note that more than three-quarters of professional artists have had formal training in their artform, and more than half have had private or other forms of training as shown in Table 4.1. Among the PAOs, dancers, craftspeople, community cultural development artists and visual artists are the groups most reliant on formal training to acquire the necessary skills for professional practice. Private training features strongly in the backgrounds of dancers and musicians, whilst almost three-quarters of writers and four in five composers are self-taught. A great majority of community cultural development artists (83 percent) learn on the job. These patterns confirm anecdotal evidence as to the relative importance of different types of training across the arts.

5 Note that a "training from a family member" category was introduced in the "private training" group in the 2016 survey instrument following the analysis of "other" entries from the 2009 survey responses.

6 Note that an "artist's/writer's residency" category was introduced in the "other training" group in the 2016 survey instrument following the analysis of "other" entries from the 2009 survey responses. This analysis also led to two categories being removed from the "other training" group—"exchange programs" and "industry/digital technologies"—owing to a very low response rate for these categories in the 2009 survey.

Table 4.1 Types of training ever undertaken to become an artist [a] (percent)

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
Formal training	62	83	93	77	96	67	79	83	77
Private training	34	35	32	52	87	81	64	55	56
Self-taught	72	62	37	60	55	65	75	62	65
Learning on the job	55	43	40	76	79	61	69	83	62
Other training	64	58	41	70	76	60	61	69	63

(a) Multiple responses allowed.

More detailed data on the types of training undertaken by the different PAOs are shown in Appendix II Table 4.2. These data indicate that among visual artists, craft practitioners and community cultural development artists there is a strong emphasis on formal training in universities or in TAFE schools or independent art/craft teaching institutions; similarly actors and dancers are most likely to have had formal training in specialised drama or dance schools. Note also that the majority of performing artists have had some form of private tuition. Many writers have also undertaken post-school education and training, though in many cases writers' formal education does not entail specific training in writing. Thus, whilst writers have the highest proportion of artists holding postgraduate degrees they are the artform with the lowest proportion of formal training specifically related to their artistic profession.

Furthermore, writers have the second-highest proportion of artists who claim that their artistic skills are at least to some extent self-taught. Only composers have a higher proportion of self-taught training.

Most important types of training

Since most artists can look back on several forms of training and experience that have underpinned their professional careers, we asked respondents to the survey to indicate which of these was the single most important source of education and training that they had experienced. Table 4.2 summarises the proportions of artists who indicated some form of formal, private or other non-formal training as the most important to them. Details of the specific types of training nominated as most important within each PAO are shown in Appendix II Table 4.3.

Table 4.2 Most important type of training ever undertaken to become an artist (percent)

	Writers	Visual artists	Craft practitioners	Actors/Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
Formal training	22	56	78	37	60	27	36	27	39
Private training	9	7	4	11	15	30	12	10	14
Self-taught	29	19	5	10	4	9	26	3	16
Learning on the job	26	9	7	32	15	25	25	49	23
Other training	14	8	6	10	6	9	2	10	8
Total	**100**	**100**	**100**	**100**	**100**	**100**	**100**	**100**	**100**

It is apparent that being self-taught and learning on the job are the most important pathways for writers, actors, musicians and composers, as well as community artists. For visual artists and craftspeople, the most important type of training is art school, whilst for actors, dancers, musicians and composers the importance of training in drama/dance/music school is clear.

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, it is possible that in some areas there may be a wider range of training opportunities available in the arts today than there were in previous years; if this is so, it could suggest that younger artists may be 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.[7]

Time spent in training

It takes more than six years of training on average, with a median of four years, for artists to obtain the basic qualifications they need for their PAO, as shown in Table 4.3. Across the various artforms, we find that most PAOs show a median of three to six years in the time spent in training to obtain their basic qualification. Dancers, musicians, composers and community cultural development artists tend to spend the longest in gaining their basic qualifications for their professional practice. Among those artists who obtain a further qualification relevant to their PAO, Table 4.3 shows a mean of just under four years and a median of one year in time spent to acquire this further qualification. Dancers, musicians and community artists appear to spend the most time in obtaining further qualifications across all considered artforms.

7 Research into the influence of various types of education and training on artistic incomes has shown that formal education tends to be of lesser importance in affecting incomes from creative work and of greater importance in affecting arts-related and non-arts incomes; see further in Throsby (1996); Towse (2006); Hartog and Kackovic (2017).

Table 4.3 Time spent in training to obtain basic and further qualification to become an artist (years)

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
Years to obtain basic qualification [a] [b]									
Mean	5.6	5.2	4.6	3.8	9.7	7.1	8.0	7.6	6.4
Median	3.0	4.0	4.0	3.0	6.0	5.0	5.0	6.0	4.0
Years to obtain further qualification [c]									
Mean (years)	2.4	2.4	2.3	3.2	6.5	5.4	3.5	5.1	3.7
Median (years)	0.0	1.0	1.0	1.0	3.0	2.0	1.0	4.0	1.0

(a) Excludes a small number of outliers (artists for whom total years in basic training exceeds 30 years).
(b) Note that a somewhat different wording was used in the 2016 survey compared to previous surveys: participants in the previous Artists Surveys were asked the basic qualifications question with regard to their "formal adult qualifications"; this reference to "formal adult qualifications" was removed in the 2016 survey.
(c) Excludes a small number of outliers (artists for whom total years to obtain further qualification exceeds 30 years).

Table 4.4 Artists still engaged in training

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
Proportions of artists within PAO still engaged in training (%)									
Formal training	6	13	9	11	15	10	7	10	10
Private training	40	39	20	45	55	53	45	38	45
Self-taught	36	33	16	33	40	42	43	28	37
Learning on the job	36	29	16	48	53	41	46	62	41
Other training	16	23	22	33	53	16	15	41	24
Any form of training [a]	71	68	50	80	89	71	64	79	72
Ages of artists still engaged in some type of training (years)									
Mean	56	50	50	45	35	44	48	50	47
Median	57	52	57	47	32	42	47	52	47

(a) Formal, private, self-taught, learning on the job or other

Training continues

Obtaining a basic qualification to become an artist is often not the end of training; many artists continue to advance their education and training throughout their career. Most artists acknowledge that they improve their skills through self-education and learning on the job. Some seek new skills in another artform to extend their creative range. Others may enrol in refresher courses or workshops to maintain or enhance their skills. Overall, lifelong learning may perhaps be a stronger reality in the arts than in many other professions.

The percentages of artists in each PAO who are still engaged in training of one form or another are shown in Table 4.4. It is apparent that almost three-quarters of artists are still involved with some form of training, including continuing to learn on the job or being self-taught as their experience accumulates. The mean and median ages of artists still engaged in training are also shown in Table 4.4. It is clear that continued training is evident amongst older artists, particularly writers, visual artists, craftspeople and community cultural development artists. Further details of the types of training that artists are still engaged in are shown in Appendix II Table 4.4.

CASE STUDY

ALANA HUNT

Alana is an early career artist who typefies an emerging trend among young artists who want to work in a multi-disciplinary way. She practises as a visual artist, writer, cultural producer and curator. She finished formal art school training in 2010, undertaken in Sydney and New Delhi. She believes that although art school taught her "how to make art", it didn't teach her how to be an artist. It is only recently after 5 years working in various roles at an East Kimberley art centre that she has worked out a way to take up her practice full time.

Living in South Asia and remote Australia has profoundly influenced her work. She has recently completed a major participatory project *Cups of nun chai* memorialising the death of 118 civilians during protests in Kashmir in 2010. She is interested in the capacity of ideas-driven art to engage with and shape the public sphere. Her innovative approach means that the latest iteration of the *Cups of nun chai* project unfolded as a newspaper serial published in *Kashmir Reader* three times a week over an eleven month period. These newspapers will be bound into three volumes and disseminated to libraries, exhibitions and events around the world—literally taking Kashmir's own media out into the world.

She lives now on Miriwoong country in Western Australia, where imaginative use of the possibilities of the internet are crucial to her work and outreach. These include marketing her works on her website, collaborating across the Asia-Pacific and developing a residency and online platform called *The Borderline* to establish a two-way bridge between South-Asia and remote Australia.

Despite her diverse skills as a creative practitioner and her inventive entrepreneurship, Alana struggles to make a living from her work. She finds that one of the impediments to financial security is the widespread expectation that artists will give their time and skills for free. Salaried administrators and academics often invite collaboration in a project without appreciating that the full-time artist cannot so readily devote time without payment. She is currently completing the NAVA Art Business Basics course to assist her in building a model of work practice that she hopes will form the basis for a sustainable career.

"I'm very interested in creating ideas, provocations and collaborations that ignore disciplinary boundaries and take flight in the public sphere...I feel really energised and excited about that, but I still don't understand how to make money from it very well."

CHAPTER 5

CAREER PROGRESSION

The stages in an artistic career

For a profession in which the very concept of "work" is challenged both by the nature of practitioners' engagement with the process of creative production, and by the wide variety of circumstances in which art is practised, it may seem inappropriate or out of place to speak of an artist's "career". This is especially so given the emergence of the concept of "portfolio careers" as discussed in Chapter 1, whereby artists move between different types of work rather than sticking to a linear trajectory in their career progress. Despite this, it is still possible to highlight a series of stages that most artists go through in the lifelong development of their practice as a creative artist, whatever the particular circumstances that they find themselves in along the way.

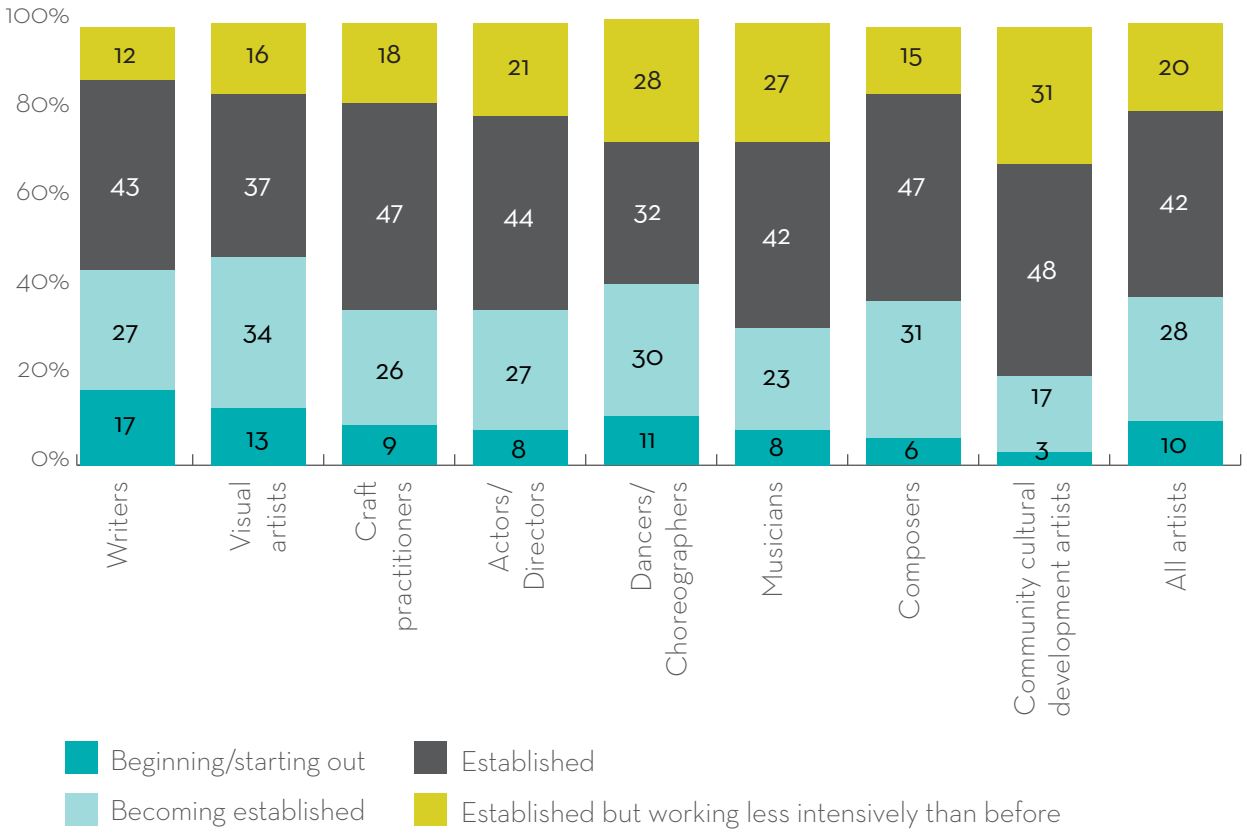
For example, there always has to be a first stage of starting out, setting the foot on the first rung of the ladder, looking for the first breakthrough. There usually follows a period in which the artist consolidates these early efforts and works hard to achieve a level of professional acceptance—this phase can be described as "emerging" or "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, or some visual artists may move to a different artform, producing fewer works and not exhibiting as often.

Figure 5.1 shows the proportions of artists in our survey who are currently in these various stages. We note that more than one-third of artists are not yet established, and about one-fifth of all artists are established but working less intensively than before.

Becoming established

The designation of discrete career stages as shown in Figure 5.1 implies that there are clear lines of demarcation between each stage. However, there is likely to be some blurring of these boundaries, for example between "beginning" and "becoming established", or between "established" and "working less intensively". Nevertheless we have found in previous surveys that most established artists can point to a particular moment when they felt that they had finally "made it", and could see themselves as a fully professional artist.

Figure 5.1 **Artists' degree of establishment (percent)**



Therefore in the present survey we asked artists to identify, if they could, a single moment at which they became established. We found that almost nine in ten of those respondents who identified themselves as "established" or "established but working less intensively than before" were able to identify such a moment. The moment most often nominated was "my first big professional engagement; my poem/novel/play/script/composition published/performed/produced; my first solo show/exhibition". As shown in Table 5.1, this moment was identified by one-third of artists. Other significant moments included: receiving first major commission (particularly significant for composers); being able to work full-time as a PAO (especially of importance to community cultural development artists and actors); winning an award, prize or competition (particularly important to craft practitioners and community artists); or the time of earning first income as a PAO. Among a long list of other moments, artists mentioned: the moment when income from work as a PAO became their primary or regular source of income (particularly important for dancers); completion of training (important for craftspeople); getting a grant or financial assistance; or being represented by a gallery (visual artists and craft practitioners). The full set of responses is shown in Appendix II Table 5.1.

Table 5.1 Artists' moment of establishment [(a)] (percent)

	Writers	Visual artists	Craft practitioners	Actors/Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
First big professional engagement; poem/ novel/play/script etc. published/ performed/produced; first solo show/ exhibition; release of a record	49	37	18	32	22	34	26	22	33
Receiving my first major commission	7	5	4	8	7	0	17	8	7
Working full-time as a PAO	8	2	7	15	7	3	2	18	6
Winning an award, prize or competition	6	8	11	8	0	1	4	14	5
Earning first income as a PAO	3	5	5	6	11	4	3	0	5
When income from work as a PAO became primary or regular source of income	1	3	7	3	21	4	4	9	5
Being employed by a major art organisation	0	2	0	4	11	2	1	0	3
Completion of training	4	5	10	0	0	1	0	0	2
Other	14	18	26	16	14	37	32	21	23
Don't know/Not sure	8	15	12	8	7	14	11	8	11
Total	**100**	**100**	**100**	**100**	**100**	**100**	**100**	**100**	**100**

(a) Percentages are of artists who indicated they are established or established but working less intensively than before.

Most established artists identified the age at which they became established as being in their mid-thirties, as shown in Table 5.2. Performing artists on average become established at a younger age than others. Writers, visual artists and musicians are the artforms where artists become established on average when they are older.

Looking at the distribution of artists' age at the moment of their establishment across the various age groups, we note that just under one in ten (nine percent) reach this point before turning 20, and the largest size group (containing 20 percent of artists) is the 25-29 age bracket. At the older end of the spectrum, our data indicate that ten percent of artists are 50 years or above when they become established, and three percent are aged 60 or more. Appendix II Table 5.2 shows further details on the age of artists at their moment of establishment.

Table 5.2 Artists' age at the moment of establishment [a] (years)

	Writers	Visual artists	Craft practitioners	Actors /Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
Mean (years)	40	38	36	31	27	40	35	36	36
Median (years)	39	37	35	30	25	28	34	35	31

(a) Percentages are of artists who indicated they are established or established but working less intensively than before.

First income

Earning their first income from creative work is an important milestone in an artist's career and many may identify this as the moment at which they felt they became fully established. Table 5.3 shows the wide variety of times that artists have to work before they receive their first monetary return, ranging from those who begin earning before their basic training is completed to those who have to wait more than three years after finishing their training. The relatively even spread across the range of all artists conceals some significant differences between the PAOs. Writers, for example, have to wait the longest, reflecting in many cases the length of time between embarking on a literary work and its appearance in print. More than 40 percent of musicians and about a third of dancers and community artists, on the other hand, receive this first income before completion of their training. About a quarter of actors, craft practitioners and composers also begin earning income relatively early in their artistic careers, i.e. before basic training is completed. Yet, our data suggest that about one in five composers, community artists and visual artists have to wait more than three years after completion of basic training before receiving their first income as a PAO.

Factors advancing and inhibiting artists' careers

What are the factors that help an artist to advance his or her career, and what factors hold career progression back? In the survey we asked artists to identify the full range of factors that they themselves had experienced in advancing or inhibiting their careers. They were then asked to identify which one was the single most important positive or negative factor.

Table 5.3 Point of time of artists' first income (percent)

	Writers	Visual artists	Craft practitioners	Actors/Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
No income earned yet	11	3	2	2	4	5	3	0	5
Before basic training started	14	16	14	18	7	8	8	8	12
Before basic training completed	13	18	25	23	36	43	27	31	27
Immediately after basic training was completed	11	12	19	20	13	9	8	10	12
Within 12 months of completing basic training	10	15	15	13	17	14	11	11	13
1–3 years after completion of basic training	9	16	17	12	11	8	16	17	12
More than 3 years after completion of basic training	26	18	7	9	13	11	21	21	17
Don't know/Not sure	6	2	1	3	0	1	5	3	3
Total	**100**	**100**	**100**	**100**	**100**	**100**	**100**	**100**	**100**

In the case of factors that might work to advance an artist's career, we can classify as *intrinsic* those factors that are personal to the artist, and as *extrinsic* those factors that arise from external circumstances. For example, intrinsic factors include an artist's talent, motivation or self-belief, whereas extrinsic factors include support from family and friends, recognition by others, financial assistance or a lucky break that just happens at the right time. In the survey, we asked artists to identify which factors were having an impact on them at the present moment or had affected them throughout their career. As shown in Table 5.4, respondents to the survey identified the personal qualities of persistence and passion in approximately equal measure as the most important intrinsic factors advancing their careers, whilst support and encouragement from others was the most important extrinsic factor.

Overwhelmingly, it is the intrinsic factors that dominate both at present and throughout an artist's career; it is apparent that artists look primarily to their own inner resources as the main motivation for their artistic work, rather than relying on external factors. The full lists of most important factors advancing artists' careers now and throughout their career are shown in Appendix II Tables 5.3 and 5.4 respectively.

Table 5.4 Most important factor advancing artists' professional development at present time and throughout career (percent)

	At present moment	Throughout career
Hard work/ persistence	21	23
Passion/ self-motivation/ self-belief	20	21
Support and encouragement	11	11
My training in my artform	7	8
My talent	6	8
Networking	7	5
Collaboration with other artists	7	5
The opportunity to exhibit, perform or publish at a critical time	5	3
A lucky break	2	3
Recognition by peers	4	3
Financial assistance at a critical time in my career	3	2
Finding a market niche	2	2
My general education	1	2
Professional experience overseas	2	2
Other factor	1	1
Don't know/ Not sure	1	2
Total	**100**	**100**

Turning to the negative influences: 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, points to 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 such as the need to undertake research and development for new work that may be unpaid and time-consuming. To some extent the financial and time constraints overlap, since in many cases a lack of time is caused by the necessity of taking on other paid arts-related or non-arts work in order to earn an income.

The results of this survey amply confirm these earlier findings. As Table 5.5 shows, the great majority of artists point to economic factors such as lack of financial return from creative practice, lack of work opportunities, and lack of time to do creative work due to other responsibilities, as the most important factors holding back their professional development. It is notable that, in contrast to the factors advancing an artist's career, all of these inhibiting factors are extrinsic.

Table 5.5 **Most important factor inhibiting or restricting artists' professional development at present time and throughout career (percent)**

	At present moment	Throughout career
Economic factors:		
Lack of financial return from creative practice	28	29
Lack of work opportunities	14	15
Lack of access to funding or other financial support	10	9
Time constraints:		
Lack of time to do creative work due to other pressures and responsibilities	21	19
Access difficulties:		
Geographic isolation	3	4
Difficulty accessing markets or promotion	4	4
Personal issues:		
Wrong temperament/ lack of self-confidence	2	4
Disability/ injury or sickness	3	3
Discrimination on the basis of:		
Age	3	1
Gender	1	1
Other	6	7
Don't know/ Not sure	5	5
Total	**100**	**100**

Detailed results for the most important factors inhibiting artists' careers can be found in Appendix II Tables 5.5 (present time) and 5.6 (throughout career).

CASE STUDY

TRISTEN HARWOOD

Tristen is a writer and cultural critic, drawing inspiration from cultural studies, Aboriginal philosophy, art theory and phenomenology. He is a descendant of the Marra peoples from Ngukurr, living and writing in Wurundjeri Country.

Tristen holds a degree in Indigenous Studies from the University of Melbourne. This study was significant in shaping the kind of writer Tristen wanted to be.

Tristen is currently working on a one-year contract as the Indigenous Students Success Officer at Murrup Barak, the Melbourne Institute for Indigenous Development, University of Melbourne. His position at Murrup Barak is full-time, leaving only the weekend free to work on writing projects and commissions. His freelance work is currently focused on critical writing about art, but balancing this work with his full-time position leaves him little time for his own larger fiction and creative non-fiction projects.

As an early career writer, he believes that publishing in smaller art and cultural journals, such as *UN Magazine* and *Overland*, is providing a platform and connections for larger projects. Tristen's long-term goal is to publish on expressive culture in journals such as *The Monthly*, which speak to a wide audience in Australia. Although his current work arrangement is giving Tristen the stability and financial freedom to pursue his goals, there is a conflict. It is preventing him from undertaking an emerging writers residency, which he sees as integral to this stage of his development.

Tristen's writing seeks to engage thoughtfully and productively with Aboriginal expressive culture and facilitate others to do the same. He is strongly motivated to contribute an Indigenous perspective on different platforms and popular media, a perspective that is underrepresented in Australia. He notes the importance of increasing the visibility of Indigenous writers. Tristen is currently undertaking research for a collection of interconnected short stories, working across creative non-fiction and historical fiction, with the goal of publishing in the next couple of years.

"I have a strategy in my head of the types of places I want to publish, and the steps to get there... flagging that we are here, and we are writing, and do have something to say, not just about our own culture or cultural production, or colonialism, but also many other things."

CHAPTER 6

THE MULTI-TALENTED ARTIST

The diversity of artistic work

Any artistic occupation involves a range of types of work within that occupation: actors may perform on stage, in film, on television; writers may produce novels, short stories, poetry; craftspeople may work in wood, ceramic, glass, leather; and so on. In most cases artists engage across more than one type of work in their career, and this engagement frequently extends beyond the artist's PAO and into other artforms. 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 6.1 summarises these results by selecting the most common occupations in each artform category that artists are currently engaged in. 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 or in television or film, although much smaller proportions are working in these occupations as their main line of work at the present time. Likewise about one-third of dancers have performed in classical dance, but only one-tenth of them are currently engaged in this dance form.

We also show in Table 6.1 the occupations that respondents to the survey indicated as the artistic work they would most like to do. Some particular lines of work feature as the most desired in a number of PAOs—writers would like to be novelists, composers would like to write contemporary classical music, visual artists would like to paint, and community artists look to multi-artform work. In some cases the most desired work that artists would like to pursue is simply not available to them; for example 22 percent of actors would like to work in film, but only 6 percent are currently doing so. Appendix II Table 6.1 gives full details of the range of work that artists currently engaged in, have ever undertaken and want to be engaged most within their own artform and across other artforms.

We noted above that many artists do not confine their creative work to a single artform but cross over into other areas of artistic practice. For example, many actors have had experience in writing or singing, and many community cultural development artists have been involved in acting, directing or writing. In Table 6.2 we show the proportions of artists within each PAO who have been seriously involved at some time during their career with other artforms. We can see, for example, that one-third of all artists have at some time created some visual art, and a similar proportion have been engaged in writing and as musicians. The table clearly shows artform clusters that are characterised by strong cross-artform engagements. These clusters include musicians who compose and composers who play a musical instrument or sing, and visual artists involved with craft and craft practitioners engaging in visual arts. Most writers stay within their artform only, whereas community cultural development artists are very versatile, working across many artforms.

Anecdotal evidence suggests that the amount of cross-artform work that artists are engaging in has been increasing over time. Comparison of the results in Table 6.2 with the corresponding data from the 2009 Artists Survey supports this proposition. Among artists across all artforms there is an increase in the proportion engaging in writing, acting, and involvement with music than before, but looking beneath the surface shows that increases in cross-artform activity are primarily driven by performing artists. For example, the number of actors/directors who have also engaged in writing has risen from 28 percent in 2009 to almost 50 percent now, and the number of dancers involved in acting has shown similar growth (20 to 47 percent). Community cultural development artists have expanded their cross-artform work considerably; they show an increase over the last seven years in six out of the eight activities listed in Table 6.2. On the other hand, writers, visual artists and craftspeople appear to have changed little in their cross-artform engagements over time.

CASE STUDY

NATHAN STONEHAM

Nathan is a Community Cultural Development artist. With a background in drama through a degree in Creative Industries from QUT and another in Secondary Education with Music, Nathan has been working with communities in cultural development for ten years. His practice in this space finds him using theatre, music, play, words, digital media, food and "whatever else I can find" to bring people together. It involves collaboration with people of different ages, cultural backgrounds, genders, sexual orientations and attitudes, to make work that brings communities together.

His artistic practice requires him to be patient, to listen, and to respond to those he is working with, to transform everyday experiences and stories into contemporary, socially-engaged art. His role is to collaborate with community groups to formulate new artistic experiences. The real work lies in the process, the building of friendships, rather than in the outcome.

Working as a freelancer has necessitated a great deal of travel both internationally and domestically, in fact wherever he could find support for short-term projects. It has involved endlessly preparing proposals for small grants in an environment where this type of work is not well understood or well supported by established art spaces. It's work that needs funds but does not usually generate them.

Nathan feels grateful to have now secured one of the rare full-time positions in his field, as Community and Creative Partnerships Officer at a new theatre and community centre. He has assigned resources and is heading up a team that brings together different groups, to engage with the arts, share experiences and strengthen human connections.

Nathan, at 30-years old, is experiencing financial security for the first time in his career. He is now able to think more long-term not only about his own future but about ways to develop the community in which he is engaged, to encourage social cohesion with the groups he works with through involvement with art and with each other.

"In the past I have been focusing on modelling what societal change can look like in a project. Now I am focusing on what change can look like in an institution. So in the future, if I can expand this modelling, I'd like to be a part of designing ways of being together that can be adopted across multiple civic spaces."

Table 6.1 **Artistic work artists have ever engaged in, are engaged in most now (in terms of time), and want to be engaged most (in terms of artistic satisfaction) (percent)**

	Artistic work		
	Ever engaged in[(a)]	Engaged in most these days	Want to be engaged most
Writers			
Novelist	53	30	42
Non-fiction writer	50	22	16
Children's/young adult writer	36	17	16
Short-story writer	32	3	3
Playwright for live stage	18	7	6
Poet	18	6	6
Visual artists			
Painter (including drawing)	55	30	28
Sculptor	31	11	11
Visual artist—mixed media	29	10	10
Photographer	28	9	6
Visual artist—public art	26	2	3
Installation artist	22	7	7
Craft practitioners			
Ceramic artist/potter	46	43	34
Wood worker	24	20	18
Metal worker or jeweller	22	15	12
Fibre/textile artist	18	13	8
Craft practitioner—other material	10	0	1
Glass artist	9	5	5
Actors & directors			
Live-stage actor (scripted and improvised)	70	28	20
Film actor	49	6	22
Television actor (drama, comedy)	47	11	4
TV commercial actor	38	3	1
Theatre director	34	15	13
Voice-overs actor	31	3	0

	Artistic work		
	Ever engaged in[(a)]	Engaged in most these days	Want to be engaged most
Dancers & Choreographers			
Dancer—contemporary dance	81	43	34
Independent/freelance choreographer	70	19	21
Commercial dancer—(television, fashion, music-video, events)	40	2	0
Other choreographer	36	6	6
Resident choreographer/artistic director with a smaller company	36	6	10
Dancer—classical dance	32	9	2
Musicians			
Instrumental player—classical, contemporary classical or new music	33	22	11
Instrumental player - rock, pop, country, hip hop or other contemporary music	39	32	16
Singer—rock, pop, hip hop or other contemporary music	25	13	8
Instrumental player—folk music	23	9	3
Conductor	22	16	6
Composers			
Composer—classical/contemporary classical or new music	62	48	46
Composer/song writer—rock, pop, hip hop or other contemporary music	40	21	21
Composer/song writer—new music	31	3	4
Arranger of other music	26	3	0
Composer/song writer—film, television or radio (not commercials)	23	4	7
Community cultural development artists			
Multi-artform community cultural development artist	62	38	14
Community cultural development artist—new/digital media	38	10	3
Primarily musician/singer	18	11	7
Primarily theatre/physical performance	14	7	3
Primarily dancer/ choreographer	10	3	3
Primarily visual art/craft practitioner	10	7	3

(a) Multiple responses allowed.

Table 6.2 **Artistic involvement in various arts occupations at any point during artists' career [(a)] (percent of artists within each PAO)**

	Writers	Visual artists	Craft practitioners	Actors /Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
Writing	100	17	8	47	8	14	22	48	35
Visual arts	7	100	30	21	28	9	19	44	32
Craft	2	15	100	4	2	2	2	18	8
Acting/Directing	9	6	2	100	47	18	14	69	29
Dancing/Choreographing	1	2	3	12	100	3	5	14	13
Musical instrument playing/Singing	4	4	2	19	11	100	47	39	34
Composing/Arranging	3	6	1	8	9	61	100	35	33
Community cultural development work	4	7	4	17	19	11	11	100	14

(a) Multiple responses allowed.

The achievements of Australian artists

In the community at large, the contribution of professional artists to Australian cultural life is frequently acknowledged. But even regular consumers of the arts do not fully appreciate the enormous breadth and depth of the output of Australia's professional artists, both in terms of past achievements and current activity[8]. Accordingly, this section of our Report provides details of the achievements of Australian artists. Respondents in the survey were asked about their professional output and achievements in the recent past, i.e. between 2010 and 2015. In addition, they were invited to nominate which one 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 and so on.

Table 6.3 lists a small selection of outputs or activities that artists have achieved in the recent past, and shows the proportion of artists who nominate that output or activity as their major achievement. Full details of the range of achievements accomplished by artists and the contributions regarded as their major achievements are shown in Appendix II Tables 6.2–6.12. These tables are testament to the dedication and skill of Australia's professional artists in producing such a vast amount of work across all artforms.

These Appendix tables also indicate the considerable volume of cross-artform output produced by artists. For each PAO we show the proportion of artists in that PAO who have achievements in another artform. We can observe a great deal of cross-artform achievements for some artists in particular—almost half of directors and singers and about a third of musicians and community cultural development artists indicate major achievements in another artform. It can be seen that writers stay largely within their own PAO, with only 4 percent of them indicating any achievements in another artform.

8 See further in the results of the recent National Arts Participation Survey, Connecting Australians (Australia Council, 2017).

Table 6.3 Artists' most common artistic achievements (percent of artists within each PAO)

	Achievements[(a)]	Major achievement
Writers		
Had a novel published	31	24
Had another type of book published	39	19
Won a significant prize or award for my work	33	12
Had another piece of creative or critical writing published	51	10
Had a short story published	32	6
Visual artists		
Had a one-person show at a major gallery (public, non-commercial or commercial)	26	14
Had a one-person show at a smaller gallery (public, non-commercial or commercial)	46	12
Had a work or works selected for exhibition at a major gallery	37	12
Had a work commissioned for public art	24	9
Won a significant prize or award for my work	26	9
Craft practitioners		
Had a work or works selected for exhibition at a major gallery/recognised craft venue	55	12
Had a work or works selected for exhibition at a smaller gallery/craft venue	65	12
Had a work commissioned or purchased by a public gallery or institution	27	11
Had a one-person show at a major gallery/recognised craft venue	28	9
Won a significant prize or award for my work	29	7
Directors		
Directed a stage play for a smaller company	40	18
Won a significant prize or award for my work	28	9
Directed an independent stage production	44	5
Directed a feature film	4	4
Directed a stage play for a major company	19	3

	Achievements[a]	Major achievement
Actors		
Had a lead film/television role	32	22
Had a lead role with a smaller theatrical company	46	13
Performed in a television commercial	49	11
Won a significant prize or award for my work	25	7
Had a lead role with a major theatrical company	25	7
Dancers		
Danced in a lead role with a major dance company	23	16
Danced in a lead role with a smaller dance company	44	16
Performed as part of a major festival or event	48	10
Danced in an independent dance project	70	6
Danced for a film or television production	42	3
Choreographers		
Choreographed, independently produced and presented a work	69	50
Choreographed a work for a smaller dance company	31	12
Choreographed a work for a special event (live or broadcast)	37	12
Was awarded an artist's residency or fellowship	62	7
Choreographed a dance-on-screen work	44	6
Musicians		
Recorded an album—as a member of an orchestra, ensemble or musical group (any type of music)	50	16
Performed live as a member of an orchestra, ensemble or musical group (any type of music) in a smaller entertainment venue/event	63	12
Recorded an album—solo performance	18	7
Performed live as a member of an orchestra, ensemble or musical group (any type of music) in a major entertainment venue/event	47	6
Performed on radio or television as a member of a group	48	6

	Achievements[(a)]	Major achievement
Singers		
Recorded an album—solo performance	28	17
Recorded an album—as a member of an orchestra, ensemble or musical group (any type of music)	33	13
Performed live as a singer with an orchestra, ensemble or musical group (any type of music) in a major entertainment venue/event	35	6
Performed live as a singer with an orchestra, ensemble or musical group (any type of music) in a smaller entertainment venue/event	52	6
Performed in opera or music theatre in a minor role or in the chorus	11	6
Composers/ Song writers		
Had a work or works performed live in public at a major venue	66	24
Had a work or works recorded or broadcast	88	14
Won a significant prize or award for my work	21	9
Had a work or works commissioned for live performance	56	8
Had a work or works published	64	7
Community cultural development artists		
Contributed in a significant way to the development of a major arts project	68	38
As a result of project/s I completed, the community has organised their own new CCD projects	37	10
As a result of project/s I completed, employment opportunities for other artists have been generated	55	3
As a result of project/s I completed, I have been invited to work on community development in the non-arts sector	21	3
My methodology and practice has been recognised and used as a best practice model in Australia	21	7

(a) Multiple responses allowed.

Interstate and overseas engagements of artists

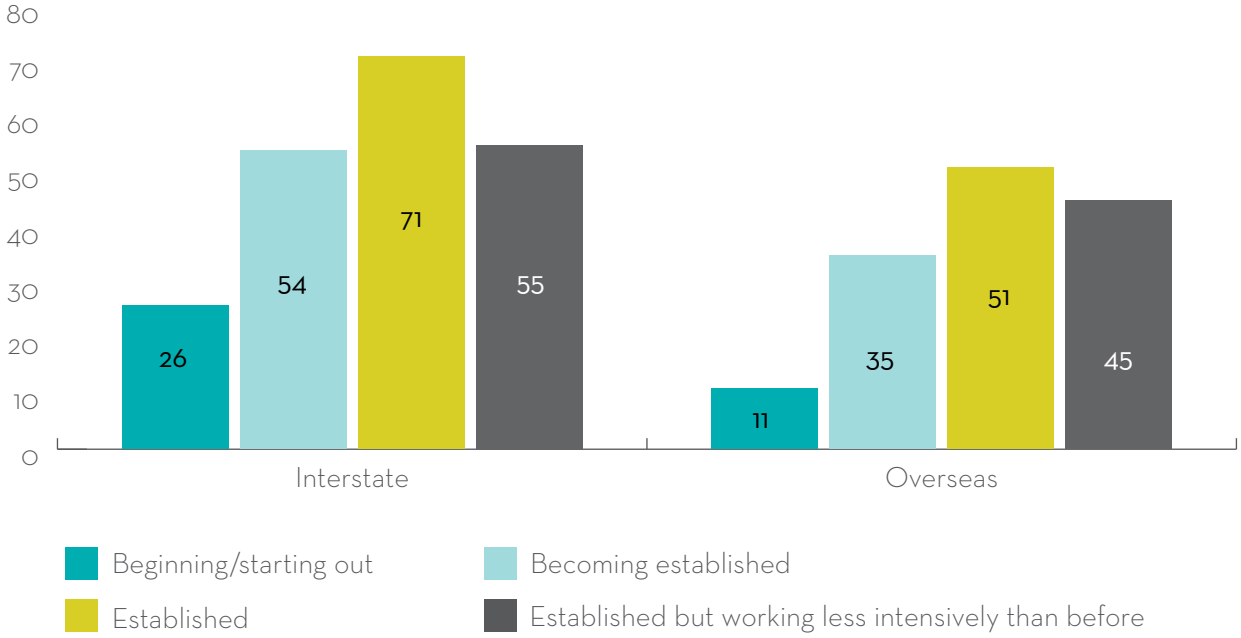
Artistic output and activities are seen or published not only in an artist's home state but also interstate and overseas. Table 6.4 shows the proportions of artists who have had professional engagements as artists away from their home base. It is noteworthy that almost 60 percent of Australian artists have had their work seen interstate, and around 40 percent have had an engagement overseas.

Dancers and community artists appear to be the most prominent in having their work exposed interstate or abroad, whilst composers, musicians and writers tend to be more active interstate rather than overseas. Among all artforms, Australian visual artists and writers appear to be least engaged abroad. In terms of degree of establishment, we can see in Figure 6.1 that it is established artists who are the most frequent group to be represented interstate or overseas engagements.

Table 6.4 **Artists' professional engagement outside their state of residence between 2010 and 2015 (percent)**

	Writers	Visual artists	Craft practitioners	Actors/Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
Professional engagement interstate	53	53	62	51	62	59	72	63	59
Professional engagement overseas	31	36	50	38	62	39	50	56	42

Figure 6.1 **Professional engagement outside state of residence between 2010 and 2015 by artists with different degrees of establishment (percent)**



In the survey we looked more closely at the impact that overseas exposure has on an artist's work. Table 6.5 shows that it is raising the artist's international profile that is the most important outcome from professional engagement overseas. But there are differences depending on degree of establishment. Artists who are in the process of becoming established nominate interactions with other artists and collaborations as the most important outcome, while beginning artists (only 11 percent of whom have had international exposure so far in their careers) look to improving their profile in Australia, and the opportunities that travel as an artist provides for increasing knowledge and skills.

Table 6.5 The most important outcome of professional engagement overseas[(a)] (percent)

	Beginning/ starting out	Becoming established	Established	Established but working less intensively than before	All artists
Improved profile internationally	6	15	20	29	20
Improved professional networking and connections	12	13	19	17	17
Interactions with other artists, collaborations	0	30	13	12	16
Creation of new work, research for new work	11	12	17	12	15
Improved profile in Australia	40	14	17	5	14
Increased knowledge and skills	30	10	10	12	11
Increased commercial opportunities	0	4	2	8	3
Other	0	2	3	5	3

(a) Percentages are of artists who had a professional engagement overseas between 2010 and 2015.

CHAPTER 7

PATTERNS OF WORKING TIME

Data from previous surveys, together with a wide range of anecdotal evidence, indicate that most professional artists, by choice or necessity, undertake work beyond their immediate core creative practice, sometimes in a field related to the arts, sometimes in a completely different line of work altogether. A number of artists say that they would like to work more at their creative practice but cannot do so for a variety of reasons. In this chapter we look at how artists split their working time between different types of work, how they would ideally like to spend their time, and what factors inhibit them from spending more time on their arts work. A gap between actual and preferred working times at an artist's practice is an indicator of potential creative talent that goes underutilised in the Australian arts sector.

Actual patterns of artists' working time

Analysis of arts labour markets in Australia and elsewhere has consolidated the now standard practice of classifying the working habits of practising professional artists into three types of jobs:

- **creative work**, being the artist's core creative practice which will be located primarily in his or her central principal artistic occupation (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,** being work that utilises the artist's creative skills but does not involve the creation of primary or original creative output. It includes teaching in the artist's artform, arts administration (not related to the artist's PAO), community arts development and writing about the arts. This work may involve paid employment and unpaid arts-related work such as volunteering in arts work as well as studying or training 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 average proportion of working time that practising professional artists allocated to these three types of work in the financial year 2014–15 were as follows, with results for 2007–08 from the previous Artists Survey also shown:

	2007-08	2014-15
	(%)	(%)
Creative work	53	57
Arts-related work	27	24
Non-arts work	20	19
	100	**100**

It appears that artists consistently spend about 55–60 percent of their working time on creative work, about a quarter of their working time on arts-related activities, and the remaining 20 percent on non-arts work. It is immediately apparent that on average artists spend significant time away from their core creative practice. This is true across all artistic occupations as shown in Table 7.1, which also subdivides each of the three work types into their component parts. A significant statistic here is that more than 10 percent of an artist's time on average is spent on activities such as marketing, management, administration and so on, activities essential to the maintenance of a creative practice, as distinct from the actual processes of creative work itself.

Note also that the primary component of work outside the arts is paid work which yields an income to supplement the returns from the artist's creative practice.

There have been slight changes between 2007–08 and 2014–15 in time allocation by artists between different types of work. Overall, in 2014-15 artists spent more time on their core creative practice, and less time on unpaid arts-related work such as studying or training in the arts and arts-related volunteering work, than at the time of the previous survey.

The detail of Table 7.1 shows that performing artists spend the smallest proportion of their time on creative work. Dancers and composers are the most prominent across PAOs in spending time on arts-related work and activities, spending about a third of their working time on this type of work. Writers are characterised by relatively higher proportions of their time being spent on both creative work and non-arts-related work and activities and relatively lesser time on arts-related work compared to other PAOs. The generally higher proportions of time spent on creative work by writers, visual artists and craft practitioners may reflect the fact that these artists can choose to work at their creative practice at any time, and are not bound to the sorts of performance schedules that have to be met by actors, dancers and musicians. The proportions of artists' time allocated to work in the PAO and to all arts work are shown in Appendix II Tables 7.1 and 7.2 respectively.

Apart from their working time in the financial year 2014–15, we also asked how many hours artists were spending on different work activities "these days" (i.e. at the time of the survey), including all creative work and all other paid work (not including studying and volunteering). The results are shown in Table 7.2. Note that while time categories in this table include all creative work as a PAO (paid and unpaid), they only include paid arts-related work and paid non-arts work. So time spent on studying and training or doing voluntary work in the arts and non-arts are not included in artists' estimates in Table 7.2. If the number of hours allocated to studying and voluntary work were included, the actual working week of artists on average would be four to eight hours longer than discussed below.

On average we find that artists are currently working a 45-hour week, about half of which is devoted to creative work in their PAO[9]. Community cultural development artists have the longest working week. Overall, artists spend on average 28 hours on creative work of various sorts, nine hours on paid arts-related work and eight hours on paid non-arts work. Crafts practitioners spend the greatest number of hours in their working week on creative work, while it apears that musicians spend the least. In addition, it is apparent that musicians spend the largest number of hours per week on non-arts work. The distribution of hours worked per week (from zero to 70 + hours per week) is shown in Appendix II Tables 7.3, 7.4 and 7.5 for work in the PAO, allarts work and all work respectively.

Comparison of the data on working hours shown in Table 7.2 with results from the 2009 Artists Survey suggests that there may have been a slight increase in artists' working hours over the intervening period. The total hours worked per week on average by artists across all artforms apears to have risen from 41 to 45, a rise of about 10 percent. However the margins of error on these two estimates are such that we cannot draw any strong conclusion from this observation. In regard to trends in working hours in the labour force as a whole, ABS data on average weekly hours paid for non-managerial adult employees show a decrease between 2008 and 2016 (39.7 to 31.8 hours respectively).[10]

9 Note that this estimate does not include the hours spent on unpaid activities such as studying or voluntary work.

10 Source: ABS, *Employee Earnings and Hours, Australia (various years)*. Cat. No. 6306.0).

CASE STUDY

FELICITY CASTAGNA

Felicity is a writer who lives and works in Western Sydney. She was a high school teacher before receiving a scholarship to complete a Doctor of Arts degree at the University of Western Sydney. Since then she has been able to work as a teacher and mentor conducting writing workshops on a freelance basis privately, in the community, and in universities, as well as continuing to write.

Her career received a significant early boost when she was awarded the 2014 Prime Minister's Award for Young Adult Fiction for her second book *The Incredible Here and Now*. She has just published her third book, an adult novel *No More Boats*. Felicity is currently working with a play adaptation of *The Incredible Here and Now*, playing at The Riverside Theatres in Parramatta. She is also co-writing an adult novel with two local authors.

Ideas of place have been core to Felicity's practice from the outset. Sydney's western suburbs have played a large part in her imaginative life so far. Her fiction combines a rendering of place with an exploration of larger issues and ideas.

To balance her career as a writer, teacher and mother of two young children, Felicity manages her time in blocks: blocks to prepare teaching pods, blocks for play rehearsals, and blocks to allow time for writing. Whilst she believes that a schedule of writing everyday would be the best practice, it is necessary to work with the natural rhythms and flows of freelance work, teaching cycles and parenthood.

Despite organising herself in this way, Felicity struggles to find time to write. The PM's Award prize money has provided crucial help in buying childcare, thus freeing time for writing. But she is conscious that this money, like all prize money, is finite and will soon run out. She feels she cannot rely on sales or advances or rights to provide reliable income. She knows her financial future is uncertain and she always feels under pressure to do more.

"I'm a mother and it costs me money to write and participate in the arts... You can't take maternity leave from the arts... I see my income from books as being related to the possibility of winning a prize, the possibility that it will allow me to get a fellowship, and the fact that every time I publish I can charge more for creative writing classes."

Table 7.1 **Average proportion of time spent on different activities in the financial year 2014/15 (percent)**

	Writers	Visual artists	Craft practitioners	Actors/Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
Creative work	**61**	**60**	**59**	**57**	**53**	**51**	**55**	**61**	**57**
Working at creative work as a PAO	46	41	44	37	37	34	35	35	39
Working to support my creative work as a PAO	11	14	11	13	12	12	14	17	13
Working at creative work in an arts field other than PAO	3	6	5	6	4	5	6	9	5
Arts-related work	**13**	**23**	**29**	**24**	**32**	**25**	**32**	**28**	**24**
Working at another paid occupation connected with the arts	7	13	17	14	15	17	24	12	15
Studying or training in the arts	3	6	7	6	12	4	4	7	5
Voluntary work associated with the arts	3	4	5	4	4	4	4	10	4
Total creative and arts-related work	**74**	**83**	**88**	**81**	**85**	**76**	**87**	**89**	**81**
Non-arts work	**26**	**17**	**12**	**19**	**15**	**24**	**13**	**11**	**19**
Working at paid work not connected with the arts	19	13	10	13	13	19	10	7	14
Studying or training (non-arts)	1	1	1	2	1	2	1	2	1
Voluntary or unpaid work (non-arts)	3	2	1	2	0	2	1	2	2
Other work	3	1	1	2	0	1	1	0	1
Total	**100**	**100**	**100**	**100**	**100**	**100**	**100**	**100**	**100**

Table 7.2 **Average number of hours currently spent per week on creative work and paid arts-related and non-arts activities (hours per week)**

	Writers	Visual artists	Craft practitioners	Actors/Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
Working at creative work as a PAO	24	26	31	19	23	19	24	24	23
Working at creative work in an arts field other than PAO	2	5	3	8	4	5	6	11	5
Working at another paid occupation connected with the arts	5	7	8	7	12	10	11	12	9
Working at paid work not connected with the arts	9	7	4	7	5	11	6	2	8
Total weekly hours	**40**	**45**	**46**	**41**	**44**	**45**	**47**	**49**	**45**

Arts-related work

What sorts of work are included under "arts-related work"? The data above show that one-quarter of a professional artist's time on average is spent on this type of work. For artists who cannot or don't want to work full-time at their core creative practice, arts-related work offers a potentially attractive alternative. This type of work uses the artist's creative skills and artistic knowledge either directly or indirectly, it enables the artist to stay in touch with their artform or within a wider field of their practice, and it is likely to offer more employment opportunities as well as conditions and incomes that are better than—or at least as favourable as—those that can be found in their core creative practice. Table 7.3 shows a range of occupations that come under the heading of arts-related work, and the proportions of artists engaged in them. The overwhelmingly most common form of arts-related work is teaching, mostly in the artist's own artform but occasionally crossing into another artform. Teaching or training includes private tuition such as one-on-one music teaching, taking small clases such as after-school dance classes, and employment arrangements of a more formal kind such as lecturing in an art, music or drama school or university. On average 70 percent of artists across all artforms who are engaged in arts-related work do so through teaching. Apart from teaching, the data show that about one-quarter of actors and dancers who are engaged in arts-related work are involved in arts administration, and about one-third in assisting other artists' projects. Almost half of writers who are doing arts-related work are involved in serving on assessment panels and taking editorial work.

