

Do you really expect to get

Paid?

An economic study of
professional artists in Australia

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978-1-920784-56-0

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

The information included in this report is current as at 10 August 2010

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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 making available the research grant that enabled the project to be undertaken. A member of the council's staff, Warren Woodward, was an advocate for a new survey for several years up until his retirement. Dr Nick Herd and Bridget Jones of the Council's research staff exercised administrative oversight of the project and provided valuable feedback without ever compromising our independence.

Jacqueline Kenney, Jasmin Kossenjans, Gina Schien and Mackenzie Steele worked intensively on the compilation of the population lists upon which our sampling procedures depended. 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.

The survey itself was carried out by Newspoll, with the fieldwork being undertaken by its associated company National Field Services. The survey was a particularly complex and difficult one requiring a high degree of expertise and competence in its implementation. We express our deep gratitude to Ann-Louise Brockelsby of Newspoll and Richard Charles of National Field Services for their professionalism, their meticulous attention to detail and their strong commitment to ensuring the success of the project.

We are grateful to several people who helped in the search for an ironic title for the report to carry on the sequence that began with the title of the report for the 1988 survey. They included Joan Jeffri and Tamara Winikoff and the staff of NAVA. We also express our thanks to Laura Billington who managed various aspects of the project in the Department of Economics at Macquarie University.

Finally, a survey such as this could not be undertaken without the cooperation of the more than 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.

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May 2010

Executive Summary

This survey is the fifth in a series carried out over the past 30 years at Macquarie University, with funding from the Australia Council. The original survey, in 1983, was undertaken as part 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, and another in 2002. 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 artforms apart from film. The present survey, undertaken in 2009, updates and expands the information collected in the earlier studies.

Like its predecessors, this 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 highest professional standards of the relevant occupation.

The artist population

The size of the population of practising professional artists depends on the definitions adopted. Our estimates indicate that, if a liberal interpretation is taken of the occupational category 'practising professional artist', the total number in the population is likely to exceed 50,000, whereas a more stringent definition would place the figure below 40,000. A reasonably balanced definition yields an estimate of around 44,000.

The data indicate that the strong growth in artist numbers between 1987 and 2001 appears to have levelled out over the succeeding eight years. This conclusion can be interpreted in the light of the somewhat surprising decline in numbers of 'main job' artists in the 2006 census compared with the 2001 census results. There is no immediate explanation for this decline, although there is evidence for a shift towards other work in artists' time allocation, which could mean that fewer of them are being recorded as 'main job' artists in the census. This hypothesis is supported by other data from the census which show that the numbers declaring their 'main job' in related artistic occupations such as dance teacher, photographer,

graphic designer or book editor have risen since 2001, suggesting perhaps some movement out of core creative practice into arts-related areas.

Basic demographics

The most striking difference between artists and the rest of the Australian labour force can be seen in a comparison of the age distributions of the two. Artists are older on average than other workers, for two main reasons. Firstly, workers in conventional jobs tend to retire in their 60s or even earlier, whereas artists often decide to continue their creative work beyond their retirement age. Secondly, 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.

The artist population in Australia is divided approximately equally between men and women, unlike the total labour force, where men constitute 55 percent. But within each artform, the proportions of men and women vary quite substantially. The proportion of women is substantially greater amongst craft practitioners, dancers, community cultural development workers, writers and visual artists. Men predominate amongst composers, musicians and actors.

The majority of artists (78 percent) were born in Australia, a slightly higher proportion than for the labour force (73 percent). Artists who were born outside of Australia are predominantly from the UK and Ireland, continental Europe, New Zealand and Asia.

The majority of Australian artists (69 percent) reside in a capital city, compared to 63 percent of the labour force. This is hardly surprising since arts infrastructure tends to be concentrated in capital cities.

Training and education

Artists are on average highly educated, with 65 percent of them holding a tertiary qualification, compared to 25 percent educated to this level in the workforce at large. Writers and visual artists are the most highly educated; these occupations have the highest proportion of practitioners who have completed a postgraduate diploma or degree (45 percent and 42 percent respectively).

About three-quarters of all artists have had formal training of some sort in their artform and almost half have undertaken private training. Formal training by coursework at a tertiary or specialist institution is by far the most important means of training for

practising professional artists in Australia today. Learning on the job is important for a substantial group of artists, with 25 percent of writers, 30 percent of actors and 31 percent of community cultural development workers nominating this as their most important form of training.

On average it takes an artist the equivalent of four years of formal training to gain the basic qualifications for their principal artistic occupation (PAO). Most artists have spent between three and five years at training for their basic qualification to be a PAO, with some slight variations between different artforms.

Career progression

Around two-thirds of artists are either established or established but working less intensively than before. When asked to identify the single moment at which they became established, many of these artists (42 percent) said that they became properly established when they had their first big professional engagement, solo show or publication. The moment of recognition by peers in the industry or by the public was also important, especially for writers, visual artists and composers, while significant numbers of performing artists felt they had arrived as a professional when they were able to spend the majority of their time at their creative work.

Artists in the survey were asked to identify the factors advancing and inhibiting the progress of their professional work, both at the present time and throughout their careers. Respondents identified the personal qualities of persistence and passion in approximately equal measure as the most important 'intrinsic' factors advancing their careers, whilst support from family and friends was the most important 'extrinsic' factor. Overwhelmingly it is the intrinsic factors that dominate – artists primarily look to their own inner resources as the main motivation of their artistic work, rather than relying on external factors.

The most important factors holding back their professional development nominated by the great majority of artists are a lack of time to do creative work due to other responsibilities, lack of work opportunities and lack of financial return from creative practice. These are the same obstacles to career development as have been found in all previous surveys. 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

Many artists work or have worked in several different artistic areas both within their own artform and beyond. 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 illustrate the versatility of artists within their own artform areas. They also show that many artists do not confine their creative work to a single artform but cross over into other areas of artistic practice. The breadth and depth of the output of Australia's professional artists is enormous, in terms of both past achievements and current activity, within their own artforms, and in many cases in other areas of the arts.

It is noteworthy that almost 40 percent of Australian artists have had their work seen overseas – a testimony to the international engagement of the Australian arts. Craft practitioners and composers are the PAOs with the highest proportion of artists having both interstate and overseas engagement.

Patterns of working time

It is now standard practice to classify the working habits of practising professional artists into three types of jobs. Firstly, **creative work** is defined as the artist's core creative practice, located primarily in his or her central PAO as already defined. Secondly, **arts-related work**, is defined to include teaching in the artist's artform, arts administration, community arts development, writing about the arts, etc. Finally there is **non-arts work**, including paid work not related to any artistic field and unpaid work such as volunteering or studying outside the arts. The combination of the first two of these is referred to as total arts work.

We find that in the financial year 2007/08, artists spent a little more than half of their working time on creative work in their artform or in another artform, they spent a quarter of their working time on arts-related activities and 20 percent on non-arts work. On average we find that artists work a 40-hour week, about half of which is devoted to creative work in their PAO. Overall, they spend on average 26 hours on creative work, seven hours on arts-related work and eight hours on non-arts work.

A majority of artists (55 percent) are able to spend all of their working time at some sort of arts work (creative plus arts-related work), leaving 45 percent who work less than 100 percent of their time at all arts work. About two-thirds of these latter artists claim they would like to spend more time on arts work.

What are the factors that prevent artists from spending more time on arts work? We find that insufficient income and lack of work opportunities dominate in both cases. In other words the factors preventing artists from undertaking more arts work are the same as those inhibiting overall career development that we noted above, i.e. the problems are overwhelmingly related to the economic circumstances in which artistic occupations are pursued. These include the lack of availability of work (performing artists), inadequate financial return even when work is available or sales of output can be made (visual artists, craft practitioners and community cultural development workers), and, to a lesser extent, insufficient markets (writers, visual artists, craft practitioners, composers).

Income and expenditure

In line with the above classification of artists' work (creative, arts-related, non-arts) we distinguish between the following sources of earnings: **income from primary creative activity**, i.e. income from the artist's PAO; **income from other arts-related work** such as teaching in the artform; **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; and **total income**, being the sum of total arts and total non-arts income.

Our results indicate that in the financial year 2007/08 the mean creative income of Australian professional artists was \$18,900 (median of \$7,000). To this can be added a mean arts-related income of \$8,800 to yield an average total arts income of \$27,700 (median \$17,300). The mean income earned from activities outside the arts was \$13,500, giving an average total income from all sources of \$41,200 (median \$35,900).

More than half of all artists (56 percent) earned less than \$10,000 from their creative income, and only 12 percent earned more than \$50,000 from this source, in 2007/08. The overall income position of artists is somewhat brighter if all earnings are accounted for; even so there were still 16 percent of all artists with incomes of less than \$10,000 in total, and only one-third of artists with aggregate incomes exceeding \$50,000 in the year.

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 survey gathered data on artists' estimates of the minimum income that they would need for financial survival. Our results indicate that only about one-fifth of all artists are likely to be able to meet their minimum income needs from their creative work alone, with only about one-third able to earn this amount from all arts work. Equally noteworthy is that half of all artists are unable to meet their minimum income needs from **all** of the work they do, both within and outside the arts.

More than 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. The support of a spouse or partner's income is somewhat more important for female artists than for men.

We can compare the incomes of artists as found in the present survey with those revealed in the previous study, undertaken in 2002. The comparison suggests that artists' incomes have remained fairly static in real terms between the two periods, over a time when the real incomes of other workers have risen. It can be concluded that as a whole, practising professional artists have not shared in the real earnings growth that most occupations have enjoyed during the past several years.

Employment and social security

Within their principal artistic occupations, only just over one-quarter of all artists work as employees, on a permanent or casual basis, and are paid a salary or wages. The remaining three-quarters operate as freelance or self-employed individuals. It is thus apparent that a substantial majority of artists face an insecure working environment for their primary creative 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. Nevertheless many artists receive at least some of these benefits in their arts-related or non-arts work; around 60 percent of artists work as employees rather than as freelancers in their arts-related work, and almost three-quarters of artists engaged in non-arts work do so as employees, so presumably these individuals do receive some employee benefits.

Considering the large numbers of artists working on a freelance/self-employed basis, the future financial security of artists is a matter of considerable concern. Only two out of five artists believe that their future financial arrangements will be adequate for their needs. Our data indicate that just over half of all artists are members of a superannuation scheme with an employer. Some artists belong to a superannuation scheme set up specifically for artists;

this is more common for performing artists than non-performing artists, who mainly rely on personal superannuation schemes and personal investments.

Although only a minority (14 percent) of artists have no arrangements whatsoever for their future financial security, this is still a worryingly high proportion, especially for visual artists, amongst whom about one-quarter have no superannuation or other arrangements.

Just over one-quarter of all artists experienced some period of unemployment between 2004 and 2009, a fall in the apparent unemployment rate since the last Artists' Survey. Fewer than half of all artists who experienced unemployment have applied for unemployment benefits. Of these, 40 percent experienced difficulty accessing unemployment benefits because of their creative occupation; the problem arose because their artistic skills were not recognised or valued or because they were expected to undertake inappropriate work or work that was not related to their artistic skills. Nevertheless, the great majority of artists who applied for unemployment benefits received them, and just over one-third of those receiving benefits were able to continue their creative practice as an 'approved activity'.

Professional practice issues

Overall, around 40 percent of all artists use an agent, gallery or dealer, with the highest proportion amongst actors, four out of five of whom use an agent always or some of the time. Not everyone is satisfied with the services they receive from their agent, manager or gallery dealer, especially those artists who use an agent only sometimes. Nevertheless almost all artists who use an agent, manager or dealer *always* are either completely or partially satisfied with the services provided.

Artists working as freelancers require a certain level of business acumen in order to be able to organise and keep track of work-related issues. Overall, half of these artists 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 14 percent regard their business skills as inadequate.

Altogether, one-third of Australian professional artists are a member of one or more copyright collecting societies, an increase on the one-quarter of artists who were a member in 2002, but still well short of the potential proportion who might gain from having a collecting society administer their copyrights. More than half of all artists belonging to a collecting society did not receive any payment in the last 12

months. One-quarter of all artists have experienced some copyright infringement, and one in five artists say they have experienced some moral rights infringement, with the proportion in both cases being highest amongst visual artists and craft practitioners.

About half of all artists believe that the current provision for copyright protection is adequate or very effective, and about one-third of artists believe that current provision for moral rights infringements is adequate. It is noteworthy that awareness amongst artists about copyright and moral rights issues appears to be growing, as is their satisfaction with the arrangements for protection of their rights.

Somewhat less than half of all artists (45 percent) applied for some form of financial assistance during the last five years. Overall, 29 percent of artists received a grant, prize or other funding between 2004 and 2009, representing a success rate of 65 percent for funding applications. The majority of artists (57 percent) further believe that income maintenance or 'buying time' to allow individuals to concentrate on arts work or research is by far the most important purpose for helping to develop individual artists through financial assistance.

The changing context of artistic practice

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. We find that just over one-third of all artists have at some time put their creative artistic skills to use in some other industry outside the arts, and most of them have done so on a paid basis. The major areas where artists as a whole have applied their skills are in government, social and personal services, with particular concentrations in the charity, community, non-profit, health and welfare fields. Just over one-third of artists applying their skills outside of the core arts have done so in the wider cultural and related industries, and a further third in the non-cultural industries.

Artists use new digital technologies of various sorts in their creative practice generally and in the process of creating art. Using technologies in the latter context 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. In regard specifically to the internet, most artists across all artforms (90 percent) access the worldwide web frequently or occasionally for some purpose related to their creative practice, whereas a much smaller proportion (38 percent) use it frequently or occasionally in the process of creating art.

Artists strongly believe that new technologies will open up more creative opportunities in the future, and amongst artists who hold this belief, a majority (60 percent) believe these technologies are likely also to improve artists' income-earning position. The most common opportunities mentioned by artists were the possibility of reaching a wider audience for their art and extending the promotion of their work (26 percent) and networking, collaboration and communication with other artists (20 percent). The range of other possibilities included improvements in the creative process, and the prospect for the emergence of new technology-led artforms.