Some arts-related work involves applying the artist's creative skills in an industry outside the cultural sector altogether. These lines of work are grouped together in the last line of Table 7.3, and are analysed further in Chapter 11.

Table 7.3 **Arts-related paid occupations that artists are engaged in (a) (percent of artists who are engaged in arts-related work)**

	Writers	Visual artists	Craft practitioners	Actors/Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
Teaching/ training in my artform or other artform	75	62	69	67	84	64	80	62	70
Assisting other artist/s	14	21	22	25	27	18	32	12	23
Arts administration (not as part of my creative practice)	15	19	21	33	33	12	15	25	20
Member of arts board, arts jury, assessment panel, etc.	26	11	12	23	28	2	15	0	14
Arts management (not as part of my creative practice)	9	13	14	21	5	13	8	12	12
Curating	0	13	9	9	5	0	15	0	8
Editing (not as part of my creative practice)	20	3	3	0	0	2	8	6	5
Arts research (not as part of my creative practice)	3	3	9	11	11	4	0	6	5
Art therapy	0	1	0	3	0	2	9	6	3
Or some other work	26	17	17	25	0	15	16	19	17

(a) Multiple responses allowed

Table 7.4 **Proportions of time working full-time at arts work (percent)**

	Writers	Visual artists	Craft practitioners	Actors/Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
Proportion of artists spending 100% of their working time on:									
Creative work solely	27	25	24	22	28	18	22	13	23
Creative and arts-related work	49	55	71	57	53	49	69	66	56

Table 7.5 Artists' preferences for time spent on creative work [a] (percent)

	Writers	Visual artists	Craft practitioners	Actors/Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
Proportion of artists who would like to spend:									
More time on creative work	64	64	53	68	82	66	67	48	66
About the same time on creative work	33	33	43	29	18	34	33	44	32
Less time on creative work	3	3	4	3	0	0	0	8	2
Total	**100**	**100**	**100**	**100**	**100**	**100**	**100**	**100**	**100**

(a) Percentages are of artists who are spending less than 100% of their time on creative work

Preferred patterns of working time

As we have observed, not all artists are able to work in the arts full-time. In fact our data show that only 56 percent of artists spend all their working time at arts work (creative plus arts-related), and many fewer (23 percent) spend 100 percent of their time solely at creative work. Table 7.4 shows that this pattern is much the same across the PAOs; we note that craftspeople and composers are the occupations where the largest numbers of practitioners work full-time at all arts work, and writers and dancers are PAOs where the largest numbers of artists work solely at their creative practice. Even so, in the latter regard it is only just over one-quarter of these artists who can work full-time at creative work. It can also be observed from the same table that among all PAOs it is musicians and writers who are least able to work full-time in the arts and have to rely on non-arts employment of some sort.

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?

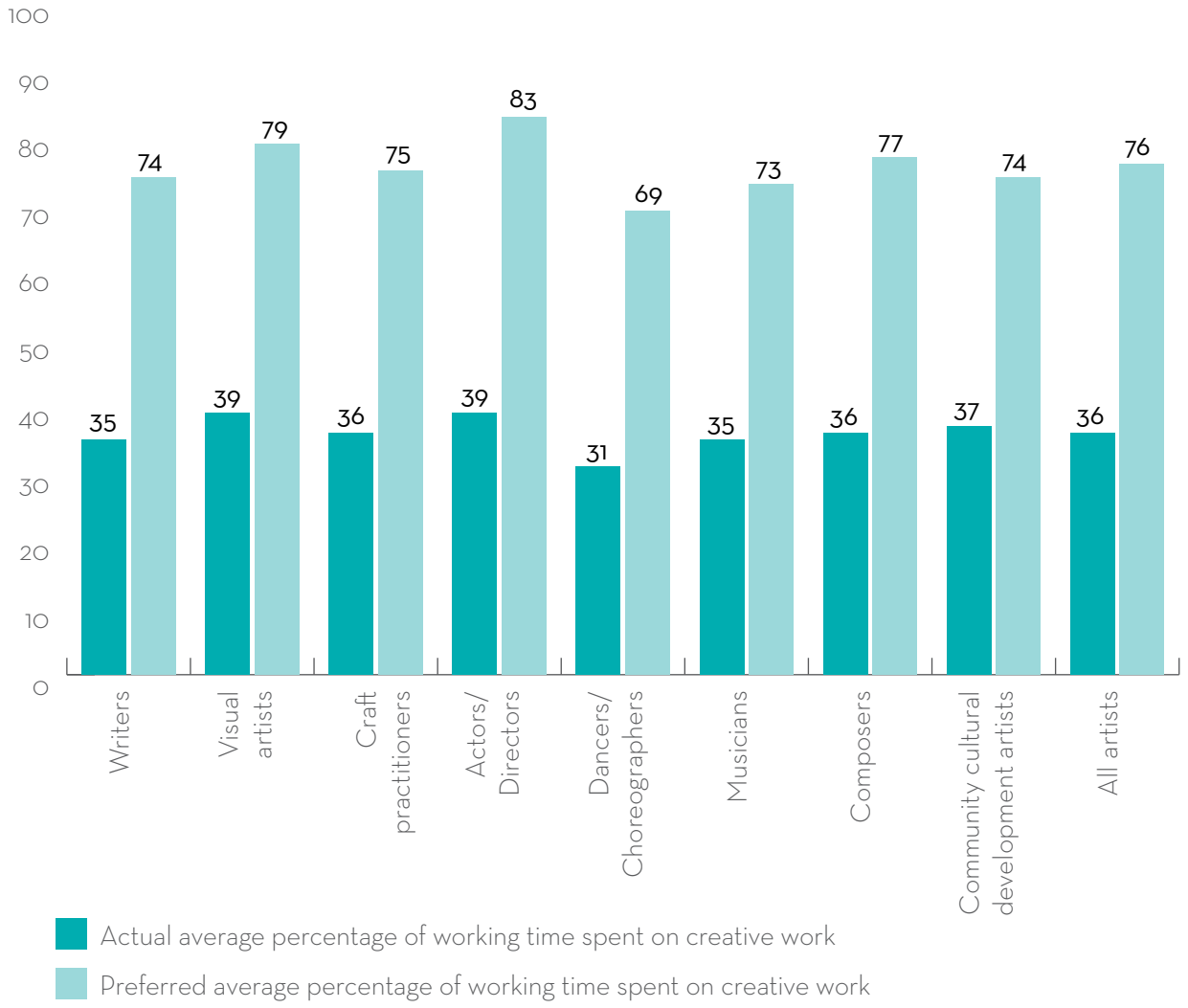
In the following analyses, we focus specifically on creative work, i.e. working at the core creative practice.[11] What are artists' preferences for working different amounts of time at their creative practice from the time they currently spend? We look first at all artists, regardless of their current work patterns. The proportion of artists who would like to spend more/the same/less time at creative work are shown in Table 7.5. It is clear that two-thirds of artists would like to spend more time at their creative practice, and one-third is happy with the way things are. It is noticeable that only two percent of all artists indicated their desire to work less in their

11 Note that the corresponding data on artists' time allocation preferences in the previous survey report related to *creative plus arts-related* work

creative practice. Across PAOs, dancers stand out as the group of artists most wanting to spend more time at creative work.

Now let us look specifically at those artists who express a desire to spend more time at their creative work. By definition these are artists currently working less than full-time at creative work, but would prefer to work more than they currently do. Figure 7.1 shows the actual and preferred percentages of their time that these artists spend or would like to spend at creative work. These artists spend at present little more than one-third of their time at creative work, but would like to spend on average three-quarters of their time at this work. It is clear that a substantial gap exists 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. As noted above, 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. Amongst the different PAOs, actors show the largest gap between actual and preferred work time for their most desired artistic occupation.

Figure 7.1 Actual and preferred average proportion of time spent on creative work[(a)] (percent)



(a) Percentages are of artists who would like to spend more time on their creative work.

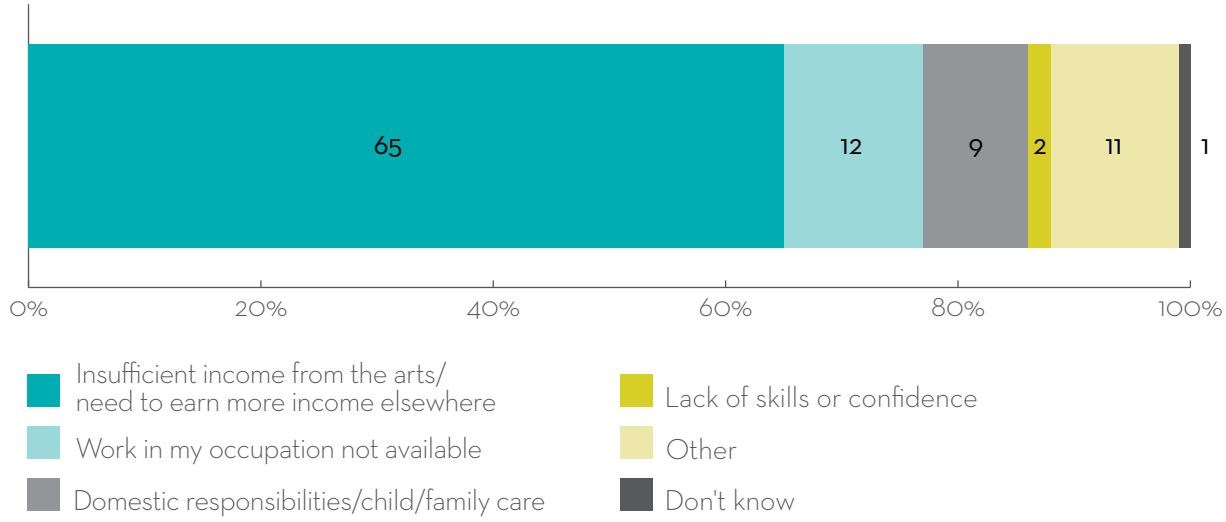
Factors preventing artists from working more

Given the significant differences between actual and preferred time artists spend on creative work, the question arises as to what stops them from increasing the time they spend at creative work? When asked this question, artists cited economic reasons as the main obstacles. The proportions of artists pointing to specific reasons are as follows:

These percentages include multiple responses where some artists nominated more than one factor. When asked what was the single most important factor, the two economic reasons (insufficient income from the arts, work not available) still predominated, as shown in Figure 7.2.

	(%)
Insufficient income from the arts/need to earn more income elsewhere	57
Domestic responsibilities, child/family care	15
Work in my occupation not available	14
Other[12]	13

Figure 7.2 Most important factor preventing artists from spending more time at arts work [(a)] (percent)



(a) Percentages are of artists who would have liked to spend more time on their creative work.

12 Including a lack of confidence of skills, health issues, community or cultural responsibilities and other reasons.

It is also important to point out that the factors preventing artists from undertaking more arts work may also have an effect on the type of 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. 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. In addition, some artists may have to adjust the types of creative output they produce in order to meet the realities of the marketplace; for example, a playwright may have no alternative but to write works calling for only a small cast, or a visual artist may have to spend some time making paintings that will sell rather than installations that won't.

To sum up, it is obvious that the factors preventing artists from undertaking more arts work are the same as those inhibiting overall career development that we noted in Chapter 5 above. The problems are overwhelmingly related to the economic circumstances in which artistic occupations are pursued. Analysis of the detailed data by PAO shows the artforms most affected by these economic constraints—performing artists affected by the lack of availability of work; visual artists, craft practitioners and community cultural development workers affected by inadequate financial return even when work is available or sales of output can be made; and to a lesser extent, writers, visual artists, craft practitioners and composers affected by insufficient markets for their work.

Table 7.6 **Average proportion of time spent on various types of work by artists at different levels of establishment in the financial year 2014-15 (percent)**

	Beginning/ starting out	Becoming established	Established	Established but working less intensively than before
Creative work	**38**	**50**	**67**	**52**
Working at creative work as a PAO	28	31	47	38
Working to support my creative work as a PAO	7	13	15	10
Working at creative work in an arts field other than PAO	3	6	5	4
Arts-related work	**29**	**24**	**22**	**28**
Working at another paid occupation connected with the arts	7	15	15	20
Studying or training in the arts	16	6	4	3
Voluntary work associated with the arts	6	3	3	5
Total creative and arts-related work	**67**	**74**	**89**	**80**
Non-arts work	**33**	**26**	**11**	**20**
Working at paid work not connected with the arts	28	20	8	14
Studying or training (non-arts)	1	3	1	1
Voluntary or unpaid work (non-arts)	4	2	1	2
Other work	0	1	1	3
Total	**100**	**100**	**100**	**100**

Time allocation and level of establishment

Finally we ask: is there a relationship between artists' level of establishment and the time that they can spend at the different types of work? Table 7.6 shows the average proportion of time spent on different activities in the year 2014-15 by artists according to their level of establishment. It is clear that it is established artists who are able to spend the greatest proportion of their time at creative work, and also at total arts work (including arts-related work). With their established practice taking up the largest proportion of their time, they also spend more time than other artists at supporting their creative work—promoting their work, applying for grants, attending to administration of their practice.

At the other end of the establishment spectrum, artists just beginning or starting out spend a smaller proportion of their time than other artists at creative work and at all arts work, and a correspondingly higher proportion of their working time involved in non-arts work. These early-career artists also engage in voluntary work both within the arts and beyond to a somewhat greater extent than other artists, and of course they are also more likely to be involved in studying or training in the arts.

CHAPTER 8

INCOME AND EXPENDITURE

Reports from previous surveys have consistently uncovered serious shortfalls in artists' incomes compared to those enjoyed by occupations where similar levels of education, training and experience are involved. In the present chapter we consider the current state of artists' incomes and expenses as revealed in our survey data, and make some observations on trends over the period since the last survey.

Mean and median incomes

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

- income from creative work in the artist's principal artistic occupation (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. It is important to note that all the incomes reported herein are gross pre-tax incomes, and hence do not include allowance for the considerable levels of expenditure that artists incur. Later in this chapter we will assemble some data on artists' costs.

Among the various ways in which incomes of groups of workers can be expressed, the most common measures are the mean and median for the group, where the mean represents the average and the median the mid-point of the distribution (i.e. half the group earn above the median, half below it). Means have a distinct disadvantage as a representative measure, because they can be strongly affected by outliers, in particular by a few very high observations at the top end of the distribution. Thus, in an income distribution in which there are one or two people with extremely high incomes, the mean income from the group will be unduly inflated.

CASE STUDY

PIERCE WILCOX

Pierce is an early career theatre-maker whose creative output takes many forms. He has worked as a director, actor, writer, librettist, drama teacher and dramaturg. He studied English Literature at the University of Sydney and completed the Graduate Diploma of Dramatic Art (Directing) at NIDA.

Since graduating he has worked mainly on the fringe circuit, often with collaborative projects. Career highlights include being nominated for a Helpmann for his work as a librettist on the opera *Fly Away Peter* with the Australian Chamber Orchestra, based on David Malouf's novella. He also has achieved considerable success with *They've Already Won* made with Harriet Gillies at the Newcastle CRACK Theatre Festival. It went on tour, to Sydney, Canberra and Perth. By writing the work, performing in it, and doing everything themselves, including the technical tasks, the collaborators were able to receive a modest payment from the tour. The experience also demonstrated that experimental theatre, created with touring in mind, is achievable and commercially viable. However they had to invest a great deal of unpaid time into the project during its development and creation.

Pierce realises that, despite multi-faceted talents and skills, and the experience he has now gained, a future in which he can make innovative work will be financially difficult to sustain. The most consistent source of income for him so far has been his work in dramaturgy. Like many others, he would like to find a part-time job that provides a small economic base so that he can use the rest of the time to build his own work. Such jobs are rare and hotly contested.

With such an arrangement as his goal, Pierce has taken the initiative, seeking to create a position with Griffin Theatre Company through a Career Development Grant with the Australia Council. This grant would make Pierce an artist-in-residence two days a week, with the promise of production. This would provide a consistent income, with the prospect of creative outcomes.

"In terms of the balance, it would be nice, obviously, to do the things I like all the time and get paid for them, which sometimes happens, but not all the time. In a lot of the work I make – and I feel like this probably counts for a lot of people – the initial investment comes from you, and you work for free initially, and then down the line you get paid for it."

Table 8.1 Mean gross incomes of artists in the financial year 2014–15[a] ($)

	Writers	Visual artists	Craft practitioners	Actors/Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
Gross creative income	19,900	18,100	18,400	19,600	21,300	15,600	19,100	22,400	18,800
Gross arts-related income	4,600	10,700	15,900	12,800	14,400	15,000	25,200	15,300	13,900
Total gross creative and arts-related income	**24,500**	**28,800**	**34,300**	**32,400**	**35,700**	**30,600**	**44,300**	**37,700**	**32,700**
Gross non-arts income	19,000	18,200	8,900	13,700	7,400	22,300	12,000	6,600	15,700
Total gross income	**43,500**	**47,000**	**43,200**	**46,100**	**43,100**	**52,900**	**56,200**	**44,200**	**48,400**

(a) Includes only those artists who provided income details across all categories of income; sample size n=662. Excludes outliers.

Table 8.2 Median gross incomes of artists in the financial year 2014–15[a] ($)

	Writers	Visual artists	Craft practitioners	Actors/Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
Gross creative income	4,500	5,200	7,000	9,000	10,000	4,700	4,500	15,000	6,000
Total gross creative and arts-related income	**6,600**	**12,000**	**24,500**	**20,500**	**33,300**	**9,900**	**32,600**	**40,100**	**15,500**
Total gross income	35,000	34,400	41,000	44,400	43,000	45,000	53,000	45,000	42,200

(a) Includes only those artists who provided income details across all categories of income; sample size n=662. Excludes outliers.

A consistent result from earlier surveys is that the distribution of artists' incomes is strongly skewed towards the lower end. Nevertheless there is always a small number of artists—the so-called superstars—who earn very high incomes, and including them in the calculation of mean incomes for the group a whole will give an inaccurate picture of the average income position of the great majority of artists. Medians, of course, are not so much affected by outliers in a large sample. In order to present an accurate a picture as possible in the following tables, we have excluded a very small number of outliers—artists who earned more than a quarter of a million dollars in 2014–15.[13]

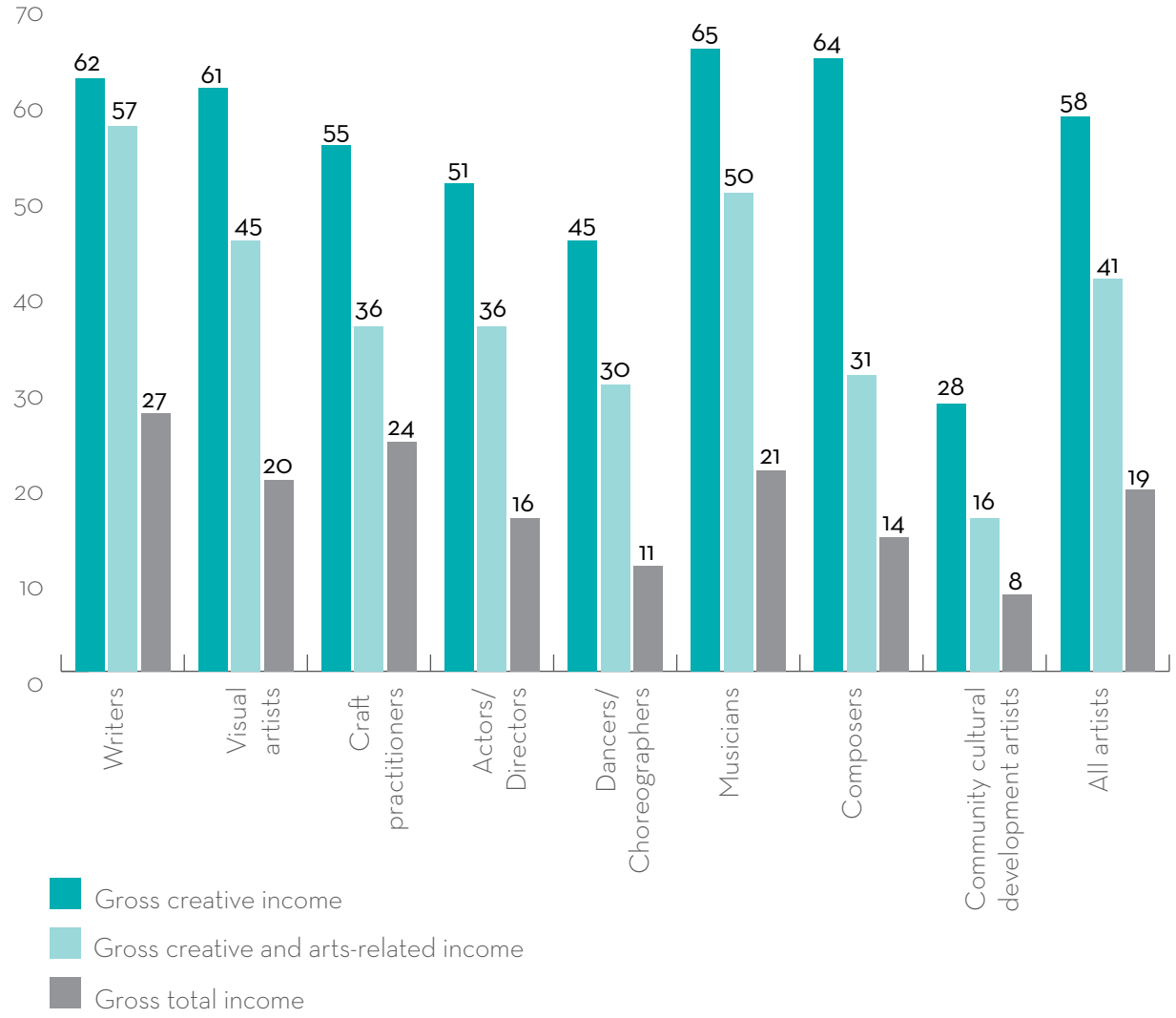
The mean and median gross incomes of practising professional artists in the financial year 2014–15 are shown in Tables 8.1 and 8.2 respectively. The fact that the medians are substantially smaller than the means indicates the extent to which incomes are skewed towards the lower end, especially for creative and total arts income. Indeed, as is evident from the tables, the generally poor financial return to creative practice for many artists has to be compensated for by increased earnings from other sources; across all artists in the sample, creative income comprises only 39 percent of total income on average. Nevertheless, when arts-related income is included, we can see that artists in Australia earn the majority of their income (almost 70 percent) from their creative and arts-related work combined.

There are some differences in the income position of the various artistic occupations. It is striking, for example, that musicians have the lowest creative income and the highest non-arts income, reflecting the realities of a working life for the typical freelance musician; their relatively high income from non-arts sources elevates their total gross income to a level higher than most other PAOs. Dancers and craft practitioners, by contrast, have non-arts earnings that are relatively low; correspondingly they are the least well-off occupations in aggregate terms. Community cultural development artists are those with the highest income from creative work and the lowest income from non-arts work. Comparing median and mean creative incomes for each PAO indicates the extent to which the distribution is skewed; it shows that writers and musicians are the occupational groups with the longest "tails", i.e. with the largest numbers of practitioners with low creative incomes. The occupation with the most even distribution is community artists.

We can examine the top and bottom ends of the distribution of the different categories of income by choosing an arbitrary lower and upper cut-off point and determining the numbers of artists below and above these cut-offs. Setting the lower point at $10 thousand per year and the upper one at $50 thousand, we arrive at Figures 8.1 and 8.2. As can be seen from Figure 8.1 about 60 percent of artists make less than $10 thousand per year from their creative work. The prevalence of artists with relatively low creative incomes is apparent for musicians and composers. Even when all earned income sources are accounted for, there are still around 20 percent of artists who make less than $10 thousand in total. The occupations with the highest proportions earning less than $10 thousand in total gross income are writers and craft practitioners—about a quarter of them earned less than $10 thousand overall in 2014–15.

13 In fact, only one artist in the sample of artists who provided income details across all categories of income indicated earning above $250,000 in total gross income in the 2014–15 financial year.

Figure 8.1 Proportion of artists earning less than $10,000 from different income components in the financial year 2014–15 (percent)



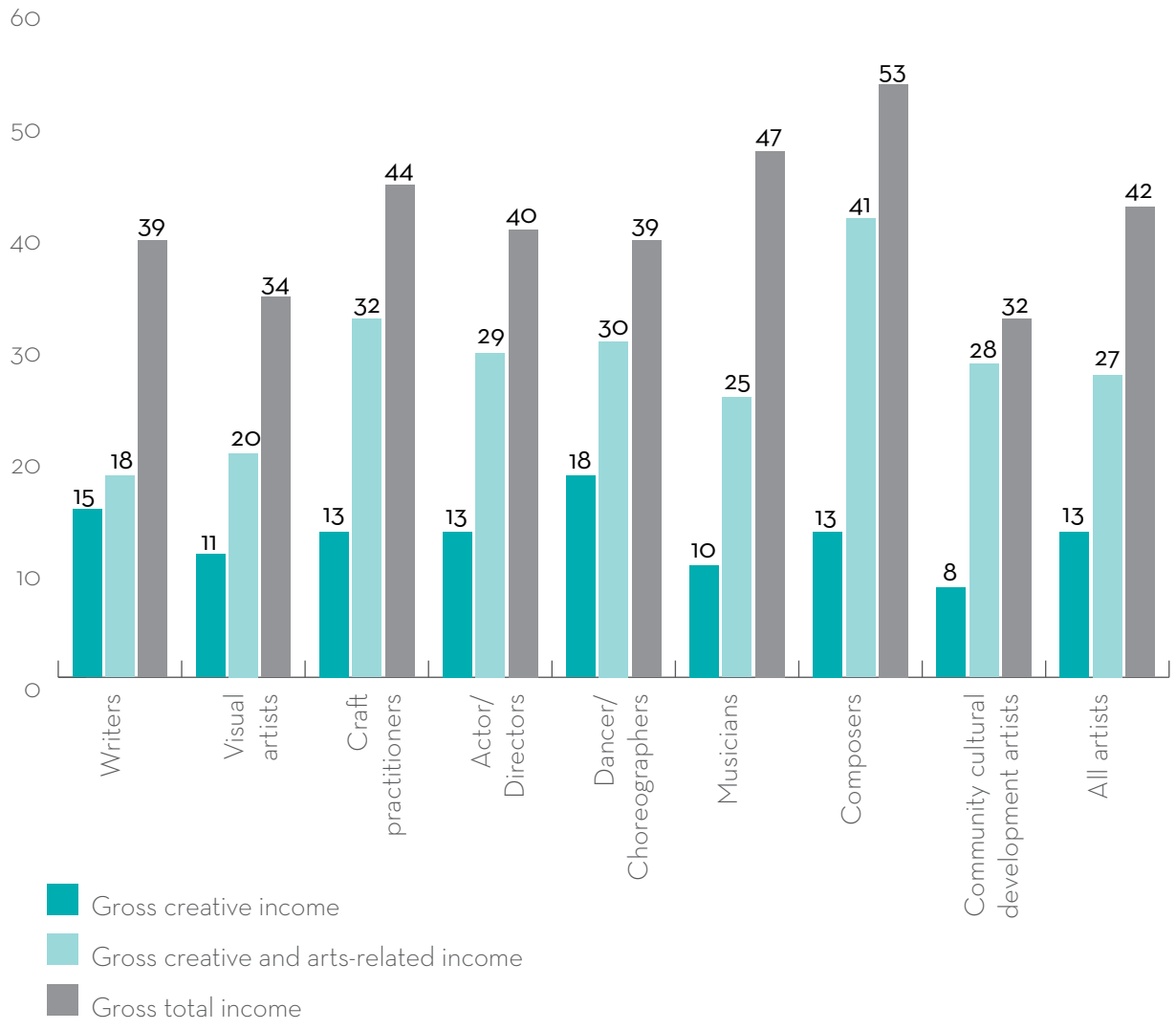
It can be noted that the proportions of artists earning below $10 thousand per year from creative work in the current survey are almost exactly the same as in the previous survey, for which the income data related to the financial year 2007–08.

Turning to the other end of the distribution, we note in Figure 8.2 that relatively few artists earned more than $50 thousand from creative work in 2014–15 (13 percent). The artistic occupation with the highest numbers earning creative income above $50 thousand is dancers, and even there the proportion is less than 20 percent. The category with the greatest number of higher-income practitioners in terms of total income is composers; 53 percent of them enjoyed aggregate incomes above $50 thousand in 2014–15. The full income distributions for creative work, all arts work and all work are shown in Appendix II Tables 8.1, 8.2 and 8.3 respectively.

The necessity to rely on non-art work and income as well as other sources is further confirmed by the fact that there are some

artists who do not earn any income from their creative or arts-related work in a given year. Examples include writers who receive an advance in one year but the book is not published until two years later, and actors who may have to endure a year or more without a part being offered to them. In 2014–15, our data show that about 17 percent of artists spent their time in creative practice but did not generate any income from this work. The percentages of those working creatively in 2014–15 without being remunerated is highest among writers and musicians, with just over 20 percent in each case showing a zero creative income in that year.

Figure 8.2 Artists earning more than $50,000 in the financial year 2014–15 (percent)



How do artists' incomes compare with those of other occupations? In particular it is appropriate to make comparisons with the incomes of workers in occupations that require similar levels of educational attainment, training qualifications and experience to those that are characteristic of professional artists. Such occupations include professions such as accountancy, law, teaching, business management, and so on. Table 8.3 shows mean and median incomes of artists in comparison with the incomes of managers, professionals and all employees in 2014–15. It is clear that 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 are 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 and professional earnings. Indeed their total incomes on average are lower than those of all occupational groups, including non-professional and blue-collar occupations. The gap between the incomes of artists and those of other professionals has increased somewhat since the time of the previous survey.[14]

Table 8.3 Comparison of artists' gross incomes in the financial year 2014–15 with gross incomes of employees in other occupations ($)

	Mean	Median
Artists[(a)]:		
Creative income	18,800	6,000
Creative and arts-related income	32,600	15,500
Total income	48,400	42,200
All earners Australia-wide[(b)]:		
Managers	91,700	69,500
Professionals	82,400	73,400
All employees	61,600	50,100

(a) Excludes outliers.
(b) Australian Bureau of Statistics (2017) *Estimates of Personal Income for Small Areas, 2011–2015*, 6524.0.55.002.

Time and money

The fact that creative work in any artform yields lower financial return than the same amount of time allocated to more lucrative outside work is confirmed by data showing the mean proportions of time spent on the different categories of work and the corresponding proportions of income earned. Figure 8.3 shows that although artists on average in 2014–15 spent almost 60 percent of their working time at their creative activities, they earned only 39 percent of their total income from this source. By contrast the 19 percent of their time that they devoted to non-arts work earned them one-third of their total income.

14 These results confirm the observation that the major subsidisers of the arts are artists themselves; see further in Withers (1985), Towse (2006).

Figure 8.3 **Mean proportion of time spent on and income earned from different work activities (percent)**

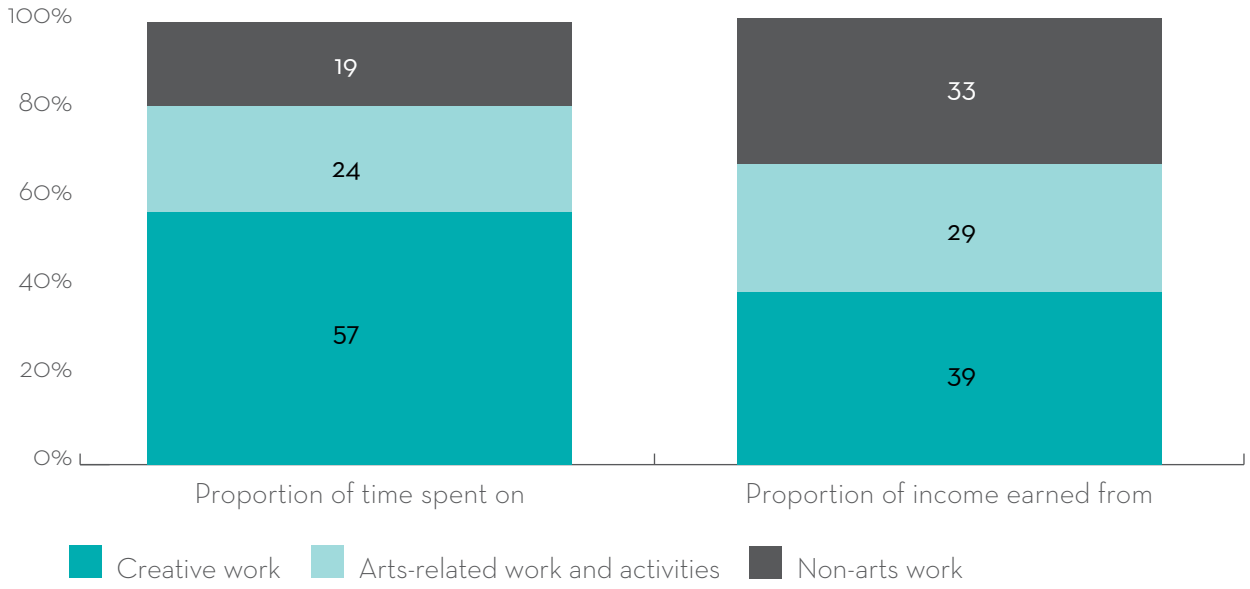


Table 8.4 **Mean and median minimum yearly after-tax income required to meet basic living costs[a] ($)**

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
Mean	45,000	43,800	42,300	36,900	35,900	42,600	48,900	46,500	42,900
Median	40,000	40,000	40,000	30,000	35,000	40,000	41,700	40,000	39,100

(a) Full sample, includes artists who stated that their minimum income requirements to meet basic living cost would be $0 and those who stated $150,000 and above.

Minimum income requirements

In the survey artists were asked to nominate the minimum after tax income they needed per year to meet basic living costs. Table 8.4 shows the mean and median amounts nominated by artists in different artforms. The average amount lies between $35 and $45 thousand for most artforms. It appears that actors and dancers may have become accustomed to somewhat more frugal lifestyles than other artists.

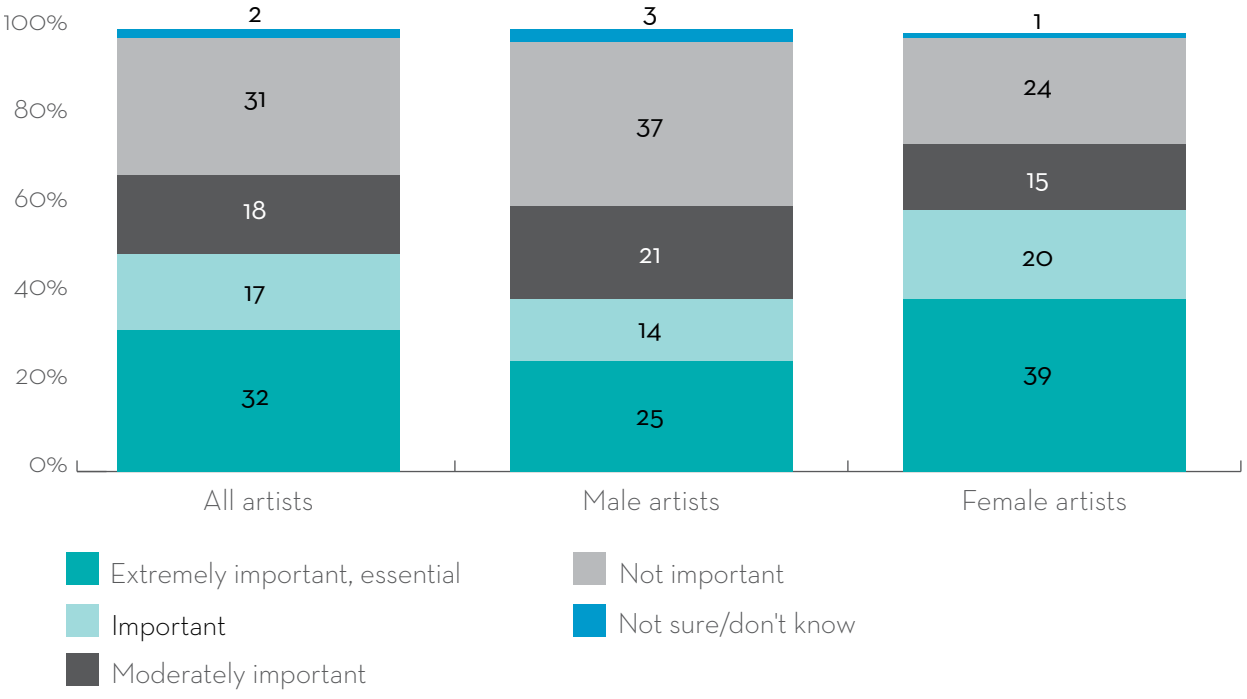
Having specified these minimum after-tax income requirements, we can investigate whether each artist's gross creative income, all-arts income and/or total income was sufficient in 2014–15 to meet their minimum needs. This comparison needs to be treated as indicative only, as gross incomes do not include costs such as those associated with creative practice. Table 8.5 shows the proportions of artists in each PAO who were able to meet their minimum

income requirement from each of these income aggregates. 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, including only 13 percent of musicians. Just over one-third of all artists are able to earn this amount from all arts work. It is noteworthy that although around 60 percent of all artists were able to meet their minimum income needs from all of the work they did in 2014–15 both within and outside the arts, at least two in five artists did not manage to do so. This observation confirms the importance of a spouse's or partner's income or other sources of unearned revenue in sustaining an artist's professional practice, as discussed below. We note that the proportions for all artists shown in Table 8.5 are much the same as the corresponding proportions found in the previous survey.

Table 8.5 **Proportion of artists meeting their minimum income requirement with different types of income (percent)**

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
Gross creative income	17	19	23	25	31	13	17	20	20
Gross creative and arts-related income	21	31	38	41	47	34	47	46	36
Gross total income	**44**	**51**	**53**	**68**	**63**	**64**	**66**	**54**	**58**

Figure 8.4 **Importance of spouse's or partner's income for supporting artists' creative work[(a)] (percent)**



(a) Percentages are of artists who have a partner.

Spouse's or partner's income

We noted earlier in this Report 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. About half of the artists who live with a spouse or partner regard that person's income as "important" or "extremely important" in sustaining their creative work, and almost another 20 percent see such support as "moderately important", as Figure 8.4 illustrates. We note that 59 percent of female artists who have a partner regard the partner's income as important, extremely important, or essential in supporting their creative work, compared to 39 percent for male artists. A range of factors influence this discrepancy, including the male/female earnings differential across the board, and the demands that children place disproportionately on women.

Expenses

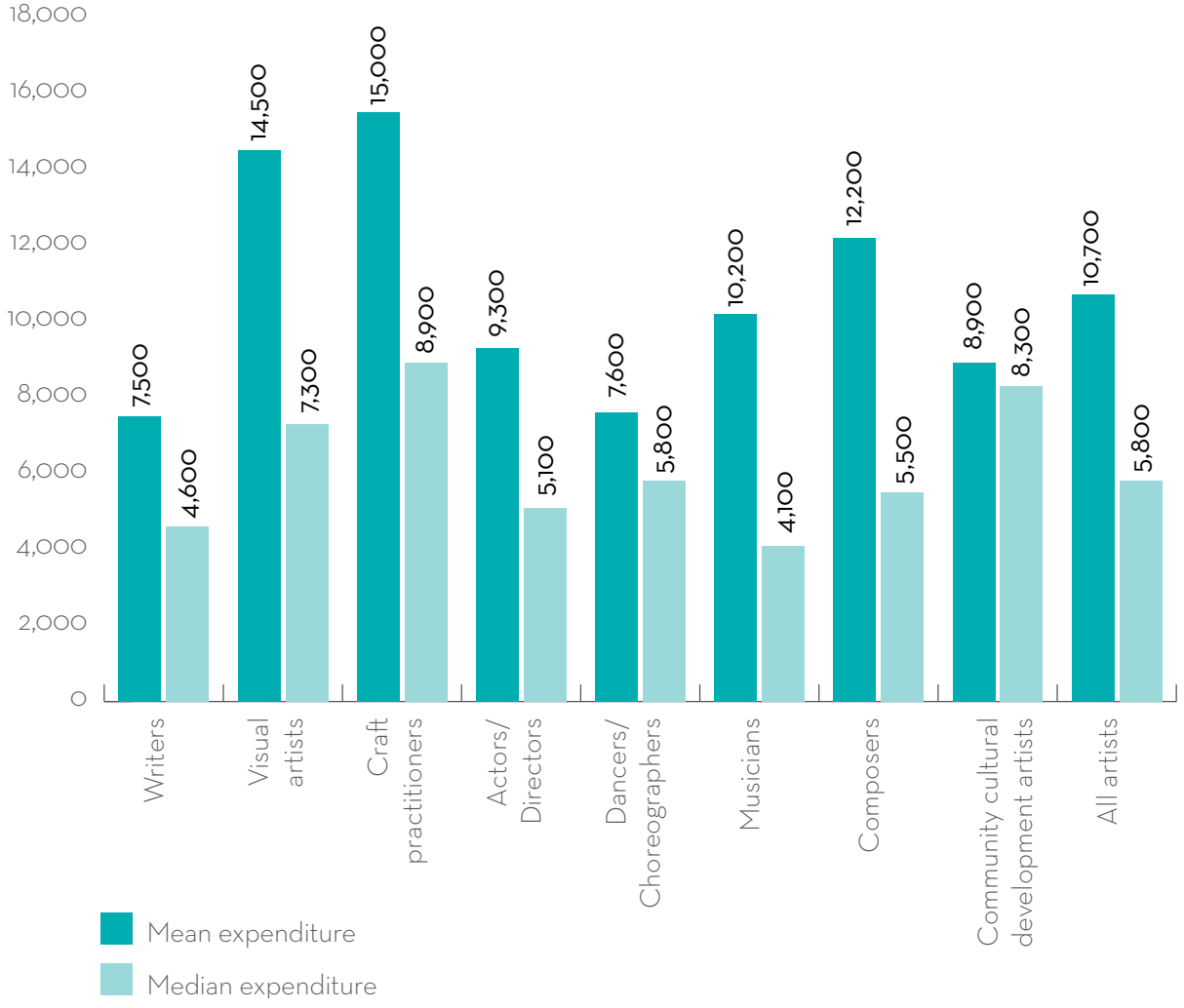
Running a creative arts practice costs money. In the early career stages the costs of training can be significant, in the form of fees and income forgone. Once established, artists have to incur a wide range of expenses essential to their art, including the purchase of materials and equipment, rent of 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 travelling for other reasons. Additionally, artists' work typically involves high hidden costs, which often are left unremunerated, such as research and development. Thus, attempting to make a monetary estimate of the annual costs of running an artistic practice in any artform is a difficult exercise.

Moreover, collecting data on artists' costs in a survey such as this is further complicated by the fact that artists generally don't keep comprehensive records of the costs attributable to their professional work. Although some expense items may be specifically recorded, such as the rent paid for studio space, or the costs of materials and equipment purchased, or the expenses involved in attending a workshop or course, many costs are more general and absorbed into the business of everyday living. Artists, as other professionals, often have difficulty in gathering cost estimates together for inclusion in their annual taxation reasons. For all the above reasons we regard the cost data collected in our survey as indicative only.

With these reservations in mind, we show mean and median expenses related to artists' creative practice in Figure 8.5. Once again, a small number of outliers has been excluded[15]. The costs associated with creative work in the visual arts and the crafts are especially high because of the requirements for studio space, materials and equipment in these artforms. Composers also incur significant expenses; for some of them this is because of the costs of owning or hiring the sophisticated equipment they use, for others it may relate to the costs of organising performances of their work. Actors, dancers and musicians often incur costs generated by the living-away-from-homedemands of their profession.

15 Artists whose total expenses exceeded $100,000 in the financial year 2014–15 were excluded.

Figure 8.5 **Mean and median expenses related to artists' creative practice in the financial year 2014–15[(a)] ($)**



(a) Excludes outliers.

Considering all artists together, we calculate the mean proportions of various cost items in artists' total expenditure as shown in Table 8.6. The importance of materials, freight and travel, subcontractors, and items of equipment and software is clear from these data. Details of expenditure components by PAO are shown in Appendix II Table 8.4.

Table 8.6 Mean proportion of cost items in artists' total expenditure (percent)

Materials and consumables	14
Freight and travel (paid for self and related to creative practice)	12
Subcontractors	11
Major items of equipment and software	10
General administration (internet, postage, printing, electricity, phone, etc.)	9
Rent of studio or work space or venue to show work	7
Agents or gallery commissions	6
Own training	5
Advertising, marketing and promotion	5
Artistic research, such as books, tickets, etc.	4
Accounting fees	3
Net GST costs (balance paid to ATO)	2
Insurance (related to creative practice)	2
Subscriptions, conference fees, competition entrance fees	2
Union dues and professional memberships	2
Child minding costs (related to creative practice)	1
Other expenses	6
Total	**100**

Income trends over time

Given that the data in this and previous surveys have been collected in the same manner on each occasion, it is possible to observe trends over time. In making comparisons of monetary amounts between different time periods, it is necessary to adjust for changes in the price level (i.e. inflation) over the relevant time interval. As is usual practice, the ABS Consumer Price Index is used to make these adjustments. In the following tabulations, we express financial amounts in constant 2015 dollars.

First we can draw an overall comparison between the main income aggregates for all artists for the financial years 2000–01, 2007–08 and 2014–15 derived from three successive surveys. The comparison in constant 2015 prices is as follows.

	2000–01	2007–08	2014–15
Creative income	22,400	23,200	18,800
Total arts income	32,100	33,900	32,600
Total income	48,600	50,500	48,400

Table 8.7 Comparison of mean incomes between 2007–08 and 2014–15[a] (in 2015 $)[b]

	Writers	Visual artists	Craft practitioners	Actors/Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
Mean creative income:									
2007–08	13,600	18,700	27,000	33,200	21,200	23,600	31,700	29,900	23,200
2014–15	19,900	18,100	18,400	19,700	21,300	15,600	19,100	22,400	18,800
% of change in mean creative income	46	- 3	- 32	- 41	0	- 34	- 40	- 25	- 19
Mean creative and arts-related income:									
2007–08	23,500	28,300	36,500	39,000	36,400	36,900	46,300	50,500	33,900
2014–15	24,500	28,700	34,300	32,400	35,700	30,600	44,300	37,700	32,600
% of change in mean creative and arts-related income	4	1	- 6	- 17	- 2	- 17	- 4	- 25	- 4
Mean total income:									
2007–08	49,600	42,800	46,900	54,600	42,500	53,300	62,700	57,500	50,500
2014–15	43,500	47,000	43,200	46,100	43,100	52,900	56,200	44,200	48,400
% of change in mean total income	- 12	10	- 8	- 16	1	- 1	- 10	- 23	- 4

(a) Excludes outliers.
(b) Adjusted for changes in the price level using the Consumer Price Index.

Table 8.8 Comparison of median incomes between 2007-08 and 2014-15[a] (in 2015 $)[b]

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
Median creative income:									
2007-08	4,400	5,500	12,300	18,400	9,700	8,800	9,900	17,900	8,600
2014-15	4,500	5,200	7,000	9,000	10,000	4,700	4,500	15,000	6,000
% of change in median creative income	2	- 5	- 43	- 51	3	- 47	- 55	- 16	- 30
Median creative and arts-related income:									
2007-08	9,800	12,300	22,100	24,500	28,700	30,600	21,800	54,400	21,200
2014-15	6,600	12,000	24,500	20,500	33,300	9,900	32,600	40,100	15,500
% of change in median creative and arts-related income	- 33	- 2	11	- 16	16	- 68	50	- 26	- 27
Median total income:									
2007-08	36,900	31,600	37,400	44,800	33,800	50,100	53,700	58,800	44,000
2014-15	35,000	34,400	41,000	44,400	43,000	45,000	53,000	45,000	42,200
% of change in median total income	- 5	9	10	- 1	27	- 10	- 1	- 23	- 4

(a) Excludes outliers.
(b) Adjusted for changes in the price level using the Consumer Price Index.

It appears that on the whole artists' average incomes increased slightly between 2000-01 and 2007-08 in real terms, although to a somewhat lesser degree than real personal incomes in the economy at large[16]. Since 2007-08 the situation has deteriorated as explained further below. By contrast, over the fourteen-year period 2000-01 to 2014-15, professional incomes have increased in real terms by just over 30 percent, or about 2 percent per year on average[17].

Tables 8.7 and 8.8 show detailed comparisons between 2007-08 and 2014-15 for mean and median incomes respectively across all the PAOs expressed in 2015 prices. In interpreting this table it should be remembered that within the artforms there is a degree of variability in estimates from year to year depending on sample coverage and other factors, such that the percentage changes shown should not be taken literally, but rather as indicators of overall upward or downward movements. Bearing

16 For data on trends in real household incomes in Australia over recent years, see ABS, *Household Income and Wealth, Australia, 2013-14* (Cat. No. 6523.0).

17 Data from the 2002 Artists Survey report (Throsby and Hollister 2003, Table 35) and the current report (Table 8.3).

these reservations in mind, we note that in the case of practising professional artists as a whole, there has been a substantial decline in real creative incomes over the seven-year period, despite the fact that the proportion of time artists devote to creative work has remained roughly the same. Nevertheless artists' overall financial situation (i.e. their total income) has not deteriorated to the same extent; indeed we can say that it has stayed more or less constant, given the margin of error on the estimates in Table 8.7.

Movements within the specific PAOs can be interpreted in the light of a number of factors, including longer term trends and particular features of the 2007–08 estimates. For example, writers' incomes in the earlier year were well below trend, and now appear to have recovered. It was notable by contrast that composers' and actors' incomes in the 2007–08 survey were unusually high, modifying somewhat the apparent steep decline observable in the 2014–15 data. The overall conclusion to be drawn when these considerations are taken into account is that artists' creative incomes have on average remained reasonably steady or declined somewhat in real terms over the last seven years, again at a time when real incomes in the rest of the economy have risen. We conclude, as we did in 2009, that as a whole, practising professional artists have not shared in the long-term growth in real earnings that most occupations have enjoyed during recent years.

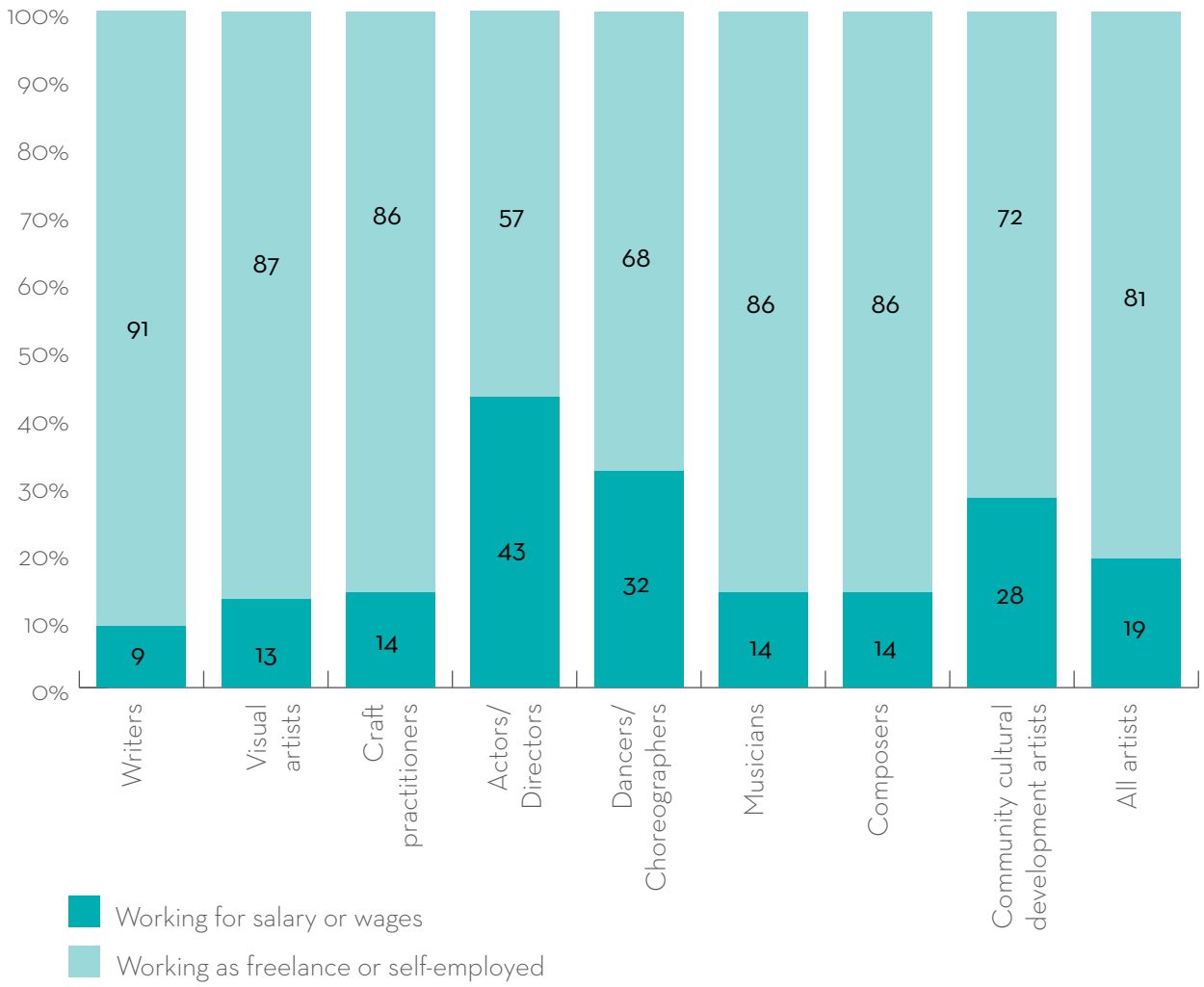
Further analysis of long-term income trends is contained in Chapter 19 of this Report.

CHAPTER 9

EMPLOYMENT AND FINANCIAL SECURITY

In the economy at large, the last 25 years have witnessed substantial shifts in patterns of employment across a wide cross-section of industries; the workforce absorbed a general push towards casualization in the 1990s and early 2000s, following which the degree of casualization has remained more or less constant (Kryger, 2015). Arts labour markets have been at the leading edge of longer-term shifts towards casualization. To reduce the uncertainty and risk that creative work entails, artists have been undertaking multiple activities within the three distinct types of work that we have identified: in their PAO, their arts-related work and their non-arts jobs. In this chapter we consider the nature of artists' employment arrangements, their experiences of unemployment, and their arrangements to ensure their future financial security.

Figure 9.1 Employment status in principal artistic occupation[(a)] (percent)



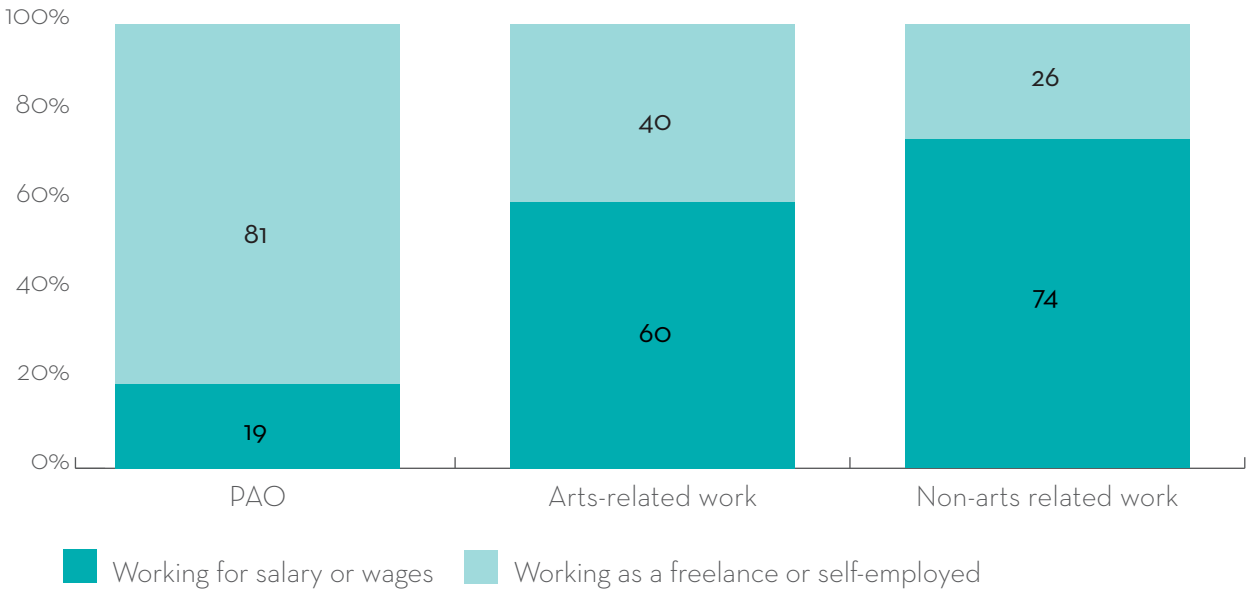
(a) Percentages are of artists who have spent some of their working time on creative work in their PAO.

Employment status

The major shift observable over time in artists' employment arrangements has been towards a decrease in numbers of artists working for salary or wages, and an increase in those engaged as freelancers or self-employed workers. Figure 9.1 shows the details across PAOs. In the seven years since the previous survey, the proportion of artists working as freelancers has risen from 72 percent to 81 percent, a significant increase that is a continuation of a long-term trend. Such an increase is true across half the PAOs, the exceptions being visual artists, craft practitioners, writers and composers, which have not changed much in this time; in fact these artists had already reached the smallest proportions working for salaries and wages at the time of the previous survey.

The data in Figure 9.1 relating to artists' employment status in their creative work, i.e. in their PAO, can be compared with the proportions of freelance and salaried work in the other types of work that artists undertake, i.e. in arts-related work and non-arts work. As can be seen in Figure 9.2, a larger proportion work for salaries or wages in arts-related work, and a still larger percentage in work outside the arts. A significant amount of arts-related work derives from teaching in the artform, work that is generally remunerated via a wage/salary contract. Likewise such contracts, including longer-term employment arrangements remunerated by salaries or wages, are characteristic of much non-arts work.

Figure 9.2 **Artists working for salaries/wages and freelance/self-employed in creative, arts-related and non-arts work (percent)**



Unemployment

In the survey artists were asked about their experience of unemployment over the last five years (i.e. between 2010 and 2015). Table 9.5 shows the percentages of artists who experienced some unemployment over the period and their success or otherwise at accessing unemployment benefits to cover the time they were unemployed. It is apparent that one-quarter of all artists did indeed experience some unemployment. Overall the number of artists who have experienced unemployment has been declining—from 34 percent for the period between 1996 and 2001 and 28 percent for the period between 2004 and 2009.

It is apparent that, with 81 per cent of artists working as freelancers or on a self-employed basis in their principal artistic occupation, a substantial majority of artists face an insecure working environment for their artistic work, forgoing the sorts of benefits that employees customarily enjoy such as sick leave, maternity leave, employer's superannuation contributions, holiday pay, and so on. Larger proportions of artists receive these benefits in their arts-related or non-arts work, given the larger proportions in these other types of work as seen in Figure 9.2. Fuller details of the employment status of artists by PAO are shown in Appendix II Tables 9.1, 9.2 and 9.3 for work in the PAO, arts-related work and non-arts work respectively.

Table 9.1 shows further detail of the types of employment arrangements experienced by artists who are in salaried or freelance work arrangements in creative, arts-related and non-arts work. In creative work, by far the most common freelance arrangement for artists is as an individual with an ABN but not incorporated as a company. Relatively few (only about 10 percent) become incorporated by themselves or in association with others. For arts-related work, freelance as an individual with ABN and casual work arrangements are equally common, whereas in work outside the arts it is casual employment arrangements that predominate.

Table 9.1 Employment status of artists in PAO, arts-related work and non-arts work[(a)] (percent)

	PAO	Arts-related work	Non-arts related work
Salary and wage earners			
Full time	7	13	25
Part time	4	16	14
Casual	8	30	35
Sub-total	19	59	74
Freelancers/self-employed			
Incorporated as a Pty Ltd company on my own	9	6	5
Incorporated as a Pty Ltd company with others	2	2	4
Not incorporated as a Pty Ltd company, with ABN	59	29	15
Not incorporated as a Pty Ltd company, with no ABN	11	4	3
Sub-total	81	41	26
Total	**100**	**100**	**100**
Registered for GST:			
Yes	30	25	33
No	69	74	66
Don't know	1	1	1
Total	**100**	**100**	**100**

(a) Percentages are of artists who have spent some of their working time on PAO, arts-related work and non-arts work respectively.

Sources of income

In what form is income received by artists working in their primary creative work? Table 9.2 shows the proportions of artists receiving income in their PAO in 2014–15 who derived income from a variety of sources, arranged in descending order of the proportions in the all-artists column. Overall we can see that freelance work is mostly paid on the basis of fixed-amount contracts rather than contracts written in terms of an hourly rate. About one-quarter of artists receive payments for casual work without having a contract. The proportions of artists' creative incomes that are derived from various sources are shown by PAO in Appendix II Table 9.4.

Table 9.2 Sources of income as a PAO in 2014–15[(a)] (percent)

	Writers	Visual artists	Craft practitioners	Actors/Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
Freelance/self-employed contracts for fixed amounts	37	32	24	52	51	42	47	72	43
Royalties and advances	56	13	5	22	4	38	69	18	35
Sale of art works	10	65	81	1	4	20	27	21	25
Casual employment without contract	12	14	14	24	17	38	25	31	23
Freelance/ self-employed contracts based on hourly rate	13	18	18	27	30	25	12	54	21
Fees, commissions, retainers	20	21	22	12	13	16	41	10	21
Grants, prizes, fellowships, sponsorships	16	21	12	12	28	13	20	28	18
Salaries and wages (one or more short-term employment contracts)	2	6	5	27	19	9	2	21	10
Salaries and wages (long-term employment contract)	6	5	6	18	22	5	5	22	9
Public Lending Right, Educational Lending Right	42	6	1	1	-	-	3	-	9
Profits from business	2	4	11	7	2	6	7	7	5
Other	4	8	4	4	2	3	3	-	4
No income received from this type of work	19	9	8	8	11	16	8	-	12

(a) Multiple response allowed.
- indicates nil responses in this sample.

Income sources vary substantially between PAOs, following expected patterns. Visual artists and craft practitioners, for example, are primarily remunerated through sales of their work, while writers receive income largely from royalties, advances and the two lending right schemes administered by the Federal Government. Composers and musicians also receive royalties, supplemented by their freelance earnings. The majority of community artists, actors and dancers are remunerated via freelance contracts for fixed amounts.

Future financial security

In view of the large numbers of artists working on a freelance/self-employed basis, the future financial security of artists is a matter of considerable concern. Table 9.3 shows that just under half of all artists are members of a superannuation scheme with an employer. Not surprisingly, this proportion is higher for performing artists and community cultural development workers, the artforms where higher proportions of artists work for salary or wages. The number of artists in a superannuation scheme set up specifically for artists is also much larger for performing artists than non-performing artists; the latter mainly rely on personal superannuation schemes and personal savings and investments. Almost a third of all artists see family support or support of their partner as a potential source of financial security in the future, confirming further the reliance of artists on their families and partners in supporting their creative work.

The number of artists without any arrangements to cover their future financial security is about five percent, varying from one to ten percent across the PAOs. Artists appear to have been affected by an increasing sense of the need for financial security in these uncertain times, because the numbers without any arrangements have fallen dramatically since the previous survey, from 14 percent then to five percent now; this fall is also evident across the PAOs. It would appear that the fall has been brought about by the increased number of artists who now look to personal savings and investments as their source of security; such investments were nominated by 39 percent of artists in the previous survey, 55 percent in the present one.

In order to investigate the relationship between artists' age and their provision for their financial security in later life, we show in Table 9.4 the arrangements for future security by different age groups of artists. It would appear that older artists are more reliant on personal initiatives through their savings or investments, their own self-managed super fund, or a pension, and less dependent on external superannuation arrangements than younger artists. The data also show that the proportion of artists who believe that their arrangements for financial security are adequate to cover their future needs is significantly greater for those over 55 than for younger or middle-aged artists.

In regard to artists taken as a whole, the trends outlined above have consolidated a sense of confidence that arrangements for future financial security will be adequate; those artists who believe that their arrangements will be sufficient to meet their future needs has risen from 40 to 46 percent over the seven years. Nevertheless it is worrying that four out of ten artists across the board do not consider their arrangements to be adequate.

Table 9.3 Artists' future financial security arrangements[a] (percent)

	Writers	Visual artists	Craft practitioners	Actors/Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
Personal savings, investments (shares, properties, etc.)	64	49	57	58	62	52	53	33	55
Superannuation scheme with any employers where the employer contributes	38	39	42	45	58	51	56	55	47
Industry superannuation fund	29	20	26	61	40	27	22	35	32
Support of a partner/ family	36	27	40	34	23	22	28	27	29
Royalties	43	8	9	21	2	23	39	18	23
Self-managed superannuation fund	25	19	24	11	11	16	14	16	17
Pension	14	12	15	15	2	10	10	14	11
No arrangements	2	7	6	1	6	10	4	7	5
Other arrangement	5	2	1	3	2	1	3	7	3
Support from a philanthropist/ patron	0	0	0	1	0	0	2	0	1
Artists who believe that these arrangements will be adequate for future financial needs[b]:									
Yes	60	51	58	42	32	45	41	25	46
No	29	35	35	47	41	42	42	72	40
Not sure/ don't know	11	14	7	11	28	13	17	4	14
Total	**100**	**100**	**100**	**100**	**100**	**100**	**100**	**100**	**100**

(a) Multiple responses allowed.
(b) Percentages are of artists who indicated they have some financial security arrangement.

Table 9.4 Arrangements for future financial security for artists in different age groups[a] (percent)

	Under 35	35 to 54	55 and over	All artists
Personal savings, investments (shares, properties, etc.)	51	54	58	55
Superannuation scheme with any employers where the employer contributes	51	56	37	47
Industry superannuation fund	32	34	29	32
Support of a partner/ family	24	31	29	29
Royalties	16	25	26	23
Self-managed superannuation fund	9	12	25	17
Pension	0	7	21	11
Support from a philanthropist/ patron	1	1	1	1
Other arrangement	1	2	5	3
No arrangements	9	4	5	5
Artists who believe that these arrangements will be adequate for future financial needs[b]				
Yes	35	37	60	46
No	47	47	30	40
Not sure/ Don't know	18	16	10	14
Total	**100**	**100**	**100**	**100**

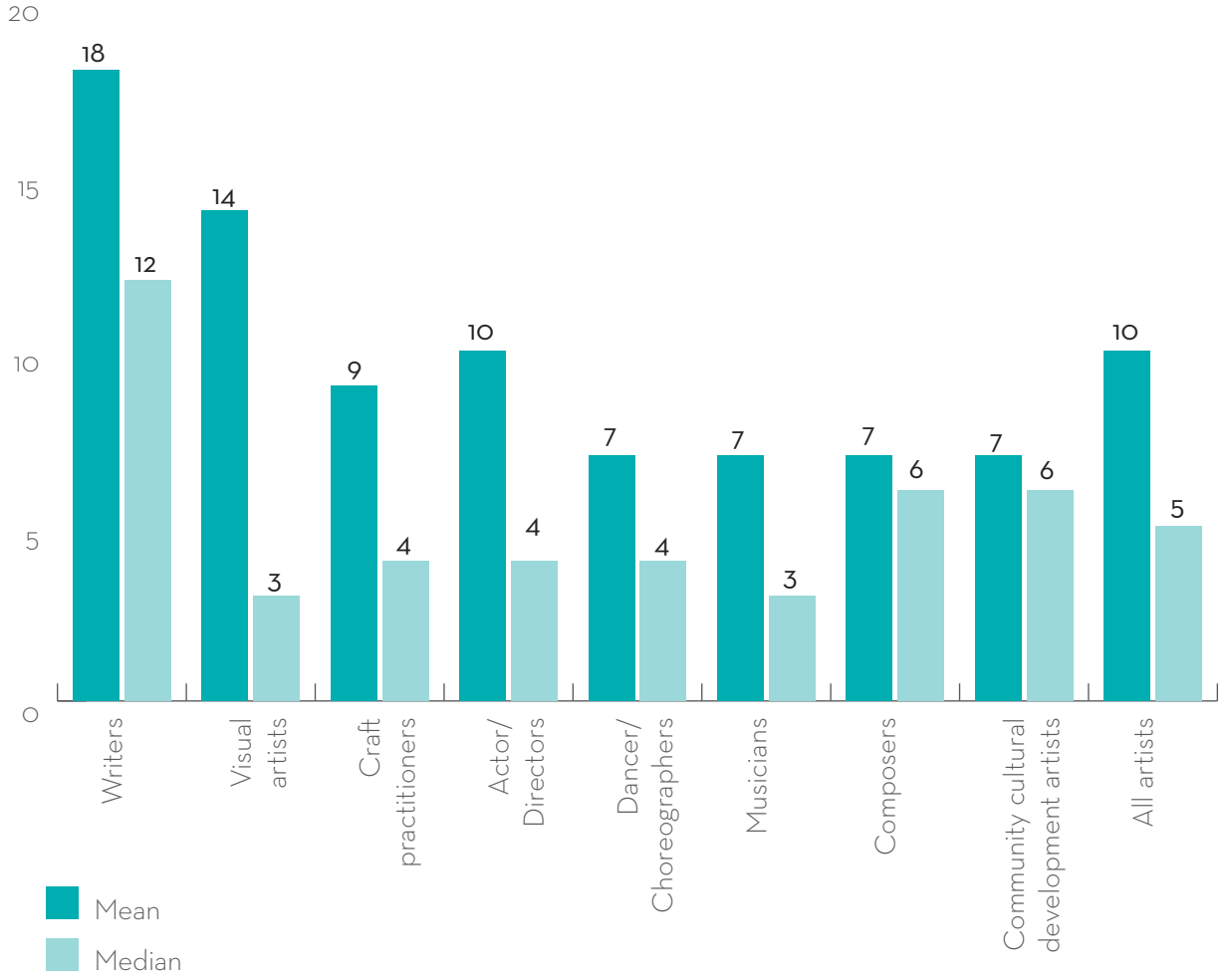
(a) Multiple responses allowed
(b) Percentages are of artists who indicated they have some financial security arrangement.

Table 9.5 Artists' experience of unemployment and accessing unemployment benefits (percent)

Between 2010 and 2015...	Writers	Visual artists	Craft practitioners	Actors/Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
Experienced unemployment	13	14	10	40	38	28	23	34	24
Applied for unemployment benefits [a]	44	35	43	42	39	63	48	11	45
Received unemployment benefit payments [b]	88	100	100	100	100	96	100	100	98
Was able to continue creative arts practice as an approved activity [c]	37	42	45	54	57	27	16	0	37
Had problems accessing unemployment benefits specifically because of occupation as a PAO [b]	24	0	0	25	14	41	16	100	26

(a) Percentages are of artists who experienced unemployment between 2010 and 2015.
(b) Percentages are of artists who applied for unemployment benefits between 2010 and 2015.
(c) Percentages are of artists who received unemployment benefits between 2010 and 2015.

Figure 9.3 Longest consecutive period of unemployment between 2010 and 2015[a] (months)



(a) Only includes artists who experienced unemployment between 2010 and 2015.

Unemployment appears to be a particular issue for performing artists, although this group also experiences shorter periods of unemployment than other PAOs, as described below. In general, fewer than half the artists who experienced unemployment between 2010 and 2015 applied for benefits. Out of those who did, almost all were successful. But only about one-third of these artists were able to continue their arts practice as an approved activity; this was particularly a problem for community cultural development artists and composers. At least a quarter of all artists who applied for unemployment benefits encountered problems in accessing these benefits specifically because of their occupation, and again community cultural development artists were the ones who were affected the most. Note, however, that the data in the last three rows of Table 9.5 must be treated cautiously owing to the small sample sizes.

Figures 9.2 and 9.3 show the total periods of unemployment and the longest consecutive periods of unemployment respectively between 2010 and 2015 for all PAOs. Amongst the artforms, writers, visual artists and actors on average experienced unemployment for the greatest amount of time, and musicians, composers, craft practitioners and community cultural development artists the least. Looking at the longest consecutive periods of unemployment experience by artists, we can see a similar picture, with writers and visual artists experiencing the highest number of consecutive months out of work.

Overall, performing artists have shorter periods of unemployment, perhaps comprising the times that they describe as being "between jobs", whereas for non-performing artists, unemployment can be a substantially longer experience, as is evident in Figure 9.3.

Over recent years there has been a gradual improvement in the willingness and capacity of the authorities administering the social security system in Australia to recognise the status of professional artistic practice, and to allow artists suffering genuine hardship through unemployment to be acknowledged as workers in legitimate occupations. Nevertheless, as the above data show, there is no room for complacency, and efforts must continue to advance understanding in the community at large as to the professional standing of creative arts practice.

CASE STUDY

AMRITA HEPI

Amrita is a Bundjulung and Ngapuhi dancer and choreographer working in the field of experimental dance. She has danced since she was five years old. At a tertiary level, she studied dance at Macquarie University and NAISDA Dance College and at the Alvin Ailey Dance Theatre in New York.

She is interested in using her cultural knowledge and her contemporary dance training to create works using movement to express meaning and connection in transitional spaces throughout Australasia and the Pacific. Her work often crosses over with pop culture and visual arts, in festivals and galleries. At times she works with sculpture and video.

In the past five years Amrita has been able to build a career entirely within the world of dance. Like many artists she has found that its sustainability depends on the inclusion of teaching in the mix. It is the teaching, including teaching pop culture dancing in nightclubs, that provides the financial stability. She has also been able to earn from consulting, commissions for commercial projects, working with established dance companies and hosting a radio program about dance.

By working flexibly in a variety of ways she has been able to create a culturally rich life, balancing time given to projects that bring financial remuneration with periods when she is not earning but researching, training and making new work. She has gradually learned how to budget realistically and negotiate for the resources a project needs, rather than to accept the inadequate rates often offered.

Like all dancers she knows that injury or the ageing process will place physical limits on how long she can remain employable as a physical performer. However she has demonstrated that teaching, writing and talking about dance are areas in which she has ability and experience and through which she can continue a life in dance. But she would like to find a way to be able to do more dance-making.

"I want to work on the ideas around what is a choreographic and dramaturgic response, and to develop those methodologies for making dance... I definitely want to transition to making more, and being able to pay myself when I am making, because that is the one time when it kind of falls short."

Tax averaging

Artists' incomes are notoriously unstable and uncertain. They are likely to fluctuate widely from year to year. For example, a substantial income in one year, that for a writer might come from of a big advance or for a visual artist or craft practitioner from a major commission, may be followed by a year or two of financial drought. The tax system in Australia allows fluctuating incomes to be averaged over several years, to smooth out an income-earner's tax liability. Artists have been able to take advantage of these provisions. Table 9.6 shows the proportions of artists in different artforms who were in a position to access the income-averaging arrangements and did so at some time during the five year period 2010 to 2015. Just under one in five artists (17 percent) did actually benefit, and a slightly higher proportion were unsure as to whether they benefitted or not—this group will have included those who asked to have their income averaged over some period but did not know whether this resulted in their being placed in a lower tax bracket for a given year. The main beneficiaries of the income-averaging provisions among artists would appear to be visual artists and community cultural development artists. Those in the music industry seem to have benefitted least.

Table 9.6 **Artists who benefitted from income averaging provisions for artists in tax returns and not between 2010 and 2015 (percent)**

	Writers	Visual artists	Craft practitioners	Actors/Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
Benefitted	17	25	16	18	18	13	13	24	17
Not benefitted	74	57	64	66	52	70	59	48	64
Not sure if benefitted or not	9	18	20	16	30	17	28	28	19
Total	**100**	**100**	**100**	**100**	**100**	**100**	**100**	**100**	**100**

CHAPTER 10

PROFESSIONAL PRACTICE ISSUES

In this chapter we consider a range of issues that relate to the ways in which artists conduct their professional practice, including promotion of their work, management of their creative business affairs, intellectual property, and forms of financial assistance such as grants and scholarships that artists may call upon to improve their financial circumstances.

Promotion of work

Some artists handle the promotion of their work themselves, sometimes because there may be no alternative, and sometimes because they feel they are their own best advocates. However, many use an agent or dealer. 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, 30 percent of all artists use an agent, gallery or dealer, with the highest proportion among actors, more than half of whom use an agent always or some of the time. Details are shown in Figure 10.1.

Figure 10.1 **Promotion of work by agent, manager or gallery dealer (percent)**

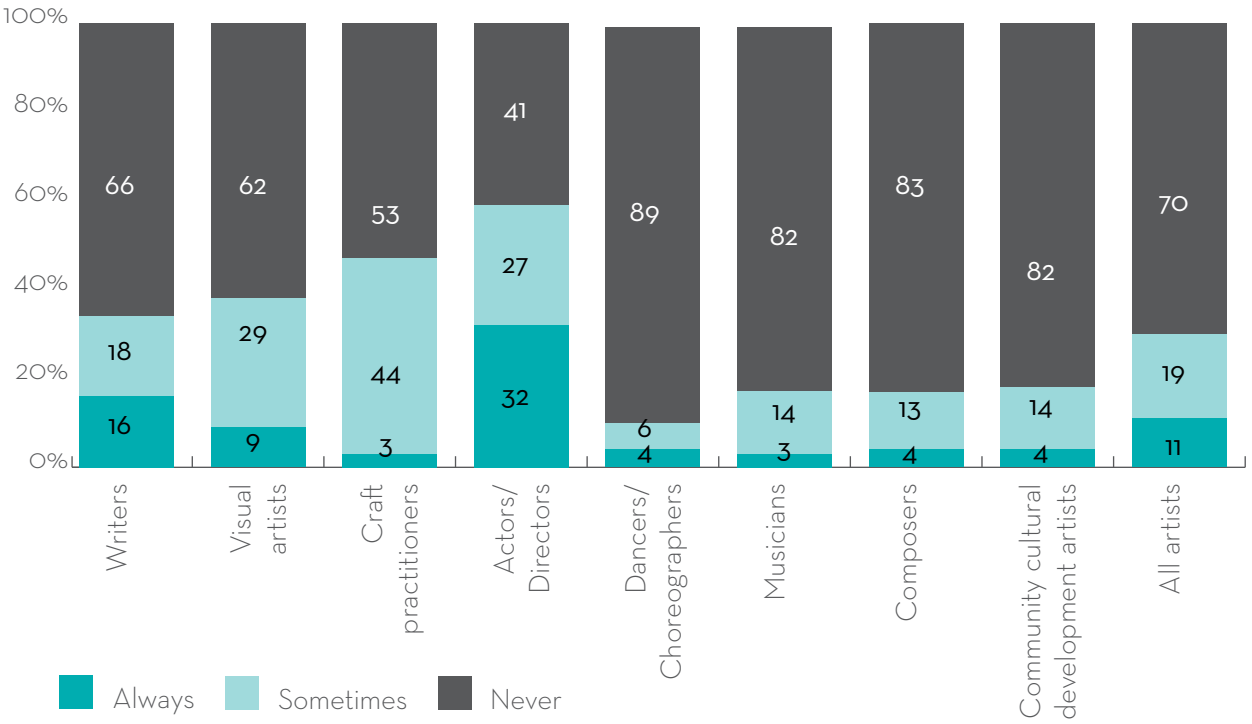
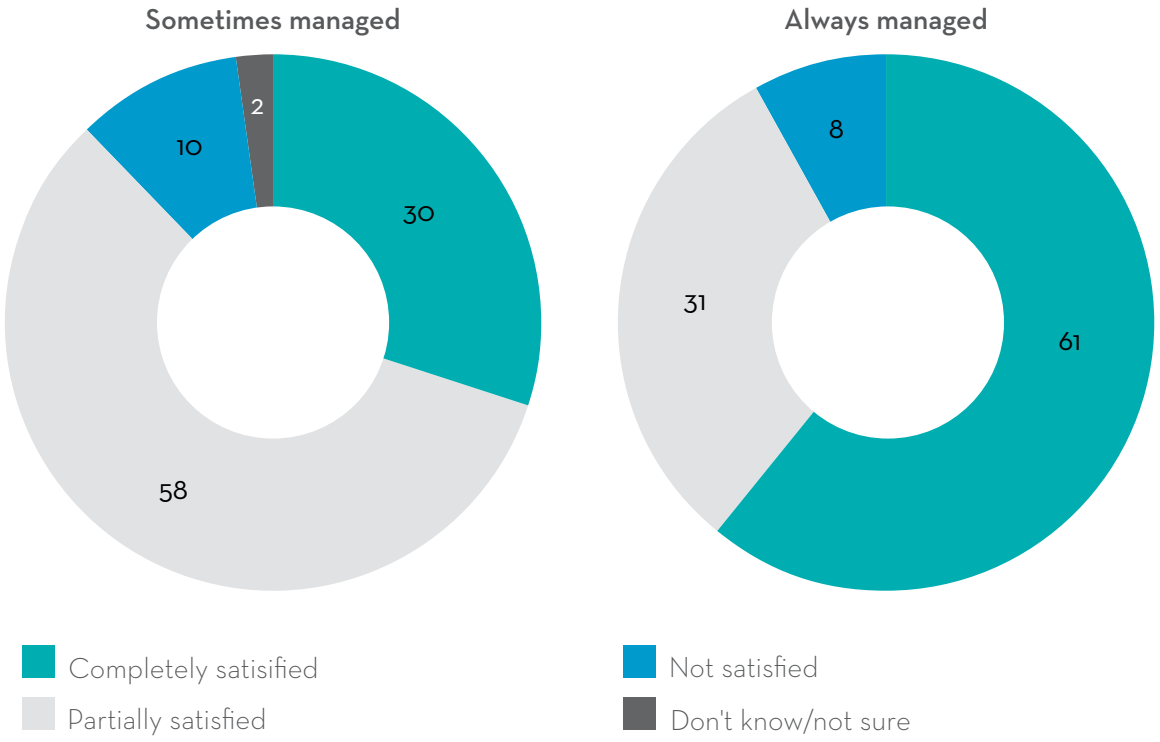


Figure 10.2 Satisfaction with service provided by agent, manager or gallery dealer[a] (percent)



(a) Includes only artists whose work is managed sometimes or always) by an agent, manager or dealer.

The great majority of artists who use an agent, manager or dealer are either completely or partially satisfied with the service provided, as can be seen in Figure 10.2. Further details by PAO are provided in Appendix II Table 10.1 for all artists whose promotion is sometimes or always managed by an agent, manager or dealer.

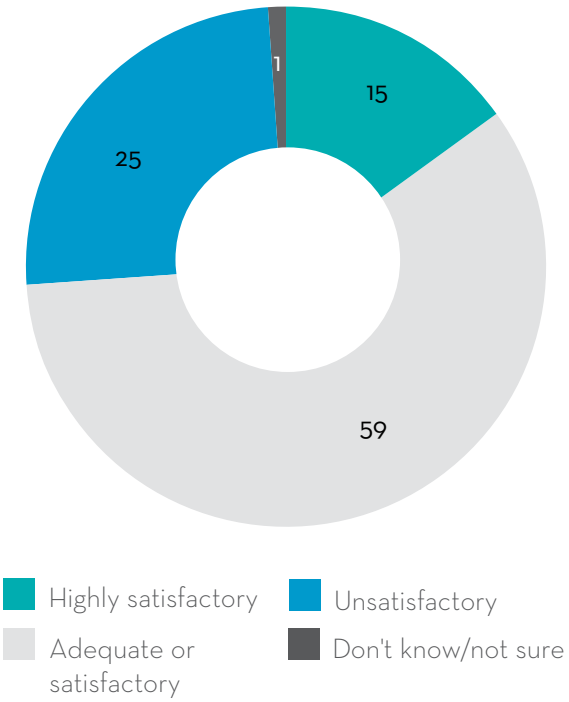
Regardless of whether artists are using an agent, manager or gallery dealer, almost three-quarters of them state that they are themselves the most active promoter of their work, as shown in Table 10.1. Even amongst actors, almost two-thirds claim to be the main promoter of their work. Appendix II Table 10.2 shows results for each PAO.

Table 10.1 Most active promoter of artists' work (percent)

Artist him- or herself	73
Agent, manager	6
Company/companies for which I work	5
Other artists I work with	4
Publisher	3
Friend or family member	2
Art dealer/gallery	1
Online platforms for artists	1
Union or arts membership organisation	1
No promotion of my work	4
Total	**100**

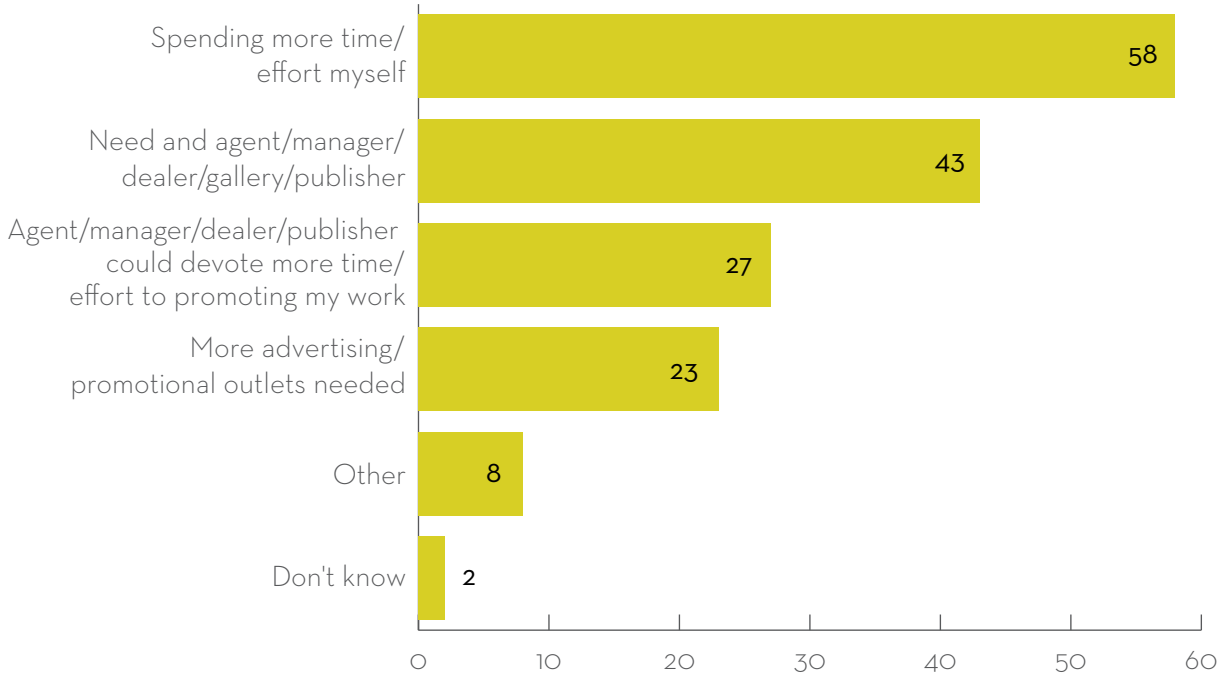
Taking all avenues of promotion into account, we find that overall 15 percent of artists believe their promotion arrangements are highly satisfactory, 59 percent believe them to be adequate or satisfactory, and 25 percent believe them to be unsatisfactory, as shown in Figure 10.3 and Appendix II Table 10.3. When asked about options for improving promotion of their work, a majority of artists (58 percent) believe that spending more time or effort themselves would help, whereas 43 percent believe they need an agent, manager or gallery dealer, and 27 percent believe that their promotional service provider should devote more time to promoting the artist's work (see Figure 10.4 and Appendix II Table 10.4 for more details). We note that these data on the use of promotion and views on the adequacy of different types of promotional service remain virtually unchanged since the previous survey.

Figure 10.3 Artists' satisfaction with the promotion (a) (percent)



(a) Only those artists who promote their work.

Figure 10.4 Ways of improvement identified by artists themselves[(a) (b)] (percent)



(a) Only artists who are not "highly satisfied" with the promotion.
(b) Multiple responses allowed.

Table 10.2 Artists' rating of their own level of skills to manage business affairs as a freelance artist[(a)] (percent)

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
Excellent	9	12	11	21	17	16	11	24	14
Good	40	40	43	43	53	36	27	44	38
Adequate	39	32	36	32	28	38	45	32	37
Inadequate	11	16	9	4	3	9	16	-	11
Don't know/not sure	-	-	-	-	-	1	1	-	*
Total	**100**	**100**	**100**	**100**	**100**	**100**	**100**	**100**	**100**

(a) Artists who work freelance or self-employed in their PAO.
- indicates nil responses in this sample; * indicates less than 1%.

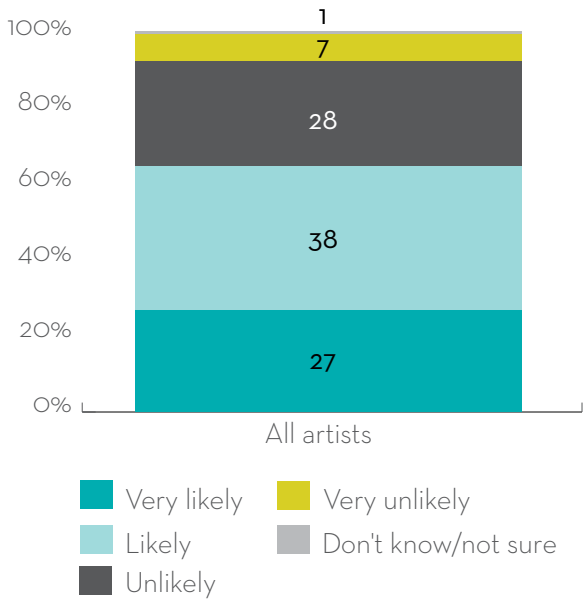
Business skills

For artists to function effectively as freelance or self-employed individuals, they need skills in planning, financial management, accountancy and so on, i.e. the skills that are required in running any business. Indeed so important are these skills regarded nowadays that many specialist education and training programs in the arts include one or more courses in business management in their curriculum. Although freelance artists may call upon the services of an accountant, financial adviser, agent or dealer in keeping track of their business needs, ultimately they themselves have to take responsibility. How do artists rate their own skills in relation to managing their business affairs? Overall, half of them believe their skills to be good or excellent, but it is a sobering thought that more than one-third of artists describe their skills only as adequate, and a further 11 percent regard their business skills as inadequate. Composers and visual artists seem to be somewhat less confident of their skills than other PAOs. Details are shown in Table 10.2.

It is one thing to regard one's skills as inadequate, it is another to do something about it. Moreover, even those artists who are more or less content with the current level of their business skills might have some incentive to maintain or improve them. Accordingly in the survey respondents were asked about the likelihood that they would take steps to improve their business skills in the next 12 months. Figure 10.5 indicates that about one-quarter of all freelance artists indicated that they were very likely to seek to improve their skills in the year ahead, and a further 38 percent said this was likely. Thus a significant majority say they are likely to act, although some may fail to carry through on their good intentions.

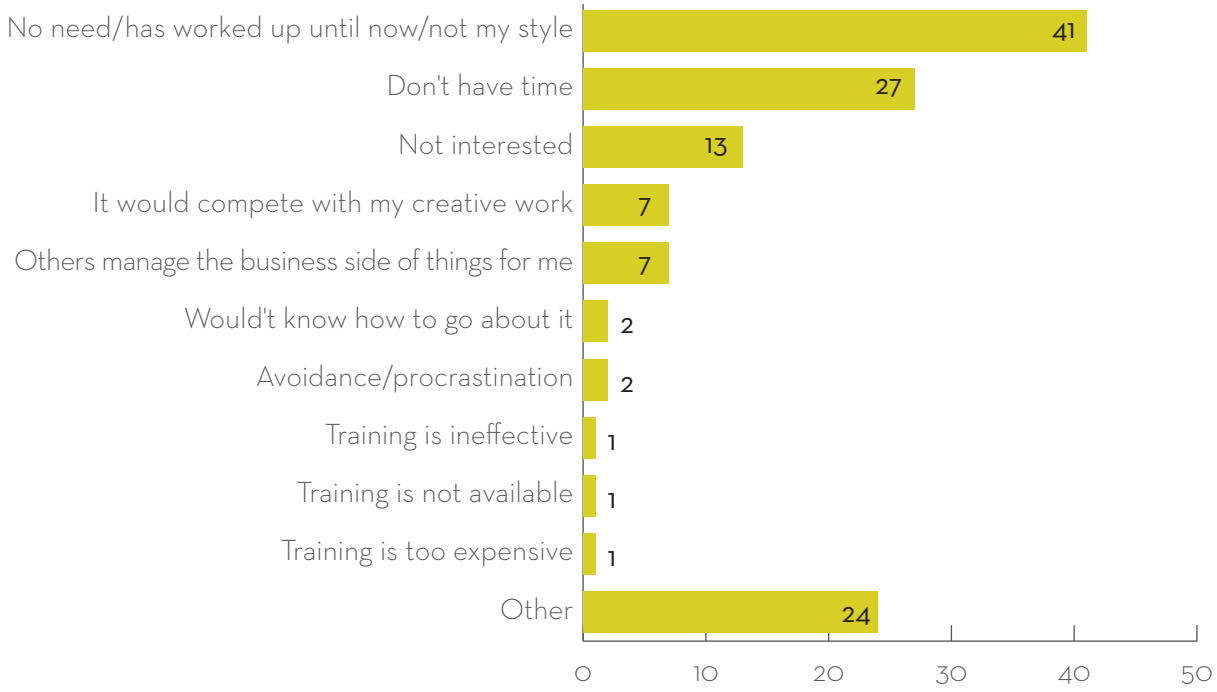
The main reasons given by those who are unlikely or very unlikely to improve their skills as to why they won't seek to do so is that there is no need because, for example, their business arrangements have worked up until now, or they feel that improving business skills is "not my style", or because they are simply not interested. Details can be seen in Figure 10.6. A small number of respondents voiced unfavourable views about the sorts of business training available to artists. Details by PAO are given in Appendix II Table 10.5.

Figure 10.5 Freelance artists' likelihood to improve skills in managing their business affairs[a] (percent)



(a) Artists who work freelance or self-employed in their PAO.

Figure 10.6 Reasons not to improve business skills by freelance artists[a] [b] (percent)



(a) Multiple responses allowed.
(b) Only artists who are "unlikely" or "very unlikely" to improve their business skills.

Intellectual property

Copyright issues are much in the news at present. Indeed awareness of the importance of intellectual property as a means of providing remuneration to creators and of allowing consumers orderly access to creative work has been growing for some time. From the viewpoint of individual artists, if they 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. In fact the copyright held by writers, visual artists, craft practitioners and composers in the literary, dramatic, artistic and musical works that they create contributes in varying degrees 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.

Table 10.3 Protection of artists' economic rights (percent)

	Writers	Visual artists	Craft practitioners	Actors/Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
Artists who believe that they...									
hold copyright over their creative work	95	89	65	65	78	73	93	69	82
do NOT hold copyright over their creative work	3	6	23	29	13	18	4	24	13
Don't know	2	4	12	6	8	10	2	8	5
Total	**100**	**100**	**100**	**100**	**100**	**100**	**100**	**100**	**100**
Member of a copyright collecting society[(a)]	61	37	20	24	15	74	93	39	53

(a) Note: some artists are a member of more than one collecting society

As Table 10.3 shows, more than four out of five artists (82 percent) believe that they hold copyright over their creative work, a proportion that has increased since 2009 (when it was 76 percent), in line with our observation above about growing awareness of copyright issues. Writers and composers, the two groups of artists who rely for their incomes on royalties and other copyright earnings, are most aware; performing artists and also craftspeople are least aware among the PAOs.

Most creative artists in Australia 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 are 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 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 in 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.