Gender issues

On the whole, female and male artists are fairly similar in socio-demographic terms, although the median age of female artists is slightly lower than that for males. The only significant difference is seen in location, with a larger proportion of women than men living in non-urban areas.

Men and women artists point to passion and persistence as the two most important factors advancing their professional careers in approximately equal numbers, but when looking at training and talent as possible factors advancing a career, women emphasise the former and men the latter.

When it comes to factors holding back professional career development, equal numbers of men and women nominate lack of financial return as the most important issue. However, more women than men identify lack of time and more men than women point to lack of work opportunities. The difference in regard to time is particularly telling, with women typically caught up with domestic pressures and responsibilities to a greater extent than their male counterparts.

It is a well-established fact that females in the workforce as a whole earn less than males, even after accounting for differences in part-time/full-time participation rates, hours worked, and so on. This earnings gap is particularly acute for women artists. On all income 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 principal artistic occupation.

Regional issues

Not surprisingly it is performing artists who are concentrated in the cities, since they need to be close to the companies and organisations that employ their talents. Does living in a regional location affect arts practice in any way, and if so, is the effect positive or negative? Only 13 percent of regional artists claim that their location has no effect on their artistic practice; overall, the positive effect dominates, with almost two-thirds of artists saying their practice has benefited from their regional location.

Nevertheless regional artists do seem to have a slightly greater difficulty accessing markets or promotion than city artists, but for both groups other influences are more important in inhibiting **professional development**.

Artists from non-English speaking backgrounds

Two-thirds of artists who learned a language other than English as their first language see a more positive than negative effect stemming from their non-English speaking background (NESB), and only a minority see a mainly negative effect.

Does NESB status affect the financial circumstances of Australia's practising professional artists? The difference in **total** income between artists from a non-English speaking and an English speaking background is only marginal; however artists from an English speaking background earn on average about a third more **creative** income than NESB artists.

Comparing the most important factors inhibiting the professional development of NESB compared to other artists, we find no really significant differences between the groups, and it is noteworthy that only a tiny minority (one to three percent) of NESB artists point to their ethnic or non-English speaking background as the most important factor holding back their professional career as an artist.

Artists with disabilities

On the basis of our survey sample we estimate that about five percent of artists have some form of physical disability and about three percent have to cope with some sort of mental illness or intellectual impairment. 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. For the great majority of artists the effects of coping with a disability are felt at least sometimes, and significant proportions of them feel the effects most or all of the time.

One in five artists with disability point to their disability status as the most important factor holding back their development at the present time, and one in ten see this factor as having been the most important throughout their career. Otherwise the most important factors that these artists nominate are, as with all artists, lack of financial returns, lack of time and lack of work opportunities.

Some longer term trends

We can use the data from previous surveys to observe some trends in major variables over the last 20 years.

As noted above in regard to the artist population, up until the end of the 1990s the numbers were increasing in most artforms, but most have shown little growth since the turn of the millennium and some have declined.

Turning to some demographic characteristics, we note that artists are getting older, with the mean age of professional artists rising from 41 in 1988 to 48 now, indicating some maturation in the overall artistic workforce. But there has been little change in the gender balance.

Patterns of time allocation have remained remarkably stable over the last 20 years. The average proportion of time spent on creative work has been just under 50 percent and time spent on non-arts work has remained around 20 percent over this period.

Since 1986/87, artists' incomes as a whole have increased sufficiently to keep pace with inflation but no more. In other words, artists have not shared in the rising trend in real (inflation-adjusted) incomes that have been experienced across the workforce at large.

1. Introduction

The need for a survey

The image of the artist as a dreamer oblivious to the cares of the everyday world who pursues a creative vision to the exclusion of anything else may be the stuff of romantic novels but it bears little resemblance to the hard realities in which most professional artists work. Life for most artists – whether actor, visual artist, writer, musician, or whatever – involves balancing the desire to create art in pursuit of their primary creative practice with the raw necessities of having to provide food, clothing and shelter for themselves and their dependants, and attending to the myriad other duties that daily existence brings.

If we are to appreciate and value the ways in which the arts contribute to our society, 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. From a social point of view, as a community we need to accord artists the respect they deserve as professionals who contribute in so many ways and with such dedication and skill to advancing our cultural life. From a policy viewpoint, an understanding of the conditions of professional artistic practice is essential if effective measures for nurturing the growth of the arts in Australia are to be developed. A survey of individual practising artists, whereby statistically reliable information is gathered from a random sample of respondents, is the only workable means for compiling an accurate and comprehensive picture of the living and working conditions of professional artists in Australia at the present time.

This survey is the fifth in a series carried out over the past 25 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, and another in 2002¹. 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 artforms apart from film. The present survey, undertaken in 2009, updates and expands the information collected in the earlier studies.

The changing environment

The working environment for professional artistic practice in Australia is constantly changing. Although this has always been so, there is no doubt that the rate of change has accelerated over recent years, driven by several related factors. First, and most obviously, the worldwide impacts of what has come to be known as globalisation have been felt strongly in the arts. On the positive side, the advances in information and communications technologies that underpin globalisation processes have opened up vast new opportunities for artists to circulate their work, to communicate with the public and with each other, and to explore new modes of artistic expression. On the other hand the relentless power of the global marketplace can threaten vulnerable cultural expressions, and can lead to instability and uncertainty, as witnessed in the recent global financial crisis.

The second source of change in the working conditions of artists relates to the changing nature of work itself. In the economy at large we see an increasing casualisation of the workforce, with long-term employment being replaced by shorter-term contracts for many workers. Artistic labour markets are caught up in these developments – for example, the majority of artists now work as short or longer-term contractors rather than as employees. As a result the types of work and sources of income that artists can access have become more varied over time. In particular, artists in general have increasingly been able to look for opportunities to employ their creative skills in areas beyond their immediate professional practice, finding work beyond the arts in the wider cultural arena and in the non-cultural sectors of the economy.

These trends are reflected in the changing patterns observable in artistic careers. Nowadays few artists follow the traditional linear trajectory beginning with training, passing through an emerging phase, arriving at establishment, and continuing with a life devoted exclusively to a core creative practice. Rather the concept of 'portfolio careers' has emerged, characterised by a variety of work arrangements, some involving original creative work, some applying skills more widely, some requiring team participation, some taking time out from creative work for further study, travel, research, and so on².

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 the true artist – these things remain at the heart of what it is to be a practising art professional. For many artists the real challenge is to keep hold of these core values in such a rapidly changing environment.

1. Introduction

Survey methods

This study is concerned with professional artists. In some fields, the definition of a professional is straightforward. There may, for example, be certain qualifications that are essential for professional recognition, as is the case with accountants and architects. For practitioners such as 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, etc.

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 income, 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 of work and degree of commitment appropriate to the norms for professional recognition in their particular artform? This definition presupposes 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, an agent etc.; 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.

Of course no system which relies on a certain amount of subjectivity in judgement can be completely watertight, and instances abound where would-be artists are admitted to the professional circle who don't deserve to be, 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.

The procedure utilised in this survey, like its predecessors, was as follows. In order to identify whether a potential respondent was admissible as a practising professional artist according to our criteria, a number of screening questions were asked before each interview to establish the artist's track record, and whether he or she was currently practising or training in the arts. Income generation from arts practice was not a necessary criterion for inclusion. Respondents were asked if, at some time during the past three to five years (depending on practice area), they had had a piece of writing published or performed; a work or works shown at a professional gallery, or work commissioned; had a composition professionally performed live, broadcast, recorded or filmed; had an engagement as a professional director or actor, or dancer or choreographer, with a professional company; had an engagement as a musician or singer in a professional venue; or contributed to the development of a major community arts project, festival or event; 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 artist³.

The survey embraces both full-time and part-time artists; employed and self-employed artists; and artists regardless of whether all, some or none of their income comes from art practice. For reasons explained further in Appendix I, this survey does not include artists whose primary involvement is in areas of design (interior, fashion, industrial, architectural); artists working primarily in the film industry; or Aboriginal and Torres Strait Islander artists working in remote Indigenous communities. Note, however, that our sampling does pick up some artists whose work may overlap into these areas, such as visual artists or crafts practitioners who do some design work, or actors who get a part in a film. Likewise, although we do not cover artists in the remote communities of northern Australia, we do pick up some Indigenous artists working in urban or regional locations in the rest of the country.

Artistic occupations

A characteristic of the great majority of artists is that during their career or in their current practice, they engage in more than one form of artistic creativity. A novelist, for example, may write some 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 some creative writing, or a writer plays some 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 workers (formerly known as community artists).

Some artists whose work frequently crosses artistic boundaries had difficulty in locating themselves in a single PAO. For example, an actor/playwright who came up in our sample said it was a toss-up whether he regarded himself primarily as a performer or a writer. Similarly some artists working in multimedia or engaged cooperatively on a team project found it problematical to have to specify a single occupation. Nevertheless, when it finally came to the point, the great majority of artists felt comfortable with identifying themselves primarily and most importantly with a single PAO, especially when they knew that their cross-disciplinary work would be fully accounted for in the survey.

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 highest professional standards of the relevant occupation.

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

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

3 The text of the screening questions can be found in the full questionnaire for this survey, available from the Australia Council's website.

2. The artist population

Compiling population lists

A statistical survey 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 of interest available so that a sample can be drawn. For instance, a nationwide survey of Australians' political attitudes could draw its sample from the electoral rolls, which do indeed provide a complete list of the Australian population.

For a survey of practising professional artists, however, no such complete population list is available. Indeed defining the boundaries of the relevant population is itself problematical because of the difficulty of knowing in advance how far the specific definitions of 'practising', 'professional' and 'artist' that are used in the survey will extend. Accordingly, since no population list exists, we have no alternative but 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 etc. in supplying us with lists of their artists from which we would be able to compile consolidated lists for each artform.

An increasingly difficult problem to deal with in gathering membership lists in this way relates to the issue of privacy. 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 from being invaded 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 dealing 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. In other cases we were able to implement procedures to allow collection of names without breaching privacy commitments; further details of these procedures are contained in Appendix I.

The population lists that we put together for each artform served two purposes in the context of this survey. First, they enabled an estimate to be made of the aggregate size of the population of practising professional artists within each principal artistic occupation (PAO) and in total. Second, they 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 are justified in assuming that the characteristics of those artists not included in the lists will be broadly similar to those on the lists. Hence, the data derived from the survey can be used, according to appropriate statistical procedures, for valid inference to the population of artists as a whole.

Once the population size estimates were calculated for each occupational category, they were rationalised and checked for consistency with corresponding occupational numbers derived from the most recent Australian census, under certain assumptions. In the following sections we tabulate our population estimates in total, and by state, and then compare these estimates with the corresponding census data. Finally, we look at trends in the numbers of practising professional artists over the last 20 years as revealed by our series of surveys.

Estimating the total population of practising professional artists

The membership lists provided to us by the various cooperating organisations represented the basic building blocks from which we were able to put together an estimate of the numbers of practising professionals within each PAO. The procedure involved assembling the lists under each PAO, making various assumptions as to the proportion of some lists that could be regarded as practising professionals, estimating the contribution from missing lists and arriving eventually at an approximate range within which, depending on the stringency or otherwise of assumptions made along the way, a best estimate would be likely to fall. Our task was aided by the fact that in most artforms there were one or two major organisations or groups of organisations that could provide an 'anchoring' estimate covering a significant proportion of the population we were looking for.

In some PAOs the boundary lines between professional, semi-professional and amateur were harder to draw than others. A case in point is writing. It is possible to assume that most if not all of the membership of the Australian Society of Authors, for example, would meet some criterion of professional status, since a publication test is required for admission and since the organisation purports to represent professional writers, so it is likely that by and large only professional writers would be motivated to join. The writers' centres located in various states, however, cater for a much wider group of writers and would-be writers, some of whom are clearly hobbyists, some are clearly professional, and many are somewhere in between. Thus an estimate of the size of the professional writer population is bound to be somewhat fuzzy, depending on assumptions as to where boundaries between categories might fall.

of the occupational category 'practising professional artist' is adopted, the total number in the population is likely to exceed 50,000, whereas a more stringent definition would place the figure below 40,000. A reasonably balanced definition yields an estimate of around 44,000.

Our basic data are insufficiently detailed to enable an accurate estimate to be made of the distribution of artist numbers by states. However, the 2006 population 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

Table 1: Estimated numbers of practising professional artists in Australia, 2009 (in '000)

	Range		Best estimate
	low	high	
Writers	6.5	8.6	7.6
Visual artists	8.5	9.5	9.0
Craft practitioners	3.5	4.5	3.8
Actors	6.0	8.0	7.0
Dancers	1.0	1.6	1.4
Musicians	10.0	15.0	12.5
Composers	0.6	1.4	0.9
Community cultural development workers	1.4	2.4	1.9
All artists	37.5	51.0	44.1

Table 1 shows our estimates of the total population of practising professional artists in Australia in 2009 constructed according to the above procedures. The estimates are shown as low and high estimates with a best estimate, not necessarily at the mid-point of the range. The relatively wide range within which our estimate of the total numbers falls reflects the necessary variations in the assumptions on which our estimates are based. On the basis of these figures we can conclude that if a liberal interpretation

estimated state and territory distribution of practising professionals. These results are shown in Table 2. It appears that the proportions of artists in both New South Wales and Victoria are slightly greater than the corresponding proportions of the overall Australian population in these two states, but the differences are not great. Broadly speaking we can say that artists are distributed among the states and territories in much the same way as the rest of the population.

2. The artist population

Table 2: Estimated numbers of practising professional artists by state and territory, 2009

	Practising professional artists (a)	Percentage distribution of artists (b)	Percentage distribution of Australian population
	('000)	(%)	(%)
New South Wales	15.3	34.7	33.0
Victoria	11.4	25.9	25.0
Queensland	8.2	18.6	19.5
South Australia	2.9	6.5	7.8
Western Australia	3.8	8.6	9.8
Tasmania	1.0	2.2	2.4
Northern Territory	0.5	1.0	0.9
Australian Capital Territory	1.1	2.4	1.6
Total	44.1	100.0	100.0

(a) for details see text.

(b) Percentage distribution of artists by state adapted from Throsby (2008b).