Figure 10.7 Membership with copyright collecting society and receipt of payment (percent)

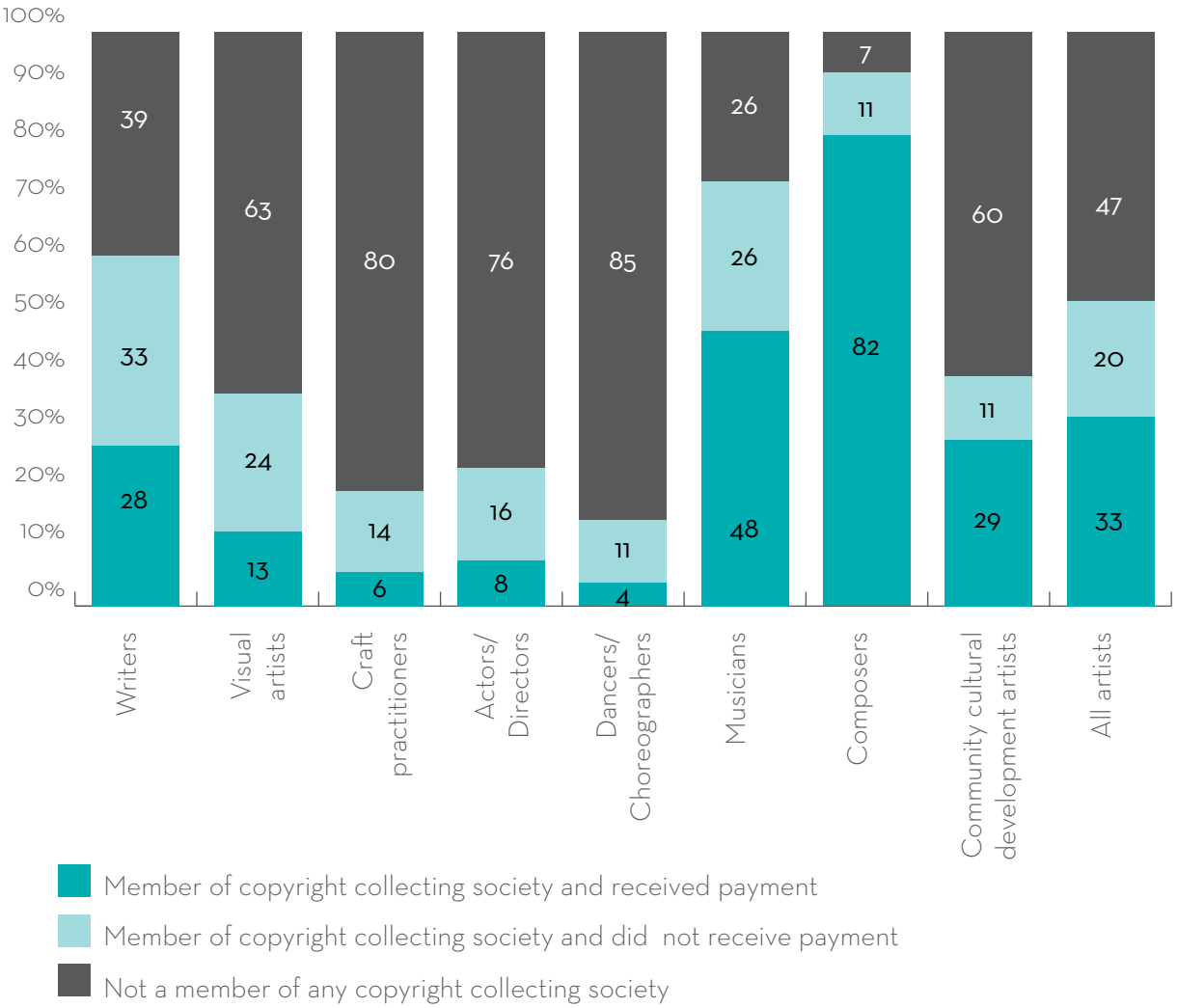


Figure 10.7 shows that more than half (53 percent) of Australian artists are a member of one or more copyright collecting societies. This proportion is a significant increase over the last seven years, again illustrating the recent growth in concern about copyright; in 2009 only one-third of artists were members of a collecting society, and only one-quarter in 2001. Some members of collecting societies may not receive payment in a given year, but the majority do (62 percent of collecting society members). Indeed the proportion of all artists receiving a payment from a collecting society in 2016 (33 percent) was more than double the proportion in 2009. The PAO with the largest proportion of collecting society members is composers; more than 90 percent are members, most of whom receive payment. Details of collecting society membership by PAO are shown in Table 10.6.

Infringement of artists' rights

Infringement of copyright occurs when someone uses or exploits a creative work without the rightsholder's permission, other than in cases of "fair dealing". Sometimes infringement occurs unwittingly, sometimes the user is aware of the infringement but hopes the artist won't find out or make a fuss. Some artists don't mind if their work is used without permission; for example, artists making their work freely available on the internet may do so because they are happy for their creative work to be enjoyed as widely as possible, or because they see it as being a means of advertising or promoting their work.

About one-quarter of Australian artists believe that their copyright has been infringed in some way, as shown in Table 10.4. It is noteworthy that exactly the same proportion of artists believed that their copyright was infringed in one way or another in 2009 and 2001. The largest proportion suffering copyright infringement is among community cultural development artists, writers and visual artists and the smallest proportions are among performing artists, reflecting the relative proportions of artists who believe they do or do not hold copyright in their work. If an artist's copyright is infringed, and the artist is aware of the infringement, they can take action to prevent further use of the material or to seek compensation for lost revenue. Almost two in five artists whose copyright has been infringed have taken action, and about 60 percent of these actions have been successful. Despite the fact that some artists can recoup some of their lost earnings arising from the unauthorised use of their work, the majority of those suffering infringement finish up with no redress.

Another type of infringement that may arise involves an artist's moral rights. These rights are potentially infringed if the authorship of a work is misattributed, or if a work is wilfully damaged, defaced, altered or moved. For example, some celebrated cases have arisen where a sculpture located in a particular public setting for which it was designed has been moved without the consent of the sculptor.

Around one-fifth of Australian artists believe that their moral rights have been infringed at one time or another, as shown in Table 10.5 (approximately the same percentages as in 2009 and 2001). Most of the moral rights abuses that artists have suffered relate to failure to acknowledge them as author or creator (including straightforward plagiarism), and having work reproduced without permission (and therefore without payment if payment was due).

Visual artists, actors and community artists appear to be the groups most affected by moral rights infringements.

Both economic and moral rights of artists in Australia are protected by legislation. How effective do artists believe such protection is at the present time? Table 10.6 indicates that about half of all artists consider the current levels of protection of both types of rights to be adequate, leaving around a quarter who think they are inadequate. The table shows that significant numbers of artists either don't know or are not sure about these protection measures, opening the way for some further programs to inform and educate professional artists about the rights that they hold in their work.

Table 10.4 Infringement of economic rights of artists (percent)

	Writers	Visual artists	Craft practitioners	Actors/Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
Has copyright in your creative work ever been infringed?									
Yes	33	32	28	20	17	19	29	35	26
No	63	65	69	80	72	80	66	65	71
Don't know	4	3	3	0	11	1	5	0	3
Total	**100**	**100**	**100**	**100**	**100**	**100**	**100**	**100**	**100**
Taken action to stop copyright infringement or sought compensation[(a)]	32	41	21	28	0	44	51	31	37
Result of the action[(b)]									
Successful	49	72	100	51	0	82	33	100	59
Not successful	40	25	0	37	0	9	43	0	29
Don't know	11	3	0	12	0	9	24	0	12
Total	**100**	**100**	**100**	**100**	**0**	**100**	**100**	**100**	**100**

(a) Percentages are of artists who have had their copyright infringed
(b) Percentages are of those artists who have taken action

Table 10.5 Infringement of moral rights of artists (percent)

	Writers	Visual artists	Craft practitioners	Actors/Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
Have your moral rights ever been infringed?									
Yes	24	30	13	28	15	8	19	34	21
No	72	67	85	71	85	91	78	66	77
Don't know	4	3	2	1	0	1	3	0	2
Total	**100**	**100**	**100**	**100**	**100**	**100**	**100**	**100**	**100**
Nature of infringement[(a)]									
Failure to acknowledge me as the author/ creator of the work	43	56	89	62	71	50	51	90	57
Work was reproduced without permission	66	48	54	39	14	55	63	41	50
Work was altered without permission	28	41	8	31	43	55	39	52	37
Work was defaced or destroyed	3	21	0	24	0	10	9	0	13
Work was relocated without my permission	16	12	0	21	15	0	16	11	14
Or some other infringement	13	15	11	36	14	0	0	11	15

(a) Multiple responses allowed

Table 10.6 Beliefs about current protection of economic and moral rights of artists in Australia (percent)

	Writers	Visual artists	Craft practi-tioners	Actors/Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
Believe current provision for copyright protection for PAOs in Australia is...									
Inadequate	29	35	43	29	30	25	18	41	28
Adequate	48	45	34	43	43	52	63	38	49
Very effective	10	2	0	6	0	11	13	0	7
Don't know/not sure	13	18	23	22	28	12	6	21	16
Total	**100**	**100**	**100**	**100**	**100**	**100**	**100**	**100**	**100**
Believe current provision for moral rights protection for PAOs in Australia is...									
Inadequate	25	30	30	27	17	22	15	35	24
Adequate	56	50	39	34	54	54	60	45	51
Very effective	4	2	3	5	0	4	5	4	3
Don't know/ not sure	15	18	28	34	29	20	20	16	22
Total	**100**	**100**	**100**	**100**	**100**	**100**	**100**	**100**	**100**

Insurance

Around half of all artists hold at least one form of insurance, as shown in Appendix II Table 10.7. The most common type of insurance held by artists is public liability insurance (42 percent), followed by personal travel insurance (22 percent), studio or office insurance (15 percent), professional indemnity insurance (15 percent), accident and illness insurance (12 percent), and transit or freight insurance for goods (10 percent). Only a few artists have income protection insurance. As might be expected, the proportions of artists holding each type of insurance vary quite substantially between the different PAOs, as is apparent in the table. It appears that writers and composers are the least insured PAOs across all artforms; fewer than half of these artists hold any type of insurance.

Although the proportions of actors and dancers who hold accident and illness insurance are the greatest amongst the PAOs, it is still a matter of some concern that only a minority of these performers hold this form of insurance, given that these professions are particularly exposed to the risk of injury.

Financial assistance

The importance of financial constraints in affecting an artist's career was noted earlier in this Report. One way to alleviate this that is available to some artists in some circumstances is through financial assistance such as grants, scholarships and awards. There are a number of sources of such assistance. 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.

The main sources of financial assistance to artists are shown in Table 10.7, together with the proportions receiving funding out of those who applied. It is noteworthy that 11 percent of artists used a relatively new source, crowdfunding, in the years 2010–2015, and almost 80 percent of them were successful. Details by PAO are shown in Appendix II Tables 10.8 and 10.9.

Table 10.7 Sources of financial assistance applied for and received between 2010 and 2015 (percent)

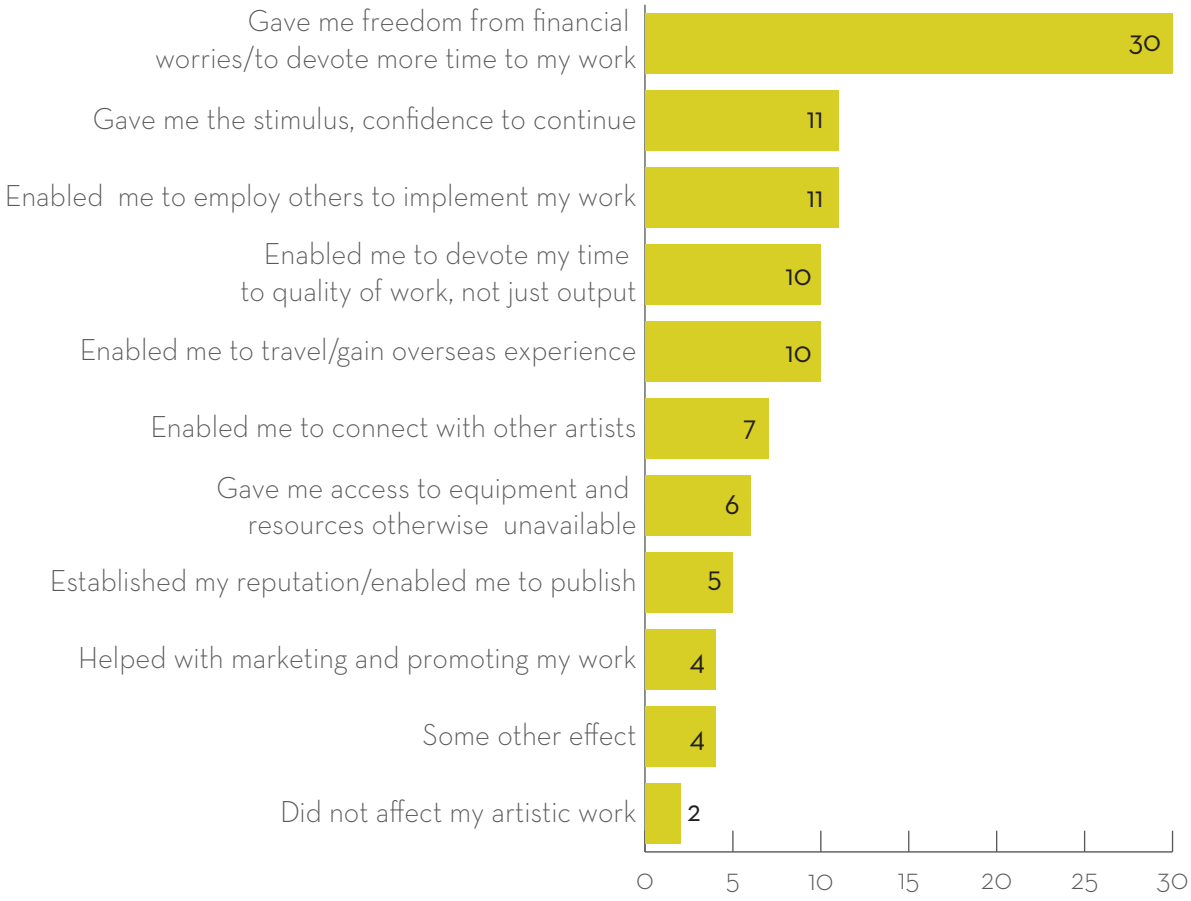
	Applied	Received funding [(a)]
Australia Council	30	45
Other Commonwealth Government	6	55
State/Territory Government	26	54
Local Government	14	64
Private foundation	13	44
Educational institution	11	68
Arts organisation, company or industry body	24	44
Non-arts organisation, company or industry body	6	46
Individual philanthropist/patron	8	62
Crowdfunding	11	79
Other	2	57
Did not apply	45	-

(a) Percent of those who applied

External funding from the sources listed in Table 10.7 may have a variety of impacts on an artist's work. In the survey we asked artists who had received funding to identify the various ways in which the additional financial help had been useful. The most common outcomes identified were the freedom and opportunity provided to devote time to research, development and creation of work, and the stimulus and confidence that such support imparted to the artist. Figure 10.8 shows the single most important impacts that recipients of funding pointed to. By far the most common impact identified as most important was that the support gave the artist freedom from financial worries and allowed more time to be diverted to creative work. Details by PAO are shown in Appendix II Table 10.8.

Finally it is important to understand the ways in which practitioners seeing any form of financial support as being beneficial to an artist's practice. Table 10.8 shows a range of specific purposes for which support might be provided, and the proportions of artists identifying those purposes as most important. The table shows overwhelmingly that it is the loosening of the financial constraints that beset an artist's practice that constitutes the purpose for support judged to be most important. The next most common purpose recognised is support for the publication or showing or performance of new work, an especially important aspect of support when provided to emerging artists eager for their work to be more widely known.

Figure 10.8 The most significant impact of funding on artistic work[(a)] (percent)



(a) Only those artists who applied and received funding between 2010 and 2015.

Table 10.8 **Proportion of artists identifying purposes for financial support as single most important purpose in helping to develop individual artist in field of PAO (percent)**

Most important purpose	Writers	Visual artists	Craft practitioners	Actors/Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
Income maintenance support or buying time to allow individuals to concentrate on creative work or research	67	50	45	52	47	44	56	58	52
Support for publication, showing or performance of new work	14	13	1	16	21	11	20	14	14
Promotion, marketing or administrative support	6	6	6	9	4	11	7	10	7
Networking and connections	5	4	4	5	0	7	5	-	5
Mentorship	5	3	9	1	7	6	4	7	5
Support for purchase or hire of materials, equipment or facilities	1	5	8	5	8	2	3	0	4
Further study or training	2	4	6	5	4	5	-	3	4
Support for overseas or domestic travel to gain experience	-	4	7	4	-	5	2	-	3
Or some other purpose	*	7	6	2	2	4	2	4	3
Support for working space	*	4	8	-	6	3	1	4	3
Total	**100**	**100**	**100**	**100**	**100**	**100**	**100**	**100**	**100**

- Indicates nil responses in this sample; * indicates less than 1%.

CHAPTER 11

THE CHANGING CONTEXT OF ARTISTIC PRACTICE

There are two areas of particular importance in understanding the changing context in which professional artists work. The first relates to the increasing diversification of ways in which creative skills can be utilised by artists in industries beyond their core artistic practice. Previous surveys have provided data indicating a growing awareness amongst artists of the creative potential of applying their creative skills in areas beyond the arts. These possibilities have been given added prominence by an increased interest in the creative industries amongst federal and state/territory policy-makers who are grappling with questions as to how to integrate the arts into cultural policies that have a strong emphasis on the creative economy.

The second area is the role of technologies in supporting and extending professional art practice. Of course artists like everyone else use computers, mobile phones, the internet, and so on in the business of everyday life. The interesting questions in the arts concern the extent to which technology is utilised in the creative process itself.

This chapter considers both of these aspects of the changing context of artistic work.

Applying artistic skills outside the arts

As noted above, there has been a growing interest in policy-making circles, both in Australia and internationally, in the so-called creative economy—the collection of industries in which creativity is a key resource; these sectors are now thought to be contributing more to employment, economic growth, and other economic performance indicators than traditional sectors such as manufacturing and services. There has been some debate as to what role the arts play in the creative economy. At one level this issue is irrelevant, insofar as the arts exist for reasons that have nothing to do with the economy. Nevertheless the fact that the arts also contribute in positive ways to the economy is undeniable and, this being so, it is important to understand the nature and extent of this contribution.

A helpful way to interpret the arts' role is to imagine the creative industries as a series of concentric circles with the creative arts at the centre[18]. It is in the core creative practice that the original ideas are produced—the text, the sound, the image, the performance—which are utilised and further transformed in the wider cultural industries such as publishing, the media, and so on, and then in further layers of the system—in fashion, advertising, architecture, and so on.

There is a great deal of anecdotal evidence on the ways in which the skills and talents of artists find wider application. Typical examples included: novelists who also work as editors or journalists; actors who run corporate training workshops; craft practitioners who develop new materials for use in architectural hardware; visual artists who design websites for commercial firms; dancers who instruct yoga or pilates classes; musicians and composers who create advertising jingles; and many more.

18 See Throsby (2008), (2010).

In our survey we sought to identify the extent to which practising professional artists contribute creative ideas and skills to industries beyond the core arts. Table 11.1 shows that around half of all artists have utilised their artistic skills in some other industry outside the arts, and more than 80 percent of these artists have generated some income from such activities. Those who engage most in these activities are community artists, writers, visual artists, actors, and dancers. In most cases this sort of outside work involves applying artistic skills in education and research outside the arts, including teaching. But otherwise, the industries in which artists undertake these activities follow closely the opportunities that are appropriate to the skills involved. For example, the following clusters emerge from the data in the survey:

- dancers working in the fitness industry as instructors in pilates, yoga, movement, etc.;
- actors working in consulting/training, including running workshops for corporate executives in presentation skills, and so on;
- visual artists and craftspeople working in the design industry;
- craft practitioners working in manufacturing, using in particular their innovative skills in materials handling;
- writers working in the press, broadcasting and publishing;
- community artists working in the charity, non-profit and health and welfare sectors and in consulting and training;
- musicians working for the third sector.
- Details of these patterns are given in Table 11.2 which shows industries classified broadly in line with the concentric circles model described above, beginning with the successive layers of the wider cultural industries (media, publishing) and related industries (design, architecture, advertising, fashion), moving to the non-cultural industries, and finally the government and non-profit sector. The numbers in the table represent the percentages of artists in each principal artistic occupation who have contributed their skills in each industry, measured as a percentage of the total numbers of artists in that PAO who have applied their skills outside the arts.

Table 11.1 Artists applying their artistic skills outside the arts (percent)

	Writers	Visual artists	Craft practitioners	Actors/Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
Used artistic skills in some other industry outside the arts	60	59	47	58	60	42	33	69	51
Generated income from this work...									
Percent of all artists	52	47	35	46	57	35	26	62	43
Percent of those artists who used artistic skills in some other industry outside the arts	86	79	74	79	96	84	80	90	83

Table 11.2: Artists applying their artistic skills outside the arts[(a)] percent

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
Wider cultural and related industries									
Media, press, broadcasting	37	16	6	12	21	15	16	16	19
Publishing	23	19	2	1	–	9	8	11	11
Design	5	23	24	4	–	5	8	11	9
Architecture	1	4	8	3	4	–	3	–	2
Advertising	12	13	7	15	4	11	5	–	10
Fashion	1	2	4	1	11	7	3	–	3
Non-cultural industries									
Consulting/training	18	12	2	24	11	5	5	30	13
IT	2	5	2	3	7	5	8	5	5
Banking/finance	1	*	–	3	–	2	–	5	1
Retail	3	2	5	10	11	5	3	5	5
Real estate	4	4	–	–	–	–	3	5	2
Manufacturing	–	4	23	–	–	3	–	–	2
Hospitality, tourism, travel	4	3	–	14	11	5	4	–	6
Entertainment, leisure	4	7	3	12	14	15	19	5	10
Other/undefined industry	8	12	2	7	4	5	11	5	8
Government, social and personal services									
Education, research	37	31	34	30	50	53	31	70	39
Charity, community, non-profit	22	21	16	24	14	28	19	59	23
Health, welfare	15	6	3	12	18	12	24	34	14
Fitness	1	1	–	9	36	–	3	–	6

(a) Multiple responses allowed. Percentages are of all artists in the PAO who have applied their skills outside the arts.
– indicates nil responses in this sample.

Overall, these results suggest that significant numbers of artists are able to apply their creative skills in other areas and to earn income from doing so. Our data can be interpreted within the context of the concentric circles model to indicate the diffusion of core creative talent into the wider cultural industries and beyond. From the viewpoint of the individual artist, the data are consistent with the "portfolio career" concept discussed in earlier chapters, and it might be expected that if this sort of career fluidity continues to grow, more artists will be seeking to apply their skills beyond the arts in future years. Indeed a comparison between the above data and the results from similar questions asked of artists in 2009 shows a significant trend in this direction. In the earlier survey we found that just over one-third of artists had at some time put their creative skills to use in some other industry outside the arts; this proportion has increased over the intervening years to just over half of all artists now.

Table 11.3 shows the proportions of artists using a range of particular technologies regularly, occasionally, rarely, and never, listed in descending order of regular usage. The corresponding data by PAO are shown in Appendix II Table 11.1. The most often used technologies are word processing software, and image and sound recording and playing devices. As would be expected, the more specialised technologies are used in different proportions across the PAOs depending on the production processes in the different artforms. This is clear from Table 11.4, which looks more closely at regular users of the various technologies listed. So, for example, musicians and composers are the main users of sound recording devices, sound manipulation software, music notation software, and electronic musical instruments, whilst visual artists make extensive use of image recording devices, graphic software and digital printing in their processes of creating art. Dancers and actors appear to be heavy users of sound and image recording and player devices, while community cultural development artists are the most extensive users of technology across the board. Overall the data in this table reinforce the observation made above about the ubiquitous use of word processing software.

CASE STUDY

PEGGY POLIAS

Peggy is a classically trained composer and music copyist based in Sydney. Her compositional work explores the influences of Javanese Gamelan, minimalism, feminism, fractals and handicrafts. She works innovatively with music in the online space.

Peggy completed a Bachelor of Music, majoring in Composition at the Sydney University Music Department in 2003. Before returning for postgraduate studies, Peggy began building a career as a music copyist, and developing her compositional skills. After winning a Highly Commended in the Canberra International Music Festival Young Composers Competition, Peggy returned to the Conservatorium to undertake a Masters in 2007. This was a productive time that connected her to many performers and other composers, stimulating her own compositional work.

Peggy earns income primarily as a freelance music copyist: preparing scores, instrumental parts and other print music materials for some of Australia's leading composers. She has to balance her largely unpaid compositional work with her career as a copyist and the demands of motherhood.

In 2015 Peggy was awarded the inaugural Peter Sculthorpe Music Fellowship to undertake a program of composing, recording and professional development throughout 2016. This provided for a very focused year in which she has built her online presence as a composer, showcasing commercially-recorded past and current works. The Fellowship also enabled Peggy to develop *Hive*, a new album that she has recently released.

Time provided with the support of the Fellowship assisted the growth and development of digital platform *Making Waves*, developed with fellow composer Lisa Cheney using Wordpress from the beginning of 2015. It is an online listening project focusing on early-career, contemporary and experimental Australian compositions. It has become an integral part of Peggy's practice, providing an online space for sharing and engaging in music. It fills a real need for solitary composers to engage with each other. However, it does not in itself provide income and she knows that it is important for her sustainability as a composer to work out ways to have her own creative work make a bigger contribution to her finances.

"As a parent, it is hard to get to gigs, so for me, becoming a lot more present online, using the online space as a place where I can showcase my work, has been game changing. If I had to just prove my work on the basis of live performances, I probably would have had to opt out until my daughter was older."

Usage of technology

Gathering data on artists' use of technology is complicated because some technologies such as personal computers and the internet have become so ubiquitous in everyday life that it is difficult to separate out the routine use of these resources from their application specifically to the creation of art. In our survey, we asked artists to concentrate on their use of technology in their creative work, distinguishing between applications in their creative practice generally—for example in administration, data handling, archiving, research, promotion and so on—and their use in the process of creating art. Using technologies in the actual process of creating art encompasses the situations where technology either enriches or changes the artwork or performance itself, or enables the artist to explore new forms of creative expression.

Table 11.3 Artists' use of technologies in the process of creating art (percent)

	Regularly	Occasionally	Rarely	Never	Total
Word processing software	65	10	4	21	100
Sound player devices (mp3 player, CD player, stereo system, etc.)	46	12	7	35	100
Image recording devices (video camera, web camera, digital camera, smartphone, etc.)	45	24	5	25	100
Sound recording devices and sound manipulation software	32	19	11	38	100
Music composition and notation software	24	7	6	63	100
Digital printing	23	17	10	50	100
Graphic software (Adobe Photoshop, Adobe Flash, etc.)	22	16	12	50	100
Electronic musical instruments	20	8	10	61	100
Image player devices (video player, video projector, data projector, etc.)	19	21	14	46	100
Video editing software	11	19	13	57	100
Web development software	10	14	11	66	100
Digital manufacturing	4	6	8	81	100
3D modelling software	3	2	4	91	100
Other technologies	5	1	0	94	100

Table 11.4 Regular use of technologies in the process of creating art[(a)] (percent)

	Writers	Visual artists	Craft practitioners	Actors/Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
Word processing software	93	52	41	65	59	55	63	93	65
Sound player devices (mp3 player, CD player, stereo system, etc.)	15	11	10	42	78	72	71	66	46
Image recording devices (video camera, web camera, digital camera, smartphone, etc.)	27	65	51	51	72	34	29	69	45
Sound recording devices and sound manipulation software	10	10	0	30	30	51	59	63	32
Music composition and notation software	2	4	0	8	15	39	72	29	24
Digital printing	22	34	14	15	13	16	29	34	23
Graphic software (Adobe Photoshop, Adobe Flash, etc.)	9	58	22	18	9	11	17	35	22
Electronic musical instruments	2	4	0	8	7	39	54	25	20
Image player devices (video player, video projector, data projector, etc.)	11	18	6	29	38	14	15	46	19
Video editing software	3	15	4	18	25	4	10	20	11
Web development software	9	10	6	5	9	9	17	10	10
Digital manufacturing	–	5	6	1	4	2	10	10	4
3D modelling software	*	5	10	4	7	*	2	–	3
Other technologies	4	8	7	6	2	*	9	–	5

(a) Percentages are of artists in each PAO who are regular users of the technology.
– indicates nil responses in this sample. * indicates less than 1%.

Table 11.5 Artists' use of the internet for different purposes (percent)

	Regularly	Occasionally	Rarely	Never	Total
Communication about my creative practice for example via email, blogs, social media, etc.	74	15	6	5	100
Administration of my creative practice, such as web storage or online services	58	22	7	13	100
Researching matters relating to my creative practice	71	20	4	4	100
Learning/ training myself in different aspects of my creative practice	48	29	11	11	100
Promoting or advertising my work through my own personal website	42	21	8	29	100
Promoting or advertising my work through another party's website, for example a gallery, Facebook, or YouTube	39	26	14	21	100
Selling my work through my own personal website	15	13	14	59	100
Selling my work through another party's website, for example Spotify or Artfinder	17	11	11	61	100
Raising funds for my projects through crowdfunding	3	7	10	80	100

Usage of the internet

The internet stands apart from the specific computer-based technologies discussed above in that it is in itself an informational resource and a means of communication and interchange with others. As we have noted, it may be difficult sometimes to separate everyday use of the internet from its use specifically in an artist's creative practice. In the survey we asked respondents to focus on the latter. Table 11.5 shows the proportions of artists who use the internet for various purposes. It is apparent that the great majority of artists do indeed use the internet in administering and supporting their creative practice, particularly via the use of email, blogs, and social media. Almost all artists also access the world-wide web for research related to their creative work and at least nine in ten use it to learn and train themselves in their creative practice. In addition, sales and promotion figure prominently in internet use; between 70 and 80 percent of artists promote their work through the internet, for example via their own or another party's website, or through social media, and around 40 percent of artists at some time engage in selling their work through their own website, and the same percentage through someone else's website. A relatively new usage of the internet is through crowdfunding; we find that around one-fifth of artists have at some time attempted to raise funds by this means.

Details of usage of the internet by PAO are shown in Appendix II Table 11.2.

Apart from using the internet in the administration of their creative practice as discussed above, artists may also use it as a vehicle for actually creating art. Table 11.6 lists a number of ways in which artists may use the internet for creative purposes, including as a source of inspiration or material, as a means of collaborating with others to make art, and to create work in virtual environments. Two-thirds of all artists find inspiration on the web; this is particularly important for community artists and dancers, more than four in five of whom use the internet for this purpose, and less important for writers—only about half of writers use it as a source of inspiration. About half of all artists use the internet as a source of material to create work; this is more important for community artists, actors and dancers, and less so for musicians and composers.

The internet also provides opportunities to collaborate with other artists and to create work using social media platforms. Around one-quarter of all artists take advantage of such opportunities. Again, community cultural development artists seem to be more active in these respects: they use the internet to create collaborative or interactive art more extensively than other artists. This opportunity also appears to be more important to all of the performing artists. In regard to use of social media platforms when creating work, actors and community artists (about 40 percent) predominate, and almost a third of community artists also use the internet to reach non-artists in order to create collaborative or interactive art—the highest proportion across all artforms. Overall, it appears from these data that community cultural development artists are the ones who use the internet most extensively in their work as artists. Once again it is noteworthy that all of these proportions have increased significantly over the seven years since the previous survey.

Table 11.6 Different ways of using the internet to create art[(a)] (percent)

	Writers	Visual artists	Craft practitioners	Actors/Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
Used the internet as a source of inspiration	52	69	62	71	81	62	66	83	66
Used the internet as a source material for a creative artwork	52	53	49	58	58	42	45	66	51
Used the internet to create collaborative or interactive art with other artists	20	21	21	35	32	24	34	52	27
Used the internet to create artistic work using social networking websites	25	17	20	40	34	16	22	38	24
Used the internet to create collaborative or interactive art with non-artists	7	10	4	16	11	7	11	31	11
Used the internet to create artistic work in virtual environments/ virtual worlds	5	5	3	12	15	2	4	11	6
Other	5	7	6	6	4	12	11	–	8

(a) Multiple responses allowed; – indicates nil responses in this sample.

Table 11.7 **Likelihood of new technologies opening up more creative opportunities and improving the income-earning position of artists (percent)**

	Writers	Visual artists	Craft practitioners	Actors/Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
Likelihood of the increased use of technologies opening up more income-earning opportunities for PAOs in the future									
Very likely	44	48	49	46	34	38	43	32	43
Likely	37	40	37	35	38	37	33	41	37
Unlikely	12	11	9	14	17	15	15	16	14
Very unlikely	4	1	4	2	6	3	7	7	4
Don't know/not sure	2	*	1	2	4	6	2	3	3
Total	**100**	**100**	**100**	**100**	**100**	**100**	**100**	**100**	**100**
Likelihood of the increased use of technologies affecting your personal income-earning opportunities as a PAO in the future									
There will be more income earning opportunities for you as a PAO	42	57	54	47	32	32	41	39	43
There will be equally as many income earning opportunities for you as a PAO	41	30	36	30	55	40	36	50	38
There will be fewer income earning opportunities for you as a PAO	11	11	5	18	9	19	18	11	14
Don't know/not sure	6	2	6	6	4	10	4	-	5
Total	**100**	**100**	**100**	**100**	**100**	**100**	**100**	**100**	**100**

Further possibilities

Technology is in a continual state of rapid development across the economy and society at large, an observation that is as true in the arts as it is in any other field. How likely is it that future technological changes will open up new creative and income-earning opportunities for artists? The best people to offer an expert opinion on this question are artists themselves. Accordingly Table 11.7 shows how likely artists believe it will be that the increased use of new technologies will open up more income-earning opportunities for artists in their PAO in the future, and what the effect of such possibilities might be on their own personal incomes. We see that eight out of ten artists think it likely or very likely that new opportunities will indeed appear, but only just over 40 percent believe there will be more opportunities for them personally. Just under 40 percent think their own income-earning opportunities will be about the same, while about 15 percent think there will be fewer. The most optimistic PAOs in this respect are visual artists, craftspeople and actors, whilst musicians are the most pessimistic about the future financial potential of new technologies for them.

Finally, in order to take advantage of any new technological openings that might appear, artists need to have the relevant skills. When asked how they rated their own skills in being up to date with technology in their own PAO, 55 percent thought their skills were good or excellent, 37 percent merely adequate. Only a minority (seven percent) thought their skills were inadequate. The data are shown in Table 11.8. Community artists as well as composers appear to be the most confident PAOs in regard to their own skills, craftspeople the least.

Table 11.8 Artists' rating of their skills in being up to date with technology as a PAO (percent)

	Writers	Visual artists	Craft practitioners	Actors/Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
Excellent	18	18	15	16	13	15	25	15	18
Good	37	37	34	29	45	38	38	52	37
Adequate	38	38	35	43	32	38	32	31	37
Inadequate	7	6	14	10	9	7	5	3	7
Don't know/ not sure	-	-	2	1	2	2	-	-	*
Total	**100**	**100**	**100**	**100**	**100**	**100**	**100**	**100**	**100**

- indicates nil responses in this sample; * indicates less than 1%.

CHAPTER 12

GENDER ISSUES

Although there have been some positive trends in recent years, gender inequality in the arts remains a serious problem[19]. In this chapter we present data on the differences between female and male professional artists in their levels of education and training, their professional development, their working time allocation, their incomes, and their experiences in application for and receipt of financial assistance.

Demographics and training

The main socio-demographic characteristics of female and male artists are presented in Table 12.1. It appears that both genders are quite similar in terms of their age, family circumstances, and non-English speaking background (NESB). Proportionately fewer female artists live in capital cities, more in rural areas.

There are some significant differences between men and women artists in terms of education and training. Figure 12.1 shows that there is a higher proportion of female artists with an academic degree (83 percent) than male artists (70 percent). Additionally there is a higher percentage of female artists still engaged in studies compared to their male colleagues across the main types of training, including University/CAE/Institute of Technology/Teachers' College, workshops, short courses, tuition from private teacher or practising professional, mentorship and artists' or writers' residency. The same percentage of both genders are still engaged in learning on the job (41 percent), but more male artists see themselves as continuing to be self-taught than female artists (41 percent compared to 33 percent). Overall, it appears that women artists tend to spend more time on formal training than male artists. Table 12.2 has further details of artists still in training.

Professional development

Among our survey respondents, somewhat higher numbers of male artists than of females identify themselves as established, as Figure 12.2 indicates. It is not clear whether this differential reflects a different pace between genders in career progression, a caution amongst women in declaring themselves to be established, or some other factor.

As seen in Chapter 5, survey respondents were asked about their age at the significant moment in their professional development when they felt they became properly established. It appears that among musicians, women become established sooner than men, with a mean age of establishment of 31 compared to 46 for men. Female community artists are also becoming established significantly earlier than male artists—the average ages for establishment of women and men in community arts are 33 and 41 respectively. The reverse is true for dancers, with average female/male ages at establishment of 28 and 23 respectively, and also for composers—38 for women and 32 for men.

19 These issues have been discussed in the reports from earlier Artist Surveys—see especially Chapter 9 of the 1994 report, Chapter 10 of the 2003 report, and Chapter 12 of the 2010 report.

Table 12.1 Demographic characteristics of artists by gender

	Female	Male
Age (years)		
Mean	49	49
Median	52	52
Family circumstances (%)		
Single, no dependent children	28	27
Single, with dependent children	7	5
Married/living with partner, no dependent children	40	44
Married/living with partner, dependent children	25	25
Total	**100**	**100**
Geographic location (%)		
Capital city	69	78
Regional city or town	17	14
Rural	11	6
Remote/very remote	2	2
Total	**100**	**100**
First language learned (%)		
English	90	89
Another language	10	11
Total	**100**	**100**
Living with disability/impairment affecting activities (%)	10	8

We noted earlier that artists point to passion and persistence as the two most important factors advancing their professional careers. Men and women artists see these two factors as important in approximately equal numbers. However, as is apparent in Table 12.3, twice as many male artists (8 percent) see their talent as being the most important factor advancing their career at the present moment than do female artists (4 percent).

When it comes to identifying the most important factors that hold artists back in their professional development, lack of financial return from creative practice and lack of time to do creative work due to other pressures and responsibilities are the main two factors identified by about half of both genders as shown in Table 12.4. However, more men than women see lack of work opportunities as being the most inhibiting factor in progressing their career. As noted in Chapter 5, few artists overall point to gender or age discrimination as the most important factor holding back their professional development. Nevertheless, just over two percent of female artists and none of the male artists identified discrimination on the basis of gender as the most important factor holding them back; about four percent of women and only one percent of male artists saw age discrimination as the most inhibiting factor. Note, however, that because of small cell sizes, these results are indicative only.

Figure 12.1 The highest level of education achieved by female and male artists (percent)

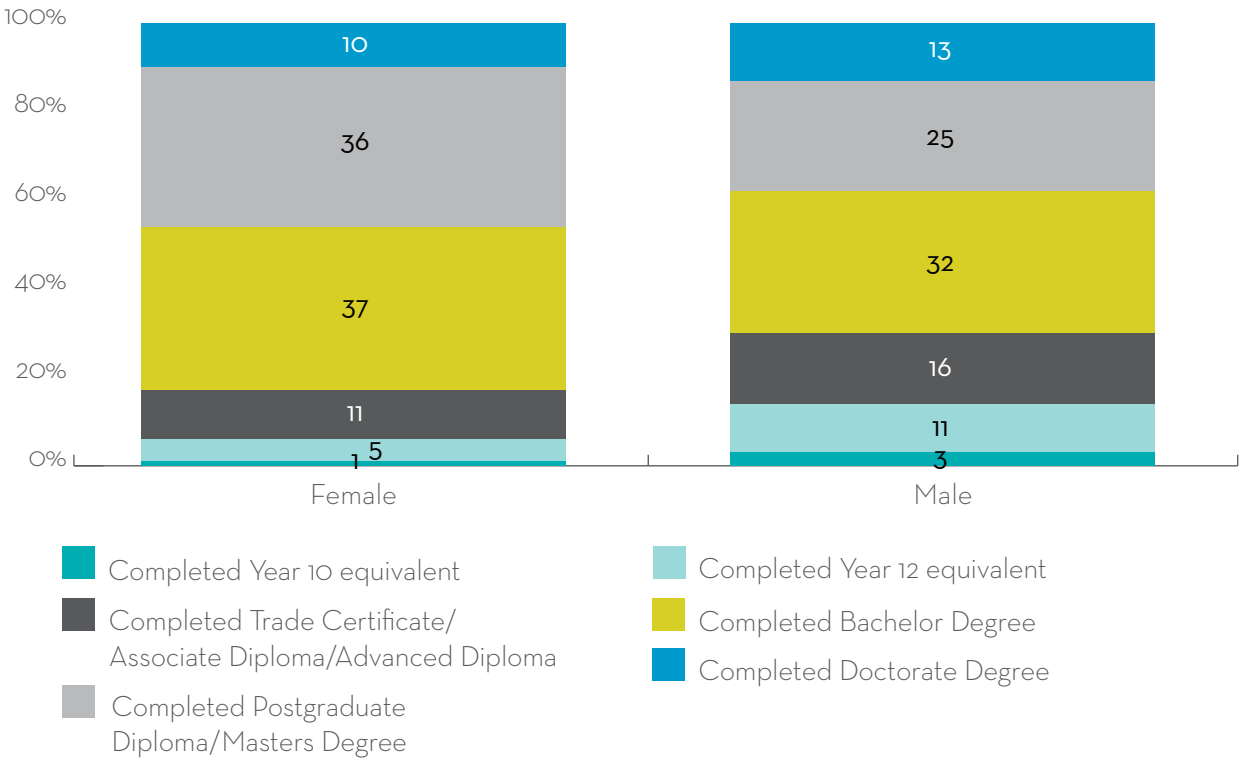


Table 12.2 Artists still engaged in different types of training by gender[(a)] (percent)

	Female	Male
Learning on the job	41	41
Self-taught	33	41
Workshops/short courses/summer schools	27	15
Tuition from private teacher/practising professional	10	7
Mentorship (including from traditional elder)	8	7
University/CAE/Institute of Technology/Teachers College	7	5
Artists/writers residency	7	4
Music School/Conservatorium	2	1
Other private training	2	1

(a) Multiple responses allowed.

Figure 12.2 Artists with different degrees of establishment by gender (percent)

Table 12.3 Most important factor advancing artists' careers by gender [(a)] (percent)

	Throughout career		At present time	
	Female	Male	Female	Male
Hard work/ persistence	24	23	21	20
Passion/ self-motivation/ self-belief	21	21	20	20
My training in my artform	9	8	6	9
Support and encouragement from a teacher/mentor/ elder	6	5	5	3
My talent	6	10	4	8
Collaboration with other artists	5	5	7	7
Support and encouragement from family and friends	5	4	3	3
Networking	4	6	5	8
The opportunity to exhibit, perform or publish at a critical time	4	3	6	4
Recognition by peers	3	2	4	3
Financial assistance at a critical time in my career	2	2	2	3
A lucky break	2	3	2	1
Other	9	8	15	11
Total	**100**	**100**	**100**	**100**

(a) Table lists only selected factors.

Table 12.4 Most important factor inhibiting artists' careers by gender[(a)] (percent)

	Throughout career		At present time	
	Female	Male	Female	Male
Lack of financial return from creative practice	30	28	28	27
Lack of time to do creative work due to other pressures and responsibilities	20	19	21	21
Lack of work opportunities	13	17	11	16
Lack of access to funding or other financial support	9	9	11	9
Wrong temperament/lack of self-confidence	5	4	*	3
Difficulty accessing markets or promotion	4	4	3	5
Disability/injury or sickness	3	2	4	2
Discrimination on the basis of gender	2	–	2	–
Discrimination on the basis of age	*	*	4	1
Other	14	17	16	16
Total	**100**	**100**	**100**	**100**

(a) Table lists only selected factors.
– indicates nil responses in this sample; * indicates less than 1%.

Time allocation

Do female and male artists allocate their working time differently? Table 12.5 shows that on average female and male artists spend similar amounts of time on creative work. Female artists on average spend more time on arts-related work (26 percent of their work time) than male artists (23 percent). Men on average spend more time on non-arts work—21 percent compared to 17 percent for women, or two hours more of paid non-arts work than female artists per week. Overall the working week is slightly longer for men (45 hours) than for women (42 hours per week) as Table 12.6 shows.

Differences in the proportions of time that men and women artists allocate to different types of work can be at least partially attributed to the fact that women still undertake most of society's unpaid caring work, which reduces their ability to spend more hours on their practice. Table 12.7 shows that although the proportions of female and male artists who have had children under their care at some point in their career are more or less the same, substantially more women than men feel that this restricted their work as an artist "significantly" (38 percent versus 18 percent).

Table 12.5 Average proportion of time spent on different activities in the financial year 2014/15 by gender (percent)

	Female	Male	Female/Male (%)
Creative work:	**57**	**56**	**102**
i. Working at my creative work as a PAO including rehearsals, research and preparation, but NOT including promotion or arts administration of my creative work	38	39	98
ii. Working to support my creative work as a PAO including promotion, marketing or other creative career administration	14	12	111
iii. Working at creative work in an arts field other than as a PAO	5	5	96
Arts-related work:	**26**	**23**	**113**
iv. Working at another paid occupation connected with the arts (such as teaching, arts administration, etc.)	15	15	102
v. Studying or training in the arts	6	5	136
vi. Voluntary work associated with the arts	5	3	145
Non-arts work:	**17**	**21**	**81**
vii. Working at paid work not connected with the arts	13	16	77
viii. Studying or training (non-arts)	1	2	65
ix. Voluntary or unpaid work (non-arts)	2	1	163
x. Other work	1	2	80
Total	**100**	**100**	**100**

Table 12.6 Average time spent on different activities per week by gender (hours)

	Female	Male	Female/Male (%)
Hours per week usually spent on:			
creative work as a PAO	22.2	23.2	96
creative work in an arts field other than as a PAO	4.6	5.6	83
other paid work connected with the arts, including teaching, arts administration, etc.	9.4	7.8	121
other paid work not connected with the arts	6.5	8.5	77
Approximate hours per week spent on all types of work	42.1	44.8	94

Table 12.7 Artists who had children under their care and restrictions on art practice due to caring for children by gender (percent)

	Female	Male
Had children under care at some point during career	52	49
Felt that children restrict work as an artist[(a)]:		
significantly	38	18
to some extent	38	38
Did not feel that children restrict work as an artist	24	44

(a) Percentages are of artists who had children under care at some point during career.

CASE STUDY

VIVIENNE BINNS

Vivienne has had a long and significant career as a visual artist, having been at the forefront of several movements in Australian contemporary art, in particular, feminism and community arts. Her practice has shifted over time but her body of work reflects some consistent core preoccupations.

Vivienne studied Art at East Sydney Technical College and the National Art School. Her first exhibition after graduating was the bombshell painting exhibition in 1967, including the painting *Vag Dens*, which heralded a new and confronting feminist trend in the art world. She found the experience of challenging the conventions with which she had been conditioned very stressful emotionally and psychologically. She turned to craft, which didn't require, for her, the same intensity, producing vibrantly coloured enamelled works. Subsequently she moved into work as a community artist and also teaching. She sees her work as an artist, a craftsperson and community artist as a practice that, while seemingly divergent, has been a deep and sustained exploration of herself, and art, and its role in society.

Her practice became a model for community cultural development work in Australia. Vivienne was able to earn a small income from being an artist-in-community, working with various Councils and Arts and Craft boards. But it was when she was awarded the Australian Artists Creative Fellowship in 1990-93 that she experienced the financial security of a full income for the first time.

Despite having received many significant awards for her work, she has never earned anything but a modest income. Vivienne says she is not a canny business person, and has never been very interested in making money. Her creative practice is about ideas, process and relationship. In retrospect she sees that like many women she did not expect to be paid well, and her quotes for commissioned work have probably been too low. While she has attained some status in the market and the history books, she notes that her works do not sell for prices equivalent to those paid to men.

"I was never particularly interested in chasing the big-time, I'm not a Biennale artist, I wanted to be able to go where the impulse takes me and that is often in places that don't fit into the "artworld."... For a long time, people didn't understand my practice, they thought I was just jumping from one thing to another... I was not thinking like that at all, for me it was all connected, but there was no language for a while that I could talk about it with... But after I had been working like this for a number of years, the language started to develop, slowly, people were starting to see the connections..."

Income

In 2016 the full-time pay gap between men and women across all industries in Australia was 16 percent in favour of men.[20] The arts sector was no exception. Indeed for artists the pay gap appears to be significantly greater. Table 12.8 shows the differences between male and female incomes, expenses and minimum-income requirements. We can see that on all measures except one women fare worse than men—the exception is earnings from arts-related work where, as noted above, women spend a greater proportion of their time than men. Of particular concern is the substantially lower incomes earned by women for their creative work in their PAO. This income gap appears to be especially evident for female writers, visual artists and musicians.