Reconciliation of survey population estimates with census data

The Australian Population Census provides detailed and accurate data on numbers of people in various occupations, including artists. However, the census data 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.

Despite the fact that the census data do not provide an immediate estimate of the numbers of practising professional artists, we were able to use them as a means for checking the population estimates made in this study, using the following procedure. First we compiled the numbers of 'main job' artists in occupational categories defined in the census that fell within our PAO classifications. These occupations are:

- writer: author, book editor, script editor
- visual artist: painter, sculptor, illustrator
- craft practitioner: potter/ceramic artist
- actor: actor, director (film/TV/radio/stage)
- dancer: dancer/choreographer
- musician: instrumental musician, singer, music director
- composer: composer.

Table 3: Reconciliation of census data with survey population estimates (a)

	Estimated 'main job' artists 2006	Proportion of artists working > 50% at creative work	Estimated practising professionals based on Census data	Estimated practising professionals based on survey
	('000)	(%)	('000)	('000)
Writers	3.6	41.8	8.4	7.6
Visual artists	4.7	51.4	8.9	9.0
Craft practitioners	1.1	44.8	2.4	3.8
Actors	2.6	41.2	6.7	7.0
Dancers	1.5	46.7	2.9	1.4
Musicians	6.9	44.2	15.3	12.5
Composers	0.3	47.3	0.6	0.9
Community cultural development workers	0.5	55.6	0.9	1.9
All artists	-	45.4	46.1	44.1

We then augmented these numbers with an estimate of the numbers of artists who should be included but who have been allocated into one of the other census categories such as 'not elsewhere classified' or 'not elsewhere identified'. These aggregated estimates for each PAO are shown in the first column of Table 3. Next we extracted from our current survey data the proportions of artists in each PAO who were working for more than 50 percent of their time at creative work in their PAO in 2007/08. It can be assumed that these artists were the most likely to be picked up as 'main job' artists in the census⁴. These proportions are shown in the second column of the table. Applying these proportions to the 'main job' numbers allowed calculation of the implied number of practising professionals in each PAO. The resulting estimates are shown in the third column of Table 3 and are compared there with our survey-based estimates shown in the final column.

On the whole, given the margins of error that are likely to attend the assumptions on which these calculations are based, the numbers compare reasonably well. If they can be taken as giving some very broad indications, they suggest that our population figures may have somewhat

underestimated the numbers of musicians and dancers, and overestimated the numbers of craft practitioners. But, by and large, these comparisons provide us with some reassurances that our estimates of the current population of practising professional artists in Australia can be regarded as reasonably valid.

Trends in artist numbers

Finally, what can we say about trends in the numbers of practising professional artists in Australia over the past 20 years? Table 4 shows population numbers drawn from the 1987, 1993 and 2001 surveys compared with estimates from this study. The data indicate that the strong growth in artist numbers between 1987 and 2001 appears to have levelled out over the succeeding eight years. Although the numbers of writers, actors and dancers have grown slightly since 2001, others have remained static or declined somewhat. The numbers of craft practitioners have continued their long-term downward trend, while the growth in the visual artist population that was evident during the 1990s appears to have peaked.

2. The artist population

Table 4: Trends in numbers of practising professional artists, 1987–2009 ('000)

	1987	1993	2001	2009
Writers	3.2	6.0	7.3	7.6
Visual artists	6.2	7.5	9.3	9.0
Craft practitioners	4.4	5.5	4.3	3.8
Actors		4.2	6.5	7.0
Dancers	3.4	1.3	1.3	1.4
Musicians		11.5	12.5	12.5
Composers	13.7	1.0	1.5	0.9
Community cultural development workers	1.1	3.0	2.5	1.9
All artists	32.0	40.0	45.0	44.1

These results can be interpreted in the light of the somewhat surprising decline in numbers of 'main job' artists in the 2006 census compared with the 2001 census results. During the period 2001–2006 the census data indicate a decrease in the numbers of authors, visual artists (painters), craft practitioners (potters), actors, dancers and musicians. There is no immediate explanation for these declines, although there is evidence for a shift towards other

work in artists' time allocation, which could mean fewer of them are being recorded as 'main job' artists in the census. This hypothesis is supported by other data from the census which show that the numbers declaring their 'main job' in related artistic occupations such as dance teacher, photographer, graphic designer or book editor have risen since 2001, suggesting perhaps some movement out of core creative practice into arts-related areas⁵.

4 Note we assume that the proportions will not have changed significantly between 2006 and 2007/08.

5 For further discussion of this issue, see Anderson (2009).

3. Basic demographics

Are there more women artists than male artists? Are artists older or younger on average than the population at large? How many artists were born overseas? These and other questions relate to the basic demographics of the artist population. In this chapter we tabulate data on these characteristics of Australian artists and compare them with those for the Australian labour force as a whole. We give detailed information on age, gender, country of birth, family circumstances of artists and geographic location of residence, and compare the proportions within each of those variables with recent data on the Australian labour force.

Overall, we find that the population of artists is broadly similar to the labour force. There are some differences in age and geographic location, with artists in this survey being older and more likely to be living in one of the capital cities. There are also some differences between artforms, in particular in regard to gender, age and geographic location of residence.

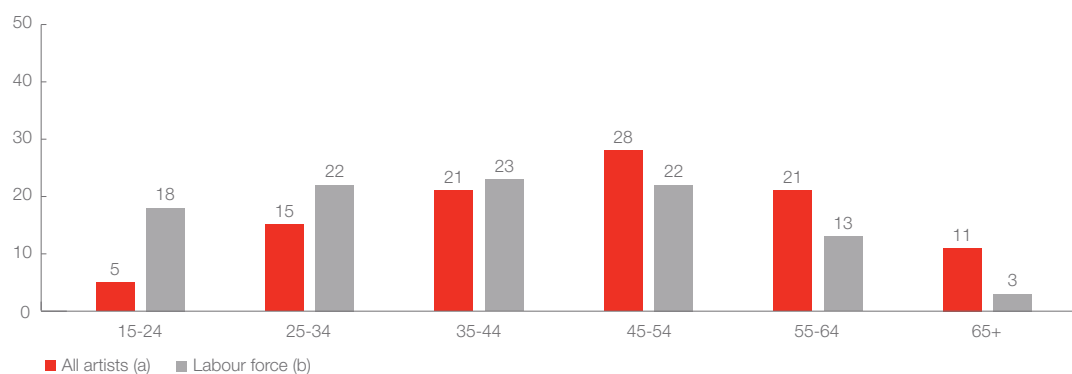
Age

The most striking difference between artists and the rest of the Australian labour force can be seen in a comparison of the age distributions of the two populations (see Figure 1). Artists are older on average than other workers, for two main reasons:

- Workers in conventional jobs tend to retire in their 60s or even earlier, whereas artists often decide to 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.

It should be noted also that artists who have started their artistic career only recently may not be members of any arts organisation yet and thus may have been missed in our population list compilation (further information about how population lists were compiled can be found in Appendix I); if so, there may be a slight bias towards older artists in our sample.

Figure 1: Age distribution of Australian artists and labour force (percent)



(a) numbers for all artists are weighed to represent Australia's artist population.

(b) Australian Bureau of Statistics (2009) 6291.055.001 – Labour Force, Australia, Detailed – Electronic Delivery, Dec 2009, Table 1, Oct 09.

3. Basic demographics

The mean and median ages of Australian artists vary quite substantially across the PAOs as shown in Table 5. Writers, visual artists, musicians and singers have a relatively high average age in comparison with other artists; actors and dancers, on the other hand, tend to be younger. In fact dancers are the youngest group, reflecting of course the fact that dancing is a physically straining profession that leads artists in this field to retire earlier than any other artists. Appendix II Table 1 shows the detailed age distribution by principal artistic occupation (PAO).

Gender

The artist population in Australia is divided approximately equally between men and women (see Table 6). This is different from the total labour force, where men constitute 55 percent.

Within each artform, the proportions of men and women vary quite substantially. The proportion of women is much greater amongst craft practitioners, dancers, community cultural development workers, writers and visual artists. Men predominate amongst composers, musicians and actors.

Further analysis of gender differences is contained in Chapter 12.

Table 5: Mean and median age of Australian artists

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural develop. workers	All artists (a)
Mean age (years)	52	50	46	39	36	50	48	45	48
Median age (years)	52	52	47	37	37	52	47	47	47

(a) numbers for all artists are weighted to represent Australia's artist population.

Table 6: Gender distribution of Australian artists (percent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural develop. workers	All artists (a)	Labour force (b)
Male	38	37	21	62	24	68	73	28	49	55
Female	62	63	79	38	76	32	27	72	51	45
Total	100	100	100	100	100	100	100	100	100	100

(a) numbers for all artists are weighted to represent Australia's artist population.

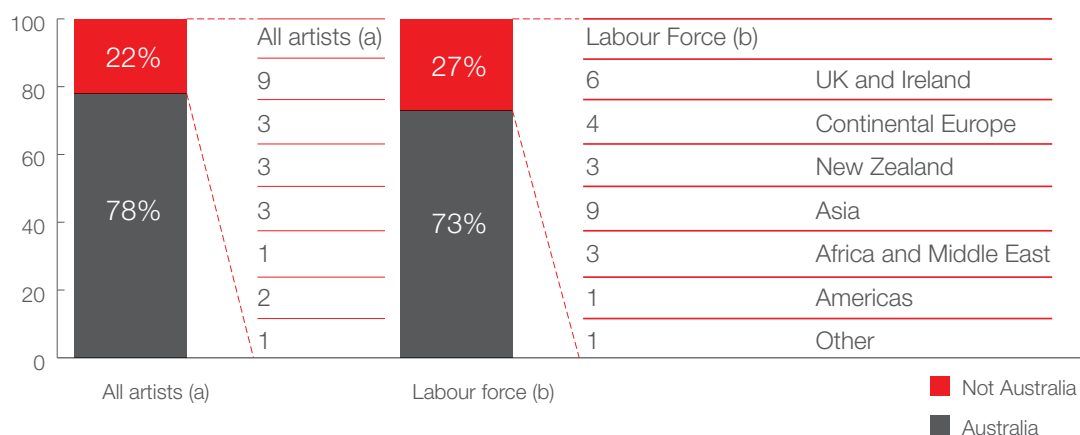
(b) Australian Bureau of Statistics (2009) 6291.0.55.001 - Labour Force, Australia, Detailed - Electronic Delivery, Dec 2009, Table 1, Oct 09

Country of birth

The majority of artists (78 percent) were born in Australia, a slightly higher proportion than in the labour force (73 percent). Artists who were born outside of Australia are predominantly from the UK and Ireland, continental Europe, New Zealand and Asia. Figure 2 shows the details.

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.

Figure 2: Birthplace of Australian artists and labour force (percent)



(a) numbers for all artists are weighed to represent Australia's artist population.

(b) Australian Bureau of Statistics (2009) 6291.055.001 – Labour Force, Australia, Detailed – Electronic Delivery, Dec 2009, Table 1, Oct 09.

There are no great differences between artforms in terms of artists' country of birth, the only exception being craft practitioners, where a smaller proportion (68 percent) was born in Australia. Details of country of birth for each PAO can be found in Appendix II Table 2.

Given the strong interest in multicultural arts in Australia over recent years, it is important to know the proportion of artists who come from a non-English speaking background (NESB).

Table 7 shows the proportions of artists and the labour force whose first language is English. These figures indicate a lower proportion of persons of non-English-speaking background among artists (eight percent) than among the wider workforce, where the proportion is 16 percent. As would be expected, amongst the PAOs with the lowest proportions of NESB practitioners are those artistic occupations whose work relies on language, namely writers and actors.

3. Basic demographics

Those artists whose first language was other than English were asked what effect being from a non-English speaking background had on their creative practice; 60 percent indicated a more positive than negative effect, 25 percent indicated no effect and 15 percent thought their non-English speaking background had a more negative than positive effect. Further details on the effects of being of non-English speaking background can be found in Chapter 14.

Family circumstances

As Figure 3 shows, the family circumstances of Australian artists are broadly similar to those of the Australian labour force. Within the artforms, the proportion of single/widowed/divorced artists without dependants is substantially larger amongst actors (45 percent) and dancers (40 percent) than in the other PAOs, a fact that can be explained partly by the younger average age in these two occupations. Appendix II Table 3 shows the family circumstances of artists within each PAO.

Table 7: Language first learned (percent)

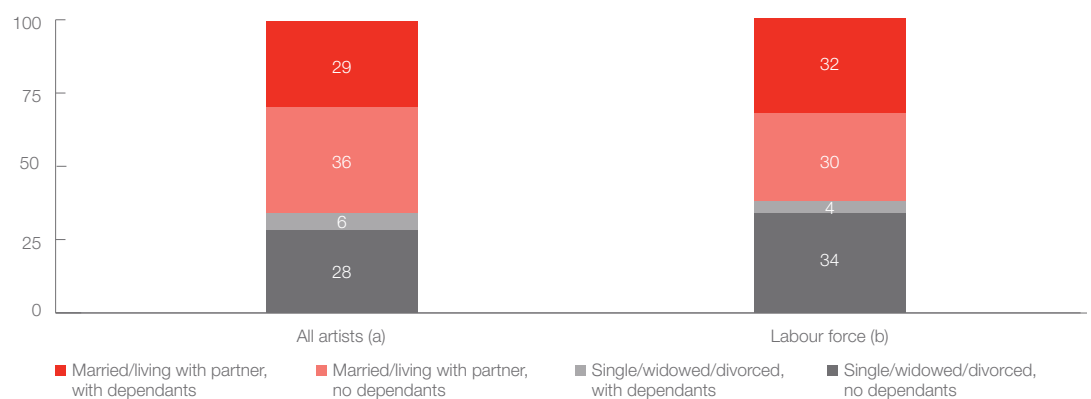
	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural develop. workers	All artists (a)	Labour force (b)	Labour force (c)
English	96	86	86	95	90	94	96	97	92	84	85
Another language	4	14	14	5	10	6	4	3	8	16	15
Total	100	100	100	100	100	100	100	100	100	100	100

(a) numbers for all artists are weighted to represent Australia's artist population.

(b) percentages are of labour force born in a non-English speaking country. Source: Australian Bureau of Statistics (2009) 6291.0.55.001 - Labour Force, Australia, Detailed - Electronic Delivery, Dec 2009, LM 7 Oct-09.

(c) percentages are of labour force who speak another language than English at home. Source: estimates based on 34150DS0018 Migrants, 2006 Census of Population and Housing, Australia, Table 2.3. and Table 5.1. Estimates are based on the assumption that the proportion of people in the total Australian labour force who speak another language than English at home is equal to the corresponding proportion of people in the Australian population.

Figure 3: Family circumstances of Australian artists and labour force (percent)



(a) numbers for all artists are weighed to represent Australia's artist population.

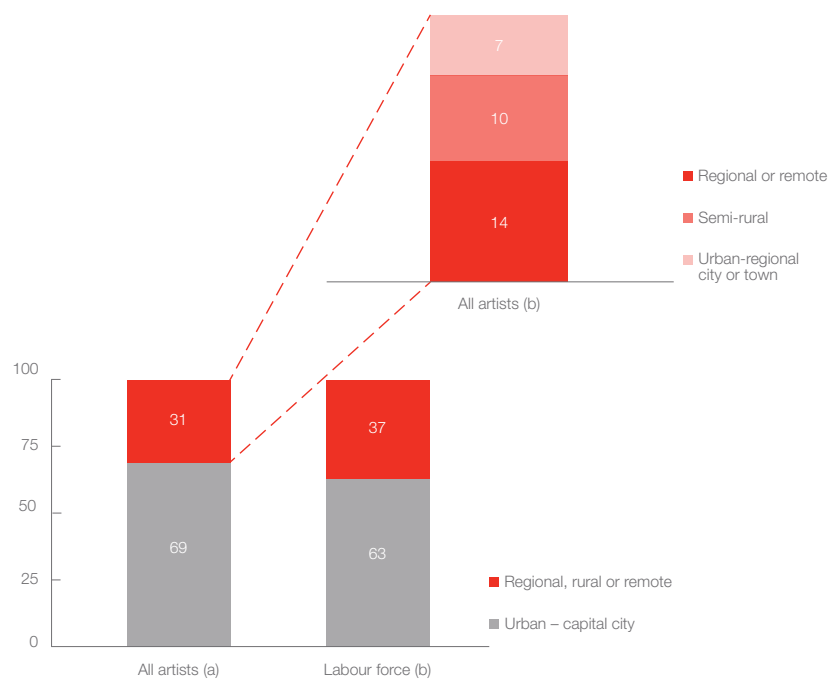
(b) Australian Bureau of Statistics (2009) 6291.055.001 – Labour Force, Australia, Detailed – Electronic Delivery, Dec 2009, Table 1, Oct 09.

Geographic location

The majority of Australian artists (69 percent) reside in a capital city, compared to 63 percent of the labour force. This is hardly surprising since arts infrastructure tends to be concentrated in capital cities. The symphony orchestras, major theatres, principal dance companies, state and commercial art galleries, recording studios and art training institutions all draw Australian artists to live and work in proximity to them. Artists in regional areas often move to capital cities to increase work opportunities and to reach larger markets. Figure 4 shows some details of artists' location.

Table 8 looks more closely at geographic location by artform. It is apparent that performing artists such as actors, dancers and musicians are largely concentrated in the capital cities, whereas writers, visual artists and craft practitioners tend to live in regional, rural or remote locations. More details on geographic location by PAO can be found in Chapter 13 and in Appendix II Table 4.

Figure 4: Geographic location of Australian artists and labour force (percent)



(a) numbers for all artists are weighted to represent Australia's artist population.

(b) Australian Bureau of Statistics (2009) 6291.055.001 – Labour Force, Australia, Detailed – Electronic Delivery, Dec 2009, Table 1, Oct 09.

Table 8: Geographic location of Australian artists (percent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural develop. workers	All artists (b)
Urban- capital city	53	51	66	83	88	81	71	72	69
Regional, rural or remote	47	49	34	17	12	19	29	28	31
Total	100	100	100	100	100	100	100	100	100

(b) numbers for all artists are weighted to represent Australia's artist population.

4. Training and education

Practice as a professional artist requires both talent and skill. In regard to the latter, artists follow a range of pathways to acquire the education and training to equip themselves with the skills necessary for professional practice. 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.

It is clear that many artists have training in more than one area of practice. This is especially the case in the performing arts where, for example, there are many actors who have studied music, dancers who have studied drama, or instrumental musicians who have studied composition. 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.

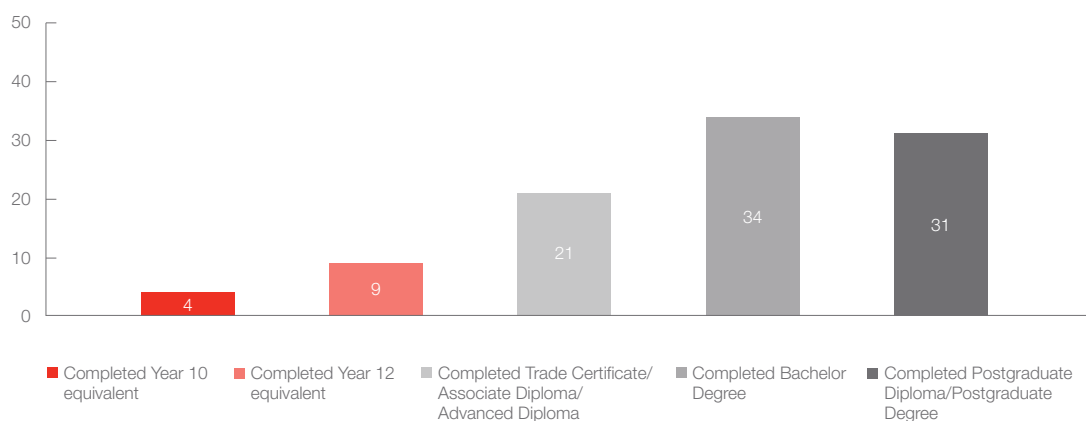
This chapter looks at the types of training that artists undergo as part of the process of building an artistic career, beginning with their general education.

General education

In examining the education and training that artists undertake, we need to distinguish between their general education which gives them 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, training in some non-arts field and arts-related education and training, as a prelude to probing more deeply into the training they have undertaken that is specifically relevant to their principal artistic occupation (PAO).

As Figure 5 shows, artists are on average highly educated, with 65 percent of them holding a tertiary qualification, compared to 25 percent educated to this level in the workforce at large⁶. The education levels of artists by PAO are shown in Appendix II Table 5. We note that writers and visual artists are the most highly educated; these PAOs have the highest proportion of practitioners who have completed a postgraduate diploma or degree (45 percent and 42 percent respectively).

Figure 5: Highest general education completed by artists (percent)



⁶ Australian Bureau of Statistics (2009), 6227.0 Education and Work, Table 9, May 2009. Estimates assume that proportion of people with a tertiary degree in the labour force is equal to the proportion of people with a tertiary degree amongst people aged between 15 and 64.

Training undertaken in the artform

In our survey, the different types of arts training that professional artists have undertaken have been grouped into five 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, etc.
- **private training** includes private tuition and mentorship
- **other training** includes apprenticeship, non-award study at university or TAFE, workshops, summer schools, short courses, exchange programs and industry training in areas such as digital technologies
- **self-taught**
- **learning on the job.**

Most artists have undertaken more than one form of arts-related training at some point in their lives. Accordingly we asked respondents to indicate the **most important** training undertaken to become a PAO.

Figure 6 shows that formal training by coursework at a tertiary or specialist institution is by far the most important means of training for practising professional artists in Australia today. This is especially true for visual artists, craft practitioners and dancers. The other artforms are less clear about which training is considered as having been most important, reflecting the variety of career paths in these PAOs. Learning on the job is important for a substantial group of artists, 25 percent of writers, 30 percent of actors and 31 percent of community cultural development workers nominating this as their most important form of training. Further details are contained in Appendix II Table 7.

Table 9: Types of training ever undertaken to become an artist (a) (percent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural develop. workers	All artists (b)
formal training	64	90	87	81	92	70	57	69	77
private training	32	25	37	57	59	73	46	33	48
self-taught	64	48	55	45	34	50	75	50	52
learning on the job	56	34	40	70	44	58	55	61	53
Other training	57	40	66	64	61	33	23	53	48

(a) multiple responses allowed.

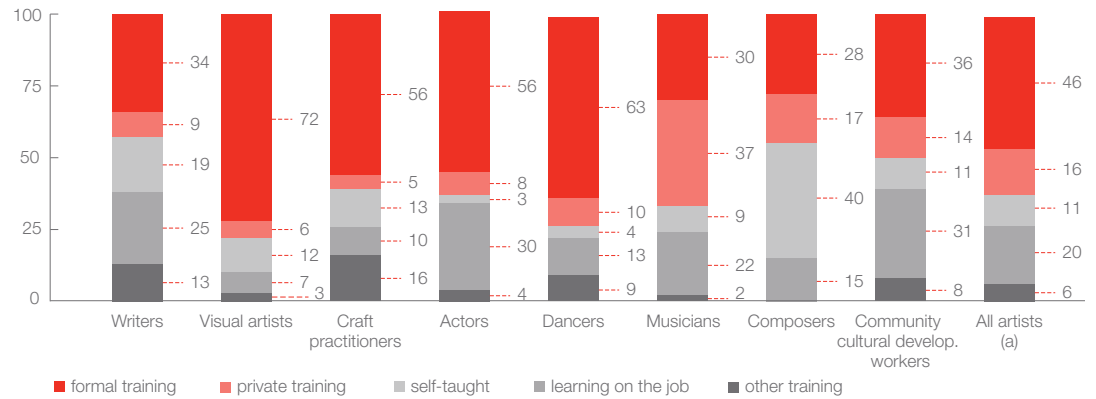
(b) numbers for all artists are weighted to represent Australia's artist population.

Detail of the types of training undertaken by artists is given in Appendix II Table 6, and these results are summarised in Table 9. About three-quarters of all artists have had formal training of some sort and almost half have undertaken private training. Among visual artists and craft practitioners there is a strong emphasis on formal training in universities or in TAFE schools or independent art/craft teaching institutions, whilst 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 (45 percent), they are the artform with the lowest proportion of formal training specifically related to their artistic profession (64 percent). 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.

When interpreting these results, consider that perceptions of the most important avenue of training are likely to change with age. As artists grow older and the years of their formal training recede into the past, they may come to see experience or learning on the job as more important in their development. Furthermore, there are more training opportunities available in the arts today than there were in previous years, suggesting that younger artists are more likely to have undertaken formal training than their older counterparts. Further analysis of these results does indeed indicate a higher proportion of older artists nominating 'self-taught' or 'learning on the job' as their most important training avenue.

4. Training and education

Figure 6: Most important training to become an artist (percent)



	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural develop. workers	All artists (a)
formal training	34	72	56	56	63	30	28	36	46
private training	9	6	5	8	10	37	17	14	16
self-taught	19	12	13	3	4	9	40	11	11
learning on the job	25	7	10	30	13	22	15	31	20
other training	13	3	16	4	9	2	-	8	6
Total	100	100	100	100	100	100	100	100	100

(a) numbers for all artists are weighted to represent Australia's artist population.
 - indicates nil response in this sample.

Training continues

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

Table 10 shows the number of artists for each artform that are still engaged in training, with further details given in Appendix II Table 8. On average, more than one-third of artists are still engaged in some form of training. Actors and dancers, the two artforms that are on average youngest, also show the highest proportion of artists still in some form of training. In general, artists who are still engaged in some form of training are younger than artists who are not.

Table 10: Artists still engaged in training

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural develop. workers	All artists (b)
Proportion of artists still engaged in training (a):									
Formal training (%)	16	21	16	5	12	7	3	17	12
Private training (%)	9	3	5	20	21	22	11	3	13
Other training (%)	24	13	18	34	32	7	4	25	18
Any type of training (formal, private or other) (%)	41	35	37	46	48	32	16	36	37
Age of artists who are not engaged in any type of training any more:									
Mean age (years)	55	50	46	42	36	53	49	46	50
Median age (years)	57	52	47	42	37	52	50	47	52
Age of artists who are still engaged in any type of training:									
Mean age (years)	48	51	47	36	36	44	44	44	44
Median age (years)	47	52	50	37	37	47	42	42	47

(a) multiple responses allowed.

(b) numbers for all artists are weighted to represent Australia's artist population.

Time spent in training

On average it takes an artist the equivalent of four years of formal training to gain the basic qualifications for their PAO. Most artists have spent between three and five years at training for their basic qualification to be a PAO, with some slight variations between different artforms as shown in Table 11. Dancers and musicians have spent most time on this training,

which is particularly striking since dancers are amongst the youngest and musicians amongst the oldest of the PAOs. Some artists have taken more than 10 years to gain their basic qualifications; for example 15 percent of dancers have taken 11 or more years for their basic training. Writers and community cultural development workers have the highest number of artists without any formal training.

Table 11: Years of training spent on basic qualification to be a PAO (percent)

No. of years	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural develop. workers	All artists (a)
0	10	1	4	3	4	4	8	19	5
1-2	21	14	14	20	4	11	22	12	15
3-5	57	62	72	67	55	47	43	50	58
6-10	12	21	11	9	23	33	25	15	20
11-15	-	2	-	*	15	5	2	4	3
Total	100	100	100	100	100	100	100	100	100
Mean (years)	3.3	4.2	3.6	3.5	5.8	5.3	4.3	3.7	4.2
Median (years)	3.0	4.0	3.8	3.0	4.0	5.0	4.0	3.0	4.0

(a) numbers for all artists are weighted to represent Australia's artist population.

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

5. Career progression

Career stages

In Chapter 1, we pointed to the changing nature of artistic work, with the emergence of the concept of ‘portfolio careers’, whereby artists may move between different types of work rather than sticking to a single linear trajectory in their career progress. Despite this, it is still possible to plot a career progression in the primary creative practice for most artists going through a series of stages.