There seems no plausible reason to suppose that women are less productive in their creative work 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. Our data show that female artists on average spend about the same amount of hours working in their creative work as male artists. The fact remains that, however interpreted, the earnings gap is particularly acute for women artists.

Male and female artists specify the same minimum income requirement (about $43 thousand per year on average), but it is clear that the total incomes of men exceed this minimum whereas women fall short. Moreover, while both genders spend approximately the same amount of hours per week on their creative work (22 hours for women and 23 hours for men), on average men earn 44 percent more from this type of work. Arts-related work is the only type of work that on average generates the same level of income ($13,900) although as noted earlier, women work on average about two more hours per week than men doing this work. The earnings gap favouring men also exists in the case of non-arts income; while male artists on average work just two more hours a week doing non-arts work than female artists, they receive 54 percent more income from non-arts work than their female colleagues.

20 Gender pay gap statistics from Workplace Gender Equality Agency (2016).

Table 12.8 Mean and median incomes and expenses of artists by gender for the financial year 2014–15[(a)] ($)

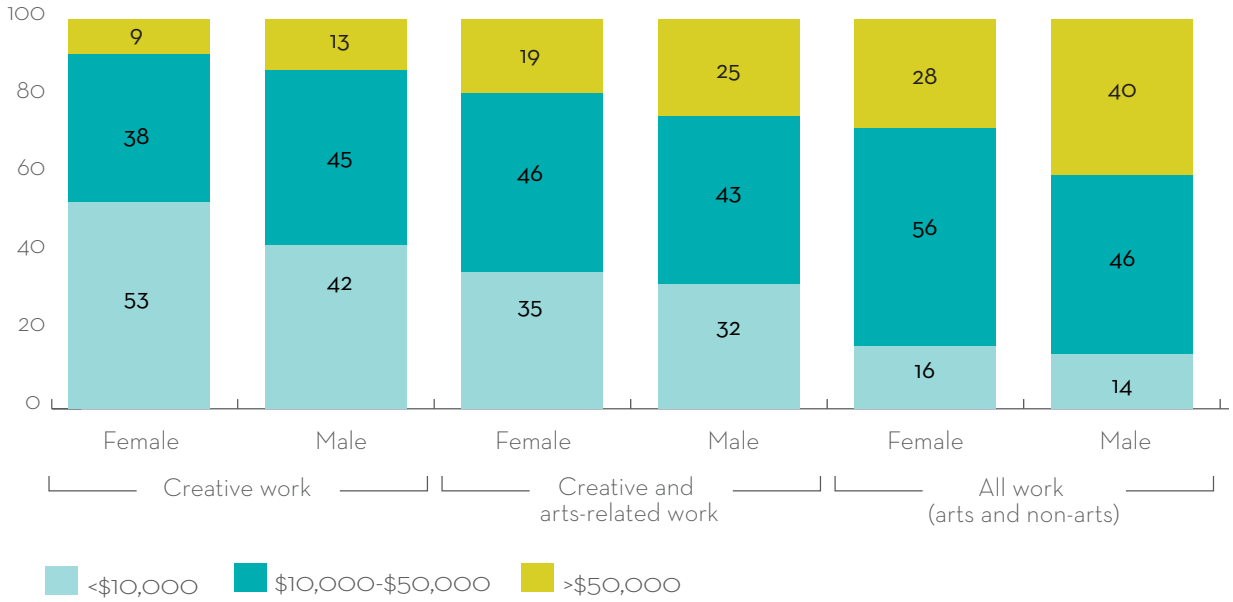
	Female	Male	Female/Male (%)
Mean gross income			
Creative income	15,400	22,100	70
Arts-related income	13,900	13,900	100
Total creative and arts-related income	29,400	36,000	82
Non-arts income	12,400	19,100	65
Total income	**41,600**	**55,100**	**75**
Median gross income			
Creative income	4,400	9,000	49
Total creative and arts-related income	15,100	16,500	92
Total income	**36,000**	**50,000**	**72**
Expenses related to art practice			
Mean	9,700	11,700	83
Median	5,900	5,700	104
Minimum annual after-tax income required to meet basic needs			
Mean	43,000	42,800	100
Median	39,100	39,100	100

(a) Excludes outliers.

Much the same picture emerges from an analysis of income distribution data. Figure 12.3 shows that women are underrepresented among artists earning more than $50 thousand in any type of work compared to men, and overrepresented among artists earning less than $10 thousand across all types of work.

Despite the bleak story we have told above, there is at least some positive news for female artists—the gender pay gap appears to be narrowing. In 2001 the average total income of male artists was 57 percent higher than that of women; the corresponding percentage difference had come down to 38 percent in 2008, and had reached 32 percent in 2015 (as seen in Table 12.8 above). The difference in creative incomes has also narrowed from 88 percent in 2008 to 44 percent in 2015.

Figure 12.3 **Artists earning less than $10,000 and more than $50,000 in the financial year 2014/15 by gender (percent)**



Financial assistance

Are there gender differences in application and success rates for financial assistance from grants, fellowships, prizes, or other such funding? Table 12.9 shows that between 2010 and 2015 significantly more women than men applied for such funding, but success rates were about the same. A closer look at these data broken down by funding source is given in Table 12.10. For most sources shown, there are no significant differences between men and women artists in terms of either application or success rates. However, it does appear that for State/Territory and local government sources and for applications to arts organisations, companies or industry bodies, more females than males apply and fewer are successful.

Table 12.9 Application and success rate of funding applications by gender[(a)] (percent)

	Female	Male
Applied for a grant, fellowship, residence, prize or funding	62	48
Did not apply for a grant, fellowship, residence, prize or funding	38	52
Total	**100**	**100**
Received a grant, prize or funding[(a)]	66	68
Did not receive a grant, prize or funding[(a)]	44	42
Total	**100**	**100**

(a) Percentages are of artists who applied for financial assistance between 2010 and 2015.

Table 12.10 Funding sources, by gender (percent)

	Proportion of artists who applied for a grant, fellowship, residence, prize or funding[a]		Proportion of artists who received a grant, fellowship, residence, prize or funding[b]	
	Female	Male	Female	Male
Australia Council	29	30	45	44
State/Territory Government	29	24	50	59
Local Government	16	12	60	70
Other Commonwealth Government	7	5	57	53
Private foundation	15	12	45	43
Arts organisation, company or industry body	30	18	41	50
Non-arts organisation, company or industry body	6	7	46	46
Educational institution	11	10	60	78
Individual philanthropist/ patron	8	7	61	64
Crowdfunding	11	12	79	79
Other	2	2	49	63

(a) Multiple responses allowed.
(b) Percentages are of artists who applied for financial assistance from the particular type of institution; multiple responses allowed.

CHAPTER 13

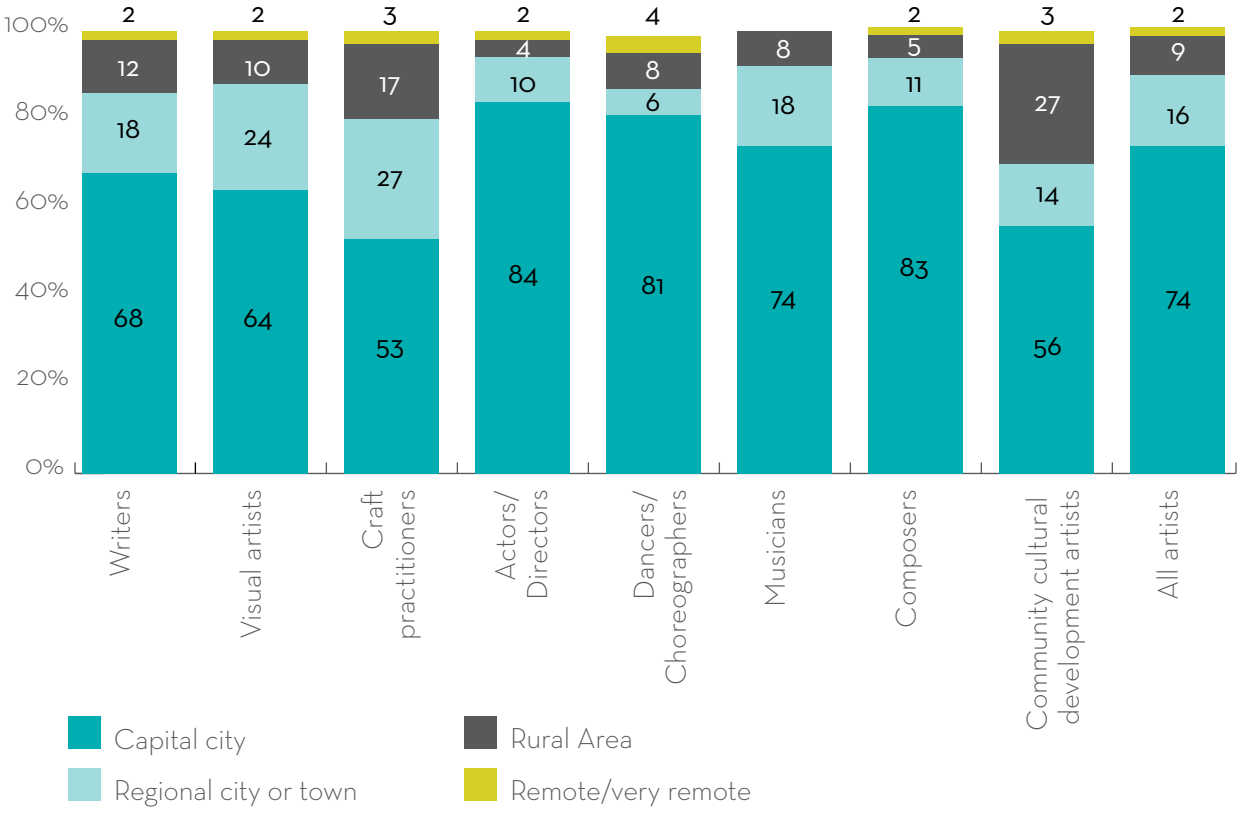
REGIONAL ARTISTS

While the majority of artists reside in capital cities, there are many artists who live and work outside capital cities—in regional cities or towns, and in rural and remote areas. Does living in a regional location affect arts practice in any way, and if so, is the effect positive or negative? This chapter looks at some characteristics of artists according to where they live and work.

Location and demographics

Altogether, three-quarters of the artist population is located in a capital city, and around one in ten (11 percent) live in rural, remote or very remote areas. The locational pattern varies considerably across artforms, as Figure 13.1 demonstrates. It is apparent that the most capital-city-concentrated artists are actors/directors, dancers/choreographers, and composers—at least four out of five of these artists live in one of the Australian capital cities. About three-quarters of musicians also reside in capital cities. The highest proportions of artists in regional cities or towns are among visual artists and craft practitioners (about one-quarter of these artists) and also writers and musicians (almost one in five). Across all art forms, the proportion of artists who reside in rural areas is greatest among community cultural development artists (27 percent).

Figure 13.1 Location of artists (percent)



Some of the demographic characteristics of artists residing in different geographical locations are presented in Table 13.1. It appears that in regional, rural and remote areas the majority of artists are female. Otherwise, we note that the mean age of artists living in non-capital-city locations is greater than that for artists living in the capital cities. Likewise greater numbers of artists who are married or living with a partner but with no dependent children appear to be located in regional areas.

Table 13.1 Demographic characteristics of artists from different locations (percent)

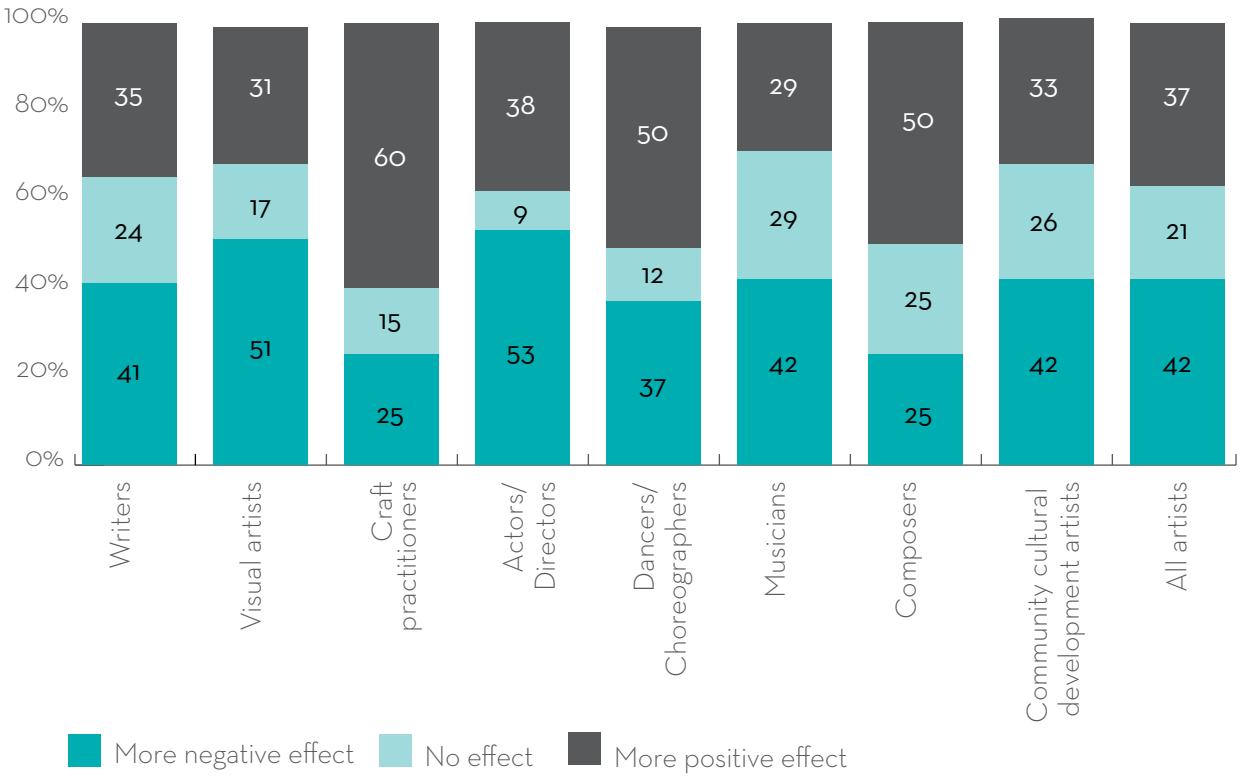
	Capital city	Regional city or town	Rural	Remote/ very remote
Female (%)	48	56	66	61
Male (%)	52	44	34	39
mean age (years)	48	54	54	53
median age (years)	47	57	57	57
Non-English speaking background artists (%)	12	8	2	16
Artists with disability (%)	8	6	17	8
Family circumstances (%)				
Single, no dependent children	29	25	26	16
Single, with dependent children	6	5	5	-
Married/living with partner, no dependent children	38	50	53	54
Married/living with partner, dependent children	26	21	16	31
Total	**100**	**100**	**100**	**100**

Effect of regional location on artistic practice

In the survey, those artists who live and work outside a capital city were asked what sort of effect their location had on their practice. Figure 13.2 summarises the results. Only a minority of artists across all artforms (21 percent) indicated that their location had no effect on their work. Of those who did see some impact of location on their work, a larger proportion judged this impact to be negative rather than positive; this is a different result from that found in previous Artists Surveys, where the numbers seeing a positive effect have mostly been greater than those judging the effect to be negative. It may be that difficulties encountered in accessing the internet in regional areas[21] could be a partial explanation of this turnaround, given the increasing importance of internet access to artistic practice.

21 For details, see Schirmer et al. (2016).

Figure 13.2 Effects of living outside a capital city on creative practice[a] (percent)



(a) Percentages are of artists who live outside a capital city.

Employment status

Whether an artist works as a freelancer or for a salary or wages does not appear to differ greatly by location, as is evident in Table 13.2.

In their creative work there is a slightly larger proportion of freelancers in regional areas, in arts-related work this pattern is reversed. However the differences are slight.

Table 13.2 Employment status of regional and capital city artists (percent)

	In PAO		In arts-related work		In non-arts work	
	Employee working for salaries or wages	Freelance or self-employed	Employee working for salaries or wages	Freelance or self-employed	Employee working for salaries or wages	Freelance or self-employed
Capital city	20	80	58	42	74	26
Non-capital city	16	84	64	36	74	26

Experience of unemployment

There is no difference between capital-city and non-capital-city artists according to whether or not they have experienced unemployment in the last five years, as can be seen in Table 13.3. However, the length of time that artists outside of capital cities have spent in unemployment, and their longest consecutive periods of remaining unemployed, appear to be significantly greater than for the corresponding artists living in capital cities.

Table 13.3 Unemployment experience of regional and capital city artists (percent)

	Capital city	Non-capital city
Experienced unemployment between 2010 and 2015 (%)	24	25
Years of unemployment between 2010 and 2015 (years) [(a)]		
Mean	1.1	1.6
Median	0.8	1.0
Longest consecutive period of unemployment between 2010 and 2015 (years) [(a)]		
Mean	0.6	1.3
Median	0.3	0.6

(a) Percentages are of artists who have experienced unemployment between 2010 and 2015.

Career progression

Turning to the difficulties of maintaining a creative practice in different locations, we show in Table 13.4 the single most important factor identified by artists as inhibiting their career progress, both throughout their professional lives and at the present time. The data do not reveal any significant differences between capital city and regional artists in the obstacles they face in their professional development; both groups see economic factors as the most important in approximately equal numbers.

Table 13.4 Most important factor inhibiting professional development of regional and capital city artists[a] (percent)

	Throughout career		At present time	
	Capital City	Non-capital city	Capital City	Non-capital city
Lack of financial return from creative practice	29	29	27	29
Wrong temperament/lack of self-confidence	5	4	2	2
Lack of work opportunities	15	13	14	12
Lack of time to do creative work due to other pressures and responsibilities	19	21	21	21
Geographic isolation	3	8	1	9
Discrimination on the basis of gender	2	*	1	*
Lack of access to funding or other financial support	9	7	11	9
Difficulty accessing markets or promotion	4	5	4	5
Difficulty accessing a space to work	*	1	1	2
Difficulty accessing training or education	*	1	*	*
Difficulty accessing materials or equipment	*	*	*	*

* Indicates less than 0.5 %

CASE STUDY

BARBARA DE FRANCESCHI

Barbara is an established poet who lives in Broken Hill. Her work has appeared in literary journals, newspapers, anthologies and e-zines in five different countries, and her readings have been broadcast on ABC Radio National. She has two published collections. At the beginning of 2017 she was the featured poet in the online magazine *Eclectica*.

Barbara came to writing late, after her five children were grown. To begin with, a number of her poems were published locally. They caught the attention of Geoff Sanders who asked her to join a writers' group and introduced her to more mainstream publishing outlets. Her training consisted of working with different mentors and attending many workshops. She believes writing is best learned by reading other people's poems and interacting with experienced poets. Literary groups have been very important for learning the craft. She has also learned that she receives more rejections than acceptances, and that a poet needs a tough skin.

She was born in Broken Hill and wishes to continue her practice in the community she knows and loves, although she recognises the problems of working remotely with little access to events and networking opportunities. She works hard to make her choice of home viable. She aims to publish one poem per month, and she usually meets her target. Barbara writes every day, then revisits this work, salvaging maybe twenty-five percent. To achieve her publishing goal, Barbara submits up to nine poems a month.

Contributing to the community is important to her. To this end she has joined with the ENRICH program (Enhanced Rural Remote Inter-professional Cultural Health) conducting workshops in creative writing for health care professionals with the purpose of increasing skills such as observation, interpretation and communication.

Pursuing a professional writing career later in life, Barbara has not faced the same financial stressors as many artists. This is fortunate, as you cannot make a living from poetry. Most sites where Barbara publishes do not pay; some pay a token amount. Small contributions from teaching, facilitating workshops, and sales have been helpful. However most of Barbara's work is done on a volunteer basis and is self-supported.

"I'm determined to get out there and do it from here, from this space... I was born here, I love the community, so I like to give back... I just hope that I am able to continue writing."

Incomes

Does location affect income? Noting as always that differences that show up in simple correlations do not account for the influence of other factors, we can observe that on the whole artists living outside capital cities appear to earn significantly less than their urban counterparts. Table 13.5 shows that for both creative and arts-related work, regional artists are at an income disadvantage. In the case of non-arts work, however, incomes are more or less the same. These results emphasise the problems that artists located in regional areas may face in pursuing their creative practice. For some artists such as writers, location may not be so important; however, as we have noted, employment opportunities for performing artists tend to be less readily available outside the capital cities.

As some compensation for these problems perhaps, the cost of living in rural areas is less than in cities in at least some respects, such as in property prices and rentals. The data in Table 13.5 suggest that such a differential may indeed affect the expenses incurred by artists in their creative practice; the estimate of mean expenses related to art practice for non-capital-city artists is about 15 percent less than for their colleagues in capital cities. Moreover, the minimum annual income requirement identified by rural and regional artists is less than that for capital-city artists by roughly the same percentage.

Table 13.5 Mean and median incomes and expenses of regional and capital city artists for the financial year 2014–15 ($)

	Capital city	Non-capital city
Mean gross income [a]		
Creative income	20,400	14,400
Arts-related income	14,400	12,600
Total creative and arts-related income	34,900	27,100
Non-arts income	15,700	15,900
Total income	50,400	42,900
Median gross income [a]		
Creative income	7,000	4,100
Total creative and arts-related income	19,000	10,400
Total income	45,100	36,000
Expenses related to art practice [b]		
Mean	11,200	9,500
Median	6,200	4,400
Minimum annual after-tax income required to meet basic needs		
Mean	44,500	38,700
Median	40,000	35,000

(a) Excludes artists whose total income exceeds $250,000 in the 2014–15 financial year.
(b) Excludes artists whose total expenses exceeded $100,000 in the financial year 2014–15.

Table 13.6 Application for and receipt of financial assistance by regional and capital city artists (percent)

	Capital city	Non-capital city
Applied for a grant, fellowship, residence, prize, funding	56	53
Did not applied for a grant, fellowship, residence, prize, funding	44	47
Total	**100**	**100**
Received a grant, prize or funding [(a)]	67	67
Did not received a grant, prize or funding [(a)]	33	33
Total	**100**	**100**

(a) Percentages are of artists who applied for financial assistance between 2010 and 2015.

Financial assistance

The application and success rates of artists seeking financial assistance are shown for capital-city and non-capital-city artists in Table 13.6. It is clear that there are no differences in rates between the two groups.

CHAPTER 14

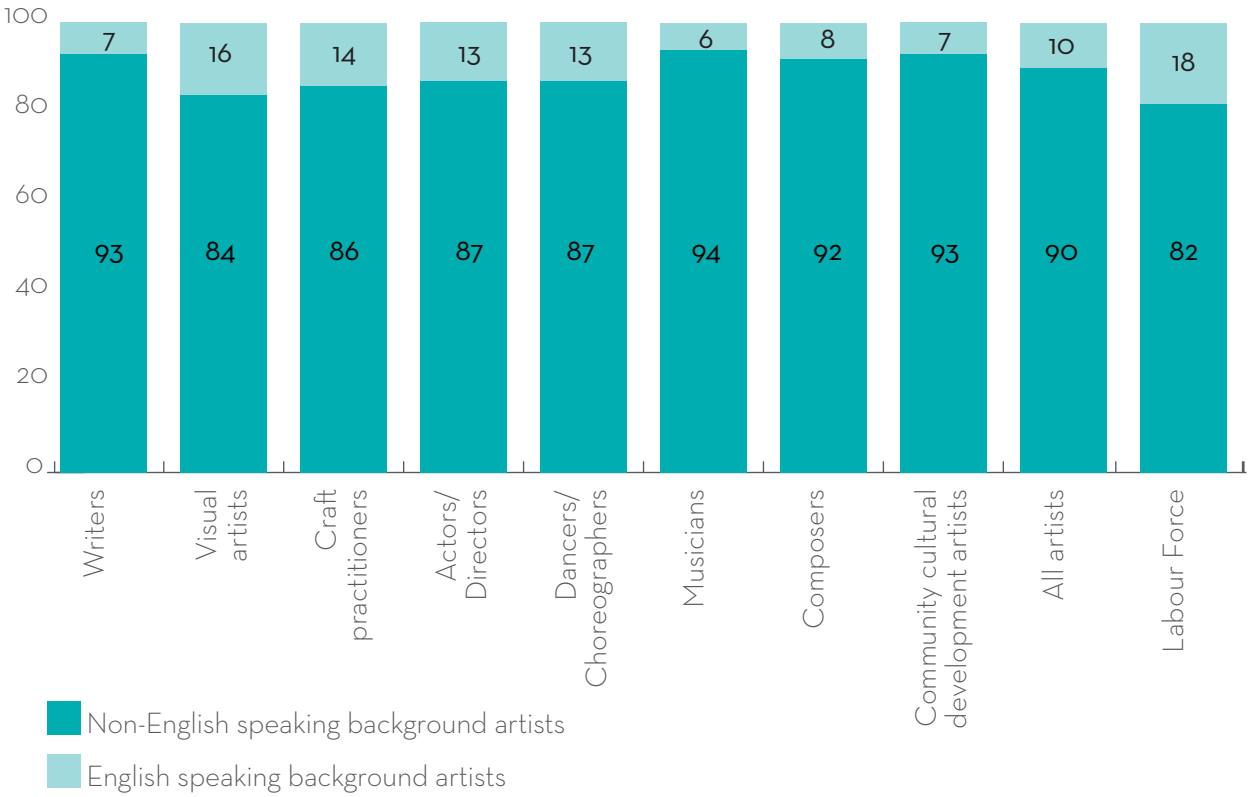
ARTISTS FROM NON-ENGLISH SPEAKING BACKGROUNDS

For the purposes of this study we define non-English speaking background (NESB) in terms of the language first learned, as discussed in Chapter 3. It is acknowledged that this does not equate with broader definitions of cultural diversity, and indeed it is now more common to refer in a more specific context to CALD (cultural and linguistic diversity). Nevertheless we have maintained the term NESB here in order to provide comparability in data with earlier surveys. In this chapter we consider the characteristics of NESB artists and the extent to which their language background might positively or negatively affect their career and practice as a professional artist.

Demographics

The proportions of artists from non-English speaking backgrounds as revealed by our survey data are shown in Figure 14.1. It can be seen that the proportion of NESB artists is 10 percent, which is two percentage points higher than the same figure in the 2009 Artists Survey but lower than the proportion of NESB people in the total Australian labour force (18 percent). The lowest proportions of NESB practitioners are among musicians, writers, community cultural development artists and composers.

Figure 14.1 Language first learned by artists from different art forms[a] (percent)



(a) Source of labour force statistics: Australian Bureau of Statistics 2017, Census of Population and Housing 2011: LFSP Labour Force Status by ENGLP Proficiency in Spoken English/Language, TableBuilder.

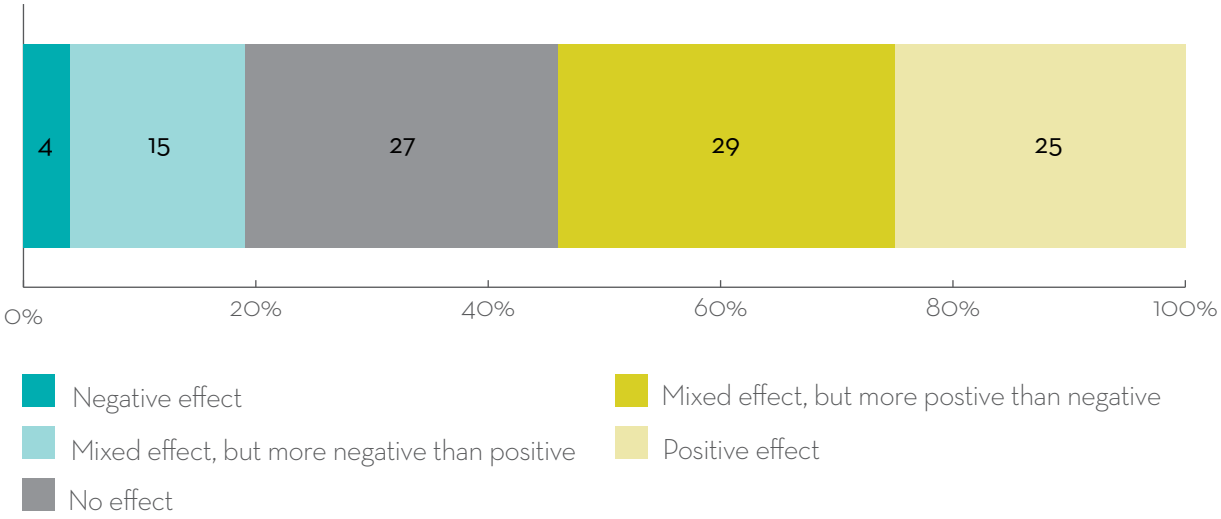
In socio-demographic terms, NESB artists are very similar to artists from an English-speaking background, although it appears as if more live in capital cities and fewer in regional or rural areas. Details are shown in Table 14.1.

Table14.1 Demographic characteristics of artists from non-English speaking and English-speaking backgrounds (percent)

	Non-English speaking background artists	English-speaking background artists
Female	49	51
Male	51	49
Age (years)		
Mean	51	49
Median	52	52
Family circumstances (%)		
Single, no dependent children	28	28
Single, with dependent children	6	6
Married/ living with partner, no dependent children	38	42
Married/ living with partner, dependent children	28	24
Total	**100**	**100**
Geographic location (%)		
Capital city	82	73
Regional city or town	13	16
Rural	2	9
Remote/ very remote	3	2
Total	**100**	**100**
Living with disability/ impairment affecting activities (%)	7	9

The majority of artists (54 percent) who learned a language other than English as their first language see a more positive than negative effect on their art practice stemming from their NESB status, with about one-quarter (27 percent) indicating no effect, and the remainder (19 percent) saying they felt it has had a negative effect, as seen in Figure 14.2. When compared with the 2009 Artists Survey results, it appears that the proportion of NESB artists who have experienced a more negative than positive effect of their background has increased (from 15 percent in 2009), while the proportion of NESB artists who have experienced a more positive than negative effect has decreased by an equivalent amount (from 59 percent in 2009).

Figure 14.2 **Effect that being from a non-English speaking background has had on creative practice[a] (percent)**



(a) Percentages are of all NESB artists.

Incomes and time allocation

Does NESB status affect the financial circumstances of Australia's professional artists? Table 14.2 shows the mean and median incomes and expenses of artists from a non-English speaking background and an English speaking background for the financial year 2014–15. It appears that most of the income indicators are broadly similar between NESB artists and those from English-speaking backgrounds, with the exception of arts-related income; this type of income for NESB artists is 27 percent lower than for their English-speaking background counterparts. This may be because the sorts of employment defined as *arts-related* (principally teaching) are less accessible to NESB artists than to others; indeed our data indicate that NESB artists spend fewer hours of their working time at this sort of work– about seven hours compared to nine hours spent by artists from an English-speaking background, as shown in Table 14.3. In the end, because NESB artists' average *non-arts* income is higher than their English-speaking background colleagues, the two groups' *total* incomes turn out to be more or less the same. As can be observed from Table 14.3, however, to earn the same level of income artists from a non-English speaking background work more hours per week on average—47 hours compared to 43 hours worked by artists from an English-speaking background.

In comparison with previous Artists Surveys, it appears that the gap in creative incomes between NESB and English-speaking-background artists has narrowed over the years; the proportion NESB/ESB for creative income was 68 percent in 2001 and 74 percent in 2009, compared with 95 percent now (see Table 14.2). The corresponding ratios for total arts income and total income have remained reasonably stable over time.

Table 14.2 Mean and median incomes and expenses of artists from non-English speaking background and English-speaking background for the financial year 2014–15 (percent)

	Non-English speaking background artists	English-speaking background artists	NESB/ESB (%)
Mean gross income [a]			
Creative income	17,900	18,900	95
Arts-related income	10,500	14,300	73
Total creative and arts-related income	28,400	33,200	86
Non-arts income	18,300	15,400	119
Total income	**46,700**	**48,500**	**96**
Median gross income [a]			
Creative income	6,000	6,000	100
Total creative and arts-related income	15,000	15,900	94
Total income	**43,300**	**42,000**	**103**
Expenses related to art practice [b]			
Mean	11,800	10,600	111
Median	6,100	5,800	105
Minimum annual after-tax income required to meet basic needs			
Mean	44,600	42,700	104
Median	40,000	39,100	102

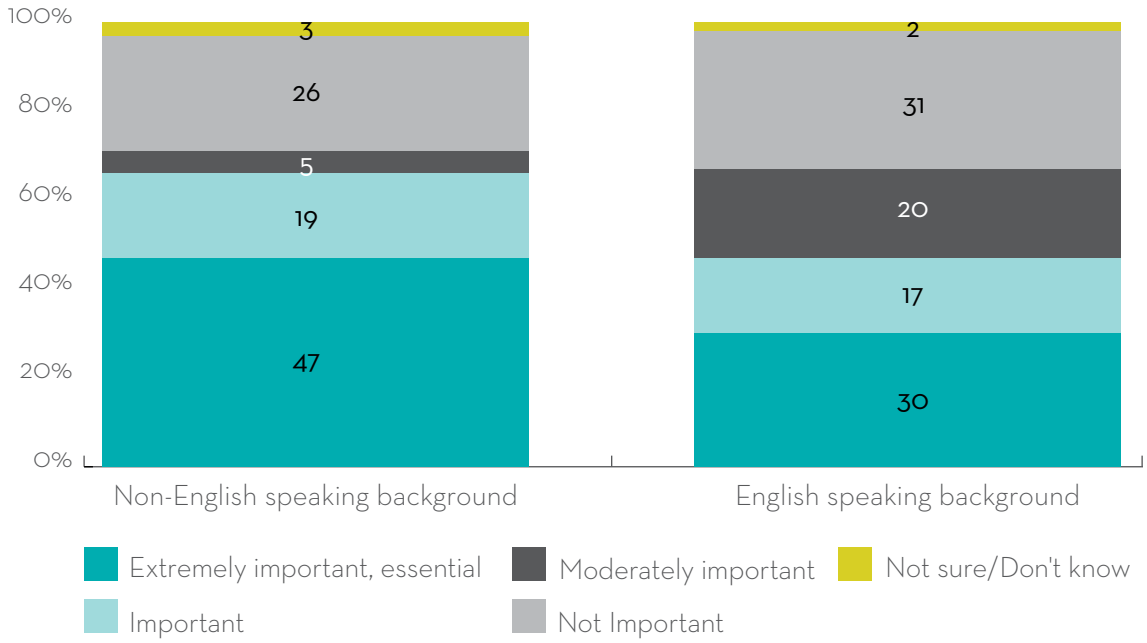
(a) Excludes outliers.
(b) Excludes outliers.

Table 14.3 Average time currently spent on different activities by artists from a non-English speaking and English-speaking background (hours)

	Non-English speaking background artists	English-speaking background artists	NESB/ESB (%)
Average hours per week usually spent on:			
Creative work as a PAO	26.0	22.3	117
Creative work in an arts field other than as a PAO	4.6	5.1	89
Arts-related work	6.7	8.8	76
Non-arts work	8.4	7.4	113
Approximate average hours per week spent on all types of work	46.9	43.0	109

In Chapter 8 we noted the significant numbers of artists living with a partner who rely on their partner's income to support their creative practice. This *proportion* is about the same for both NESB and other artists. However, the *importance* of the partner's income appears to be greater for NESB artists, as Figure 14.3 reveals; two-thirds of NESB artists see the income of their partner as "important" or "extremely important/essential" compared to only just under half (47 percent) of artists from an English-speaking background.

Figure 14.3 Importance of spouse's or partner's income for supporting creative work of artists from a non-English speaking and English-speaking background[(a)] (percent)



(a) Percentages are of artists who have a partner.

Finally, Figure 14.4 shows the proportions of NESB artists in the lowest and highest income brackets in comparison with their English-speaking-background counterparts. On the whole, the comparisons do not reveal any major differences between the two groups.

Career progression

In common with artists as a whole, NESB artists see economic and work-related factors (lack of financial return, lack of time) as the most important factors inhibiting their professional development, both now and throughout their career, although the proportions citing these difficulties are significantly less than for their English-background counterparts, as can be seen in Table 14.4. However, it is significant that 18 percent of NESB artists see the lack of access to funding or other financial support as the most important inhibiting factor at the present moment. This can be compared with findings reported below that fewer applications made by NESB artists for a grant, fellowship, residence, prize or funding are successful, when compared with artists from an English-speaking background.

Figure 14.4 **Artists earning less than $10,000 and more than $50,000 in the financial year 2014-15, by NESB status (percent)**

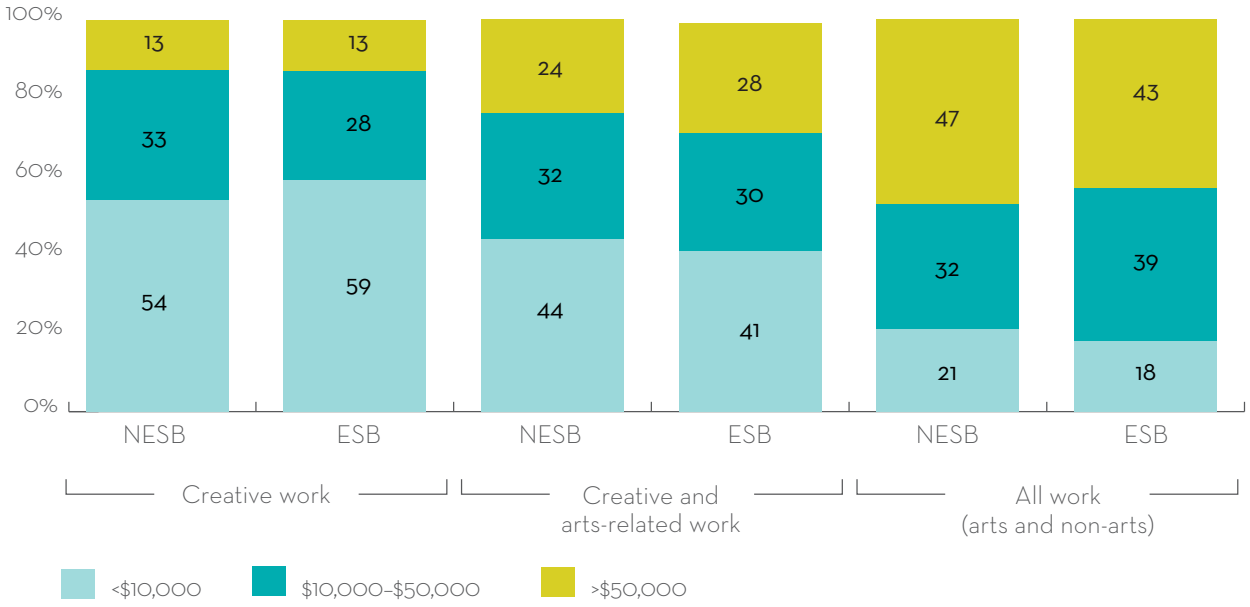


Table 14.4 **Most important factor inhibiting professional development of artists from a non-English speaking and English-speaking background[(a)] (percent)**

	Most important factor throughout career		Most important factor at present time	
	Non-English speaking background artists	English-speaking background artists	Non-English speaking background artists	English-speaking background artists
Lack of financial return from creative practice	20	30	16	29
Lack of time to do creative work due to other pressures and responsibilities	15	20	18	22
Lack of access to funding or other financial support	12	8	18	9
Lack of work opportunities	12	15	11	14
Discrimination on the basis of ethnic background	7	*	3	-
Geographic isolation	7	4	6	3
Difficulty accessing markets or promotion	7	4	5	4
Disability/ injury or sickness	3	3	2	4
Wrong temperament/ lack of self-confidence	1	5	2	2
Discrimination on the basis of being from non-English Speaking Background (NESB)	-	-	-	-
Other	16	11	19	13
Total	**100**	**100**	**100**	**100**

(a) Table lists only selected factors. - indicates nil responses in this sample; * indicates less than 1%.

None of the NESB artists indicated discrimination on the basis of being from a non-English speaking background as a factor prohibiting their professional development. However, NESB and ethnic background are different characteristics and carry with them different implications; notwithstanding the apparent lack of NESB discrimination experienced by artists as just noted, a small but significant number of NESB artists (three percent) said that being discriminated against because of their ethnic background was the most inhibiting factor on their career at the present moment, with seven percent pointing to this form of discrimination as being the most important limiting factor throughout their career. These figures represent an increase compared to the results of the Artists Survey in 2009, when the proportions were one and three percent respectively.

Financial assistance

When it comes to applying for financial assistance, the same proportion (more than a half) of artists from English and non-English speaking backgrounds applied for a grant, fellowship, residence, prize or funding between 2010 and 2015, as shown in Table 14.5. However, the success rate for NESB artists was lower than for artists from an English-speaking background (60 percent versus 68 percent respectively).

Table 14.5 Application for and receipt of financial assistance between 2010 and 2015 by artists from a non-English speaking and English-speaking background (percent)

	Non-English speaking background artists	English-speaking background artists
Applied for a grant, fellowship, residence, prize or funding	55	55
Did not apply for a grant, fellowship, residence, prize, funding	45	45
Total	**100**	**100**
Received a grant, prize or funding[(a)]	60	68
Did not receive a grant, prize or funding[(a)]	40	32
Total	**100**	**100**

Data on the application and success rates for NESB artists according to the various sources to which they applied indicate that roughly the same proportions applied to Australia Council, State/Territory governments, and local government funding agencies as for English-speaking background artists. However, there appear to be marked differences in success rates; NESB artists had greater success in applications to the Australia Council (51 percent) than did their English background colleagues (44 percent), but the reverse is true for State/Territory governments (41 percent success rate for NESB versus 55 percent) and for local government (54 percent versus 66 percent). Note however that these results are derived from relatively small cell sizes. In the case of the remaining sources, cell sizes are generally too small for us to be able to draw any conclusions for them.

CASE STUDY

JENNIFER GOWEN

It's never too late to start making art. Jennifer had worked in related fields before beginning formal training at TAFE at the age of 57 and studying there for 7 years. In the 10 years since, she has had to acquire the business and marketing skills, and the knowledge of how to manage an online presence, that are essential requirements for visual artists operating in the contemporary art scene. As a result, after a slow and challenging start she has achieved some level of success. She has now had three solo exhibitions and some encouraging commercial sales, including a commission to paint a mural in the boardroom of a medical company in Sydney's CBD. She was also a finalist in the Korea-Australia Arts Foundation Art Prize 2016. She understands that entering competitions for prizes is another way in which artists can increase their public profiles and art buyers' knowledge of their work.

A highlight of her career so far has been her association with Afghanistan, beginning with her role as a self-funded Assistant Co-ordinator/Co-curator of a collaborative arts project Catharsis Tragedy and Restoration, which took 50 contemporary Australian works to an art centre in Kabul. The exhibition was followed by a period in which she worked with Afghan orphans creating art. The resulting works were brought back and auctioned in Australia to raise money for the Australian-funded orphanage. This life-changing experience changed Jennifer's career direction. Though she continues with her own art practice, she is in demand as a speaker and advocate for the art scene in Kabul. In this way she feels she is communicating an "art story" that most people have previously not been aware of.

She continues to face many challenges characteristic of the life of most visual artists in Australia. She works from a small home studio, she cannot afford an agent, and is frustrated by the closure of so many of our commercial galleries.

"I still love producing my own work and I won't give that up, I love painting— but what is lacking in exposure here I am getting through invitations to speak about the art scene over there [Kabul]. Hopefully that will grow...So my art career has changed, it has morphed."

CHAPTER 15

ARTISTS WITH DISABILITIES

In the survey, artists were asked "Do you identify as a person with disability and/or do you have an impairment that affects the activities you can do?' Our data suggest that overall about nine percent of all artists have some form of physical or mental disability that may affect their artistic practice. 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 ideas they want to express. But for others, coping with disability is a difficult aspect of their lives that they have to deal with on a daily basis. The numbers by PAO are shown on Figure 15.1. It is apparent that performing artists are the occupations with the smallest numbers of artists with disabilities; community cultural development artists have the largest proportion (14 percent).

Around one in five artists with a disability say that it affects their artistic practice all the time, and a further 15 percent say it affects them most of the time, as can be seen in Figure 15.2. Most commonly, artists with a disability say that it affects them only sometimes (55 percent). About one in ten indicate that their disability does not affect their creative work. These proportions are broadly similar to those recorded in the 2009 Artists Survey.

Figure 15.1 **Artists with disability and artists with no disability across different art forms (percent)**

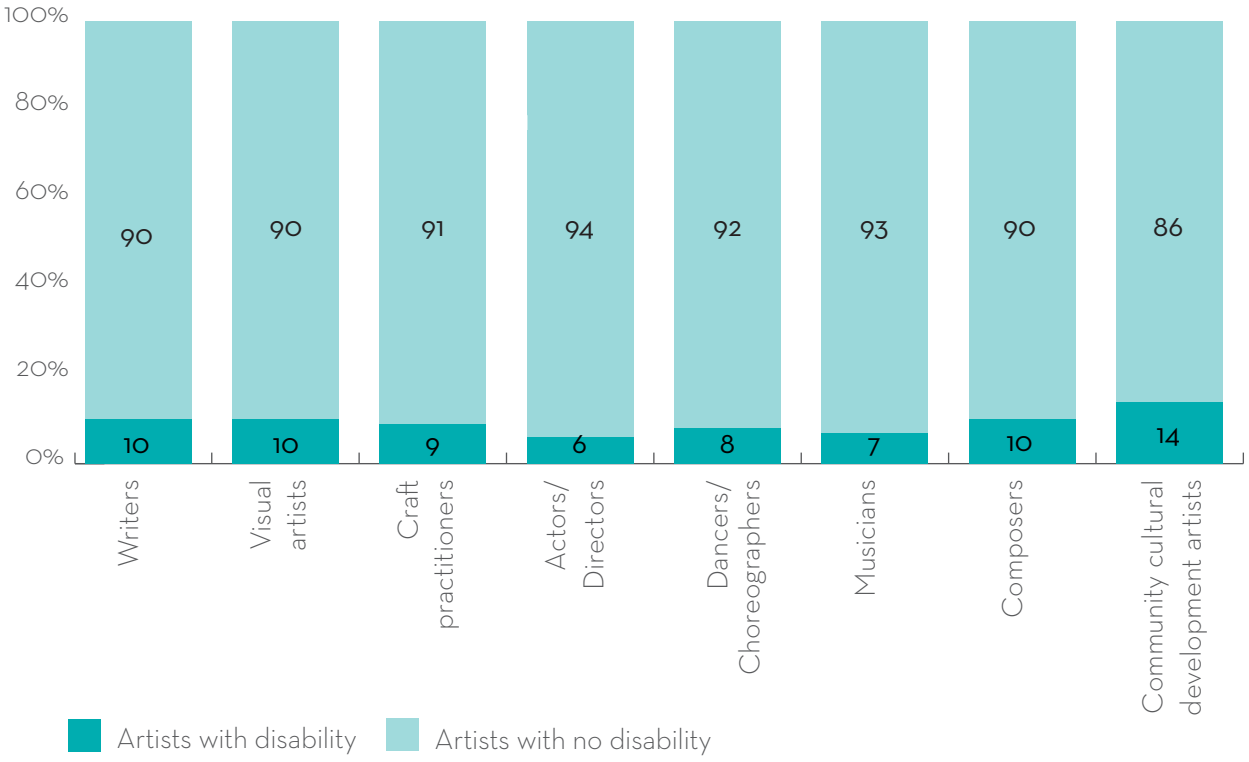
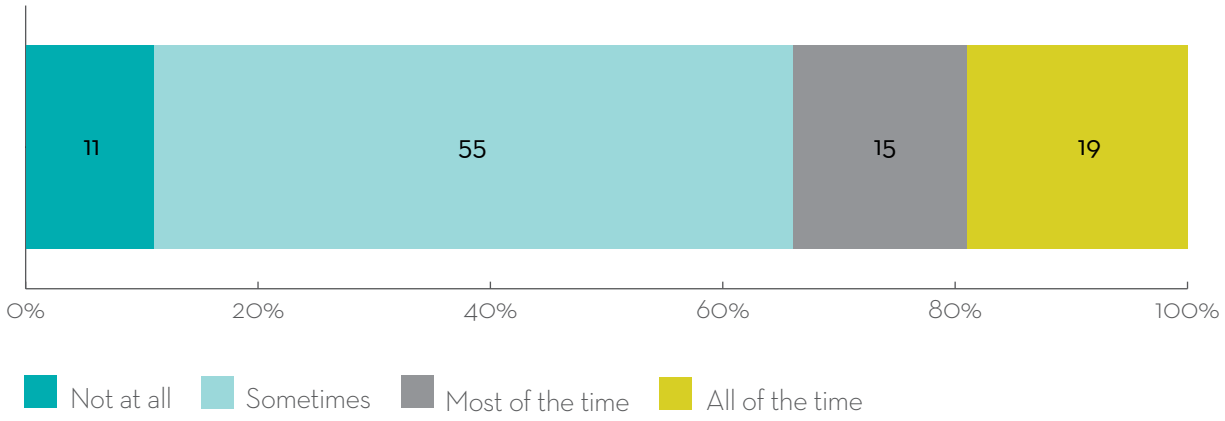


Figure 15.2 Effects of disability on creative practice[a] (percent)



(a) Percentages are of artists with disability.