The earliest stage is that of starting out, setting the foot on the first rung of the ladder, looking for the first breakthrough. There follows a period in which the artist consolidates these early efforts and works hard to achieve a level of professional acceptance – this phase can be described as ‘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. As they grow older, some visual artists may produce fewer works and not exhibit as often.

Table 12 shows the proportions of artists in our survey who are currently in these various stages. We note that approximately one-third of artists are not yet established, and almost a quarter of all artists are established but working at a reduced capacity.

Becoming established

As indicated in Table 12, 64 percent of artists are either established or established but working less intensively than before. When asked to identify the single moment at which they became established, many of these artists (42 percent) said that they became properly established when they had their first big professional engagement, solo show or publication (Table 13). The moment of recognition by peers in the industry or by the public was also important, especially for writers, visual artists and composers, while significant numbers of performing artists felt they had arrived as a professional when they were able to spend the majority of their time at their creative work.

Table 12: Artists’ degree of establishment (percent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural develop. workers	All artists (a)
Beginning/starting out	17	16	6	8	3	2	6	10	9
Becoming established	35	36	28	35	26	13	19	28	27
Established	37	37	44	34	49	46	56	37	41
Established, but working less intensively than before	11	11	23	24	22	39	19	26	23
Total	100	100	100	100	100	100	100	100	100

(a) numbers for all artists are weighted to represent Australia’s artist population.

Table 13: Artists' moment of establishment (a) (percent)

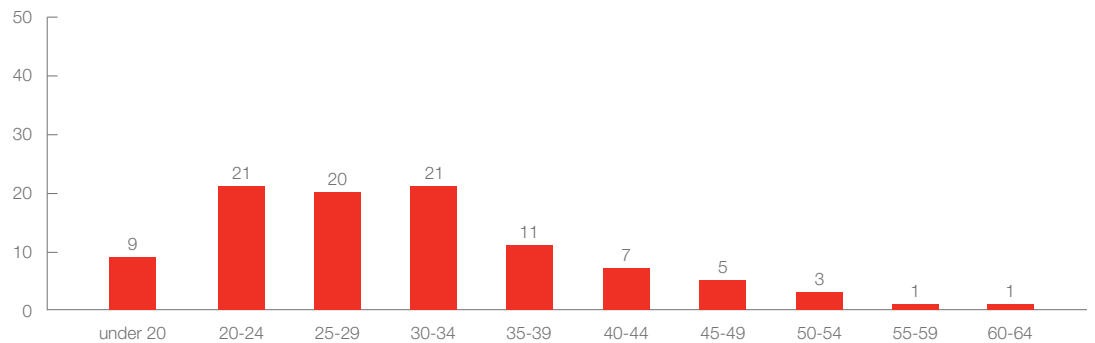
	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural develop. workers	All artists (b)
First big professional engagement, solo show or publication	52	42	41	45	44	39	30	33	42
Industry/peer or public recognition	22	20	17	9	6	8	26	17	14
Being able to spend the majority of working time with creative work	5	2	5	13	14	17	4	5	11
Earning first income in principal artistic occupation	6	8	17	11	9	7	11	14	9
Completion of training	-	4	5	6	6	5	7	2	4
Other	6	12	7	9	9	6	15	12	8
Cannot identify single event	9	11	7	5	11	17	7	17	12
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.

(b) numbers for all artists are weighted to represent Australia's artist population.

- indicates nil response in this sample.

Figure 7: Artists' age at moment of establishment (a) (percent)



(a) percent are of artists who indicated they were established, or established but working less intensively than before and were able to identify a single significant moment in their career when they felt they became properly established as a professional artist.

Most established artists (62 percent) identified the age at which they became established as being between 20 and 35 years, as shown in Figure 7. Performing artists on average became established at a younger age than others, as can be seen in Table 14. Writers and visual artists are the two artforms where

artists became established on average when they were oldest, a result consistent with the observation noted above of the high proportion of writers and visual artists not being established yet. Appendix II Table 9 shows further details on the age of artists at their moment of establishment.

5. Career progression

Table 14: Artists' mean and median age at moment of establishment (a) (years)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural develop. workers	All artists (b)
Mean age	38	36	34	29	26	26	32	29	31
Median age	37	34	33	28	25	25	30	26	29

(a) percentages are of artists who indicated they were established, or established but working less intensively than before and were able to identify a single significant moment in their career when they felt they became properly established as a professional artist.

(b) numbers for all artists are weighted to represent Australia's artist population.

First income

Earning their first income from creative work is an important milestone in the careers of many artists. Table 15 shows the point of time when artists earned their first income, with an approximately equal number of artists earning their first income before they completed their basic training or within three years of completing their basic training. A small proportion of artists in our sample have not earned any income yet from their creative work; these are mostly artists who are still at an early stage in their careers. For example, writers and composers are PAOs with a high proportion of artists who have not earned any income yet; these are also the PAOs with the highest numbers of practitioners who are starting out (Table 12). Appendix II Table 10 gives details for individual principal artistic occupations (PAOs) of the time of artists' first income.

Table 15: Point of time of artists' first income (percent)

Before basic training completed	41
Within three years of completing training	39
More than three years after completion of basic training	13
Don't know or no income earned yet	7
Total	100

Factors advancing and inhibiting artists' careers

Artists in the survey were asked to identify the factors advancing and inhibiting the progress of their professional work, both at the present time and throughout their careers.

On the positive side, factors encouraging career development can be classified as **intrinsic**, i.e. personal to the artist, or **extrinsic**, i.e. arising from external circumstances. Table 16 shows three intrinsic and three extrinsic factors that could advance an artist's professional development. 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 from family and friends was the most important extrinsic factor. Overwhelmingly it is the intrinsic factors that dominate – artists primarily look to their own inner resources as the main motivation of their artistic work, rather than relying on external factors.

Table 16: Most important factor advancing artists' careers at present time and throughout career (percent)

	at present time	throughout career
Hard work or persistence	29	24
Passion, self-motivation	27	26
Artist's talent	11	14
Support and encouragement	13	13
Critical timing	9	7
Training	8	13
Other factors	4	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, suggests two major factors – financial problems and time constraints. The former arises from a variety of sources, including lack of work opportunities in the artist’s artform, lack of financial return from creative practice, and lack of access to funding or other financial support. Time constraints – a lack of time to do creative work – arise through a variety of external pressures and responsibilities. To some extent the two overlap, since in many cases a lack of time is caused by the necessity of taking on other paid work in order to earn an income.

The results of this survey amply confirm these earlier findings. As Table 17 shows, the great majority of artists point to lack of time to do creative work due to other responsibilities, lack of work opportunities and lack of financial return from creative practice 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.

Detailed results for each PAO can be found in Appendix II Table 11 to Appendix II Table 14.

Table 17: Most important factor inhibiting artists’ careers at present time and throughout career (percent)

	at present time	throughout career
Lack of time to do creative work due to other responsibilities	28	23
Lack of work opportunities	26	25
Lack of financial return from creative practice	21	29
Personal issues	8	8
Lack of access to funding or other financial support	7	6
Difficulties accessing markets and materials	6	5
Other factors	4	3
Total	100	100

6. The multi-talented artist

The diversity of artistic occupations

Artistic occupations encompass many types of creative activity, occur in many venues, and utilise many materials. Every PAO provides a wide range of possible experiences and expressions, and many artists work or have worked in several different artistic areas both within their own PAO and beyond. 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 18 summarises these results by selecting some specific occupations in each artform category. These data illustrate the versatility of artists within their own artform areas. We see, for example, that the great majority of actors have worked at some time in their career on stage or in television or film, although much smaller proportions are working in these occupations as their main line of work at the present time.

Secondly, as noted above, 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 dancing or singing, and many writers have been involved in acting or directing. In Table 19 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, even though only 20 percent are actually visual artists; likewise significant numbers of artists across all artforms have been engaged in writing, musical instrument playing and acting.

The table clearly shows 'artform clusters' that are characterised by strong cross-artform engagements. These clusters include:

- actors who have engaged in dancing and choreography, and dancers who have been engaged in acting
- musicians who compose and composers who play a musical instrument or sing
- visual artists involved with craft and craft practitioners engaging in visual arts.

Most writers stay within their artform only, whereas community cultural development workers are quite active across several artforms.

Table 18: Artistic work artists have ever engaged in and are engaged in most now, in terms of time (percent)

	artistic work ever engaged in	artistic work engaged in most
Writers		
Novelist	42	22
Non-fiction writer	43	20
Short-story writer/ poet	48	16
Children's/young adult writer	28	15
Playwright for live stage	24	9
Craft Practitioners		
Metal worker or jeweller	40	30
Fibre/textile artist	37	24
Ceramic artist/potter	23	17
Glass artist	14	9
Wood worker	7	5
Visual artists		
Painter (including drawing)	70	45
Sculptor	43	21
Photographer	25	7
Installation artist	16	6
Printmaker	25	5
Composers		
Composer - classical/contemporary classical or new music	43	24
Composer/song writer - rock, pop, hip hop or other contemporary	46	23
Composer/song writer - film, television or radio (not commercials)	41	14
Composer/song writer - folk music	26	8
Actors		
Live-stage actor (scripted and improvised)	84	41
Television actor (drama, comedy)	71	20
Voice-over actor	47	8
Film actor	71	6
Theatre director	26	5
Dancers		
Independent/freelance choreographer	56	23
Dancer - contemporary dance	57	18
Independent/freelance dancer	41	12
Dancer - classical dance	22	8
Dancer - traditional dance	12	8
Musicians		
Instrumental player - rock, pop, country, hip hop or other contemporary music	48	22
Instrumental player - jazz music	43	21
Instrumental player - classical, contemporary classical or new	37	15
Singer - opera	17	13
Singer - rock, pop, hip hop or other contemporary music	18	3

**Table 19: 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	Dancers	Musicians	Composers	Community cultural develop. workers	All artists (b)
Writing	100	9	5	28	11	11	17	17	29
Craft	3	22	100	3	-	2	2	14	15
Visual arts	14	100	45	15	10	10	11	36	33
Composing or arranging	5	2	1	9	7	41	100	8	18
Directing	8	3	5	34	20	8	9	33	13
Acting	12	6	6	98	21	17	8	3	25
Choreographing	*	*	-	4	67	2	-	11	4
Dancing	*	2	1	8	93	4	1	8	6
Musical instrument playing	4	2	1	5	3	80	38	8	26
Singing	4	*	1	13	14	42	22	3	16
Community cultural development work	5	3	7	7	11	4	6	100	9

(a) multiple responses allowed.

(b) numbers for all artists are weighted to represent Australia's artist population.

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

Artistic achievements

The breadth and depth of the output of Australia's professional artists is enormous, in terms of both past achievements and current activity. Respondents in the survey were asked about their professional output and achievements in the past five years, i.e. since 2004. In addition, they were invited to nominate which of these achievements they regarded as their major artistic contribution. The achievements identified included:

- having a novel published, or a play, script or screenplay produced
- having a composition commissioned for live performance or recording
- contributing in a major way to the development of a major community arts project or managing a community festival
- having a solo exhibition in a major public or commercial gallery or having work commissioned or purchased by a major gallery or institution

- having a lead role with a major theatrical company or in a film or television role
- directing a stage play, opera, ballet, feature film, television drama or radio play
- dancing a lead role with a dance company or choreographing a work for a major company or independent production
- performing as a solo instrumentalist or singer with an orchestra, or recording a solo album.

Turning first to the single achievement that artists regarded as their major accomplishment during their professional career, we list in Table 21 a selection of artistic activities and the proportions of artists within each PAO who nominated an achievement in that activity as their major artistic contribution. The wide range of outputs is clearly evident in the table. Fuller details of these and other achievements are shown in Appendix II Table 15 to Appendix II Table 25.

6. The multi-talented artist

Table 20: Artists' most common artistic achievements (percent of artists within each PAO)

	achievement	major achievement
Writers		
Had a novel published	22	17
Had a short story published	39	10
Had a play produced	21	10
Had a poem published or professionally performed	29	5
Had a script produced for television or radio (drama, comedy or documentary)	13	5
Visual artists		
Had a one-person show at a major gallery (public or commercial)	36	19
Had a work or works selected for exhibition at a major gallery	47	16
Had a work commissioned or purchased by a private or commercial client	53	9
Had a work commissioned or purchased by a public gallery or institution	28	9
Craft practitioners		
Had a work or works selected for exhibition at a major gallery/recognised craft venue	70	26
Had a one-person show at a major gallery/recognised craft venue	34	14
Had a work commissioned or purchased by a public gallery or institution	32	10
Had a one-person show at a major gallery (public or commercial)	9	5
Actors		
Had a lead film/television role	27	16
Had a lead role with a major theatrical company	25	8
Performed as part of a major festival or event	31	7
Performed in an ensemble role with a major theatrical company	30	5
Dancers		
Choreographed, independently produced and presented a work	52	18
Danced in a lead role with a major dance company	23	12
Danced in an independent dance project	53	10
Choreographed a work for a special event (live or broadcast)	46	9
Choreographed a work for a major dance company	11	6
Musicians		
Performed live as a singer or member of an orchestra, ensemble or musical group (any type of music) in a major entertainment venue/event	55	18
Recorded an album - as a member of an orchestra, ensemble or musical group (any type of music)	38	8
Performed on radio or television as a member of a group	36	5
Gave a live solo recital - musician or singer	39	4
Composers		
Had a work recorded or broadcast	83	16
Composed music for film/television	42	14
Had a work performed live in public at a major venue	52	13
Recorded an album - as a member of an orchestra, ensemble or musical group (any type of music)	16	4

Table 20 continued

	achievement	major achievement
Community cultural development workers		
Contributed in a significant way to the development of a major arts project	78	14
Played a major role in developing or presenting a festival	31	14
Artist's methodology and practice has been recognised and used as a best practice model in Australia	31	11
As a result of project/s completed, employment opportunities for other artists have been generated	67	8

We can also identify cross-artform output from these tables, i.e. the extent to which artists contribute significant output in fields outside their immediate PAO. Table 21 shows the proportions of artists in each PAO who have achievements to their credit in the areas of creative work listed in the left-hand column of the table. It is apparent that there is

significant cross-artform output, mirroring the multi-artform patterns of work observed earlier. For example, all PAOs contain some artists who have achievements in writing and the visual arts, and output in music is almost as widely evident. Dancing and choreography, on the other hand, are mostly confined to practitioners in dance.

Table 21: Artists' achievements in different artforms (a) (percent of artists within each PAO)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural develop. workers	All artists (b)
Writing	97	13	11	29	9	7	11	19	28
Craft	5	15	98	4	2	*	2	8	14
Visual arts	7	92	23	3	3	3	3	33	24
Composing or arranging	8	2	-	9	3	42	95	11	18
Directing	8	4	-	38	29	5	3	14	11
Acting	8	3	1	93	14	7	2	6	20
Dancing	2	*	2	8	78	*	2	-	4
Choreographing	*	*	1	5	78	-	-	8	4
Instrumental music	3	1	-	8	2	74	37	8	24
Singing	2	-	1	19	12	39	20	6	16
Community cultural development work	7	5	11	12	11	8	6	92	12

(a) multiple responses allowed.

(b) numbers for all artists are weighted to represent Australia's artist population.

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

6. The multi-talented artist

Artistic endeavours are seen or published not only in an artist's home state but also interstate and overseas. Table 22 shows the proportions of artists who have had professional engagements as artists away from their home base. It is noteworthy that almost 40 percent of Australian artists have had their work seen overseas, a testimony to the international

engagement of the Australian arts. Craft practitioners and composers are the PAOs with the highest proportion of artists having both interstate and overseas engagement.

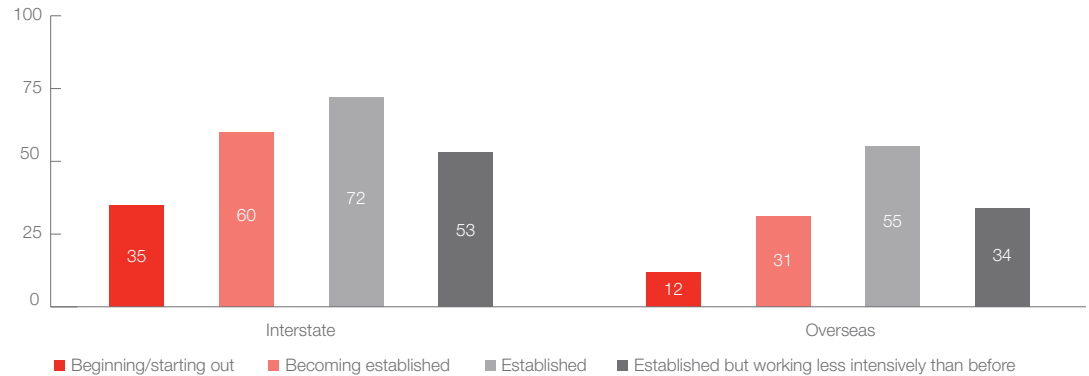
Established artists have had the highest number of interstate and overseas engagements, as shown in Figure 8.

Table 22: Artists' professional engagement outside their state of residence (percent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural develop. workers	All artists (a)
Professional engagement interstate	62	56	69	61	59	62	68	50	61
Professional engagement overseas	43	29	52	34	50	37	55	31	38

(a) numbers for all artists are weighted to represent Australia's artist population.

Figure 8: Professional engagement outside state of residence by artists with different degrees of establishment (percent)



7. Patterns of working time

Many 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.

Actual patterns of artists' working time

It is now standard practice to classify 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**, including teaching in the artist's artform, arts administration, community arts development and writing about the arts. This work includes paid employment and unpaid arts-related work such as volunteering in arts work or studying in the arts
- **non-arts work**, including paid work not related to any artistic field and unpaid work such as volunteering or studying outside the arts.

The combination of the first two of these is referred to as **total arts work**.

Table 23 shows the proportions of time artists spent on different work engagements in the financial year 2007/08. Artists spent a little more than half their working time on creative work in their artform or in another artform, they spent a quarter of their working time on arts-related activities and 20 percent on non-arts work. Amongst all artists, actors spent the least time on creative work, the least time on total arts work, and the most time on non-arts work. Dancers spent the most time on working in an arts-related occupation, and the least time on non-arts work.

Appendix II Table 26 and Appendix II Table 27 show further details.

Table 23: Mean proportion of time spent on different activities in the financial year 2007/08 (percent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural develop. workers	All artists (a)
Creative work									
Working at creative work as a PAO	46	51	48	42	42	47	48	51	47
Working at creative work in an arts field other than PAO	6	6	7	7	8	4	7	5	6
Arts-related work and activities									
Working at another paid occupation connected with the arts	9	12	17	9	28	22	21	26	16
Studying or training in the arts	8	8	9	9	8	4	2	2	7
Voluntary work associated with the arts	5	4	5	5	3	4	3	6	5
Total arts work	75	81	86	73	90	82	81	89	80
Non-arts work									
Working at paid work not connected with the arts	21	15	11	22	8	16	17	9	17
Studying or training (non-arts)	2	1	*	2	2	*	*	*	1
Voluntary or unpaid work (non-arts)	2	2	2	2	*	*	1	1	2
Other work	*	*	-	*	-	-	*	-	*
Total non-arts work	25	19	14	27	10	18	19	11	20
Total	100	100	100	100	100	100	100	100	100

(a) numbers for all artists are weighted to represent Australia's artist population.

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

7. Patterns of working time

Apart from their working time in the financial year 2007/08, we also asked how many hours artists were spending on different work activities currently (i.e. at the time of the survey). The results are shown in Table 24. On average we find that artists work a 40-hour week, about half of which is devoted to creative work in their PAO. Overall, they spend on average 26 hours on creative work, seven hours on arts-related work and eight hours on non-arts work. Visual artists and crafts practitioners are the two artforms where artists spend most of their time on creative work; actors are

again the PAO that spends the least amount of time on arts work and the most amount of time on non-arts work. In Appendix II we provide more detailed information on the amount of artists' working hours spent on their principal artistic occupation (Appendix II Table 28), on all arts work (Appendix II Table 29), and on all work types combined (Appendix II Table 30) as well as information on what kind of arts-related work artists have been undertaking (Appendix II Table 31).

Table 24: Average time spent on different activities in October 2009 (hours)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural develop. workers	All artists (a)
Working at creative work as a PAO	23	28	27	19	19	18	20	22	22
Working at creative work in an arts field other than PAO	4	3	3	5	4	3	6	5	4
Working at another paid occupation connected with the arts	5	5	7	5	12	10	9	11	7
Total arts work	32	36	38	30	35	31	35	38	33
Working at paid work not connected with the arts	8	6	5	11	4	9	10	5	8
Total hours worked per week	40	42	43	41	39	39	45	44	41

(a) numbers for all artists are weighted to represent Australia's artist population.

Preferred patterns of artists' working time

It is a widely known fact that artists in general spend less time on their creative practice than they would like. 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?

A majority of artists (55 percent) are able to spend all of their working time at some sort of arts work (creative plus arts-related work) leaving 45 percent who work less than 100 percent of their time at all arts work. As Table 25 shows, about two-thirds of these latter artists claim they would like to spend more time on arts work. Actors seem particularly anxious to do more arts work, with four out of five of them wanting to spend more time on creative or arts-related work.

Table 25: Actual and preferred working time spent on all arts work (percent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural develop. workers	All artists (a)
Proportion of working time spent on arts work									
less than 100%	55	46	35	61	36	38	37	28	45
100	45	54	65	39	64	62	63	72	55
Total	100	100	100	100	100	100	100	100	100
Proportions of artists who would like to spend (b):									
...less time on arts work	3	1	3	2	3	2	-	-	2
...about the same time on arts work	33	32	31	17	39	40	24	30	31
...more time on arts work	63	67	66	81	58	58	76	70	67
Total	100	100	100	100	100	100	100	100	100
Proportions of artists who would like to spend 100% of their working time on arts and arts-related work (c)									
	51	66	63	67	78	61	65	57	62

(a) numbers for all artists are weighted to represent Australia's artist population.

(b) percentages are of artists who are spending less than 100% of their time on all arts work.

(c) percentages are of artists who would like to spend more time on arts work

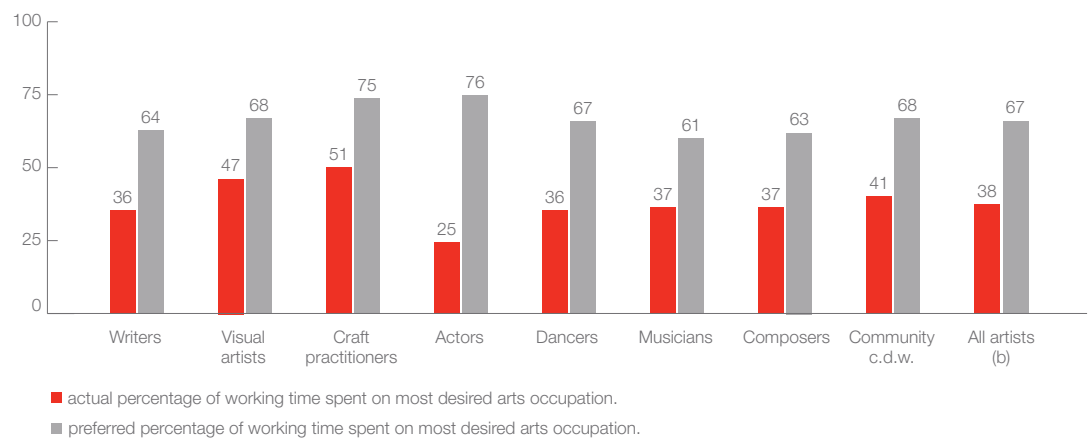
- indicates nil response in this sample.

7. Patterns of working time

It is possible that the factors preventing artists from undertaking more arts work may also have an effect on the actual creative work that artists can pursue, forcing them to work in activities which, although engaging their creative skills, are not those which would lead to the greatest artistic satisfaction. These artists include actors working in television who would prefer to be in live theatre; writers who want to write poetry but must turn to more lucrative forms; composers who would prefer to be writing an opera rather than advertising jingles. As Figure 9 shows, there is a significant gap between the proportion

of time artists spend on average on their most desired work, and the proportion they would prefer to spend if there were no constraints affecting their working patterns. This gap is a direct indicator of the shortfall in potential creative output from the arts in Australia as a result of external difficulties besetting professional art practice. Amongst the different PAOs, actors show the largest gap between actual and preferred work time for their most desired artistic occupation; visual artists and craft practitioners show the smallest gap.

Figure 9: Actual and preferred proportion of time spent at most desired art occupation (a) (percent)



(a) percentages are of artists who would like to spend more time on arts work.

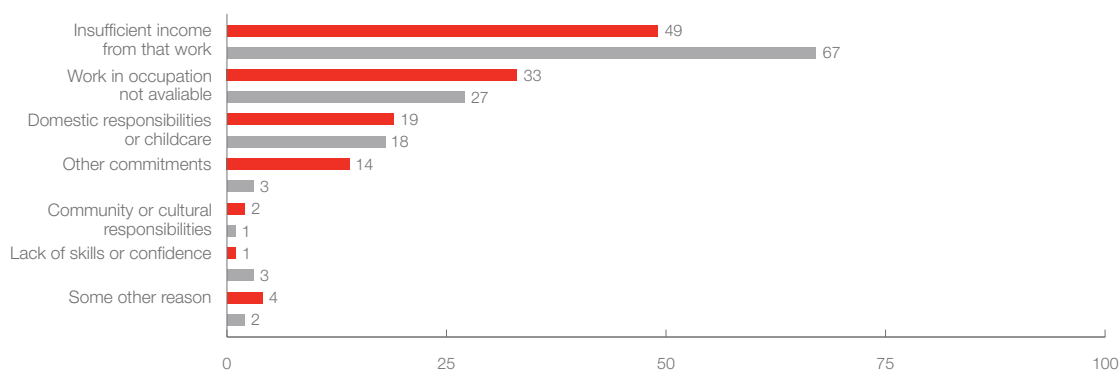
(b) numbers for all artists are weighted to represent Australia's artist population.

What are the factors that prevent artists from spending more time on total arts work and their most desired arts occupation? We find that insufficient income and lack of work opportunities dominate in both cases (see Figure 10 and Figure 11).

It is clear 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. The problems are overwhelmingly related

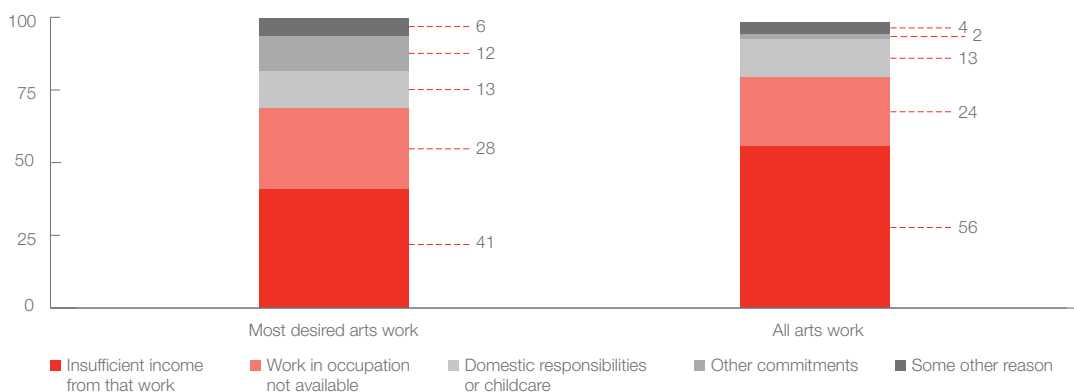
to the economic circumstances in which artistic occupations are pursued – the lack of availability of work (performing artists), inadequate financial return even when work is available or sales of output can be made (visual artists, craft practitioners and community cultural development workers), and, to a lesser extent, insufficient markets (writers, visual artists, craft practitioners, composers).

Figure 10: Factors preventing artists spending more time at arts work (a) (percent)



(a) multiple responses allowed; percentages are of artists who would have liked to spend more time on their most desired arts work or all arts work.