Demographics

The main demographic characteristics of artists with a disability compared to those without are shown in Table 15.1. When compared to other artists, women artists with a disability significantly outnumber men. In terms of family circumstances, there are more singles, including those with dependent children, among artists with a disability (43 percent) than among other artists (32 percent). More artists with a disability live and work in rural areas and fewer in regional towns and capital cities than other artists.

Table 15.1 Demographic characteristics of artists with and without disability (percent)

	Artists with disability	Artists with no disability
Female	57	50
Male	43	50
Age (years)		
Mean	51	49
Median	52	52
Family circumstances (%)		
Single, no dependent children	33	27
Single, with dependent children	10	5
Married/living with partner, no dependent children	44	41
Married/living with partner, dependent children	13	26
Total	**100**	**100**
Geographic location (%)		
Capital city	71	74
Regional city or town	10	16
Rural	17	8
Remote/ very remote	2	2
Total	**100**	**100**

Incomes

Artists with a disability earn significantly less than their colleagues with no disability. Table 15.2 shows that the negative differential in mean incomes is greatest for creative incomes—artists with disability earn an income from their creative work that is less than half that for other artists. The disparity is lessened to some extent with the addition of non-arts incomes but even so, in terms of total incomes, artists with disability still fare considerably worse, with gross incomes that are not much more than half (58 percent) of the incomes of artists who do not have a disability to deal with. There are even greater differentials between the two groups in their median incomes, indicating a significant concentration of artists with a disability in the lower end of the income distribution. Yet artists with a disability have similar expenses related to art practice as other artists, and their assessment of minimum after-tax income required to meet basic living needs is only slightly lower than the same assessment by artists without a disability.

Table 15.2 Mean and median incomes and expenses of artists with and without disability: 2014–15 (percent)

	Artists with disability	Artists with no disability	Artists with disability/ Artists with no disability (%)
Mean gross income[(a)]			
Creative income	9,600	19,600	49
Arts-related income	7,600	14,400	53
Total creative and arts-related income	17,200	34,100	50
Non arts income	11,700	16,100	73
Total income	**29,000**	**50,100**	**58**
Median gross income[(a)]			
Creative income	3,000	6,400	47
Total creative and arts-related income	5,400	18,000	30
Total income	**17,800**	**45,000**	**40**
Expenses related to art practice[(a)]			
Mean	10,000	10,800	93
Median	5,900	5,800	102
Minimum annual after-tax income required to meet basic needs			
Mean	40,100	43,100	93
Median	35,000	39,100	90

(a) Excludes outliers.

Unemployment

The effects of unemployment on the careers of artists with a disability are more negative than for other artists. As Table 15.3 shows, about one-third of artists with a disability had some experience of unemployment between 2010 and 2015 compared to just under one-quarter of artists without a disability. Likewise the periods of time spent unemployed, and the longest consecutive periods of unemployment, were considerably longer. Again these results broadly reflect the same data for the 2009 Artists Survey.

Table 15.3 Unemployment experience between 2010 and 2015 of artists with and without disability (percent)

	Artists with disability	Artists with no disability
Experienced unemployment between 2010 and 2015 (%)	33	24
Longest consecutive period of unemployment between 2010 and 2015 (years)[(a)]		
Mean	1.5	0.7
Median	0.8	0.3
Years of unemployment between 2010 and 2015 (years)[(a)]		
Mean	1.6	1.2
Median	0.8	0.8

(a) Percentages are of artists who have experienced unemployment between 2010 and 2015.

Career progression

Almost one in five artists with a disability indicate that having a disability has been the most important factor inhibiting their professional development, both throughout their career and at the present time, as can be seen in Table 15.4. Otherwise it is the economic factors of lack of return and lack of time that are identified as the most important obstacles. Note however that a greater proportion of artists with a disability point to a lack of access to funding than for artists without a disability. Nevertheless, data reported in the next section suggest that application rates for financial assistance are roughly similar for artists with and without a disability.

Financial assistance

Application and success rates for artists with and without a disability are shown in Table 15.5 for artists applying for funding between 2010 and 2015. It appears that about the same proportions of artists with a disability and artists without a disability applied for financial assistance in this time period. The success rate of these applications was in favour of artists with a disability—the success rate was 79 percent versus 66 percent for artists without a disability.

Table 15.4 Most important factor inhibiting professional development of artists with and without disability[a] (percent)

	Most important factor throughout career		Most important factor at present time	
	Artists with disability	Artists with no disability	Artists with disability	Artists with no disability
Lack of financial return from creative practice	23	30	22	28
Disability/injury or sickness	18	1	19	2
Lack of access to funding or other financial support	13	8	15	10
Lack of time to do creative work due to other pressures and responsibilities	11	20	12	22
Lack of work opportunities	10	15	5	14
Difficulty accessing markets or promotion	6	4	4	4
Lack of support and encouragement from family or friends	5	*	3	*
Discrimination on the basis of age	4	*	6	2
Wrong temperament/ lack of self-confidence	3	4	-	2
Insufficient talent or not prepared to take risks	2	*	-	*
Discrimination on the basis of disability	-	-	5	-
Other	5	18	9	16
Total	**100**	**100**	**100**	**100**

(a) Table lists only selected factors.
- indicates nil responses in this sample. * indicates less than 1%.

Table 15.5 Application for and receipt of financial assistance between 2010 and 2015 by artists with and without disability[a] (percent)

	Artists with disability	Artists with no disability
Applied for a grant, fellowship, residence, prize, funding	54	55
Did not apply for a grant, fellowship, residence, prize, funding	46	45
Total	**100**	**100**
Received a grant, prize or funding [a]	79	66
Did not receive a grant, prize or funding [a]	21	34
Total	**100**	**100**

(a) Percentages are of artists who applied for financial assistance between 2010 and 2015.

CHAPTER 16

WELLBEING

Although the idea of happiness is one that has interested philosophers since ancient times, it is only since the 1950s that psychologists and other social scientists have turned their attention to refining the notion of happiness and developing ways to measure it. These efforts have led to the concept of *subjective well-being* (SWB), which includes a range of phenomena including the judgements people make about the extent to which they feel satisfied with their lives. Assessment methods applied in empirical investigations into the SWB of people in a given population rely on self-reporting in answer to a range of questions about respondents' positive and negative emotions and feelings (an "affective" component), and an assessment of how well a person's life measures up to their aspirations and goals (a "cognitive" component).[22]

Our survey was not the place to undertake a detailed investigation of artists' happiness but, given the increasing interest in SWB in policy-making circles and in the community at large, it is useful at least to have a broad indication of how rewarding in terms of life satisfaction a career as a professional artist might be.

The survey adopted one of the widely-used approaches to measuring SWB, which involves asking a simple question about life satisfaction. In a full study this question would be surrounded by many others probing more detail, but in our survey we asked just the one question in standard wording:

All things considered, how satisfied are you with your life these days? Please rate this on a scale of 1–10, where 10 is completely satisfied and 1 is not satisfied at all.

This question was asked at the end of the survey, and hence it was administered at a time when respondents had been thinking about their career as an artist and the present circumstances of their professional practice.

The mid-point of this scale[23] is between 5 and 6. Thus interpretation of the responses can assume that a score of 4 or less indicates the respondent is generally dissatisfied with their life, 7 and above indicates they are generally satisfied, and a score of 5 or 6 indicates an equivocal assessment.

Assessment of artists' life satisfaction

The mean score for all artists as found from our survey is 7.6, indicating that on average artists are generally satisfied with their lives. This score can be compared with the measures for life satisfaction for Australia as a whole found from other studies that use a similar scale. Indications from a range of studies[24] suggest that Australia's average rating on this

22 There is a vast literature on SWB; straightforward introductions include Kahneman and Krueger (2006), Diener et al. (2009), and Tinkler and Hicks (2011).

23 Note that there is no zero in the scale.

24 Cummins et al. (2003); Australian Bureau of Statistics (2009); Australia Council (2013); Helliwell et al. (2017).

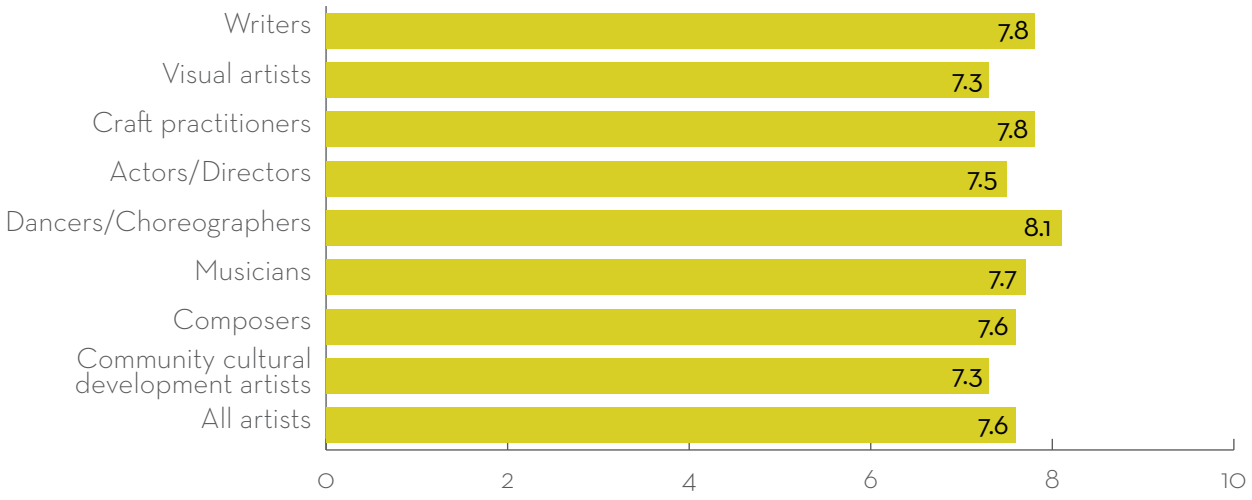
scale lies around 7.3. Of these studies one of the most comprehensive and most recent is that for the OECD Better Life Index[25], which also found a mean score for Australia of 7.3, compared to the OECD average of 6.5. The highest national scores in the OECD evaluation were 7.6 for Norway and Switzerland.

These observations point to the context within which our own results for artists' satisfaction with their lives should be interpreted. First, some part—perhaps a major part—of our assessment of artists' life satisfaction can be explained by the generally high quality of life in this country as experienced by all Australians. Second, the question in our survey refers to the artist's life in general, not specifically their life as an artist. A more accurate view of artists' satisfaction with their artistic career would require a much more detailed study.

Results across artistic occupations

Bearing these qualifications in mind, we show in Figure 16.1 that there is relatively little variation in the mean scores across the various PAOs. Although there may be some grounds for concluding that dancers are the most satisfied and community artists the least, the extent of variation around the mean is relatively minor.

Figure 16.1 **Average overall life satisfaction by artists from different art forms (mean)**



A more precise indication can be obtained by looking at the distribution of scores for respondents within each artistic occupation. Table 16.1 shows the percentage of artists in each PAO who scored 4 or less (generally dissatisfied), 5 or 6 (equivocal), and 7 and above (generally satisfied). Again we see that the great majority of artists are satisfied overall with their lives, but that there are some variations within and between the different PAOs. For example, writers appear to have something like a bi-modal distribution, since they are among both the most and the least satisfied PAOs. Otherwise we note that dancers, musicians and craftspeople feature alongside writers among the top four in the most satisfied ranking, and visual artists and actors (as well as writers) are the least satisfied.

25 Organisation for Economic Cooperation and Development (2017).

Table 16.1 Distribution of life satisfaction assessments by PAO (percent)

	Writers	Visual artists	Craft practitioners	Actors/Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
Generally dissatisfied (score 4 or less)	8	9	3	6	0	4	4	6	5
Equivocal (score 5 or 6)	7	12	9	12	10	11	13	10	12
Generally satisfied (score 7 or more)	85	79	88	82	90	85	83	84	83
Total	**100**	**100**	**100**	**100**	**100**	**100**	**100**	**100**	**100**

Despite these apparent differences, the overall uniformity in results for PAOs as a whole as seen in Figure 16.1 is replicated when they are subdivided by the main demographic factors—gender, age, disability, location and NESB status, as shown in Table 16.2. The only result that appears to stand out is the suggestion that life satisfaction is greater for artists living in remote and very remote areas, although the cell sizes here are relatively small.

More detailed results for the age distribution of life satisfaction by PAO, together with the variation across degrees of establishment, are shown in Table 16.3. It appears that older artists are more satisfied than younger ones with their lives, a tendency especially noticeable among musicians, dancers and writers. There does not seem to be any particular pattern in the variation of life satisfaction assessments across degrees of establishment, with some occupations showing more satisfaction for beginners (composers and community artists) and others appearing to favour established artists (dancers and older writers).

Table 16.2 Artists' average overall life satisfaction by demographic factors (mean)

Female	7.7
Male	7.6
Age	
Under 35	7.4
35 to 54	7.4
55 and over	7.9
Artists with disability	7.2
Artists with no disability	7.7
Single, no dependent children	7.3
Single, with dependent children	7.2
Married/living with partner, no dependent children	7.8
Married/living with partner, dependent children	7.7
Capital city	7.6
Regional city or town	7.6
Rural	7.5
Remote/very remote	8.2
Non-English speaking background artists	7.6
English speaking background artists	7.6

Table 16.3 Artists' average overall life satisfaction by age and degree of establishment (mean)

	Writers	Visual artists	Craft practitioners	Actors/Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
Under 35	7.4	7.4	7.5	7.6	7.8	7.0	7.0	7.5	7.4
35 to 54	7.4	7.1	7.6	7.3	8.5	7.5	7.3	7.4	7.4
55 and over	8.1	7.6	7.9	7.6	8.3	8.5	8.0	7.2	7.9
Total	**7.8**	**7.3**	**7.8**	**7.5**	**8.1**	**7.7**	**7.6**	**7.3**	**7.6**
Beginning/starting out	7.6	7.1	8.0	7.3	7.4	6.8	8.0	8.0	7.4
Becoming established	7.9	7.2	7.4	7.1	8.0	7.3	7.5	6.8	7.4
Established	7.8	7.6	8.0	7.7	8.4	7.7	7.7	7.5	7.7
Established but working less intensively than before	8.1	7.3	7.7	7.5	8.1	8.2	7.4	7.2	7.8
Total	**7.8**	**7.3**	**7.8**	**7.5**	**8.1**	**7.7**	**7.6**	**7.3**	**7.6**

CHAPTER 17

AGE

In this chapter we take a closer look at some aspects of the circumstances of practising professional artists in Australia as they are affected by age. We look at several issues including the long-run trend in the age distribution of artists by PAO, the factors advancing and inhibiting careers at the present time, time allocations, incomes, and application and success rates for accessing financial assistance.

Is the artist population getting older?

We have a unique opportunity to find out whether there have been any discernible long-term trends in the age composition of the professional artists population by assembling data from previous surveys going back to the late 1980s. Figure 17.1 shows the proportions of artists under 35 years of age, between 35 and 54, and 55 and over, for the years 1988, 1993, 2002, 2009 and 2016, derived from the Artists Surveys carried out in those years. These data are shown by PAO and also for all artists.

Looking first at the aggregate picture, there does appear to be a gradual ageing of the population of artists in Australia over time. Over the approximately 30-year period covered by the data, it appears that the proportion of younger artists in the population has fallen, whilst the proportion over 55 has grown significantly—more than doubling over this period. To some extent these trends simply reflect the fact that the Australian workforce as a whole is growing older. However, if we compare the artists' data with the Australian labour force as a whole it is obvious that the arts sector is particularly affected by ageing. In 2016, 41 percent of artists of 55 years of age and older were working while for the Australian labour force as a whole the share of those over 55 was only 18 percent and for those of 65 and above the proportion was only 4 percent[26]. It must be remembered of course that standard retirement ages of 65 or earlier have a significant effect on the age composition of the workforce at large, whereas artistic occupations are not affected by such retirement considerations. But there may also be other factors contributing to the ageing of the artist population; for example, increasing economic uncertainty both within the arts industry and the wider economy may diminish younger artists' appetite for risk-taking in their career choices and it may also be that more artists are willing to start their career in later stages of their lives.

Turning to the individual PAOs, we note that sampling issues in the different years lead to some variations in estimates, such that only trends that are reasonably clear can be singled out. It does appear from Figure 17.1 that there has been a secular growth in the proportion of older practitioners across all artforms, particularly noticeable amongst visual artists, craft practitioners, musicians, composers and community artists. Trends in the proportions of the younger cohort of artists are less easy to discern, although there appears to have been a steady decline in the proportion of young people practising in community cultural development and the visual arts.

26 ABS 2017. Labour force, Australia, detailed—electronic delivery, *Table 01: Labour force status by age, social marital status and sex*. ABS cat no. 6291.0.55.001.

Figure 17.1 Trends in age composition of artist population 1988 to 2016 (percent within each PAO)

Demographics

Looking now at data from the present survey, we show in Table 17.1 some demographic characteristics of artists by age group—younger artists (under 35), middle-aged artists (35-54) and older artists (55 and over). There are no surprises here—the patterns for each of the characteristics can be regarded as similar to those of the Australian population as a whole

Table 17.1 Demographic characteristics of artists from different age groups (percent)

	Age under 35	Age 35 to 54	Age 55 and over	Total
Male	24	33	43	100
Female	19	41	40	100
Family circumstances				
Single, no dependent children	42	23	34	100
Single, with dependent children	1	69	31	100
Married/ living with partner, no dependent children	20	21	59	100
Married/ living with partner, dependent children	4	72	23	100
Geographic location				
Capital city	25	39	37	100
Regional city or town	12	37	51	100
Rural	13	29	59	100
Remote/very remote	17	19	65	100

Career progression

We turn now to examine the most important factors advancing and inhibiting artists' careers at the present time according to age. Table 17.2 lists the most important factors identified by artists from different age groups as advancing their professional careers within their PAO. A number of age-related tendencies are evident. First, there is evidence that confidence and belief in an artist's creative capacities grows and matures over time; for example, only about one in ten of the younger cohort (12 percent) see their passion, motivation or self-belief as their most important positive influence, compared to one-quarter of those over 55. Likewise the proportion of older artists seeing their own talent as most important is double that for younger artists (8 versus 4 percent). Some influences, particularly those involving others, move in the opposite direction. For instance, younger artists are more likely to see their training, their opportunities to collaborate with other artists, or their networking possibilities as being important compared to their older colleagues. However, the importance of being recognised by peers as the most important advancing factor increases with age.

Table 17.2 Most important factor advancing artists' careers at the present time, by age groups (percent)

	Age under 35	Age 35 to 54	Age 55 and over
Passion/self-motivation/self-belief	12	20	25
Hard work/persistence	20	23	19
My talent	4	5	8
My training in my artform	11	5	8
Collaboration with other artists	9	8	5
The opportunity to exhibit, perform or publish at a critical time	5	5	5
Recognition by peers	2	3	5
Networking	9	8	4
Support and encouragement from a teacher/mentor/elder	5	4	4
Support and encouragement from family and friends	2	3	2
Other factor	19	16	13
Don't know	2	*	2
Total	**100**	**100**	**100**

– indicates nil responses in this sample; * indicates less than 1%.

Turning to negative influences, we list in Table 17.3 the most important factors identified by artists in the different age groups as inhibiting their professional development at the present time. It is a striking fact that although overall economic factors affect all age groups, younger artists are markedly held back by lack of work opportunities, reflecting the perennial difficulties faced by new entrants in breaking into the arts profession. It also seems that to some extent a lack of self-confidence or the wrong temperament is more likely to be identified by younger artists. Discrimination on the basis of age was seen by five percent of artists over 55 as the major factor inhibiting their career at the present time; only one percent of artists between 35 and 54 pointed to this problem, and none of the younger artists identified ageism as the main prohibiting factor.

It can be seen also that mid-career artists—broadly interpreted as those between 35 and 54—suffer particularly from a lack of return to creative practice and a lack of time for creative work due to other pressures, including the need to sustain their incomes by taking on other employment. These data emphasise the problems that face a number of mid-career artists, particularly those whose initial work earns them a solid reputation as a professional, but whose ongoing output does not yield sufficient return, presenting a continuing difficulty for them to be able to maintain their presence in the field.

Table 17.3 Most important factor inhibiting artists' careers at the present time, by age groups (percent)

	Age under 35	Age 35 to 54	Age 55 and over
Lack of financial return from creative practice	27	30	25
Lack of time to do creative work due to other pressures and responsibilities	17	26	19
Lack of work opportunities	24	12	10
Lack of access to funding or other financial support	13	10	8
Difficulty accessing markets or promotion	3	2	7
Discrimination on the basis of age	–	1	5
Geographic isolation	2	3	5
Disability/ injury or sickness	3	4	3
Past my peak as an artist	–	–	2
Wrong temperament/ lack of self-confidence	4	1	1
Other	7	7	8
Don't know	*	4	7
Total	**100**	**100**	**100**

– indicates nil responses in this sample; * indicates less than 1%.

Table 17.4 **Average proportion of time spent on different activities by different age groups in the financial year 2014–15 (percent)**

	Age under 35	Age 35 to 54	Age 55 and over
Creative work	51	57	59
Working at creative work as a PAO	32	35	45
Working to support my creative work as a PAO	13	15	11
Working at creative work in an arts field other than PAO	6	6	4
Arts-related work and activities	29	23	24
Working at another paid occupation connected with the arts	14	16	15
Studying or training in the arts	11	4	3
Voluntary work associated with the arts	4	2	6
Total creative and arts-related work	**80**	**80**	**83**
Non-arts work	20	20	17
Working at paid work not connected with the arts	16	16	12
Studying or training (non-arts)	3	2	0
Voluntary or unpaid work (non-arts)	1	1	3
Other work	0	1	2
Total	**100**	**100**	**100**

Time allocation

The time that artists allocate to different types of work varies with age group, as shown in Table 17.4. It is apparent that older artists are able to spend more time at their creative practice than their younger colleagues, but they spend less time on arts-related work; they also spend somewhat more time on voluntary work both within and outside of the arts. The importance of studying or training for younger artists is also indicated by the data.

Table 17.5 **Mean and median incomes and expenses of artists from different age groups for the financial year 2014–15 (percent)**

	Age under 35	Age 35 to 54	Age 55 and over
Mean gross income[(a)]			
Creative income	16,300	21,700	17,300
Creative and arts-related income	27,000	38,700	30,000
Total income	**39,200**	**55,900**	**45,900**
Median gross income[(a)]			
Creative income	7,800	8,200	4,000
Total creative and arts-related income	16,500	28,600	9,500
Total income	**34,400**	**53,000**	**36,400**
Expenses related to art practice[(a)]			
Mean	10,500	11,700	9,900
Median	6,400	6,500	4,400
Minimum annual after-tax income required to meet basic needs			
Mean	31,000	47,800	44,500
Median	28,000	41,700	40,000

(a) Excludes outliers.

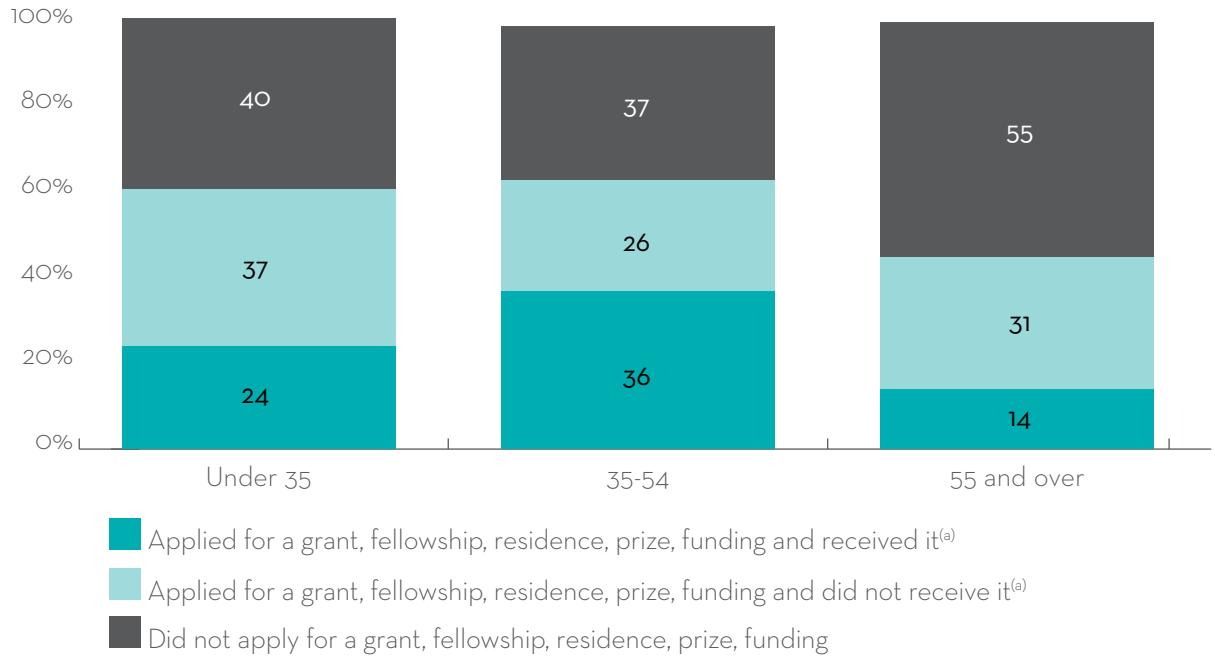
Incomes

There are clear patterns in the financial circumstances of artists according to their age. In Table 17.5 we show incomes and expenses for artists in the three age brackets. It appears that incomes from all sources rise to a peak during an artist's middle years and decline thereafter. These patterns are somewhat similar to the age distribution of incomes in the population at large. For artists it is the mid-career period that is the most productive—creative incomes in this period are highest, and higher than for older artists, notwithstanding the fact that, as we have just seen, older artists spend a slightly larger proportion of their time at their creative work. It can be seen that, not surprisingly, younger artists require significantly lower incomes than the rest to satisfy their basic living needs.

Financial assistance

As artists grow older, their inclination to apply for financial assistance declines, and their likelihood of success also appears to decline, as shown in Figure 17.2. A considerably smaller proportion of artists in the older age cohort apply for a grant or other assistance compared to middle-aged artists (45 versus 62 percent), and the success rate of those older artists who applied is only 31 percent, compared to 58 percent for applicant artists between 35 and 54. It may be that the lower success rates for older artists could reflect a form of ageism amongst those deciding on the allocation of assistance—regardless of the quality of a project, there may be a preference for helping younger artists whose careers are ahead of them rather than older practitioners whose careers may be thought to be coming to an end. On the whole success rates are not greatly influenced by age for applicants for grants from the Australia Council or from State/Territory or local government funding sources.

Figure 17.2 Application for and receipt of funding by different age groups (percent)



(a) Percentages are of artists who applied for financial assistance between 2010 and 2015.

CHAPTER 18

MOBILITY

Some artistic occupations may impose demands on practitioners to change their place of residence from time to time. An actor, for example, may secure a part in a long-running production located in another city, and as a result may have to move there for the duration of the run. More generally, as we have noted already, artists living in rural or remote areas may feel the need to relocate to an urban centre in order to be closer to employment or marketing opportunities. So the question arises: how mobile are Australian artists? And are there any apparent relationships between mobility and a range of artists' characteristics including artform, age, family circumstances, and incomes?

In the survey we asked artists how many times they had changed their place of residence in the last five years. Across all artists we found that 55 percent had not changed their place of residence in this time. The most recent estimate of this statistic for Australians as a whole is 58 percent, as shown in the 2011 Census.[27] It would appear that overall, Australian artists show a similar mobility pattern to the rest of the country. However, there are some differences across the artist population, as highlighted below.

Demographic characteristics

The variations in mobility across genders, ages, family circumstances, and location of residence are shown in Table 18.1. It appears that women are somewhat more mobile than men, with 29 percent of them relocating twice or more in the last five years compared to 24 percent for men. There is also a clear negative relationship between mobility and age– the younger the mean age, the more mobile the artist.

It is not surprising that the number of times artists have relocated in the last five years is strongly related to their family circumstances. At one end of the spectrum, two-thirds of those artists who are married or living with a partner and have dependent children have stayed in the one place, and only 4 percent have changed their place of residence four times or more. At the other extreme, the most mobile artists are those who are single with no dependent children; only one-third of these artists (35 percent) are still at their same location, while one-quarter of them (24 percent) have moved four times or more. Note that these and other relationships discussed in this chapter are simple bi-variate correlations and do not account for the influence of other factors.

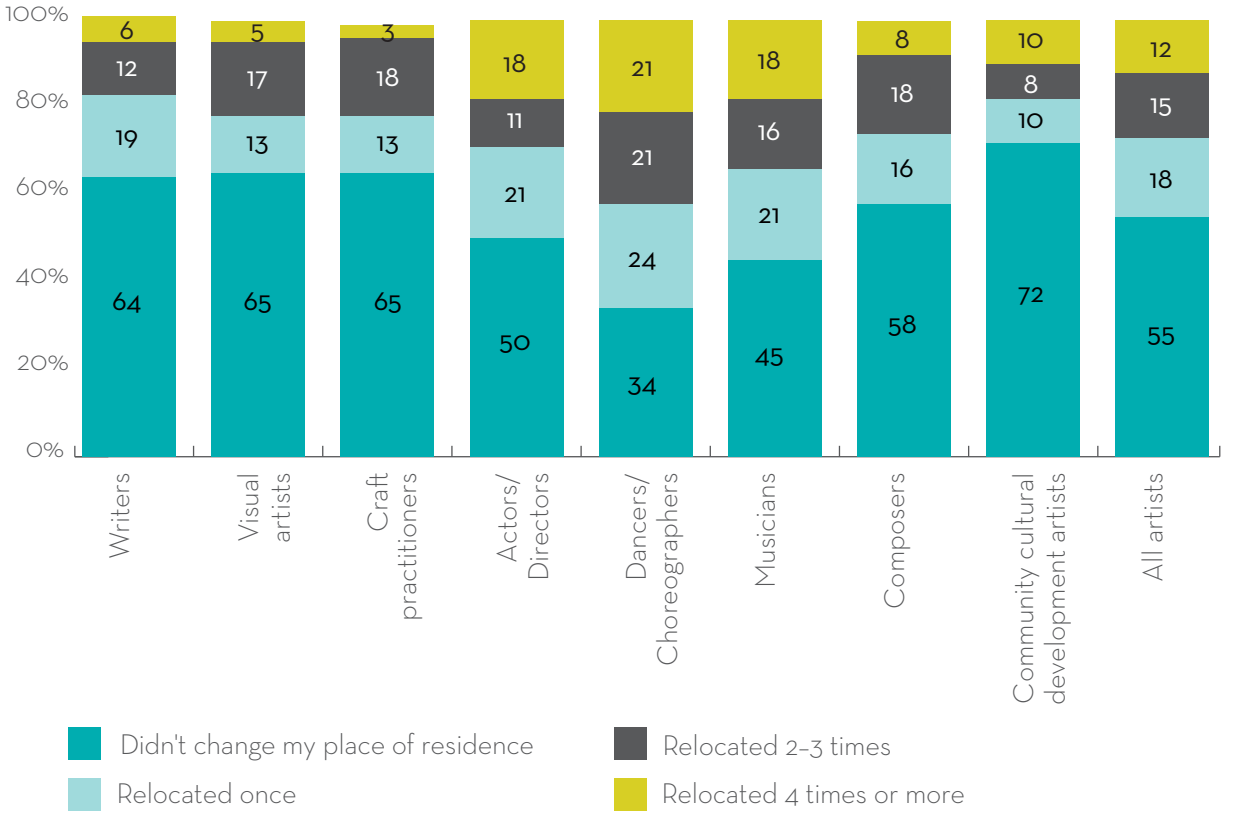
Finally, the data in Table 18.1 suggest that artists in remote/very remote locations are the most stable, compared to those living in capital cities whose mobility is greater. However, this result is affected by a small cell size, and again other factors are likely to be at work here.

27 See Australian Bureau of Statistics, *Australian Social Trends 2013* (Cat. No. 4102.0).

Table 18.1 Demographic characteristics of artists with different mobility patterns

	Didn't change my place of residence	Relocated once	Relocated 2-3 times	Relocated 4 times or more	Total
Female (%)	51	20	16	13	100
Male (%)	59	17	14	10	100
Age (years)					
Mean	55	46	43	35	-
Median	57	47	37	32	-
Family circumstances (%)					
Single, no dependent children	35	24	16	24	100
Single, with dependent children	59	15	22	5	100
Married/ living with partner, no dependent children	63	15	14	8	100
Married/ living with partner, dependent children	65	16	14	4	100
Geographic location (%)					
Capital city	54	18	14	14	100
Regional city or town	55	22	17	5	100
Rural	64	9	19	8	100
Remote/very remote	76	16	9	0	100

Figure 18.1 Frequency of changing place of residence in the last five years (2010-2015) (percent)



Differences by artistic occupation

The above estimate of 55 percent of all artists who have not changed their place of residence in the last five years conceals some significant variability between artistic occupations, as shown in Figure 18.1, where the proportion is as low as 34 percent for dancers and as high as 72 percent for community artists. Looking at the most mobile groupings—those who have re-located four or more times—we can see that it is performing artists who are the most strongly represented in this group. In line with our earlier observation, it would seem to be the demands of the job as an actor, dancer or musician that require them to be willing to move more frequently.

Table 18.2 **Mean and median incomes and expenses of artists with different mobility patterns for the financial year 2014–15 ($)**

	Didn't change my place of residence	Relocated once	Relocated 2-3 times	Relocated 4 times or more
Mean gross income[a]				
Creative income	20,700	18,400	14,700	15,100
Arts-related income	14,100	14,300	13,900	12,100
Total creative and arts-related income	34,800	32,700	28,600	27,200
Non arts income	15,600	16,500	17,700	12,400
Total income	50,300	49,200	46,300	39,600
Median gross income[a]				
Creative income	6,200	5,400	4,500	9,300
Total creative and arts-related income	18,000	12,000	11,700	15,100
Total income	45,000	42,500	40,300	41,000
Expenses related to art practice[b]				
Mean	11,200	12,000	7,600	10,200
Median	5,900	6,000	4,400	6,300
Minimum annual after-tax income required to meet basic needs				
Mean	45,100	42,000	43,300	33,300
Median	40,000	36,500	39,100	30,000

(a) Excludes artists whose total income exceeds $250,000 in the 2014/15 financial year.
(b) Excludes artists whose total expenses exceeded $100,000 in the financial year 2014/15.

Incomes

Moving house involves significant costs and dislocation to regular routines. These disruptions can be expected to have a negative effect on artists' earning capacity, and these impacts are likely to become more acute as the number of times an artist re-locates increases. Table 18.2, which shows the incomes of artists according to their frequency of moving, appears to confirm these propositions. We can see that artists relocating two or more times in the last five years are earning creative incomes that are around 25 percent less than those who have stayed put. There seems little doubt that this impact is due, at least in part, to the disruptions to the artist's creative practice caused by the frequent need to move. Similarly total incomes of the most frequent movers are more than $10 thousand or about 20 percent less than the aggregate incomes of those who haven't changed their place of residence.

CHAPTER 19

SOME LONGER-TERM TRENDS

The data from the succession of Artist Surveys undertaken since the 1980s enables us to map some longer-term trends in the characteristics of Australia's professional artists. We have already drawn attention to some similarities and differences between the results from the 2009 survey and those for the year 2016–17 in various chapters in this Report. Some longer-term trends were also considered in Chapter 2 (Population) and Chapter 17 (Age). In this final chapter we show changes that have occurred over time in some other data.

Demographics

We saw in Chapter 17 that the artistic workforce is growing older. The long-term decline in the proportion specifically of younger artists is shown in Table 19.1, which tabulates the proportions of artists in the group aged 34 and below in the various years. From more than one-third in this age bracket in the late 1980s, the proportion has fallen to one in five at the present time. The ageing of the population is particularly noticeable amongst visual artists, dancers, musicians and community artists. These trends are suggestive of the changing demographics in the artistic workforce—in particular its maturation, with increasing numbers of artists entering artistic professions later in their lives and of established artists continuing to practice for longer periods in their later years. These trends have been generating a larger body of senior practitioners in the artistic community over time.

Table 19.1 **Proportions of artists that are 34 years of age or younger in different survey years (percent)**

	Writers	Visual artists	Craft practitioners	Actors/Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
1988	15	38	22	35	80	43	33	40	35
1993	7	24	22	49	87	36	27	27	29
2001	12	17	9	33	73	28	8	19	23
2009	12	13	20	41	49	13	20	14	20
2016	6	15	12	24	58	30	15	7	21

By contrast there has been no significant trend in the gender balance amongst professional artists, unlike that in the workforce at large, where female participation rates have generally been on the increase. Nevertheless, there are exceptions within particular artforms, as is evidenced in Table 19.2. For example, the proportion of women writers has increased, a fact corroborated at least to some extent by a glance at changes in the gender balance amongst literary prize-winners, appearances at writers' festivals, and so on. Similarly for composers—although still a predominantly male profession, the proportions of women have increased noticeably over the last twenty years.

Table 19.2 Proportions of female artists in different survey years (percent)

	Writers	Visual artists	Craft practitioners	Actors/Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
1988	45	50	66	40	76	30	9	69	46
1993	57	60	68	49	80	31	18	61	51
2001	55	60	61	41	73	31	20	82	49
2009	62	63	79	38	76	32	27	72	51
2016	65	54	58	39	69	45	40	62	51

Time allocation

Although there have been significant changes over the last twenty years in the employment and labour force environment in which artists work, their patterns of time allocation have remained remarkably stable. Since the early 1990s the average proportion of total working time spent on creative work hovered at just over 50 percent but has now increased to just under 60 percent. Whilst the average proportion of time spent working outside the arts altogether has remained around 20 percent. Likewise the weekly hours worked has seen only small fluctuations around a mean of about 43 hours. Table 19.3 shows the mean proportion of working time spent on creative work amongst the different artforms. No particularly obvious trends emerge. Performing artists are the occupations with overall the lowest proportions, and writers, visual artists and craft practitioners have the highest.

Table 19.3 Mean proportion of working time spent on creative work in different survey years (percent)

	Writers	Visual artists	Craft practitioners	Actors/Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
1986–87	47	45	53	43	35	41	53	46	44
1992–93	57	56	65	44	41	49	55	50	54
2000–01	52	54	61	52	55	53	56	44	53
2007–08	52	57	55	49	50	51	55	56	53
2014–15	61	60	59	57	53	51	55	61	57

Incomes

In our discussion of incomes earlier in this Report we drew some detailed comparisons between results from the current survey and the previous one. Here we extend the time back to 1987 and look at 25-year trends. All income data have been converted to equivalent 2015 prices using the ABS Consumer Price Index. Tables 19.4, 19.5 and 19.6 show trends in the means and medians for artists' creative incomes, total arts incomes, and total incomes over the years since the mid-1980s. It is clear, especially in regard to the income from creative practice, that little has changed in real terms; artists' incomes have increased sufficiently in nominal terms to keep pace more or less with inflation, but no more. In fact, the 2014-15 financial year was the year of the lowest creative income for artists measured in real terms, as it fell below $20,000. Meanwhile, artists' relative position in comparison with other professionals has deteriorated, since these other groups have enjoyed a rising trend in their real incomes over most of the period covered.

Table 19.4 Mean and median gross creative incomes in different survey years [a] [b] (in 2015 $)

	Writers	Visual artists	Craft practitioners	Actors/Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
Mean creative income:									
1986–87	23,500	20,200	24,100	38,100	14,300	22,200	32,800	27,000	23,500
1992–93	24,300	15,800	20,600	19,700	12,600	21,900	36,800	28,200	21,200
2000–01	28,400	16,800	22,900	33,100	25,000	26,700	19,000	12,500	24,300
2007–08	13,600	18,700	27,000	33,200	21,200	23,600	31,700	29,900	23,200
2014–15	19,900	18,100	18,400	19,600	21,300	15,600	19,100	22,400	18,800
Median creative income:									
1986–87	5,000	6,100	9,300	21,700	4,300	10,900	21,700	23,900	7,600
1992–93	3,600	5,400	14,300	8,900	12,600	8,900	16,200	11,600	8,900
2000–01	6,600	4,500	11,800	15,700	18,500	15,700	5,900	5,000	10,400
2007–08	4,400	5,500	12,300	18,400	9,700	8,800	9,900	17,900	8,600
2014–15	4,500	5,200	7,000	9,000	10,000	4,700	4,500	15,000	6,000

(a) Number for all artists are weighted to represent Australia's artists population
(b) Excludes outliers.

Table 19.5 **Mean and median gross creative and arts-related incomes in different survey years [a] [b] (in 2015 $)**

	Writers	Visual artists	Craft practitioners	Actors/Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists
Mean creative and arts-related income:									
1986–87	35,600	35,300	34,300	42,400	16,000	31,500	6,000	32,000	33,700
1992–93	31,600	30,900	29,600	23,300	19,700	35,200	58,700	36,000	32,300
2000–01	37,500	27,800	29,300	40,300	35,600	41,400	39,900	24,900	35,400
2007–08	23,500	28,300	36,500	39,000	36,400	36,900	46,300	50,500	33,900
2014–15	24,500	28,800	34,300	32,400	35,700	30,600	44,300	37,700	32,700
Median creative and arts-related income:									
1986–87	12,400	19,100	18,500	25,700	11,300	20,700	54,100	32,200	15,700
1992–93	6,000	14,300	19,700	10,800	14,800	26,000	39,000	27,600	16,800
2000–01	16,900	13,600	20,300	27,600	33,400	29,900	28,500	24,700	23,200
2007–08	9,800	12,300	22,100	24,500	28,700	30,600	21,800	54,400	21,200
2014–15	6,600	12,000	24,500	20,500	33,300	9,900	32,600	40,100	15,500

(a) Number for all artists are weighted to represent Australia's artists population.
(b) Excludes outliers.

The overall stability in incomes over time for artists as a whole is not reflected in the data for the individual occupations, where the instabilities in creative earnings are particularly noticeable. By the time incomes from different sources are amalgamated, with rises in one source offsetting falls in another, a greater stability within the principal artistic occupations emerges, as seen in Table 19.6.

Table 19.6 **Mean and median gross total incomes in different survey years [a] [b] (in 2015 $)**

	Writers	Visual artists	Craft practitioners	Actors/Directors	Dancers/ Choreographers	Musicians	Composers	Community cultural development artists	All artists[a]
Mean total income:									
1986–87	55,500	44,600	41,800	54,400	22,700	45,400	69,300	36,100	45,900
1992–93	51,500	42,100	38,300	35,600	27,400	47,400	62,100	45,600	44,300
2000–01	63,300	41,300	39,800	60,500	40,200	57,800	57,000	39,000	52,300
2007–08	49,600	42,800	46,900	54,600	42,500	53,300	62,700	57,500	50,500
2014–15	43,500	47,000	43,200	46,100	43,100	52,900	56,200	44,200	48,400
Median total arts-related income:									
1986–87	37,400	33,700	34,800	38,700	19,600	40,900	72,000	33,400	28,900
1992–93	33,200	30,700	32,300	32,300	22,300	43,100	52,100	37,700	35,900
2000–01	52,300	34,100	32,800	47,800	38,700	53,300	45,600	33,800	44,800
2007–08	36,900	31,600	37,400	44,800	33,800	50,100	53,700	58,800	44,000
2014–15	35,000	34,400	41,000	44,400	43,000	45,000	53,000	45,000	42,200

(a) Number for all artists are weighted to represent Australia's artists population
(b) Excludes outliers.

REFERENCES

Abbing, Hans (2002), *Why Are Artists Poor? The Exceptional Economy of the Arts,* Amsterdam: Amsterdam University Press.

Alper, Neil O. and Gregory H. Wassall. 2006. 'Artists' careers and their labor markets,' in *Handbook of the Economics of Art and Culture*. Victor A. Ginsburgh and David Throsby eds. Amsterdam, Amsterdam: Elsevier, pp. 813-64.

Australia Council. 2017. *Connecting Australians: The National Arts Participation Survey*. Sydney: Australia Council.

Australian Bureau of Statistics 2009. *Life Satisfaction and Measures of Progress (*Cat. No. 1383.0.55.001). Canberra: ABS.

Bailey, Jackie. 2008. *Love Your Work: Training, Retaining and Connecting Artists in Theatre*. Sydney: Australia Council.

Bennett, Dawn and Ruth Bridgstock. 2015. 'The urgent need for career preview: Student expectations and graduate realities in music and dance', *International Journal of Music Education,* 33:3, pp. 263-277.

Bridgstock, Ruth S. 2005. 'Australian artists, starving and well-nourished: What can we learn from the prototypical protean career?' *Australian Journal of Career Development,* 14:3, pp. 40-48.

Committee for Individual Artists Inquiry. 1983. *The Artist in Australia Today*. Sydney: Australia Council.

Cummins, Robert A., Richard Eckersley, Julie Pallant, Jackie van Vugt and RoseAnne Misajon. 2003. 'Developing a national index of subjective wellbeing: The Australian Unity Wellbeing Index'. *Social Indicators Research*. 64: 2, pp. 159–190.

Diener, Ed, Shigehiro Oishi and Richard Lucas 2009. 'Subjective well-being: The science of happiness and life satisfaction' in *The Oxford Handbook of Positive Psychology (2 edn)*. Shane J. Lopez and C.R. Snyder eds. Oxford: Oxford University Press.

Galligan Ann M. and Neil Alper (2000), 'The career matrix: the pipeline for artists in the United States' in *The Public Life of the Arts in America*. Joni M. Cherbo and Margaret Wyszomirski eds. New Jersey: Rutgers University Press, pp. 171-201.

Hartog, Joop and Monika Kackovic. 2017. *On the Idiosyncracies of the Labour Market for Visual Artists*. Amsterdam: Universiteit van Amsterdam, *mimeo*.

Helliwell, John F., Haifang Huang and Shun Wang, 2017. Statistical Appendix for 'The social foundations of world happiness', in Helliwell, John, Richard Layard and Jeffrey Sachs eds., *World Happiness Report 2017*. New York: UN Sustainable Development Solutions Network.

Jeffri, Joan. 2007. *Above Ground: Information on Artists IV: Special Focus on New York City Aging Artists*. New York: Columbia University, Research Center for Arts and Culture.

Kahneman, Daniel and Alan B. Krueger. 2006. 'Developments in the measurement of subjective well-being', *Journal of Economic Perspectives,* 20:1, pp. 3-24.

Kryger, Anthony, 2015. *Casual Employment in Australia: a Quick Guide,* Canberra: Parliamentary Library Research Paper Series, 20 January.

Lingo, Elizabeth L. and Steven J. Tepper. 2013. 'Looking back, looking forward: Arts-based careers and creative work,' *Work and Occupations* 40: 4, pp. 337–363.

Menger, Pierre-Michel. 2006. 'Artistic labor markets: contingent work, excess supply and occupational risk management,' in *Handbook of the Economics of Art and Culture, Vol. 1.* Victor A. Ginsburgh and David Throsby eds, Amsterdam: Elsevier, pp. 765-811.

Organisation for Economic Cooperation and Development. 2017. *Better Life Index.* Paris: OECD.

Schirmer, Jacki, Brigitta Yabsley, Melinda Mylek, and Dominic Peel, 2016, *Wellbeing, Resilience and Liveability in Regional Australia: The 2015 Regional Wellbeing Survey.* Canberra: University of Canberra.

Throsby, David. 1996. 'Disaggregated earnings functions for artists', in *Economics of the Arts: Selected Essays.* Victor A. Ginsburgh and Pierre-Michel Menger eds, Amsterdam: Elsevier.
pp. 331-346.

Throsby, David. 2008. 'The concentric circles model of the cultural industries.' *Cultural Trends*, 17:3, pp. 147-64.

Throsby, David. 2010. *The Economics of Cultural Policy.* Cambridge: Cambridge University Press.

Throsby, David and Virginia Hollister. 2003. *Don't Give Up Your Day Job: An Economic Study of Professional Artists in Australia.* Sydney: Australia Council.

Throsby, David and Devon Mills. 1989. *When Are You Going to Get a Real Job? An Economic Study of Australian Artists.* Sydney: Australia Council.

Throsby, David and Ekaterina Petetskaya. 2016. *Integrating Art Production and Economic Development in the Kimberley,* Sydney: Macquarie Economics Research Papers 1/2016).

Throsby, David and Beverley Thompson. 1994. *But What Do You Do For a Living? A New Economic Study of Australian Artists.* Sydney: Australia Council.

Throsby, David and Anita Zednik. 2010. *Do You Really Expect to Get Paid? An Economic Study of Professional Artists in Australia.* Sydney: Australia Council.

Throsby, David and Anita Zednik. 2011, 'Multiple job-holding and artistic careers: some empirical evidence', *Cultural Trends,* 20:1, pp. 9-24.

Towse, Ruth. 2006. 'Human capital and artists' labour markets', in Handbook of the Economics of Art and Culture, Vol. 1. Victor A. Ginsburgh and David Throsby eds., Amsterdam: Elsevier, pp. 865-896.

Withers, Glenn. 1985. 'Artists' subsidy of the arts', *Australian Economic Papers,* 25(45): 290-295.

Workplace Gender Equality Agency. 2017. *Gender Pay Gap Statistics February 2017.* Sydney: WGEA.

APPENDICES

APPENDIX I
SURVEY METHODOLOGY

In 2016, Professor David Throsby and the research team at Macquarie University received a research commission from the Australia Council to conduct the sixth individual Artists Survey; previous surveys in the series had been undertaken in 1983, 1988, 1993, 2001 and 2009. The present 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 creative 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 professional standards of the relevant occupation.

The fieldwork for this survey was conducted by TKW Research, a market research company with experience in social survey procedures. TKW Research was chosen as the successful bidder over other applicants following a tender assessment process.

Defining a practising professional artist

The Artists Survey defines practising professional artists as people who are permanently living in Australia, and who satisfy one or more of the following criteria:

- In the last three to five years, have had an artistic achievement in their artform, such as:
  - a work of creative fiction or imagination accepted for publication by a recognised publishing outlet or performed by a professional stage, radio, television or film company, for which a fee or royalties was received;
  - a work or works shown or performed at a professional gallery or exhibition, or published by a recognised publishing outlet, or have received a major public or private commission;
  - an original composition, other than advertising jingles or other commercial music, performed under professional circumstances, either live, broadcast, recorded or filmed;
  - a professional engagement as a director or dramatic actor or performer with a professional stage, television or film company;
  - a professional engagement as a choreographer, dancer, musician or singer in a professional capacity
  - 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; or
- have been engaged in the last five years in creating a serious and substantial body of work in their artform; or
- have undertaken full-time training in their artform; or
- have received a grant to work in their artform from a public or private grant-giving agency.

Note that this survey does not specifically target Indigenous artists living and working in remote areas, filmmakers or designers, although some of these artists could be represented in the survey sample if some of their activities fit the description of the artistic occupations covered by this survey.

The work practices of these artists are quite specific to their own location or professional occupation, and the questionnaire used in this survey would be inappropriate for them. These groups of artists need special purpose surveys tailored to their particular needs and circumstances.

Table A.1: List of arts organisations whose members were included in the survey

Accessible Arts
Accompanists Guild of NSW
Accompanists Guild of SA
Arts North West
Arts Northern Rivers
Arts NT
Arts Queensland
Artsource
Artspace
ASA
Ausdance NSW
Australian Ballet
Australian Centre for Contemporary Art
Australian Centre for Photography
Australian Guild of Screen Composers
Australian Music Centre
Australian National Capital Artists Inc
Australian National Choral Association
Australian Songwriters Association
BEMAC
Bryon Writers Festival
CANWA
Centre for Contemporary Photography
Ceramics Australia
CIRCA
Circus Oz
Contemporary Art Tasmania
Country Arts SA
Country Arts WA
Country Music Australia
Craft ACT
Critical Path
Dancenorth
Design Centre of Tasmania
Illuminart
Incite Arts
Jam Factory
Jazz Groove
Jute
KickstartArts
MEAA
Music Arrangers Guild of Australia
Music Tasmania
Musica Viva
NAVA
Nexus Arts
Not Yet It's Difficult
Outback Arts
Perth Studio Potters
Playwriting Australia
SA Writers Centre
Sculptors Society NSW
Showcast
STRUT Dance
Studio Woodworkers
Sydney Dance Company
Theatre Network NSW
Theatre Network Victoria
Viscopy
Vulcana Women
Western Australia Music
Westspace
World Craft Council Australia

Population lists of artists

For the purpose of this survey it was necessary to compile lists of artists for each artform from which a sample of artists to be interviewed could be randomly drawn. Under the assumption that the great majority of all artists in Australia will be members of one or more art organisations, the research team approached over 200 art organisations working across different artforms in different regions of Australia. For the 2016–17 survey, 65 art organisations released their data exclusively for the purpose of the survey so that the population lists could be completed. The organisations who cooperated with the research team in providing their full list or sampled list of their members are listed in Table A.1.

The final population list across all the art forms contained 35,940 artists. This can be compared with the population lists compiled for the previous Artists Surveys: 32,272 in 2009; 23,927 in 2001; 35,316 in 1993 and 28,451 in 1988. A population list for each artform was then compiled and a sample for each artform was drawn from these lists.

Sampling

The sample design for this survey was based on the analysis requirements of the survey—the need to analyse the results at the occupation level, as well as at the total artists level. The sample was stratified by PAO, with a disproportional stratification applied so that each of the eight artists groups had sufficient sample to be able to be analysed separately, regardless of their incidence in the target population. The sample was optimally allocated across the artforms so that the larger artists' types received a slightly larger share of the sample than the smaller ones.

During the interview stage, the response rate varied significantly across different art forms as shown in Table A.2. The performing sector, i.e. musicians, dancers and actors, had a very low response rate and thus the achieved sample sizes for these art forms were lower than anticipated initially. Additionally, public funding cuts in Australia since 2014 have had particularly strong consequences for community arts and cultural development artists and organisations. This group has historically been the smallest in the community of Australian artists. Our data indicate that a smaller number of artists from this artform are able to work professionally at the moment, which has no doubt affected the size of the population list for this artform and has led to a smaller sample size for this group of artists.

Once the population lists were compiled and screened to avoid double-counting, they were transferred to the survey company who undertook random sampling. Targets were set for each art form to ensure that a sufficient number of interviews across all art forms were achieved to provide for a representative sample for each art form.

Not all arts organisations provided the survey company with full details of the artists, such as email address, postal address and phone number. Some organisations provided only one or two of these items. In some cases the research team was able to adopt alternative approaches including: using the artist's email address instead of the postal address to send a primary approach letter and survey information package; "cold calling" without a primary approach letter; or sending out a letter to artists via email, mail or phone text message, and encouraging them to contact the survey company.

In other cases, organisations that had only provided limited information about their members were re-contacted by the research team and provided with the list of their members who had been randomly selected for interview. The organisations then proceeded with one of the following options:

- Contacting their members directly via phone to ask for permission to release their contact details to the survey company. Details of those who agreed were passed on to the company.
- In an 'opt out' option, the organisation would send a customised e-letter to the selected artists, informing them of their selection for the artists' survey and advising them that their contact details would be forwarded for the purpose of this survey, unless the artist contacted the organisation by a certain date to refuse participation.
- In an 'opt in' option, the organisation would send a customised e-letter to the artists selected in the sample, informing them about the survey and asking them to contact the survey company and register their interest in participation.
- Table A.2 shows the number of artists in the population lists by principal artistic occupation (PAO), the usable sample from the population lists, the desirable number of interviews, the number of interviews completed and the share of the achieved sample in the usable sample per artform.

Development of the questionnaire

To facilitate comparability with previous surveys, the large majority of questions were based on the questionnaire used in the previous Artists Survey completed in 2009, which itself was based on the preceding Artists Surveys. However, a number of modifications were made, some questions from the previous survey instrument were dropped and new questions were introduced. In particular, questions were modified in the following areas:

- Many questions in the earlier surveys contained an "Other" option at the end of a list of alternatives with a "Specify" for the interviewer to record the response. We analysed the actual 2009 responses to the "Specify" cases and in the present survey, as a result of this analysis, we were able to include new alternatives in the list presented to the respondent. In these questions we left the last option as "Other" without adding "Specify". While this procedure increased the length of the list of alternatives in such questions to a certain extent, it greatly reduced interview time because the interviewer did not have to record a response. In some questions however a "Specify" response was left in, in order to generate new significant options for the future surveys.
- A question relating to respondents' occupational classification in the 2016 census was added.
- A number of updates were made in the technologies section, to account for changes in the digital environment that have occurred since 2009.
- A question asking musicians to indicate whether they were working for one of the major performing companies that was introduced in 2009 survey was removed, as responses in 2009 did not provide data usable for analysis.
- A question about the use of language was modified. We did not ask for the first language other than English to be specified in the present survey (this was introduced in 2009) neither did we ask whether the respondent now uses a language other than English in his/her daily life/work/home.
- A question asking respondents about their self-assessment of their wellbeing was introduced.

Table A.2 Number of artists by PAO sampled, recruited and interviewed (no.)

	Population lists	Usable sample	Set target interviews	Interviews achieved	Share of the achieved sample in the population lists (%)
Writers	4,609	1,297	150	160	3.5
Visual artists	7,081	1,030	150	190	2.7
Craft practitioners	1,697	820	90	88	5.2
Actors & directors	13,425	1,081	150	100	0.7
Dancers & choreographer	3,143	781	90	45	1.4
Musicians	4,596	2,870	150	112	2.4
Composers	1,200	800	90	99	8.3
Community cultural development artists	181	180	50	29	15.3
Total	**35,940**	**8,859**	**910**	**823**	**2.3**

Conducting the interviews

The survey fieldwork was administered by the survey company. The methodology used to administer the survey interviews was CATI (computer-assisted telephone interviewing) in line with previous Artists Surveys. This methodology was chosen over other alternatives, such as conducting the survey fully or partially online, because the complex nature and substantial length of the questionnaire required a personal connection with an interviewer who could guide the responding artist through the survey.

The survey procedure involved the following stages:

- A primary approach letter was sent to artists selected in the sample, explaining the purpose of the survey and encouraging participation. The letter was signed by the researchers but posted by the survey company in order to ensure that the identity of artists was not known to the researchers.
- After receiving the primary approach letter, artists were contacted for a short recruitment interview via phone which took on average 5.2 minutes. If the respondent was interested in the survey and available to proceed, screening questions were asked to assess whether the respondent qualified as a professional practising artist. The interviewer also asked for a suitable time to conduct the main interview.
- All recruited artists were sent a "survey pack" via mail or email (depending on artist's choice), including a covering letter, summary questionnaire, showcards to be used during the interview, and a reply-paid envelope or a secure web-link for the income and expenditure section in case artists preferred to complete this section themselves rather than on the phone during the interview.
- The main interviews were conducted using CATI at a time agreed with the respondent. The average length of an interview was 50 minutes.
- For any artist who chose to send in the income and expenditure section by mail or online, the survey company matched the income and expenditure section on receipt with that individual's interview data.

The main survey was conducted between November 2016 and March 2017. Interviews were conducted out of TKW Sydney CATI centre, and interviewing was conducted during the daytime as well as during evenings/weekends. Final interviews achieved by the survey company by artform that were used for analysis of this report are shown in Table A.2.

Table A.3 shows the numbers of artists randomly sampled, artists recruited, interviews achieved in the main survey and the number of artists who completed the Income and Expenditure survey section.

Table A.3 Number of artists sampled, recruited and interviewed (no.)

Useable sample drawn	6,640
Recruited via CATI to participate	1,562
Interviews achieved	826
Completed the Income & Expenditure section	626

Ethical aspects

The ethical aspects of this study were approved by the Macquarie University Human Research Ethics Committee (HREC Human Sciences & Humanities) on 12 July 2016 (Reference No: 5201600415). Through all the stages of the survey participating artists were informed that if they had any complaints or reservations about any ethical aspects of their participation in this research, they could contact the Human Research Ethics Committee.

APPENDIX II
DETAILED DATA TABLES

This Appendix contains detailed data for items which are discussed in the main text of this Report. The table numbers are referenced to the relevant chapters (e.g. Appendix II Table 3.1 relates to a matter treated in Chapter 3, etc.).

Note that in the following tables "Community artists" refers to "Community cultural development artists". Note also that the sample sizes in these tables (N) are unweighted sample sizes.

Appendix II Table 3.1 Age distribution of Australian artists (percent)

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
Under 20	-	-	-	2	2	1	-	-	1
20-24	1	2	2	8	15	5	3	-	5
25-29	3	4	4	8	19	10	4	4	7
30-34	2	9	6	7	22	14	9	3	9
35-39	7	7	8	5	4	10	11	3	8
40-44	4	6	6	10	13	10	6	16	8
45-49	9	10	11	14	6	9	14	14	11
50-54	14	15	5	14	6	7	6	17	11
55-59	13	15	17	13	11	10	19	21	14
60-64	10	11	19	6	2	8	12	14	9
65-69	18	11	14	12	-	6	8	-	10
70-74	9	4	4	-	-	7	4	7	5
75-79	4	5	2	-	-	1	4	-	2
80-84	4	1	1	1	-	1	-	-	1
85-89	1	-	-	-	-	-	-	-	0
90+	-	-	-	-	-	-	1	-	0
Total	100	100	100	100	100	100	100	100	100
N	160	190	88	101	47	112	99	29	826

- indicates nil response in the sample

Appendix II Table 3.2 Birthplace of Australian artists (percent)

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
Australia	76	78	70	69	74	79	71	86	75
New Zealand	2	1	2	7	4	2	8	-	4
Other Oceania	1	-	-	-	-	-	-	-	0
UK and Ireland	9	9	10	8	4	8	13	14	9
Continental Europe	5	5	7	4	7	5	3	-	4
North Asia	1	1	2	-	-	-	-	-	0
South East Asia	1	3	-	2	6	-	2	-	2
South Asia	1	-	1	1	-	-	-	-	0
Middle East, North Africa	-	2	-	1	-	1	-	-	1
Central and West Africa	1	-	1	-	2	-	-	-	0
Southern and East Africa	2	0	1	-	-	-	1	-	1
North America	1	1	3	7	2	6	1	-	3
Central America, Caribbean	-	-	-	-	-	-	-	-	-
South America	-	0	-	1	-	-	-	-	0
Other	-	1	1	-	-	-	1	-	0
Total	100	100	100	100	100	100	100	100	100
N	160	190	88	101	47	112	99	29	826

- indicates nil response in the sample

Appendix II Table 3.3 Family circumstances of Australian artists (percent)

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
Single, no dependent children	20	21	21	35	34	37	24	18	28
Single, with dependent children	4	6	7	8	4	4	5	20	6
Married/living with partner, no dependent children	49	45	58	28	36	41	46	30	42
Married/living with partner, dependent children	26	28	14	29	23	18	25	32	25
Refused	1	-	-	-	2	-	-	-	*
Total	100	100	100	100	100	100	100	100	100
N	160	190	88	101	47	112	99	29	826

- indicates nil response in the sample; * indicates less than 0.5%

Appendix II Table 3.4 Geographic location of Australian artists (percent)

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
Urban--capital city	68	64	53	84	81	74	83	56	74
Regional, rural or remote	32	36	47	16	19	26	17	44	26
Urban--regional city or town	18	24	27	10	6	18	11	14	16
Rural	12	10	17	4	8	8	5	27	9
Remote/very remote	2	2	3	2	4	-	2	3	2
Total	100	100	100	100	100	100	100	100	100
N	160	190	88	101	47	112	99	29	826

- indicates nil response in the sample

Appendix II Table 4.1 Artists' highest level of general education (percent)

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
No schooling	-	1	1	-	-	-	-	-	*
Completed Primary school	-	-	-	-	-	-	-	-	-
Completed Year 10 equivalent	2	0	1	1	-	4	2	8	2
Completed Year 12 equivalent	8	5	4	13	7	8	7	7	8
Completed Trade Certificate/Associate Diploma/ Advanced Diploma	6	17	17	14	21	14	13	14	14
Completed Bachelor Degree	25	34	41	36	51	41	25	34	34
Completed Postgraduate Diploma/ Masters Degree	44	37	26	23	17	29	28	31	31
Completed Doctorate Degree	16	6	10	12	4	4	25	7	11
Total	100	100	100	100	100	100	100	100	100
N	160	190	88	101	47	112	99	29	826

- indicates nil response in this sample; * indicates less than 0.5%

Appendix II Table 4.2 Type of training ever undertaken to become a PAO[(a)] (percent)

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
Formal Training	62	83	93	77	96	67	79	83	77
University/CAE/Institute of Technology/Teachers College	51	64	63	38	61	40	52	62	51
Technical and Further Education (TAFE)	10	30	29	2	11	9	7	17	13
Art/Craft/Graphic Design school	1	29	31	2	2	2	2	14	8
Drama school	8	2	1	56	2	4	4	14	12
Dance school	1	-	-	5	64	2	-	-	7
Music School/Conservatorium	1	-	2	5	4	38	54	21	18
Other formal training	6	2	3	20	10	8	3	21	8

Appendix II Table 4.2 Type of training ever undertaken to become a PAO[(a)] (percent) *continued*

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
Private Training	34	35	32	52	87	81	64	55	56
Tuition from private teacher/ practising professional	14	22	22	41	55	76	61	31	44
Training from a family member	1	5	3	1	9	9	3	3	4
Mentorship (including from traditional elder)	26	15	17	25	49	17	22	38	24
Other private training	6	3	2	9	11	9	6	11	7
Self-taught	72	62	37	60	55	65	75	62	65
Learning on the job	55	43	40	76	79	61	69	83	62
Other Training	60	50	53	62	85	39	39	69	53
Apprenticeship	3	2	5	4	10	2	1	7	3
Adult education/non-award study at University or TAFE	10	12	7	5	9	1	2	7	6
Workshops/short courses/ summer schools	51	41	48	59	85	37	32	66	48
Artists/writers residency	20	17	16	21	30	2	14	31	16
Other general training	3	4	2	1	-	3	-	7	2
N	160	190	88	101	47	112	99	29	826

(a) Multiple responses allowed; - indicates nil response in this sample

Appendix II Table 4.3 Artists' most important training to become a PAO (percent)

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
Formal Training	22	56	78	37	60	27	36	27	39
University/CAE/Institute of Technology/Teachers College	16	38	38	14	36	9	18	17	21
Technical and Further Education (TAFE)	2	8	15	-	2	-	-	-	2
Art/ Craft/Graphic Design school	-	10	23	-	-	-	-	3	3
Drama school	1	1	-	21	-	-	-	3	4
Dance school	-	-	-	-	21	-	-	-	2
Music School/ Conservatorium	-	-	-	1	-	17	18	3	7
Other formal training	2	-	1	1	-	1	-	-	1
Private Training	9	7	4	11	15	30	12	10	14
Tuition from private teacher/ practising professional	1	3	3	9	4	27	8	4	9
Training from a family member	1	1	-	-	-	1	-	-	*
Mentorship (including from traditional elder)	6	3	1	3	11	2	3	7	4
Other private training	1	-	-	-	-	1	-	-	*
Self-taught	29	19	5	10	4	9	26	3	16
Learning on the job	26	9	7	32	15	25	25	49	23
Other training	14	8	6	10	6	9	2	10	8
Apprenticeship	-	-	1	-	2	2	-	-	1
Adult education/ non-award study at University or TAFE	2	2	1	-	-	-	-	3	1
Workshops/ short courses/ summer schools	11	4	2	9	4	7	2	-	6
Artists/ writers residency	1	1	-	1	-	-	-	-	*
Other general training	1	-	1	-	-	1	-	7	*
Total	100	100	100	100	100	100	100	100	100
N	160	190	88	101	47	112	99	29	826

- indicates nil response in this sample; * indicates less than 0.5%

Appendix II Table 4.4 Artists still engaged in training[a] (percent)

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
Formal Training	6	13	9	11	15	10	7	10	10
University/CAE/Institute of Technology/Teachers College	6	10	7	4	6	5	4	7	6
Technical and Further Education (TAFE)	-	1	-	-	2	-	-	3	1
Art/Craft/Graphic Design school	-	2	2	-	-	-	-	-	1
Drama school	-	-	-	1	-	1	-	-	*
Dance school	-	-	-	-	4	-	-	-	*
Music School/Conservatorium	-	-	-	1	-	7	2	-	2
Other formal training	-	-	-	6	2	-	1	3	1
Private Training	40	39	20	45	55	53	45	38	45
Tuition from private teacher/ practising professional	-	3	2	15	11	21	4	7	9
Training from a family member	1	*	-	-	-	-	-	-	*
Mentorship (including from traditional elder)	5	7	4	11	19	4	4	15	8
Other private training	-	*	-	3	-	3	1	-	1
Self-taught	36	33	16	33	40	42	43	28	37
Learning on the job	36	29	16	48	53	41	46	62	41
Other Training	64	58	41	70	76	60	61	69	63
Apprenticeship	-	-	1	1	-	1	-	-	*
Adult education/non-award study at University or TAFE	1	*	1	-	4	1	-	-	1
Workshops/short courses/summer schools	15	17	19	32	51	14	13	35	21
Artists/writers residency	3	7	5	6	17	1	4	14	6
Other general training	1	1	-	1	-	1	-	-	1
None of these	29	32	50	20	11	29	36	21	28
Any form of training (formal, private, self-taught, learning on the job or other)	71	68	50	80	89	71	64	79	72
N	160	190	88	101	47	112	99	29	826

(a) Multiple responses allowed; - indicates nil response in this sample; * indicates less than 0.5%

Appendix II Table 5.1 Artists' moment of establishment (percent)

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
Completion of my training	4	5	10	-	-	1	-	-	2
Earning my first income from being a PAO	3	5	5	6	11	4	3	-	5
Getting a grant or other financial assistance	1	1	2	-	4	1	1	-	1
Winning an award, prize or competition	6	8	11	8	-	1	4	14	5
Being nominated for a major award, prize or competition	2	2	-	-	-	2	5	-	2
My first big professional engagement	15	17	2	31	22	25	13	22	20
Receiving my first major commission	7	5	4	8	7	-	17	8	7
Being signed by an agent	-	-	-	1	-	2	2	-	1
Being employed by a major art organisation	-	2	-	4	11	2	1	-	3
Working full-time as a PAO	8	2	7	15	7	3	2	18	6
When income from my work as a PAO became my primary or regular source of income	1	3	7	3	21	4	4	9	5
Establishing/ co-establishing my business	-	2	3	-	-	2	2	4	1
Starting to teach/ train others to become a PAO	1	2	2	-	-	-	2	-	1
Receiving favourable reviews or press coverage	1	-	-	2	-	1	6	-	2
Achieving a strong social following	-	1	-	2	-	3	2	4	2
My first solo show/exhibition	-	19	16	1	-	-	-	-	4
Establishing my studio	-	-	-	-	-	-	-	-	-
My work being acquired by a private or public collection	-	2	5	-	-	-	-	-	*
Being represented by a gallery	-	4	4	-	-	-	-	-	1
My poem/novel/play/script etc. published/performed/produced	34	1	-	-	-	-	13	-	7
Getting a distribution deal (physical or online)	1	-	-	-	-	-	-	-	*
Being signed by a record company	-	-	-	-	-	1	-	-	*

Appendix II Table 5.1 Artists' moment of establishment (percent) *continued*

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
Release of my record (physical or digital)	-	-	-	-	-	9	-	-	2
My work getting air time	-	-	-	-	-	1	1	-	*
Being invited at a major music festival	-	-	-	-	-	4	-	-	1
Other	8	7	11	11	11	20	10	13	12
Don't know/Can't say	8	15	12	8	7	14	11	8	11
Total	100	100	100	100	100	100	100	100	100
N	88	98	57	63	28	79	63	23	499

- indicates nil response in this sample; * indicates less than 0.5%

Appendix II Table 5.2 Artists' age at their moment of establishment (years)

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
Under 20	1	2	-	13	16	20	3	-	9
20-24	5	13	3	12	28	17	20	19	15
25-29	12	19	26	23	28	24	19	9	20
30-34	15	9	21	19	8	23	9	14	15
35-39	17	14	20	14	8	3	16	24	13
40-44	20	11	8	10	4	2	19	15	11
45-49	15	5	12	2	8	5	5	5	6
50-54	5	16	5	-	-	7	3	5	5
55-59	5	5	3	5	-	-	-	-	2
60-64	3	5	3	-	-	-	2	10	2
65-69	2	-	-	2	-	-	2	-	1
70-74	-	1	-	-	-	-	-	-	*
80+	-	-	-	-	-	-	2	-	*
Total	100	100	100	100	100	100	100	100	100
N	81	84	50	58	25	67	56	21	442

- indicates nil response in this sample; * indicates less than 0.5%

Appendix II Table 5.3 Most important factor advancing artists' professional development at present time (percent)

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
My training in my artform	3	7	11	10	6	11	6	3	7
My talent	9	7	9	7	2	4	4	11	6
My general education	4	1	-	-	2	1	-	-	1
Financial assistance at a critical time in my career	3	5	1	1	7	1	1	10	3
A 'lucky' break	2	2	4	4	-	2	-	-	2
Support and encouragement from a teacher/mentor/elder	2	4	-	3	7	3	8	7	4
Support and encouragement from family and friends	6	4	3	1	-	2	1	7	3
Support and encouragement from an agent or dealer	2	3	1	-	-	-	-	-	1
Support and encouragement from a professional body or union	1	1	-	-	9	1	-	-	1
Support and encouragement from a philanthropist, corporation, foundation or other funding body	2	1	2	1	2	2	2	4	2
Recognition by peers	2	0	1	6	2	6	4	-	4
Collaboration with other artists	3	4	-	10	13	6	10	7	7
Networking	1	4	6	6	6	11	11	3	7
Strong social following	1	2	-	-	2	-	-	-	1
The opportunity to exhibit, perform or publish at a critical time	2	10	6	3	8	4	4	3	5
Finding a market niche	3	1	4	2	2	2	3	-	2
Hard work/persistence	26	19	24	21	13	21	20	24	21
Passion/self-motivation/self-belief	23	19	21	21	13	18	25	17	20
Professional experience overseas	1	2	2	4	4	2	1	3	2
Other factor	1	1	-	-	-	2	-	-	1
Don't know/Can't say	1	2	3	1	2	1	1	-	1
Total	100	100	100	100	100	100	100	100	100
N	160	190	88	101	47	112	99	29	826

- indicates nil response in this sample; * indicates less than 0.5%

Appendix II Table 5.4 Most important factor advancing artists' professional development throughout career (percent)

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
My training in my artform	2	8	14	12	11	7	7	17	8
My talent	8	6	8	13	6	6	8	4	8
My general education	5	2	2	1	-	1	-	-	2
Financial assistance at a critical time in my career	2	4	-	3	4	1	1	3	2
A 'lucky' break	3	1	1	6	2	3	3	-	3
Support and encouragement from a teacher/mentor/elder	7	5	5	3	4	7	7	-	5
Support and encouragement from family and friends	5	4	8	2	2	6	2	7	4
Support and encouragement from an agent or dealer	2	2	-	-	-	-	-	-	1
Support and encouragement from a professional body or union	1	2	-	-	-	-	-	-	*
Support and encouragement from a philanthropist, corporation, foundation or other funding body	-	2	1	-	2	1	-	3	1
Recognition by peers	2	2	1	2	6	4	3	-	3
Collaboration with other artists	3	3	2	10	2	4	5	17	5
Networking	3	6	2	2	6	6	8	-	5
Strong social following	-	1	-	-	-	-	-	-	*
The opportunity to exhibit, perform or publish at a critical time	2	6	8	2	4	3	1	-	3
Finding a market niche	2	2	2	1	2	2	1	-	2
Hard work/persistence	30	19	23	24	15	25	26	14	23
Passion/self-motivation/self-belief	21	19	19	14	28	21	25	24	21
Professional experience overseas	-	2	1	4	-	2	-	3	2
Other factor	1	1	-	-	-	1	-	3	1
Don't know/Can't say	2	2	2	1	4	2	1	3	2
Total	100	100	100	100	100	100	100	100	100
N	160	190	88	101	47	112	99	29	826

- indicates nil response in this sample; * indicates less than 0.5%

Appendix II Table 5.5 Most important factor inhibiting artists' professional development at present time (percent)

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
Economic factors:									
Lack of work opportunities	6	6	6	35	23	14	7	7	14
Lack of financial return from creative practice	34	30	24	15	17	26	36	32	28
Lack of access to funding or other financial support	3	9	3	18	25	8	6	16	10
Time constraints:									
Lack of time to do creative work due to other pressures and responsibilities	29	24	34	4	13	25	24	14	21
Access difficulties:									
Difficulty accessing training or education	1	*	-	-	-	1	-	-	*
Difficulty accessing materials or equipment	-	*	1	1	-	-	-	-	*
Difficulty accessing markets or promotion	8	9	4	4	-	1	2	-	4
Difficulty accessing a space to work	-	1	-	-	2	1	1	7	1
Geographic isolation	5	4	4	3	4	3	2	3	3
Personal issues:									
Lack of support and encouragement from family or friends	2	-	1	-	-	-	1	-	*
Disability/ injury or sickness	2	4	4	2	6	5	2	7	3
Wrong temperament/lack of self-confidence	2	2	2	1	2	1	3	-	2
Insufficient talent or not prepared to take risks	1	*	-	-	-	2	-	-	*
Past my peak as an artist	1	2	-	-	2	1	-	-	1
Discrimination on the basis of:									
Ethnic background	-	-	-	2	-	-	-	-	*
Gender	1	-	-	3	-	1	1	-	1
Age	2	1	5	2	-	4	5	3	3
Non-English Speaking Background (NESB)	-	*	-	-	-	-	-	-	*

Appendix II Table 5.5 Most important factor inhibiting artists' professional development at present time (percent) *continued*

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
Disability	1	1	1	-	-	1	-	-	1
Other	3	-	-	3	-	3	3	7	2
Don't know/Can't Say	3	5	10	6	4	4	5	3	5
Total	100	100	100	100	100	100	100	100	100
N	160	190	88	101	47	112	99	29	826

- indicates nil response in this sample; * indicates less than 0.5%

Appendix II Table 5.6 Most important factor inhibiting artists' professional development throughout career (percent)

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
Economic factors:									
Lack of work opportunities	5	6	4	35	36	14	8	3	15
Lack of financial return from creative practice	32	32	30	18	19	28	39	36	29
Lack of access to funding or other financial support	5	10	2	14	17	4	5	21	9
Time constraints:									
Lack of time to do creative work due to other pressures and responsibilities	29	22	31	4	6	24	22	10	19
Access difficulties:									
Difficulty accessing training or education	1	1	2	1	-	-	-	-	1
Difficulty accessing materials or equipment	1	-	1	-	-	-	-	-	*
Difficulty accessing markets or promotion	5	8	1	1	-	5	3	-	4
Difficulty accessing a space to work	-	1	3	-	-	1	-	4	1
Geographic isolation	4	5	3	3	7	3	2	10	4

Appendix II Table 5.6 Most important factor inhibiting artists' professional development throughout career (percent) *continued*

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
Personal issues:									
Lack of support and encouragement from family or friends	2	*	-	3	2	-	-	-	1
Disability/ injury or sickness	2	3	3	3	2	3	1	7	3
Wrong temperament/lack of self-confidence	4	5	7	2	2	6	5	3	4
Insufficient talent or not prepared to take risks	-	*	-	-	-	2	1	-	1
Past my peak as an artist	-	1	-	-	-	1	-	-	*
Discrimination on the basis of:									
Ethnic background	-	-	-	4	2	-	-	-	1
Gender	2	-	-	3	-	-	3	-	1
Age	1	-	1	-	2	1	1	-	1
Non-English Speaking Background (NESB)									
Disability	-	*	1	-	-	-	-	-	*
Other	3	-	1	3	-	4	3	3	2
Don't know/Can't say	4	5	9	5	4	4	7	3	5
Total	100	100	100	100	100	100	100	100	100
N	160	190	88	101	47	112	99	29	826

- indicates nil response in this sample; * indicates less than 0.5%

Appendix II **Table 6.1 Artistic work artists have ever engaged in, are engaged in most now (in terms of time) and want to be engaged most (in terms of artistic satisfaction) (percent)**

	ever engaged[(a)]	most engaged	want to be engaged
Writers (N=160)			
Novelist	53	30	42
Short-story writer	32	3	3
Poet	18	6	6
Playwright for live stage	18	7	6
Dramaturg	8	1	1
Screenwriter	14	3	2
Scriptwriter for radio	7	-	-
Children's/young adult writer	36	17	16
Non-fiction writer	50	22	16
Critic	14	3	1
Storyteller (cultural preservation)	5	1	1
Writer – new/digital media	17	4	2
Other writer	18	2	2
Other art forms	18	-	2
Visual artists (N=190)			
Painter (including drawing)	55	30	28
Muralist	12	2	3
Sculptor	31	11	11
Printmaker	21	5	5
Photographer	28	9	6
Video/film maker	17	2	1
Performance artist	11	3	2
Illustrator	17	4	4
Cartoonist/Animator	7	1	1
Calligrapher	1	-	-
Graphic artist	15	2	*
Installation artist	22	7	7
Set designer/Costume designer	4	1	*
Visual artist – new/digital media	21	6	4
Light artist	4	*	*
Collage artist	9	*	-
Visual artist – public art	26	2	3
Visual artist – mixed media	29	10	10
Other visual artist	12	5	6
Other art forms	36	-	6

- indicates nil response in this sample; * indicates less than 0.5%

Appendix II **Table 6.1 Artistic work artists have ever engaged in, are engaged in most now (in terms of time) and want to be engaged most (in terms of artistic satisfaction) (percent)** *continued*

	ever engaged[(a)]	most engaged	want to be engaged
Craft practitioner (N=88)			
Ceramic artist/potter	46	43	34
Fibre/textile artist	18	13	8
Leather worker	1	1	1
Glass artist	9	5	5
Metal worker or jeweller	22	15	12
Wood worker	24	20	18
Paper maker	-	-	-
Craft practitioner – other material	10	-	1
Craft practitioner – new/digital media	-	-	-
Craft practitioner – mixed media	5	2	2
Other craft practitioner	3	1	3
Other art forms	37	-	15
Actors and directors (N=101)			
Theatre director	34	15	13
Theatre deviser	30	8	7
Film director	14	3	4
Television director	5	-	-
Director - new/digital media	4	1	1
Radio producer	5	1	1
Festival director	15	4	-
Other director	13	8	5
Live-stage actor (scripted and improvised)	69	28	20
Physical theatre/circus performer	16	5	6
Film actor	49	6	22
Television actor (drama, comedy)	47	11	4
Radio actor	17	-	-
Variety artist	7	-	-
Voice-overs actor	31	3	-
Puppeteer	10	-	-
Mime artist/clown	10	1	-
TV commercial actor	38	3	1
Stunt actor	4	-	-
Comedian	13	1	1
Actor - new/digital media	22	-	1
Other actor/performer	17	1	4
Other art forms	64	-	8

- indicates nil response in this sample; * indicates less than 0.5%

Appendix II **Table 6.1 Artistic work artists have ever engaged in, are engaged in most now (in terms of time) and want to be engaged most (in terms of artistic satisfaction) (percent)** *continued*

	ever engaged[(a)]	most engaged	want to be engaged
Dancers and choreographers (N=47)			
Resident choreographer/artistic director with a major company	15	-	7
Resident choreographer/artistic director with a smaller company	36	6	10
Independent/freelance choreographer	70	19	21
Commercial choreographer (television, music-video, events)	26	2	2
Other choreographer	37	6	6
Dancer - classical dance	32	9	2
Dancer - contemporary dance	81	43	34
Dancer - Indigenous dance	7	-	-
Dancer - traditional dance	15	-	-
Musical theatre/cabaret dancer	30	4	-
Commercial dancer - (television, fashion, music-video, events)	41	2	-
Dancer - new/digital media	13	-	-
Other dancer	26	8	11
Other art forms	51	-	6
Musicians (N=112)			
Conductor	22	10	6
Instrumental player - classical, contemporary classical or new music	33	14	11
Instrumental player - jazz music	19	8	5
Instrumental player - rock, pop, country, hip hop or other contemporary music	39	20	16
Instrumental player - folk music	23	5	3
Instrumental player – traditional music	7	-	-
Instrumental player - film or broadcast music	9	-	-
Instrumental player - music theatre, circus	18	2	1
Instrumental player - non-Western traditional or classical	6	1	1
Instrumental player - non-Western contemporary	6	2	-
Instrumental player – improvised music (other than jazz)	11	1	1
Instrumental player – Indigenous music	2	-	-
Instrumental player/sound artist - new/digital media	3	-	-
Other instrumental musician	9	5	3
Singer - opera	2	1	1
Singer - classical, contemporary classical or new music	10	-	-
Singer - music theatre	8	2	2

- indicates nil response in this sample; * indicates less than 0.5%

Appendix II **Table 6.1 Artistic work artists have ever engaged in, are engaged in most now (in terms of time) and want to be engaged most (in terms of artistic satisfaction) (percent)** *continued*

	ever engaged[(a)]	most engaged	want to be engaged
Singer - jazz	11	1	-
Singer - rock, pop, hip hop or other contemporary music	25	8	8
Singer - country music	11	3	2
Singer - folk	19	3	1
Singer - traditional	3	2	1
Singer - non-Western traditional or classical	1	-	1
Singer - non-Western contemporary	-	-	-
Singer - new/digital media	-	-	-
Choir singer or chorister in a capella group	21	8	8
Vocalist	16	5	4
Indigenous song man or song woman	1	-	-
Other singer	4	-	-
other art forms	69	-	25
Composers (N=99)			
Composer - classical/contemporary classical or new music	62	48	46
Composer/song writer - jazz music	14	3	4
Composer/song writer - folk music	18	3	1
Composer/song writer - rock, pop, hip hop or other contemporary music	40	21	21
Composer/song writer – country music	10	3	1
Composer/song writer - film, television or radio (not commercials)	23	4	7
Composer/song writer - advertising	12	-	-
Composer/song writer – new music	31	3	4
Composer/sound builder - new/digital media	11	2	3
Arranger of traditional music	19	-	-
Arranger of other music	26	3	-
Improviser (other than jazz)	22	1	-
Sound designer	21	3	1
Other composer/songwriter/arranger	15	8	6
other art forms	61	-	6

- indicates nil response in this sample; * indicates less than 0.5%

Appendix II **Table 6.1 Artistic work artists have ever engaged in, are engaged in most now (in terms of time) and want to be engaged most (in terms of artistic satisfaction) (percent)** *continued*

	ever engaged[(a)]	most engaged	want to be engaged
Community cultural development artists (N=29)			
Primarily writer	3	-	-
Primarily visual art/craft practitioner	10	7	3
Primarily theatre/physical performance	14	7	3
Primarily musician/singer	18	11	7
Primarily dancer/ choreographer	10	3	3
Primarily film/video/sound	7	-	-
Multi-artform community cultural development artist	62	38	14
Community cultural development artist - new/digital media	38	10	3
Other community cultural development artist	34	24	10
Other art forms	96	-	56

- indicates nil response in this sample; * indicates less than 0.5%

Appendix II Table 6.2 Achievements of Australian Artists – writing

	Writers		Visual artists		Craft practioners		Actors/ Directors		Dancers/ Choreo-graphers		Musicians		Composers		Community artists		All artists [(a)]	
	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement
Had a novel published	31	24	2	1	-	-	4	2	-	-	-	-	1	-	-	-	6	4
Had a poem published or professionally performed	19	2	1	-	1	-	8	1	4	-	3	-	9	-	11	-	7	1
Had a short story published	32	6	4	-	1	-	6	-	2	-	-	-	3	-	7	-	8	1
Had another piece of creative or critical writing published	51	10	8	*	5	-	13	-	8	-	3	-	10	1	18	-	15	2
Had another type of book published	39	19	5	2	5	3	2	-	2	-	1	-	3	-	10	-	9	4
Had a play produced or published	12	2	*	-	-	-	19	4	-	-	-	-	-	-	17	3	5	1
Had a play professionally workshopped	10	1	1	-	-	-	15	-	-	-	-	-	1	-	7	-	4	*
Had a screenplay produced	3	-	1	-	-	-	9	-	2	-	-	-	-	-	-	-	2	-
Had a script produced for television or radio (drama, comedy or documentary)	8	1	-	-	1	-	3	-	-	-	1	-	-	-	-	-	2	*
Had a paid or commissioned work read or presented publicly	17	1	2	-	1	-	5	-	-	-	-	-	3	-	4	-	4	*
Was invited to appear at writers festival, regional tour, etc.	48	4	3	*	1	-	10	2	-	-	2	-	4	-	7	-	11	1
Won a significant prize or award for my work	33	12	2	*	-	-	4	-	-	-	-	-	2	-	10	-	7	2
Was awarded a writer's residency or fellowship	20	2	2	-	1	-	4	-	-	-	-	-	1	-	-	-	4	*
Had work acknowledged as significant by Indigenous elders	5	-	*	-	-	-	4	-	-	-	-	-	2	-	-	-	2	-
Other achievement as a writer	29	12	3	1	-	-	8	1	-	-	2	1	3	-	7	-	8	2

(a) Multiple responses allowed; - indicates nil response in the sample; * indicates less than 0.5%

Appendix II Table 6.3 Achievements of Australian Artists – visual art (percent)

	Writers		Visual artists		Craft practioners		Actors/ Directors		Dancers/ Choreo-graphers		Musicians		Composers		Community artists		All artists [a]	
	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement
Had a one-person show at a major gallery (public, non-commercial or commercial)	1	-	26	14	4	3	-	-	-	-	-	-	-	-	-	-	5	3
Had a one-person show at a smaller gallery (public, non-commercial or commercial)	2	-	46	12	12	2	2	-	-	-	-	-	1	-	10	-	10	2
Had a work or works selected for exhibition at a major gallery	1	-	37	12	8	1	1	-	2	-	-	-	2	-	-	-	8	2
Had a work or works selected for exhibition at a smaller gallery	2	-	63	10	9	-	1	-	2	-	-	-	3	-	14	-	13	2
Had a work or works selected for exhibition at an Indigenous art centre	-	-	2	-	-	-	1	-	-	-	-	-	-	-	-	-	*	-
Had a work commissioned or purchased by a public gallery or institution	1	-	23	4	1	-	1	-	2	-	-	-	-	-	3	-	5	1
Had a work commissioned or purchased by a private or commercial client	-	-	49	5	10	2	-	-	-	-	-	-	2	-	7	-	10	1
Had a work commissioned for public art	1	1	24	9	2	-	2	-	-	-	-	-	-	-	7	-	5	2
Had work selected for publication in a book or professional journal	3	-	41	3	7	-	2	-	-	-	-	-	-	-	-	-	8	1
Won a significant prize or award for my work	1	-	26	9	5	1	-	-	-	-	-	-	1	-	4	-	5	2
Was awarded an artist's residency or fellowship	-	-	25	4	6	1	1	-	-	-	-	-	1	-	3	-	5	1

Appendix II Table 6.3 Achievements of Australian Artists – visual art (percent) *continued*

	Writers		Visual artists		Craft practioners		Actors/ Directors		Dancers/ Choreo-graphers		Musicians		Composers		Community artists		All artists [(a)]	
	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement
Had work acknowledged as significant by Indigenous elders	-	-	1	*	-	-	1	-	-	-	1	-	-	-	-	-	*	*
Other achievement as a visual artist	-	-	21	7	2	-	1	-	-	-	1	-	3	-	3	-	5	1
Had work acknowledged as significant by Indigenous elders	5	-	*	-	-	-	4	-	-	-	-	-	2	-	-	-	2	-
Other achievement as a writer	29	12	3	1	-	-	8	1	-	-	2	1	3	-	7	-	8	2

(a) Multiple responses allowed; - indicates nil response in the sample; * indicates less than 0.5%

Appendix II Table 6.4 Achievements of Australian Artists – craft (percent)

	Writers		Visual artists		Craft practioners		Actors/ Directors		Dancers/ Choreo-graphers		Musicians		Composers		Community artists		All artists [a]	
	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement
Had a one-person show at a major gallery/recognised craft venue	-	-	1	-	28	9	-	-	-	-	-	-	-	-	-	-	1	*
Had a one-person show at a smaller gallery/craft venue	1	-	5	1	33	6	1	-	-	-	-	-	-	-	7	-	2	*
Had a work or works selected for exhibition at a major gallery/recognised craft venue	1	-	4	-	55	12	1	-	2	-	-	-	-	-	4	-	3	*
Had a work or works selected for exhibition at a smaller gallery/craft venue	2	-	8	2	64	12	-	-	2	-	-	-	-	-	7	-	4	1
Had a work or works selected for exhibition at an Indigenous cultural centre	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	*	-
Had a work commissioned or purchased by a public gallery or institution	1	-	1	-	27	11	-	-	-	-	-	-	-	-	4	-	1	*
Had a work commissioned for public art	1	-	3	1	17	2	-	-	-	-	-	-	-	-	3	-	1	*
Had a work selected for publication in a book or professional journal	1	-	2	-	33	4	-	-	-	-	-	-	-	-	-	-	2	*
Won a significant prize or award for my work	1	-	1	*	29	7	-	-	-	-	-	-	-	-	3	-	1	*
Was awarded an artist's residency or fellowship	1	-	2	-	22	4	-	-	-	-	-	-	-	-	-	-	1	*
Had a work or works selected for inclusion in a trade show	1	-	*	-	13	1	-	-	-	-	-	-	-	-	-	-	1	*
Had work acknowledged as significant by Indigenous elders	1	-	*	-	-	-	-	-	-	-	-	-	-	-	-	-	*	-
Other achievement as a craft practitioner	-	-	*	-	24	14	-	-	-	-	-	-	-	-	-	-	1	*

(a) Multiple responses allowed; - indicates nil response in the sample; * indicates less than 0.5%

Appendix II Table 6.5 Achievements of Australian Artists – directing (percent)

	Writers		Visual artists		Craft practioners		Actors/ Directors		Dancers/ Choreo-graphers		Musicians		Composers		Community artists		All artists [a]	
	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement
Directed a stage play for a major company	1	-	1	-	-	-	11	1	2	2	-	-	-	-	-	-	2	*
Assisted in directing a stage play for a major company	1	-	-	-	-	-	5	-	-	-	-	-	-	-	7	-	1	-
Directed a stage play for a smaller company	2	-	1	-	-	-	19	7	6	-	-	-	2	-	21	-	5	1
Directed an independent stage production	1	-	1	-	-	-	27	2	4	-	-	-	-	-	15	-	5	*
Directed a feature film	-	-	*	-	-	-	2	1	-	-	-	-	1	-	-	-	1	*
Assisted in directing a feature film	-	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-	*	-
Directed a short creative film	1	-	1	-	-	-	10	-	11	-	1	-	-	-	14	-	3	-
Directed a documentary film	-	-	-	-	-	-	3	1	-	-	-	-	-	-	-	-	1	*
Directed a television drama	-	-	-	-	-	-	2	-	-	-	-	-	-	-	-	-	*	-
Produced a radio play	1	-	-	-	-	-	3	-	-	-	-	-	-	-	-	-	1	-
Directed an opera, ballet, or work of music theatre for a major company	-	-	-	-	-	-	5	1	2	-	-	-	-	-	-	-	1	*
Directed an opera, ballet, or work of music theatre for a smaller company	-	-	1	-	-	-	5	1	4	2	2	-	1	-	3	-	2	*
Won a significant prize or award for my work	-	-	1	-	-	-	15	3	6	-	1	1	-	-	8	-	3	1
Was awarded an artist's residency or fellowship	1	1	*	-	-	-	13	1	7	-	-	-	-	-	3	-	3	*
Had work acknowledged as significant by Indigenous elders	-	-	-	-	-	-	1	1	-	-	-	-	-	-	-	-	*	*
Other achievement as a director	1	1	-	-	-	-	19	3	4	-	2	-	1	-	14	3	4	1

(a) Multiple responses allowed; - indicates nil response in the sample; * indicates less than 0.5%

Appendix II Table 6.6 Achievements of Australian Artists – acting (percent)