Figure 11: Most important factor preventing artists from spending more time at arts work (a) (percent)



(a) multiple responses allowed; percentages are of artists who would have liked to spend more time on their most desired work or all arts work.

8. Income and expenditure

In this chapter we turn our attention to the financial circumstances of professional arts practice.

Mean and median incomes

We noted in Chapter 7 that the majority of artists cannot spend all their working time on their creative practice, and are obliged to seek income-earning work in other areas. 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 primary creative activity, i.e. from 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. Note also that our incomes are gross (pre-tax) incomes.

Amongst 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. 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.

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 as 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.

The actual distribution of incomes for artists in our survey reveals that only very few (about one percent) earned more than a quarter of a million dollars in 2007/08. The effect of excluding these artists in calculating mean and median incomes is shown in Table 26; these data show that omitting these outliers from our calculations has a significant effect on mean incomes, but, as expected, a negligible effect on the medians. It is apparent that if we calculate the income results without the outliers included, we will obtain a somewhat more realistic picture of the income position of the great majority of artists at the present time. Accordingly, the tables of artists' incomes by PAO as estimated from our survey data that are presented below are based on the sample excluding the outliers as defined above. However, we do include the full sample in a comparison of the 2009 income results with those from our previous survey (see below).

Table 26: Comparison of mean and median incomes between different samples (\$)

	Means		Median	
	Full Sample	Sample excl. outliers (a)	Full Sample	Sample excl. outliers (a)
Creative income	21,600	18,900	7,000	7,000
Total arts income	30,500	27,700	17,400	17,300
Total income	47,400	41,200	36,100	35,900

(a) excludes artists whose total income exceeded \$250,000 in the financial year 07/08.

Table 27 shows mean earned incomes of artists by PAO in the financial year 2007/08 and Table 28 shows the corresponding medians. 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 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.

We faced a particular difficulty in estimating the incomes of writers. In compiling the population lists for this survey we were not permitted access to the membership list of the Australian Writers' Guild, the primary organisation representing screenwriters, playwrights and other scriptwriters. Although we picked up some of these writers from other sources, our final sample of writers contained fewer scriptwriters than would be necessary to reflect their proportion in the population. This does not cause problems for most of the data items presented in this report, but it does for incomes, because scriptwriters on the whole earn significantly more than other types of writer. Accordingly the income data presented in this chapter has had to be re-weighted to reflect more accurately the proportion of scriptwriters in the population. We have derived weights using the proportions of different types of writers from our previous survey, which was not affected by this difficulty.

Notwithstanding these adjustments, writers still emerge as the PAO with the lowest mean and median creative incomes in these tables. This result reflects to some extent the difficulties of drawing boundaries around the population of professional writers that we noted in Chapter 2. The problem is essentially that the writer population includes a number who aspire to professional status, and may have sufficient achievements to their credit to pass our screening questions, yet many of these writers, most of whom come to writing through the various writers' centres, earned little or no income from their writing in 2007/08. Hence their presence in the population of professional writers tends to lower both mean and median incomes for writers as a whole.

Indeed our data suggest that around two-thirds of writers who are members of writers' centres earned less than \$1,000 from their creative work in 2007/08, compared to only about one-quarter of other writers. In our sample, the mean creative income of writers from writers' centres who meet the required criteria of professionalism was just under \$4,000 in 2007/08, whereas the corresponding income for other professional writers was just over \$12,000.

Table 27: Mean earned income of artists in the financial year 2007/08 (a) (\$)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural develop. workers	All artists (b)
Creative income	11,100	15,300	22,000	27,100	17,300	19,300	25,900	24,400	18,900
Arts-related income	8,100	7,800	7,800	4,700	12,300	10,800	11,900	16,800	8,800
Total arts income	19,200	23,100	29,800	31,800	29,700	30,100	37,800	41,200	27,700
Non arts-related income	21,300	11,800	8,500	12,800	5,000	13,400	13,500	5,700	13,500
Total income	40,500	34,900	38,300	44,600	34,700	43,500	51,200	46,900	41,200

(a) excludes artists whose total income exceeded \$250,000 in the financial year 07/08.

(b) numbers for all artists are weighted to represent Australia's artist population.

Table 28: Median earned income of artists in the financial year 2007/08 (a) (\$)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural develop. workers	All artists (b)
Creative income	3,600	4,500	10,000	15,000	7,900	7,200	8,100	14,600	7,000
Total arts income	8,000	10,000	18,000	20,000	23,400	25,000	17,800	44,400	17,300
Total income	30,100	25,800	30,500	36,600	27,600	40,900	43,800	48,000	35,900

(a) excludes artists whose total income exceeded \$250,000 in the financial year 07/08.

(b) numbers for all artists are weighted to represent Australia's artist population.

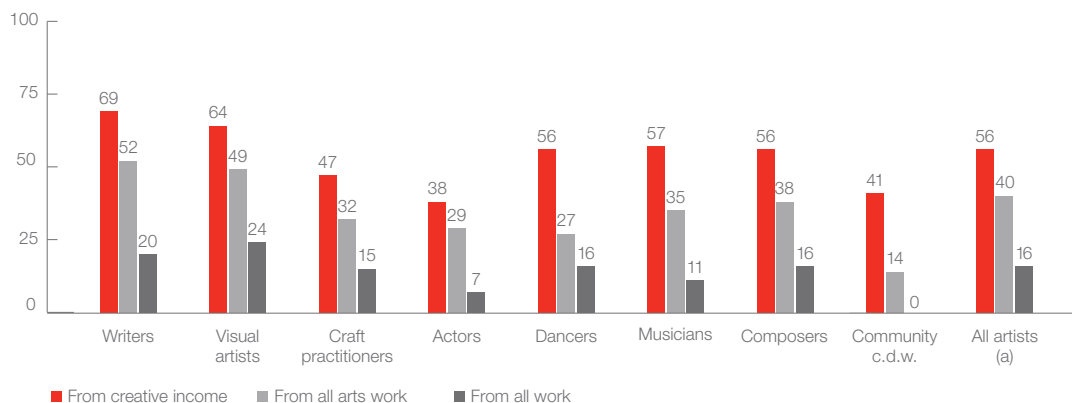
8. Income and expenditure

The wider spread of professional practitioners in the writing PAO is simply a reflection of the looser entry requirements to the writing profession – all the other PAOs involve skills that can only be acquired through specialised training and experience, and the entry levels are correspondingly more stringent. Nevertheless, despite all this, our data still suggest that professional writers remain the least well rewarded artistic occupation for their creative work at the present time.

A clearer picture of the relatively unfavourable financial situation facing artists across artforms is provided by

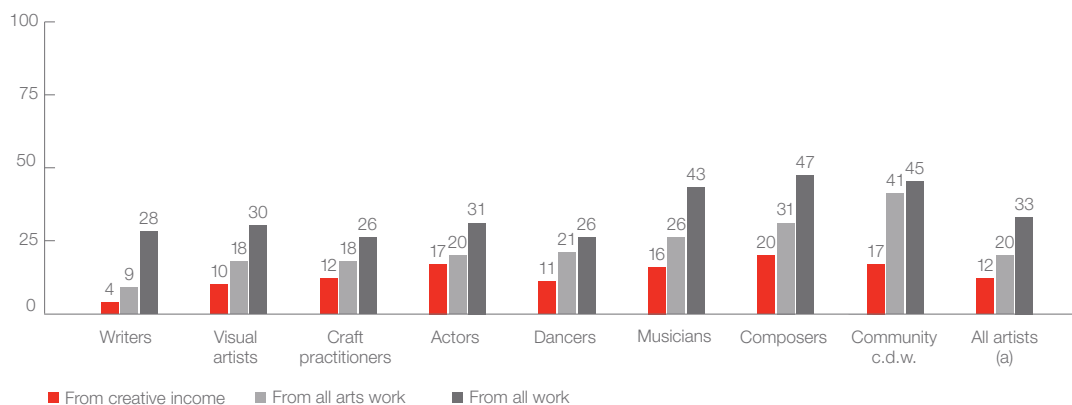
Figure 12 and Figure 13 which show the proportions of artists in each PAO who earned less than \$10,000, or more than \$50,000 in 2007/08 in the three income categories. We can see that more than half of all artists (56 percent) earned less than \$10,000 from their creative income, and only 12 percent earned more than \$50,000 from this source, in 2007/08. The overall income position of artists is somewhat brighter if all earnings are accounted for; even so there were still 16 percent of all artists with incomes of less than \$10,000 in total, and only one-third of artists with aggregate incomes exceeding \$50,000 in the year.

Figure 12: Artists earning less than \$10,000 in the financial year 2007/08 (percent)



(a) numbers for all artists are weighted to represent Australia's artist population.

Figure 13: Artists earning more than \$50,000 in the financial year 2007/08 (percent)



(a) numbers for all artists are weighted to represent Australia's artist population.

How do these figures compare with incomes elsewhere in the workforce? Artists spend on average between four and six years in their professional training, periods of time that are comparable with other professional workers such as teachers, doctors or scientists. Table 29 compares artists' incomes in 2007/08 with those of other workers, including professionals. It is clear artists' income from creative

work in their chosen profession is far below that earned by similarly qualified practitioners in other professions. Even when other arts-related earnings and non-arts income 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.

Table 29: Comparison of artists' income in the financial year 2007/08 with employees in other occupations (\$)

	Mean	Median
Artists (a):		
Creative income	18,900	7,000
Total arts income	27,700	17,300
Total income	41,200	35,900
Full-time employees (b):		
managers	92,200	-
professionals	78,600	-
all employees	64,300	55,300
Full-time and part-time employees (b):		
managers	88,800	77,500
professionals	66,700	61,700
all employees	49,800	43,300

(a) excludes artists whose total income exceeded \$250,000 in the financial year 07/08.

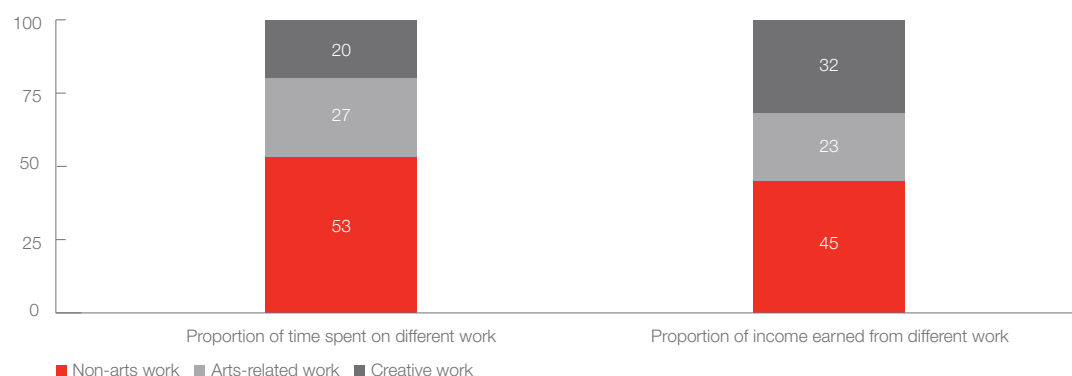
(b) Australian Bureau of Statistics (2008), Employee Earnings and Hours, 6306.0, August 2008.

Appendix II Table 32 to Appendix II Table 34 give details on distribution of income from creative work, arts work and all types of work. Appendix II Table 36 shows detailed information on artists' sources of creative income.

Income versus time

The relatively low returns to creative work, and the higher income-earning potential of work outside the arts, are confirmed by the data in Figure 14 which shows the mean proportions of time spent on the different categories of work and the corresponding proportions of income earned. We can see that although artists on average in 2007/08 spent more than half their working time at their creative activities, they earned only 45 percent of their total income from this source. By contrast the 20 percent of their time that they devoted to non-arts work earned them nearly one-third of their total income.

Figure 14: Mean proportion of time spent on and income earned from different work activities (percent)



8. Income and expenditure

Minimum income requirements

Given that individual requirements for everyday life vary from person to person, the question can be asked as to how well artists' incomes, even though relatively low, provide the minimum essentials they need for survival. In the survey artists were asked to nominate the minimum income they needed per year to meet living costs. Table 30 shows the mean and median amounts nominated by artists in different artforms. Again, a very small number of outliers has been excluded. The mean amount lies between \$30 and \$40,000 for most artforms, though it seems craft practitioners can survive on less than other PAOs.

With this minimum income requirement specified, it is possible to determine whether each artist's creative income, their all-arts income and/or their total income was sufficient in 2007/08 to meet their minimum needs. Table 31 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, with only about one-third able to earn this amount from all arts work. Equally noteworthy is that half of all artists are unable to meet their minimum income needs from **all** of the work they do, both within and outside the arts. This observation confirms the importance of a spouse's or partner's income in sustaining an artist's professional practice, as discussed below.

Table 30: Mean and median minimum yearly income required to meet basic living cost (a) (\$)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community c. d. w.	All artists (b)
Mean	33,900	33,000	29,300	36,500	35,600	38,000	38,600	44,700	35,500
Median	30,000	30,000	27,000	31,200	34,600	35,000	31,200	42,800	31,200

(a) excludes outliers, i.e. artists with minimum yearly income required to meet basic living cost above \$150,000.

(b) numbers for all artists are weighted to represent Australia's artist population.

Table 31: Proportion of artists meeting their minimum income requirement with different types of income (a) (percent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural develop. workers	All artists (b)
Creative income	12	17	20	28	22	24	20	27	21
Total arts income	26	28	35	33	38	43	38	50	34
Total income	53	48	49	57	50	65	63	54	55

(a) excludes artists whose total income exceeded \$250,000 in the financial year 07/08 or whose minimum yearly income required to meet basic living cost exceeded \$150,000.

(b) numbers for all artists are weighted to represent Australia's artists' population.

Spouse's or partner's income

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.

More than 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, as Figure 15 illustrates. The support of a spouse's or partner's income is somewhat more important for female artists than for men.