	Writers		Visual artists		Craft practioners		Actors/ Directors		Dancers/ Choreo-graphers		Musicians		Composers		Community artists		All artists [a]	
	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement
Had a lead role with a major theatrical company	-	-	1	1	-	-	17	5	-	-	-	-	2	1	-	-	3	1
Performed in an ensemble role with a major theatrical company	1	-	1	-	-	-	18	1	2	-	-	-	-	-	-	-	3	*
Had a lead role with a smaller theatrical company	2	-	1	-	-	-	41	9	11	2	-	-	1	-	11	-	8	2
Performed in an ensemble role with a smaller theatrical company	1	-	-	-	-	-	43	3	2	-	3	1	2	-	4	-	8	1
Had a lead film/television role	1	-	1	-	-	-	22	14	-	-	2	1	-	-	-	-	4	2
Had a minor film/television role	1	-	*	-	-	-	42	3	7	-	6	-	3	-	3	-	9	*
Performed in a television commercial	1	-	1	-	-	-	35	6	2	-	3	-	1	-	-	-	6	1
Acted in radio drama	1	-	-	-	-	-	10	-	-	-	1	-	-	-	-	-	2	-
Did voice-over work	2	-	1	-	-	-	30	-	-	-	1	-	3	-	4	-	6	-
Performed as part of a major festival or event	1	-	1	-	-	-	26	3	6	-	-	-	-	-	8	4	5	1
Performed as part of a smaller festival or event	4	-	-	-	-	-	36	1	6	-	1	-	2	-	10	-	7	*
Won a significant prize or award for my work	-	-	1	-	-	-	22	5	-	-	-	-	-	-	3	-	3	1
Was awarded an artist's residency or fellowship	-	-	-	-	-	-	17	1	2	-	-	-	-	-	-	-	3	*
Had work acknowledged as significant by Indigenous elders	-	-	-	-	-	-	5	-	-	-	-	-	-	-	-	-	1	-
Other achievement as an actor/ puppeteer	1	-	-	-	-	-	15	3	7	-	2	1	-	-	3	-	3	1

(a) Multiple responses allowed; - indicates nil response in the sample; * indicates less than 0.5%

Appendix II Table 6.7 Achievements of Australian Artists – dancing (percent)

	Writers		Visual artists		Craft practioners		Actors/ Directors		Dancers/ Choreo-graphers		Musicians		Composers		Community artists		All artists [(a)]	
	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement
Danced in a lead role with a major dance company	-	-	-	-	-	-	1	-	19	11	-	-	-	-	-	-	2	1
Danced in the chorus of a major dance company	-	-	-	-	1	-	-	-	13	-	-	-	-	-	3	-	1	-
Danced in a lead role with a smaller dance company	-	-	-	-	1	-	2	-	38	11	-	-	-	-	-	-	4	1
Danced in the chorus with a smaller dance company	-	-	-	-	1	-	1	-	28	2	-	-	-	-	3	-	3	*
Danced in an independent dance project	-	-	-	-	1	-	1	-	74	4	-	-	-	-	7	3	7	*
Danced for a film or television production	-	-	-	-	-	-	-	-	36	2	-	-	-	-	3	-	3	*
Had a work/role created for you	-	-	-	-	1	-	2	-	47	2	-	-	-	-	-	-	4	*
Performed as part of a major festival or event	-	-	-	-	1	-	4	1	49	6	1	-	-	-	-	-	5	1
Performed as part of a smaller festival or event	-	-	-	-	1	-	5	-	57	2	-	-	-	-	3	-	6	*
Won a significant prize or award for my work	-	-	-	-	-	-	2	-	11	-	-	-	-	-	-	-	1	-
Was awarded an artist's residency or fellowship	-	-	-	-	-	-	4	-	32	2	-	-	-	-	-	-	3	*
Had work acknowledged as significant by Indigenous elders	-	-	-	-	-	-	-	-	4	-	-	-	-	-	-	-	*	-
Other achievement as a dancer	-	-	-	-	-	-	1	-	19	-	-	-	1	-	3	-	2	-

(a) Multiple responses allowed; - indicates nil response in the sample; * indicates less than 0.5%

Appendix II Table 6.8 Achievements of Australian Artists – choreography (percent)

	Writers		Visual artists		Craft practioners		Actors/ Directors		Dancers/ Choreo-graphers		Musicians		Composers		Community artists		All artists [(a)]	
	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement
Choreographed a work for a major dance company	-	-	-	-	-	-	1	-	9	4	-	-	-	-	-	-	1	*
Choreographed a work for a smaller dance company	1	-	-	-	1	-	3	-	23	6	-	-	-	-	3	-	3	1
Choreographed, independently produced and presented a work	-	-	1	-	1	-	2	-	49	23	-	-	1	-	3	-	5	2
Choreographed a dance-on-screen work	-	-	-	-	-	-	-	-	25	2	-	-	-	-	7	-	2	*
Choreographed a work using new/ digital technologies	-	-	1	-	-	-	2	-	17	-	-	-	-	-	-	-	2	-
Had a work taken up by another company after initial performances	-	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-	*	-
Choreographed a work for a special event (live or broadcast)	1	-	-	-	1	-	-	-	26	6	-	-	-	-	3	-	2	1
Won a significant prize or award for my work	-	-	-	-	-	-	1	-	13	2	-	-	-	-	3	-	1	*
Was awarded an artist's residency or fellowship	-	-	1	-	-	-	2	-	32	2	-	-	-	-	3	-	3	*
Had work acknowledged as significant by Indigenous elders	-	-	-	-	-	-	-	-	4	-	-	-	-	-	-	-	*	-
Other achievement as a choreographer	-	-	-	-	-	-	-	-	8	2	-	-	1	-	7	-	1	*

(a) Multiple responses allowed; - indicates nil response in the sample; * indicates less than 0.5%

Appendix II Table 6.9 Achievements of Australian Artists – instrumental music (percent)

	Writers		Visual artists		Craft practioners		Actors/ Directors		Dancers/ Choreo-graphers		Musicians		Composers		Community artists		All artists [a]	
	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement
Conducted a major orchestra	-	-	-	-	-	-	1	-	-	-	1	1	1	-	-	-	1	*
Conducted a smaller orchestra or ensemble	-	-	1	-	-	-	3	-	-	-	22	3	11	-	18	-	7	1
Gave a live solo recital	-	-	1	-	-	-	1	-	-	-	17	2	14	-	7	-	6	*
Performed live as a soloist with a major orchestra	-	-	-	-	-	-	-	-	-	-	3	2	1	-	-	-	1	*
Performed live as a soloist with a smaller orchestra or ensemble	-	-	-	-	-	-	-	-	-	-	12	1	7	-	-	-	3	*
Performed live as a member of an orchestra, ensemble or musical group (any type of music) in a major entertainment venue/event	-	-	-	-	-	-	1	-	-	-	35	5	11	-	4	-	9	1
Performed live as a member of an orchestra, ensemble or musical group (any type of music) in a smaller entertainment venue/event	-	-	2	-	-	-	1	-	2	-	49	8	21	3	11	-	14	2
Performed on radio or television as a soloist	-	-	1	-	-	-	-	-	-	-	21	-	8	-	-	-	6	-
Performed on radio or television as a member of a group	-	-	-	-	-	-	-	-	-	-	38	4	11	-	7	-	9	1
Recorded an album - solo performance	-	-	-	-	1	-	-	-	-	-	17	7	10	3	11	4	6	2
Recorded an album - as a member of an orchestra, ensemble or musical group (any type of music)	-	-	1	1	-	-	-	-	-	-	37	11	16	4	4	-	10	3

Appendix II Table 6.9 Achievements of Australian Artists – instrumental music (percent) *continued*

	Writers		Visual artists		Craft practioners		Actors/ Directors		Dancers/ Choreo-graphers		Musicians		Composers		Community artists		All artists [(a)]	
	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement
Recorded music for film or broadcast (any type of music)	-	-	*	-	-	-	-	-	2	-	17	-	9	-	8	-	5	-
Had a work created for you to perform	-	-	1	-	-	-	1	-	-	-	11	1	7	-	3	-	4	*
Won a significant prize or award for my work	-	-	-	-	-	-	1	-	-	-	14	3	4	2	-	-	3	1
Was awarded an artist's residency or fellowship	-	-	-	-	-	-	1	-	2	-	4	2	-	-	-	-	1	*
Had work acknowledged as significant by Indigenous elders	-	-	-	-	-	-	-	-	-	-	1	-	-	-	-	-	*	-
Other achievement as a musician	-	-	-	-	-	-	1	-	-	-	11	4	4	-	4	-	3	1

(a) Multiple responses allowed; - indicates nil response in the sample; * indicates less than 0.5%

Appendix II Table 6.10 Achievements of Australian Artists – singing (percent)

	Writers		Visual artists		Craft practioners		Actors/ Directors		Dancers/ Choreo-graphers		Musicians		Composers		Community artists		All artists [a]	
	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement	any[a] achievement	major achievement
Gave a live solo recital	-	-	-	-	-	-	3	1	-	-	13	-	7	1	3	-	4	*
Performed live as a soloist with a major orchestra	-	-	-	-	-	-	1	-	-	-	1	1	-	-	-	-	*	*
Performed live as a soloist with a smaller orchestra or ensemble	-	-	-	-	-	-	3	-	-	-	7	-	4	-	-	-	2	-
Performed live as a singer with an orchestra, ensemble or musical group (any type of music) in a major entertainment venue/event	1	-	2	-	-	-	3	1	-	-	16	2	4	-	7	-	5	*
Performed live as a singer with an orchestra, ensemble or musical group (any type of music) in a smaller entertainment venue/event	1	-	2	-	-	-	4	-	4	-	27	2	11	-	15	-	9	*
Performed in opera or musical theatre in a leading role	-	-	1	-	-	-	2	-	-	-	1	-	-	-	-	-	1	-
Performed in opera or music theatre in a minor role or in the chorus	-	-	1	-	-	-	1	-	-	-	4	2	2	-	4	-	1	*
Performed on radio or television as a soloist	-	-	-	-	-	-	1	-	-	-	16	-	5	1	8	-	4	*
Performed on radio or television as a member of a group	-	-	1	-	-	-	2	-	-	-	16	-	5	-	11	-	5	-
Recorded an album - solo performance	-	-	*	*	1	-	1	-	-	-	13	6	8	2	10	7	5	2
Recorded an album - as a member of an orchestra, ensemble or musical group (any type of music)	-	-	1	*	-	-	-	-	-	-	17	5	4	1	7	-	4	1

Appendix II Table 6.10 Achievements of Australian Artists – singing (percent) *continued*

	Writers		Visual artists		Craft practioners		Actors/ Directors		Dancers/ Choreo-graphers		Musicians		Composers		Community artists		All artists [(a)]	
	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement
Recorded music for film or broadcast (any type of music)	-	-	1	-	-	-	2	-	2	-	10	-	5	-	3	-	4	-
Had a work created for you to perform	-	-	-	-	-	-	2	-	-	-	5	-	-	-	3	-	1	-
Won a significant prize or award for my work	-	-	-	-	-	-	-	-	-	-	3	1	4	-	3	-	1	*
Was awarded an artist's residency or fellowship	-	-	-	-	-	-	-	-	-	-	-	-	-	-	3	-	*	-
Had work acknowledged as significant by Indigenous elders	-	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-	*	-
Other achievement as a singer	-	-	-	-	-	-	-	-	-	-	2	1	3	-	3	-	1	*

(a) Multiple responses allowed; - indicates nil response in the sample; * indicates less than 0.5%

Appendix II Table 6.11 Achievements of Australian Artists – composing (percent)

	Writers		Visual artists		Craft practioners		Actors/ Directors		Dancers/ Choreo-graphers		Musicians		Composers		Community artists		All artists [(a)]	
	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement
Had a work or works performed live in public at a major venue	-	-	2	-	-	-	4	-	4	-	36	7	66	24	11	-	20	5
Had a work or works performed live in public at a smaller venue	2	-	2	-	-	-	6	-	2	-	55	1	89	5	24	4	28	1
Had a work or works recorded or broadcast	2	-	2	-	-	-	3	-	2	-	52	5	88	14	17	-	27	3
Had a work or works published	-	-	2	-	-	-	3	-	-	-	28	2	64	7	3	-	17	2
Had a work or works commissioned for live performance	1	-	1	-	-	-	1	-	2	-	18	2	56	8	7	4	14	2
Had a work or works commissioned for a recording	-	-	1	-	-	-	-	-	2	-	15	1	33	-	3	-	9	*
Composed music for film/television	-	-	2	-	-	-	4	-	2	-	15	1	23	4	7	-	8	1
Had an arrangement performed live in public	-	-	-	-	-	-	2	-	4	-	33	-	53	-	10	-	16	-
Had an arrangement recorded or broadcast	-	-	1	-	-	-	1	-	2	-	23	1	34	2	3	-	11	*
Won a significant prize or award for my work	-	-	1	-	-	-	1	-	-	-	11	-	22	9	3	-	6	1
Was awarded an artist's residency or fellowship	-	-	2	-	-	-	2	-	4	-	3	-	12	-	3	-	4	-
Had work acknowledged as significant by Indigenous elders	-	-	-	-	-	-	1	-	-	-	2	-	2	-	-	-	1	-
Other achievement as a composer/ song writer/ arranger	1	-	2	-	-	-	-	-	-	-	10	1	27	6	7	-	7	1

(a) Multiple responses allowed; - indicates nil response in the sample; * indicates less than 0.5%

Appendix II Table 6.11 Achievements of Australian Artists – community cultural development (percent)

	Writers		Visual artists		Craft practioners		Actors/ Directors		Dancers/ Choreo-graphers		Musicians		Composers		Community artists		All artists [(a)]	
	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement	any[(a)] achievement	major achievement
Contributed in a significant way to the development of a major arts project	4	1	6	*	2	1	12	3	10	-	5	1	5	-	69	38	8	2
As a result of project/s I completed, the community has organised their own new CCD projects	3	-	1	-	1	-	8	-	2	-	1	-	1	-	38	10	3	*
As a result of project/s I completed, employment opportunities for other artists have been generated	2	-	4	-	2	1	16	4	10	-	7	1	3	-	55	3	8	1
As a result of project/s I completed, I have been invited to work on community development in the non-arts sector	1	-	1	-	-	-	6	-	2	-	1	-	2	-	21	3	3	*
My methodology and practice has been recognised and used as a best practice model in Australia	1	-	1	-	-	-	3	1	2	2	-	-	-	-	21	7	2	1
Played a major role in developing or presenting a festival	1	-	3	-	1	1	11	2	-	-	3	2	6	1	32	-	5	1
Won a significant prize or award for my work	1	-	*	-	-	-	3	-	-	-	-	-	-	-	21	-	1	-
Was awarded an artist's residency or fellowship	1	-	1	-	-	-	3	-	-	-	2	-	-	-	13	-	2	-
Had work acknowledged as significant by Indigenous elders	2	-	*	-	-	-	2	-	2	-	1	-	1	-	14	-	2	-
Other achievement as a community cultural development artist	3	2	3	1	3	1	2	1	2	-	-	-	3	1	58	7	4	1
Was awarded an artist's residency or fellowship	-	-	2	-	-	-	2	-	4	-	3	-	12	-	3	-	4	-
Had work acknowledged as significant by Indigenous elders	-	-	-	-	-	-	1	-	-	-	2	-	2	-	-	-	1	-
Other achievement as a composer/ song writer/ arranger	1	-	2	-	-	-	-	-	-	-	10	1	27	6	7	-	7	1

(a) Multiple responses allowed; - indicates nil response in the sample; * indicates less than 0.5%

Appendix II Table 7.1 Proportion of working time allocated to PAO in the financial year 2014-15 (percent)

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
None	3	3	6	5	4	5	3	-	4
1-10	8	5	3	7	13	9	5	7	7
11-25	14	12	13	11	13	18	15	17	14
26-50	19	26	24	26	28	25	37	21	26
51-75	13	13	14	23	9	14	7	14	13
76-90	13	13	11	8	4	11	8	21	11
91-99	3	3	5	-	2	1	3	7	2
100	27	25	24	22	28	18	22	13	23
Total	100	100	100	100	100	100	100	100	100
Mean proportion	61	60	59	57	53	51	55	61	57
N	157	189	86	100	47	109	97	29	814

- indicates nil response in this sample

Appendix II Table 7.2 Proportion of working time allocated to all arts work in the financial year 2014-15 (percent)

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
None	1	-	-	2	-	1	-	-	1
1-10	5	2	-	4	-	3	-	3	2
11-25	11	3	5	3	2	7	3	-	5
26-50	13	13	7	9	13	18	12	7	13
51-75	9	10	10	12	9	10	8	4	9
76-90	8	13	4	9	15	9	7	14	10
91-99	3	5	4	5	8	4	1	7	4
100	49	55	71	57	53	49	69	66	56
Total	100	100	100	100	100	100	100	100	100
Mean proportion	74	83	88	81	85	76	87	89	81
N	157	189	86	100	47	109	97	29	814

- indicates nil response in this sample

Appendix II Table 7.3 Distribution of artists by hours worked per week on PAO in the financial year 2014-15 (percent)

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
0	3	4	6	6	4	7	3	-	5
1-9	21	13	14	21	21	28	13	24	19
10-19	22	29	18	21	21	20	28	10	23
20-29	18	17	22	20	15	16	19	18	18
30-39	11	14	18	14	15	14	11	14	13
40-49	11	14	9	8	15	8	15	24	12
50-59	9	4	9	4	2	4	3	10	5
60-69	3	2	2	4	4	1	4	-	3
70 and over	2	1	2	2	2	2	4	-	2
Total	100	100	100	100	100	100	100	100	100
Mean number of hours	25	24	27	23	24	21	26	28	24
N	160	190	88	101	47	112	99	29	826

- indicates nil response in this sample

Appendix II Table 7.4 Distribution of artists by hours worked per week on all arts work (PAO and arts-related) in the financial year 2014-15 (percent)

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
0	1	1	-	2	-	1	-	-	1
1-9	16	7	2	13	2	13	2	10	9
10-19	17	14	9	7	15	20	12	10	14
20-29	18	15	13	19	13	15	10	-	14
30-39	12	20	17	17	23	11	19	14	16
40-49	18	20	27	23	19	15	26	35	21
50-59	9	14	23	13	10	13	14	16	13
60-69	5	6	5	4	6	6	9	7	6
70 and over	5	3	4	2	11	6	8	8	6
Total	100	100	100	100	100	100	100	100	100
Mean number of hours	30	34	40	32	40	32	41	41	35
N	157	189	86	100	47	109	97	29	814

- indicates nil response in this sample

Appendix II Table 7.5 Distribution of artists by hours worked per week on all work in the financial year 2014-15 (percent)

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
0	-	1	-	-	-	-	-	-	0
1-9	3	1	-	3	2	6	2	-	3
10-19	3	6	6	6	4	5	2	10	5
20-29	17	8	2	12	4	9	6	7	10
30-39	14	20	13	20	21	12	12	14	16
40-49	25	29	29	26	30	26	31	25	28
50-59	19	18	31	19	11	20	17	20	18
60-69	10	13	12	12	13	11	14	17	12
70 and over	8	4	7	2	15	11	16	8	9
Total	100	100	100	100	100	100	100	100	100
Mean number of hours	42	42	46	40	47	43	48	45	44
N	157	189	86	100	47	109	97	29	814

- indicates nil response in this sample

Appendix II Table 8.1 Distribution of income from creative work[a] (percent)

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
0	24	13	11	17	11	20	11	11	16
1-999	10	11	10	10	3	8	10	4	9
1,000-9,999	30	38	34	23	30	38	43	13	34
10,000-19,999	10	14	13	17	17	11	9	24	13
20,000-29,999	6	5	7	6	8	3	7	12	6
30,000-39,999	4	2	8	6	11	6	1	12	5
40,000-49,999	1	3	3	8	3	3	5	16	4
50,000-59,999	2	4	9	3	6	3	1	-	3
60,000-69,999	1	*	-	4	6	3	4	8	3
70,000-79,999	2	-	-	1	6	1	2	-	2
80,000-89,999	3	2	3	1	-	-	-	-	1
90,000-99,999	2	2	2	2	-	-	2	-	1
100,000-109,999	2	3	-	1	-	3	3	-	2
110,000-119,999	-	2	-	-	-	-	1	-	1
120,000-129,999	2	-	-	-	-	-	-	-	*
130,000-139,999	-	-	-	-	-	-	-	-	-
140,000-149,999	-	-	-	1	-	-	-	-	*
150,000 or more	1	-	-	-	-	1	1	-	1
Total	100	100	100	100	100	100	100	100	100
Mean income ($ '000)	19.9	18.1	18.4	19.7	21.3	15.6	19.1	22.4	18.8
Median income ($ '000)	4.5	5.2	7.0	9.0	10.0	4.7	4.5	15.0	6.0
N	134	157	69	81	36	81	81	25	664

(a) excludes outliers; - indicates nil response in this sample; * indicates less than 0.5%

Appendix II Table 8.2 Distribution of income from all arts work[a] (percent)

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
0	22	10	10	10	11	16	10	4	13
1-999	7	8	4	6	-	7	3	4	6
1,000-9,999	27	26	22	19	17	27	19	8	23
10,000-19,999	8	17	9	13	5	9	13	16	12
20,000-29,999	8	6	10	9	11	3	5	8	7
30,000-39,999	6	4	4	6	14	5	7	8	6
40,000-49,999	4	6	7	7	8	7	4	16	6
50,000-59,999	1	6	12	8	6	2	5	17	5
60,000-69,999	4	2	5	4	14	5	8	11	6
70,000-79,999	2	*	4	7	8	4	6	4	4
80,000-89,999	3	2	4	2	3	3	6	-	3
90,000-99,999	3	2	2	3	-	4	4	4	3
100,000-109,999	1	4	3	3	-	2	4	-	2
110,000-119,999	-	2	1	1	3	5	1	-	2
120,000-129,999	2	-	1	-	-	1	-	-	1
130,000-139,999	-	1	-	1	-	-	1	-	*
140,000-149,999	1	1	-	1	-	-	2	-	1
150,000 or more	1	*	-	-	-	1	3	-	1
Total	100	100	100	100	100	100	100	100	100
Mean income ($ '000)	24.4	28.7	34.3	32.4	35.7	30.6	44.3	37.7	32.6
Median income ($ '000)	6.6	11.6	24.5	20.5	33.3	9.9	32.6	40.1	15.5
N	134	157	69	81	36	81	81	25	664

(a) excludes outliers; - indicates nil response in this sample; * indicates less than 0.5%

Appendix II Table 8.3 Distribution of income from all types of work[a] (percent)

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
0	10	4	6	4	3	9	6	4	6
1-999	4	3	4	3	-	-	-	-	2
1,000-9,999	13	11	12	9	8	12	9	4	10
10,000-19,999	12	14	11	4	11	8	10	12	10
20,000-29,999	5	14	9	15	11	9	6	8	10
30,000-39,999	10	7	7	10	6	5	12	12	9
40,000-49,999	7	10	7	12	20	10	5	20	10
50,000-59,999	7	4	14	12	14	8	10	12	9
60,000-69,999	8	7	7	9	14	10	10	11	9
70,000-79,999	4	3	6	8	8	4	8	9	6
80,000-89,999	8	5	9	3	3	2	5	-	5
90,000-99,999	4	1	2	4	-	8	3	8	4
100,000-109,999	3	7	3	3	-	5	9	-	5
110,000-119,999	-	2	1	1	3	5	3	-	2
120,000-129,999	2	1	3	2	-	4	-	-	2
130,000-139,999	-	1	-	1	-	-	1	-	*
140,000-149,999	2	1	-	1	-	-	2	-	1
150,000 or more	2	3	-	-	-	3	3	-	2
Total	100	100	100	100	100	100	100	100	100
Mean income ($ '000)	43.4	46.9	43.2	46.1	43.1	52.9	56.2	44.2	48.3
Median income ($ '000)	35.0	34.4	41.0	44.4	43.0	45.0	53.0	45.0	42.2
N	134	157	69	81	36	81	81	25	664

(a) excludes outliers; - indicates nil response in this sample; * indicates less than 0.5%

Appendix II Table 8.4 Components of expenditure incurred for creative practice[(a)(b)] (percent)

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
Materials and consumables	8	26	29	10	13	13	9	18	14
Major items of equipment and software	16	12	9	5	13	15	16	17	13
Own training	6	3	6	10	17	8	4	8	7
General administration (internet, postage, printing, electricity, phone, etc.)	14	10	7	13	10	7	12	11	11
Advertising, marketing and promotion	3	3	2	5	1	3	6	4	4
Agents' or gallery commissions	4	5	8	9	*	1	1	-	4
Union dues and professional memberships	5	3	2	6	5	4	2	2	4
Subscriptions, conference fees, competition entrance fees	7	2	3	3	1	6	3	3	4
Subcontractors	2	3	3	5	3	7	8	4	5
Artistic research, such as books, tickets, etc.	9	3	3	10	8	4	6	5	6
Rent of studio or work space or venue to show work	3	10	6	3	4	6	9	8	6
Freight and travel (that you paid for yourself, and that's related to your creative practice)	12	7	6	10	13	14	10	14	11
Insurance (related to your creative practice)	1	2	3	1	2	2	2	1	2
Child minding costs (related to your creative practice)	1	*	-	2	3	*	-	2	1
Accounting fees	3	2	3	4	2	2	3	3	3
Net GST costs (balance paid to ATO)	1	1	2	*	*	1	1	-	1
Other expenses	3	4	4	4	3	6	2	2	4
Mean total expenses ($ '000)	7.5	14.5	15.5	9.3	7.6	10.2	12.2	8.9	10.7
N	115	152	62	78	36	71	77	22	613

(a) multiple responses allowed; (b) excludes outliers;
- indicates nil response in this sample; * indicates less than 0.5%

Appendix II Table 9.1 Employment Status in PAO in the financial year 2014-15 (percent)

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
Working for salaries or wages as a full time or part time employee	8	6	8	23	17	4	8	24	10
Working for salaries or wages as a casual employee	1	6	5	17	13	8	6	4	8
Subtotal: Working for salary or wage	9	12	13	40	30	12	14	28	18
Working as a freelance or self-employed person without an ABN and not incorporated as a Pty/Ltd company	15	12	8	6	2	19	4	3	10
Working as a freelance or self-employed person with an ABN but not incorporated as a Pty/Ltd company	57	59	64	35	57	53	68	58	55
Working as a freelance or self-employed person incorporated as a Pty/Ltd company (with an ACN) on my own.	9	10	6	9	4	6	9	7	8
Working as a freelance or self-employed person incorporated as a Pty/Ltd company (with an ACN) with others.	5	2	-	3	-	3	1	3	2
Subtotal: Freelance or self-employed	87	83	79	53	64	80	82	72	76
Did not conduct paid work in PAO	5	5	8	8	7	8	5	-	6
Total	100	100	100	100	100	100	100	100	100
Registered for GST	28	23	24	36	26	31	17	28	27
N	160	190	88	101	47	112	99	29	826

- indicates nil response in the sample

Appendix II Table 9.2 Employment Status in arts-related work in the financial year 2014-15 (percent)

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
Working for salaries or wages as a full time or part time employee	4	11	18	7	8	15	18	24	12
Working for salaries or wages as a casual employee	8	15	12	14	17	11	11	-	12
Subtotal: Working for salary or wage	12	26	30	21	25	25	29	24	23
Working as a freelance or self-employed person without an ABN and not incorporated as a Pty/Ltd company	1	2	-	-	-	5	-	-	2
Working as a freelance or self-employed person with an ABN but not incorporated as a Pty/Ltd company	7	9	9	14	11	10	15	24	11
Working as a freelance or self-employed person incorporated as a Pty/Ltd company (with an ACN) on my own.	1	1	-	4	2	1	4	7	2
Working as a freelance or self-employed person incorporated as a Pty/Ltd company (with an ACN) with others.	1	2	-	1	-	-	1	-	1
Subtotal: Freelance or self-employed	10	14	9	19	13	16	20	31	16
Did not conduct paid work in arts-related occupation	78	60	61	60	62	59	51	45	61
Total	100	100	100	100	100	100	100	100	100
Registered for GST	3	6	4	11	8	6	6	4	6
N	160	190	88	101	47	112	99	29	826

- indicates nil response in the sample

Appendix II Table 9.3 Employment Status in non-arts occupation in the financial year 2014-15 (percent)

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
Working for salaries or wages as a full time or part time employee	18	11	10	7	8	17	13	10	13
Working for salaries or wages as a casual employee	6	12	10	14	26	14	5	3	12
Subtotal: Working for salary or wage	24	22	20	21	34	32	18	14	24
Working as a freelance or self-employed person incorporated as a Pty/Ltd company (with an ACN) with others.	1	1	-	1	2	2	-	-	1
Working as a freelance or self-employed person incorporated as a Pty/Ltd company (with an ACN) on my own.	7	5	2	7	4	5	2	-	5
Working as a freelance or self-employed person without an ABN and not incorporated as a Pty/Ltd company	1	3	-	1	-	3	-	-	2
Working as a freelance or self-employed person with an ABN but not incorporated as a Pty/Ltd company	1	2	-	2	-	1	2	-	1
Subtotal: Freelance or self-employed	9	11	2	12	6	10	3	-	8
Did not conduct paid work in non arts-related occupation	66	67	78	67	59	58	79	86	67
Total	100	100	100	100	100	100	100	100	100
Registered for GST	5	7	-	9	4	9	3	-	6
N	160	190	88	101	47	112	99	29	826

- indicates nil response in the sample

Appendix II Table 9.4 Sources of creative income[a] (percent)

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
Fees, salaries, wages, casual payments, etc. from creative work as an artist	29	31	19	81	82	82	58	67	57
Gross sales of works of art (including commissions)	6	45	74	4	1	6	13	4	16
Royalties and advances	27	2	1	5	1	3	16	7	9
Other copyright earnings	1	2	1	1	-	1	1	*	1
Grants, prizes, fellowships, sponsorships, etc.	12	10	2	1	11	6	4	19	7
Public Lending Right	8	1	-	2	-	-	*	-	2
Education Lending Right	9	1	-	-	-	-	*	-	2
Fees, commissions, retainers	8	6	2	5	4	2	8	1	5
Other	1	2	-	2	*	*	*	2	1
Total	100	100	100	100	100	100	100	100	100
N	102	136	58	67	32	67	72	22	556

(a) Percentages are of artists who had some creative income in the financial year 14/15; - indicates nil response in this sample; * indicates less than 0.5%

Appendix II Table 10.1 Satisfaction with service provided by agent, manager or dealer[a] (percent)

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
Completely satisfied	52	24	38	62	20	19	36	18	41
Partially satisfied	39	59	57	28	80	72	54	82	48
Not satisfied	7	16	3	9	-	8	10	-	9
Don't know/Can't say	2	1	2	1	-	-	-	-	1
Total	100	100	100	100	100	100	100	100	100
N	54	70	42	56	5	21	16	5	269

(a) Includes only artists whose work is managed (always or sometimes) by an agent, manager or dealer; - indicates nil response in the sample

Appendix II Table 10.2 Most active promoter of artists' work (percent)

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
Myself	67	81	79	54	70	77	82	80	73
Friend or family member	1	3	8	-	2	4	2	-	2
Other artists I work with	1	2	3	4	2	4	9	3	4
Online platforms for artists	1	1	-	-	-	2	-	-	1
Agent, manager	4	1	-	27	4	3	-	-	6
Art dealer/ gallery	-	6	4	-	-	-	-	-	1
Publisher	15	1	-	-	-	-	2	-	3
Company/companies for which I work	2	-	-	12	22	3	1	17	5
Retail outlet/art or craft centre	-	*	5	-	-	-	-	-	*
Union or arts membership organisation	1	2	-	-	-	-	1	-	1
There's no promotion of my work	8	4	1	2	-	7	2	-	4
Don't know/Can't say	-	-	1	-	-	-	1	-	*
Total	100	100	100	100	100	100	100	100	100
N	160	190	88	101	47	112	99	29	826

- indicates nil response in the sample; * indicates less than 0.5%

Appendix II Table 10.3 Satisfaction with promotional arrangement[(a)] (percent)

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
Highly satisfactory	16	11	14	24	30	11	6	10	15
Adequate or satisfactory	54	54	65	64	55	67	58	62	59
Unsatisfactory	27	34	18	12	13	21	34	28	25
Don't know/Can't say	3	1	2	-	2	1	2	-	1
Total	100	100	100	100	100	100	100	100	100
N	148	184	86	99	47	105	96	29	794

(a) Includes only artists who indicated any promotion of their work; - indicates nil response in the sample

Appendix II Table 10.4 Artists' suggestions for improvement of promotion (percent)

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
Spending more time/effort myself	48	56	66	74	55	65	51	61	58
Need an agent/manager/dealer/gallery/ publisher	42	56	34	16	36	43	56	38	43
Agent/manager/dealer/publisher could devote more time/ effort to promoting my work	37	19	19	43	9	27	25	12	27
More advertising/promotional outlets needed	20	23	26	23	33	24	23	23	23
Other	9	8	-	14	12	4	6	12	8
Don't know/Can't say	3	1	2	-	-	4	2	-	2
N	124	165	75	77	33	95	90	26	685

(a) Multiple responses allowed; - indicates nil response in the sample

Appendix II Table 10.5 Likelihood of artists improving their business skills within the next 12 months [(a)] (percent)

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
Very likely	19	22	29	29	43	29	25	14	25
Likely	43	42	43	30	37	38	30	57	38
Unlikely	30	30	24	27	20	26	35	19	29
Very unlikely	8	6	4	13	-	7	8	10	7
Don't know/Can't say	1	*	-	-	-	-	2	-	1
Total	100	100	100	100	100	100	100	100	100
N	139	155	70	54	30	88	80	21	637
Reasons why it is unlikely that artists will improve their business skills (b)									
No need/ has worked up until now/ not my style	43	36	27	41	66	54	37	32	42
Avoidance/ procrastination	4	-	-	7	-	6	-	-	3
Not interested	15	8	5	12	33	12	16	-	13

Appendix II Table 10.5 Likelihood of artists improving their business skills within the next 12 months [a] (percent) *continued*

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
Others manage the business side of things for me	12	8	-	7	-	7	4	-	7
It would compete with my creative work	7	16	-	14	-	-	4	16	7
Training is too expensive	-	-	-	-	17	-	-	-	1
Training is not available	-	-	-	-	17	-	-	-	1
Training is ineffective	-	-	-	-	17	-	-	-	1
Wouldn't know how to go about it	4	1	-	-	-	-	4	-	2
Don't have time	18	16	25	19	34	15	52	50	26
Other	23	27	53	23	50	26	12	18	24
N	52	57	19	20	6	29	35	6	224

(a) Percentages are of artists who work freelance or self-employed in their PAO; (b) multiple responses allowed;
- indicates nil responses in this sample; * indicates less than 0.5%

Appendix II Table 10.6 Artists' membership in copyright collecting societies[a] (percent)

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
Screenrights	2	-	1	3	-	-	1	-	1
Viscopy	2	26	16	-	-	-	1	-	6
Copyright Agency (CAL)	52	15	3	1	2	-	2	7	12
Australian Performing Rights Association (APRA)	5	3	1	13	9	68	91	32	34
Australian Screen Directors Authorship Collecting Society (ASDACS)	-	-	-	3	-	-	-	-	*
Australian Writers' Guild Authorship Collecting Society (AWGACS)	7	-	1	4	-	-	-	-	2
A collecting society based overseas	2	*	1	6	4	4	7	-	4
So me other copyright collecting society	4	2	1	7	-	8	6	8	5
No, not a member of any copyright collecting society	39	63	80	76	85	26	7	61	47
N	160	190	88	101	47	112	99	29	826

Appendix II Table 10.6 Artists' membership in copyright collecting societies[a] (percent) *continued*

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
Payments from a collecting society in the last 12 months [b]									
Received payments from a collecting society in the last 12 months	46	35	29	34	28	65	89	73	62
Did not receive payments from a collecting society in the last 12 months	54	65	71	66	72	35	11	27	38
Total	100	100	100	100	100	100	100	100	100
N	97	68	18	21	7	84	92	11	398

(a) Multiple responses allowed; (b) Percentages are of artists who are members of a copyright collecting society;
- indicates nil responses in this sample; * indicates less than 0.5%

Appendix II Table 10.7 Insurance cover in PAO during the financial year 2014-15[a] (percent)

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
Any form of insurance	36	64	78	70	68	67	47	76	59
Accident and illness insurance (related to being a PAO)	6	10	6	30	22	8	6	14	12
Studio or office insurance (related to being a PAO)	12	26	28	11	10	14	6	27	15
Public liability insurance (related to being a PAO)	16	49	67	54	51	49	29	62	42
Professional indemnity insurance (related to being a PAO)	6	19	26	22	28	11	5	31	15
Transit or freight insurance for goods (related to being a PAO)	2	13	22	11	4	19	6	4	10
Personal travel insurance (related to being a PAO)	19	18	23	22	26	28	17	27	22
Income protection insurance (related to being a PAO)	4	4	7	11	4	6	7	4	6
None of the above	64	36	22	30	32	33	53	24	41
N	160	190	88	101	47	112	99	29	826

(a) Multiple responses allowed

Appendix II Table 10.8 Sources of financial assistance artists applied for between 2010 and 2015[a] (percent)

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
Applied for a grant, prize or other funding	59	53	48	56	59	44	58	83	55
Did not apply for a grant, prize or other funding	41	47	52	44	41	56	42	17	45
Total	100	100	100	100	100	100	100	100	100
Sources where artists applied for a grant, prize or other funding [a]									
Australia Council	29	23	22	34	34	17	40	63	30
Other Commonwealth Government	4	5	6	10	6	2	8	10	6
State/Territory Government	19	23	17	33	34	19	30	63	26
Local Government	8	15	7	21	25	9	7	52	14
Private foundation	16	12	5	18	17	10	9	25	13
Educational institution	8	15	10	12	13	4	14	14	11
Arts organisation, company or industry body	32	29	15	26	42	11	16	35	24
Non-arts organization, company or industry body	6	6	2	15	6	2	3	21	6
Individual philanthropist/ patron	5	6	1	10	19	6	6	11	8
Crowdfunding	5	7	4	15	21	9	16	18	11
Other	3	4	-	1	-	2	2	3	2
N	133	148	27	123	71	160	139	26	826

(a) Multiple responses allowed; - indicates nil response in this sample

Appendix II Table 10.9 Sources of financial assistance received by artists between 2010 and 2015[a] (percent)

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
Received for a grant, prize or other funding	55	67	74	71	86	55	68	88	67
Did not receive for a grant, prize or other funding	45	33	26	29	14	45	32	12	33
Total	100	100	100	100	100	100	100	100	100
N	79	78	13	69	42	71	81	21	453
Success rate of funding applications [b]									
Australia Council	41	47	45	35	69	37	48	40	45
Other Commonwealth Government	87	58	31	60	0	33	61	67	55
State/Territory Government	45	56	53	62	81	53	23	84	54
Local Government	68	58	60	61	67	70	59	74	64
Private foundation	37	34	0	50	63	39	45	57	44
Educational institution	60	62	70	78	66	18	84	100	68
Arts organization, company or industry body	43	44	58	55	45	25	42	49	44
Non-arts organization, company or industry body	40	57	0	44	33	0	43	84	46
Individual philanthropist/ patron	25	60	100	58	77	38	100	67	62
Crowdfunding	73	59	100	72	80	83	89	82	79
Other	41	56	n.a.	0	n.a.	50	100	100	57

(a) Percentages are of artists who applied for financial assistance between 2010 and 2015.(b) Percentages are of artists who applied for financial assistance to the particular institution respectively; n.a. indicates no application for financial assistance

Appendix II Table 10.10 Most important effect of financial assistance on creative practice (percent)

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
Gave me freedom from financial worries/to devote more time to my work	43	28	29	35	29	22	18	42	30
Enabled me to travel/gain overseas experience	4	11	24	9	4	20	11	4	10
Established my reputation/enabled me to publish	2	5	-	5	8	11	3	5	5
Enabled me to connect with other artists	2	6	-	5	8	3	13	10	7
Enabled me to devote my time to quality of work, not just output	5	15	10	-	21	3	16	10	10
Gave me the stimulus, confidence to continue	22	22	12	3	4	-	10	10	11
Gave me access to equipment and resources otherwise unavailable	4	6	10	7	-	11	7	5	6
Enabled me to employ others to implement my work	4	1	7	23	21	11	12	10	11
Helped with marketing and promoting my work	2	2	8	2	-	16	3	4	4
Some other effect	9	2	-	7	4	3	2	-	4
Did not affect my artistic work	4	2	-	4	-	-	4	-	2
Total	100	100	100	100	100	100	100	100	100
N	53	72	31	43	24	28	38	21	310

- indicates nil response in this sample

Appendix II Table 11.1 Artists' usage of technologies in the process of creating art (percent)

		Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
Graphic software (Adobe Photoshop, Adobe Flash, etc.)	Regularly	9	58	22	18	9	11	17	35	22
	Occasionally	12	15	25	10	19	20	18	24	16
	Rarely	10	10	11	15	23	10	8	17	12
	Never	69	17	43	57	49	59	57	23	50
	Total	100	100	100	100	100	100	100	100	100
Video editing software	Regularly	3	15	4	18	25	4	10	20	11
	Occasionally	7	18	5	27	32	20	19	35	19
	Rarely	8	15	5	12	17	12	14	17	13
	Never	81	52	86	43	26	65	57	27	57
	Total	100	100	100	100	100	100	100	100	100
3D modelling software	Regularly	1	5	10	4	7	1	2	-	3
	Occasionally	-	8	8	2	-	2	-	3	2
	Rarely	-	8	6	6	-	4	2	3	4
	Never	99	79	76	89	93	94	96	93	91
	Total	100	100	100	100	100	100	100	100	100
Word processing software	Regularly	93	52	41	65	59	55	63	93	65
	Occasionally	1	12	19	12	11	13	13	3	10
	Rarely	-	6	4	2	9	5	3	-	4
	Never	5	29	36	22	22	26	21	4	21
	Total	100	100	100	100	100	100	100	100	100
Image Recording devices (video camera, web camera, digital camera, smartphone, etc.)	Regularly	27	65	51	51	72	34	29	69	45
	Occasionally	30	16	18	30	17	25	28	21	24
	Rarely	8	6	4	6	-	5	5	4	5
	Never	35	13	27	14	11	35	37	7	25
	Total	100	100	100	100	100	100	100	100	100
Image player devices (video player, video projector, data projector, etc.)	Regularly	11	18	6	29	38	14	15	46	19
	Occasionally	13	22	11	32	34	19	14	27	21
	Rarely	8	19	17	11	9	16	18	7	14
	Never	68	41	66	28	19	51	54	21	46
	Total	100	100	100	100	100	100	100	100	100

Appendix II Table 11.1 Artists' usage of technologies in the process of creating art (percent) *continued*

		Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
Sound recording devices and sound manipulation software	Regularly	10	10	-	30	30	51	59	63	32
	Occasionally	18	11	7	26	23	19	20	20	19
	Rarely	9	17	6	17	21	5	5	10	11
	Never	64	62	87	27	26	25	16	7	38
	Total	100	100	100	100	100	100	100	100	100
Sound player devices (mp3 player, CD player, Stereo system, etc.)	Regularly	15	11	10	42	78	72	71	66	46
	Occasionally	11	15	5	22	4	9	12	16	13
	Rarely	5	13	4	17	4	1	3	7	7
	Never	70	60	80	20	13	18	15	11	35
	Total	100	100	100	100	100	100	100	100	100
Electronic musical instruments	Regularly	2	4	-	8	7	39	54	25	20
	Occasionally	1	3	1	13	11	13	11	14	8
	Rarely	2	7	3	16	17	12	9	16	10
	Never	94	86	96	63	66	36	26	44	61
	Total	100	100	100	100	100	100	100	100	100
Music composition and notation software	Regularly	2	4	-	8	15	39	72	29	24
	Occasionally	1	3	2	9	6	14	9	-	7
	Rarely	2	2	1	6	8	14	5	17	6
	Never	95	90	97	78	70	34	14	54	63
	Total	100	100	100	100	100	100	100	100	100
Digital printing	Regularly	22	34	14	15	13	16	29	34	23
	Occasionally	12	28	26	16	15	15	11	34	17
	Rarely	4	13	7	7	13	15	9	7	10
	Never	62	25	53	63	60	54	50	25	50
	Total	100	100	100	100	100	100	100	100	100
Digital manufacturing	Regularly	-	5	6	1	4	2	10	10	4
	Occasionally	2	8	13	4	2	8	10	11	6
	Rarely	3	8	6	6	9	12	11	14	8
	Never	95	79	75	89	85	78	69	65	81
	Total	100	100	100	100	100	100	100	100	100

Appendix II Table 11.1 Artists' usage of technologies in the process of creating art (percent) *continued*

		Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
Web development software	Regularly	9	10	6	5	9	9	17	10	10
	Occasionally	11	15	12	14	15	16	11	24	14
	Rarely	5	10	11	13	8	9	15	21	11
	Never	76	64	71	68	68	66	57	45	66
	Total	100	100	100	100	100	100	100	100	100
Other technologies	Regularly	4	8	7	6	2	1	9	-	5
	Occasionally	-	1	4	1	-	-	-	4	1
	Rarely	-	1	-	-	-	-	-	-	*
	Never	96	90	89	94	98	99	91	96	94
	Total	100	100	100	100	100	100	100	100	100
N		160	190	88	101	47	112	99	29	826

- indicates nil response in this sample; * indicates less than 0.5%

Appendix II Table 11.2 Artists' usage of the internet for different purposes (percent)

		Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
Communication about my creative practice for example via email, blogs, social media, etc.	Regularly	75	69	75	71	72	72	78	93	74
	Occasionally	13	21	15	15	15	16	14	8	16
	Rarely	8	6	6	11	8	3	4	-	6
	Never	4	4	4	4	4	8	5	-	5
	Total	100	100	100	100	100	100	100	100	100
Administration of my creative practice, such as web storage or online services	Regularly	61	50	48	62	53	56	64	80	58
	Occasionally	15	27	23	22	30	23	19	10	22
	Rarely	3	12	7	6	6	6	5	10	7
	Never	21	11	21	10	11	14	12	-	13
	Total	100	100	100	100	100	100	100	100	100
Researching matters relating to my creative practice	Regularly	82	73	72	65	70	65	71	83	71
	Occasionally	11	17	16	28	23	21	23	14	20
	Rarely	3	5	1	3	-	8	4	3	4
	Never	4	4	10	3	6	5	3	-	4
	Total	100	100	100	100	100	100	100	100	100
Learning/ training myself in different aspects of my creative practice	Regularly	47	45	48	45	45	54	50	56	48
	Occasionally	28	34	29	32	32	27	24	34	29
	Rarely	10	11	15	10	15	9	14	7	11
	Never	15	10	8	13	9	11	12	3	11
	Total	100	100	100	100	100	100	100	100	100
Promoting or advertising my work through my own personal website	Regularly	40	51	43	28	38	37	54	52	42
	Occasionally	21	22	25	23	19	19	23	14	21
	Rarely	9	6	7	15	6	6	4	7	8
	Never	31	21	24	34	36	38	18	27	29
	Total	100	100	100	100	100	100	100	100	100
Promoting or advertising my work through another party's website, for example a gallery, Facebook, or YouTube	Regularly	27	38	39	38	45	45	43	38	39
	Occasionally	19	27	20	29	27	21	31	35	26
	Rarely	17	19	24	16	9	9	11	13	14
	Never	37	15	17	17	19	25	15	14	21
		100	100	100	100	100	100	100	100	100

Appendix II Table 11.2 Artists' usage of the internet for different purposes (percent) *continued*

		Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
Selling my work through my own personal website	Regularly	10	12	12	3	11	22	24	25	15
	Occasionally	10	15	19	8	8	9	22	20	13
	Rarely	12	23	19	9	15	11	12	3	14
	Never	68	50	50	80	66	58	42	52	59
	Total	100	100	100	100	100	100	100	100	100
Selling my work through another party's website, for example Spotify or Artfinder	Regularly	13	7	5	10	9	25	33	21	17
	Occasionally	9	9	18	4	6	15	16	18	11
	Rarely	9	12	10	8	15	10	15	10	11
	Never	69	72	67	78	70	50	36	51	61
	Total	100	100	100	100	100	100	100	100	100
Raising funds for my projects through crowdfunding	Regularly	1	2	-	6	9	-	4	8	3
	Occasionally	3	4	4	12	13	6	8	7	7
	Rarely	6	5	3	20	17	5	11	23	10
	Never	91	89	93	63	62	89	76	62	80
	Total	100	100	100	100	100	100	100	100	100
N		133	148	27	123	71	160	139	26	826

- indicates nil response in this sample

australiacouncil.gov.au

Australian Government

Australia Council for the Arts