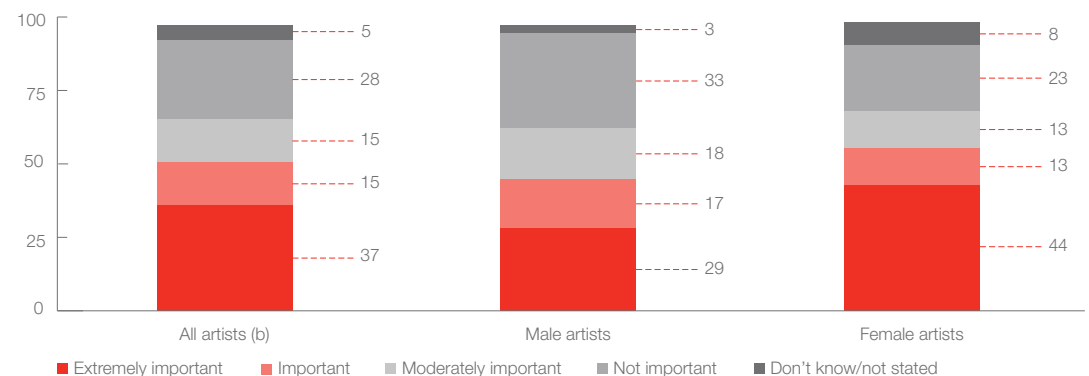
Expenses

Artists incur significant expenses in pursuing their creative careers. In the early career stages the costs of training can be significant, in the form of fees and income forgone. Once established, artists have to incur a wide range of expenses essential to their art, including the purchase of materials and equipment, rent of studio or work space, freight and

travel, further training, and commissions to agents or galleries. Estimating the costs attributable to an artist's creative work is problematic in many cases, particularly because the attribution of some items of cost to specific activities may be difficult or impossible. Depreciation on a musical instrument, for example, may be shared between a musician's creative work and arts-related work as a music teacher; a visual artist may carry out research for a series of works while travelling for other reasons; poets may claim, with some justification, that all living expenses directly support their writing, since thoughtful observations of life may occur anywhere at any time. Thus, monetary estimates of the annual costs of running an artistic practice in any artform should be treated with caution.

Bearing these reservations in mind, we show mean and median expenses related to artists' creative practice in Figure 16. Once again, a small number of outliers has been excluded. The costs associated with creative work in the visual arts and the crafts are especially high because of the requirements for materials and equipment in these artforms. Actors are also a PAO with high costs, generated particularly because of the living-away-from-home demands of their profession.

Figure 15: Importance of spouse's or partner's income for supporting artists' creative work (a) (percent)

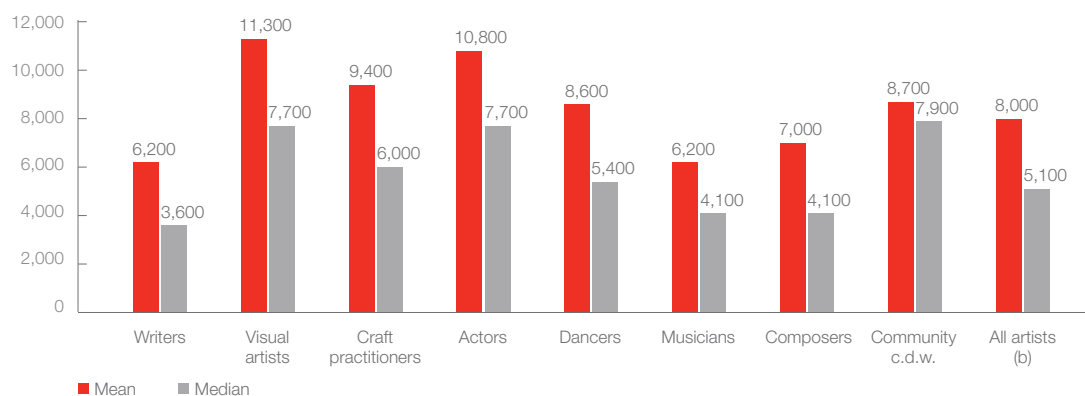


(a) percentages are of artists who have a spouse or partner.

(b) numbers for all artists are weighted to represent Australia's artist population.

8. Income and expenditure

Figure 16: Mean and median expenses related to artists' creative practice (\$)



(a) excludes artists whose total expenses exceeded \$50,000 in the financial year 2007/08.
 (b) numbers for all artists are weighted to represent Australia's artist population.

Overall it is the costs of materials and consumables that weigh most heavily in artists' expenditure patterns. The proportions of various items in the total costs incurred in maintaining an artistic practice are shown in Table 32; details for each PAO can be found in Appendix II Table 35.

Table 32: Mean proportion of cost items in artists' total expenditure (percent)

	(%)
Materials and consumables	18
Major items of equipment or subcontracting	14
Freight and travel	12
General Administration	10
Own training	8
Agents or gallery commissions	6
Books/ research related to creative practice	6
Union dues and professional memberships	6
Rent of studio or work space	5
Advertising, marketing and promotion	4
Insurance	2
Subscriptions	2
Other expenses	7
Total	100

Comparison of artists' incomes in 2000/01 with 2007/08

What have been the trends in artists' incomes over the period since our last survey? The income data from the previous report need to be adjusted for changes in the price level to bring them to terms that are comparable with those from the present survey. The Australian Consumer Price Index is the standard index to use in making such an adjustment.

Looking first at data drawn from the full samples for all artists in both surveys, we can make the following comparison, where the incomes are expressed at constant 2007 prices.

	2000/01	2007/08
Creative income	20,900	21,600
Total arts income	30,000	30,500
Total income	45,400	47,400

The comparison suggests that artists' incomes have remained fairly static in real terms between the two periods, over a time when the real incomes of other workers have risen.

To observe trends in the incomes of the various PAOs it is appropriate to use the data excluding outliers that we tabulated earlier. In this case, in order to compare like with like, we use income data for the 2002 survey from which outliers have also been excluded. The comparison is shown in Table 33 and Table 34. In terms of creative income, it appears that most PAOs have remained reasonably static, although the deterioration in the income of writers is again apparent.

The tables also show a substantial change in the incomes of community cultural development workers; in contrast to their disadvantaged position in 2000/01, they are now earning creative incomes greater than those for other artists. The reason is that the previous survey was done at a time of transition for the community arts movement. Previously most practitioners in this field saw themselves as 'community artists', i.e. creative artists whose mode of practice involved engagement with the community. The new terminology that was being adopted at the time of the last survey and that has now become widely accepted replaces 'community arts' with 'community cultural development', and the titles of workers in the field has shifted accordingly. Despite the name change in the previous artists' report, the majority of these practitioners caught in that survey conformed to the earlier definition, whereas now most practitioners can be more appropriately seen as cultural development workers in the community.

Of course in order to qualify for inclusion in the survey, they must have a professional creative practice of their own, but many of them are in full or part-time employment, for example in local government. These observations are upheld by a comparison between the proportions of workers in this artform classified as employed: in 2000/01 only 16 percent of community cultural development workers worked for a salary or wages, whereas 58 percent of workers in this field are identified as employees in the present survey. Many of the latter are likely to count their full salary as creative income, thus adding to the mean and median incomes in this PAO.

In terms of total income, some PAOs have risen marginally, some have declined, with the overall position appearing to remain more or less static over the six-year period. It can be concluded that as a whole, practising professional artists have not shared in the real earnings growth that most occupations have enjoyed during the past several years.

Table 33: Comparison of mean incomes between 2000/01 and 2007/08 (a) (in 2007 \$)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural develop. workers	All artists (b)
Mean creative income:									
2000/01	23,200	13,700	18,700	27,000	20,400	21,800	15,500	10,200	19,800
2007/08	11,100	15,300	22,000	27,100	17,300	19,300	25,900	24,400	18,900
% change in mean creative income	-52	12	18	0	-15	-11	67	139	-5
Mean total arts income:									
2000/01	30,600	22,700	23,900	32,900	29,100	33,800	32,600	20,300	28,900
2007/08	19,200	23,100	29,800	31,800	29,700	30,100	37,800	41,200	27,700
% change in mean total arts income	-37	2	25	-3	2	-11	16	103	-4
Mean total income:									
2000/01	51,700	33,700	32,500	49,400	32,800	47,200	46,500	31,800	42,700
2007/08	40,500	34,900	38,300	44,600	34,700	43,500	51,200	46,900	41,200
% change in mean total income	-22	4	18	-10	6	-8	10	47	-4

(a) excludes artists whose total income exceeded \$250,000 in 2007 dollars in the financial year 00/01 or 07/08 respectively.

(b) numbers for all artists are weighted to represent Australia's artist population.

8. Income and expenditure

Table 34: Comparison of median incomes between 2000/01 and 2007/08 (a) (in 2007 \$)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural develop. workers	All artists (b)
Median creative income:									
2000/01	5,400	3,700	9,600	12,800	15,100	12,800	4,800	4,100	8,500
2007/08	3,600	4,500	10,000	15,000	7,900	7,200	8,100	14,600	7,000
% change in mean creative income	-33	22	4	17	-48	-44	69	256	-18
Median total arts income:									
2000/01	13,800	11,100	16,600	22,500	27,300	24,400	23,300	20,200	18,900
2007/08	8,000	10,000	18,000	20,000	23,400	25,000	17,800	44,400	17,300
% change in mean total arts income	-42	-10	8	-11	-14	2	-24	120	-8
Median total income:									
2000/01	42,700	27,800	26,800	39,000	31,600	43,500	37,200	27,600	36,600
2007/08	30,100	25,800	30,500	36,600	27,600	40,900	43,800	48,000	35,900
% change in mean total income	-30	-7	14	-6	-13	-6	18	74	-2

(a) excludes artists whose total income exceeded \$250,000 in 2007 dollars in the financial year 00/01 or 07/08 respectively.

(b) numbers for all artists are weighted to represent Australia's artist population.

9. Employment and social security

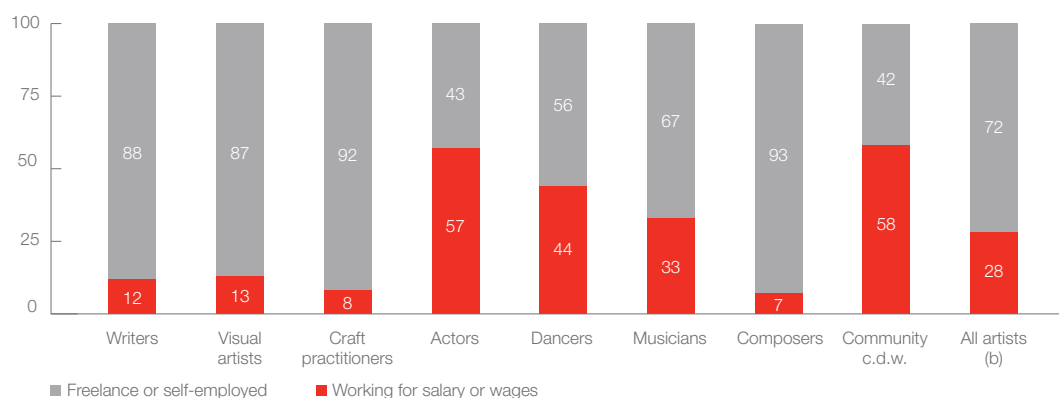
In this chapter we consider the nature of artists' employment arrangements, their experiences of unemployment, and their arrangements to ensure their future financial security.

Employment status

As Figure 17 shows, within their principal artistic occupations only just over one-quarter of all artists work as employees, on a permanent or casual basis, and are paid a salary or wages. The remaining three-quarters operate as freelance or self-employed individuals. The figure shows the proportions of waged or freelance artists for each artform. It is apparent that the proportions of performing artists working for salaries or wages are substantially higher than those for writers, visual artists, craft practitioners or composers. Community cultural development workers are the group with the highest proportion working for wages or salaries.

Given the changing nature of the arts labour market to which we have drawn attention in earlier chapters of this report, it is important to look more closely at the types of employment arrangements that artists have for the different categories of work that they undertake. Table 35 shows the proportions of all artists who are working as employees or on different types of self-employment arrangements in their creative practice, their arts-related work, and their non-arts work. It is apparent that, with 77 percent of artists working as freelancers or on a self-employed basis in their principal artistic occupation (PAO), 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; around 60 percent of artists work as employees rather than as freelancers in their arts-related work, and almost three-quarters of artists engaged in non-arts work do so as employees. Further details of these results for individual PAOs are contained in Appendix II Table 37 to Appendix II Table 39.

Figure 17: 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 the PAO.
 (b) numbers for all artists are weighted to represent Australia's artist population.

9. Employment and social security

Table 35: Employment status of artists in PAO, arts-related work and non-arts work (a) (percent)

	in PAO	in arts-related work	in non-arts work
Salary/wages - permanent	14	30	40
Salary/wages - casual	14	30	32
Freelance/self-employed, not incorporated, no ABN	9	5	1
Freelance/self-employed, not incorporated, with ABN	57	32	22
Freelance/self-employed, incorporated	6	4	6
Total	100	100	100
registered for GST	20	5	5

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

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

Future financial security

Considering 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 36 shows that just over 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 investments. Although only a minority (14 percent) of artists have no arrangements whatsoever for their future financial security, this is still a worryingly high proportion, especially for visual artists, amongst whom about one-quarter have no superannuation or other arrangements.

Only two out of five artists believe that their future financial arrangements will be adequate for their needs. Nevertheless, this proportion is an increase over the numbers who thought their arrangements were adequate at the time of the previous survey, reflecting no doubt the increased awareness of the need for retirement planning and the wider availability of superannuation products in the intervening years. Amongst the artforms, we note that actors, dancers and community cultural development workers – the artforms with the highest proportion of artists who have a superannuation scheme with a contributing employer – are the ones least confident that arrangements will be adequate to meet future financial needs. A likely explanation for actors and dancers is the limited time during their careers that these artists actually spend as employees.

Table 36: Artists' future financial security arrangements (a) (percent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural develop. workers	All artists (b)
Personal superannuation scheme	42	30	26	23	22	35	25	28	31
Superannuation scheme with any employers where the employer contributes	44	41	41	65	64	60	53	67	53
Superannuation scheme for artists	2	-	-	37	10	12	2	3	10
Personal investments (shares, properties)	45	39	41	34	36	38	40	39	39
Pension	2	1	-	-	-	2	2	-	1
Some other arrangement	2	2	1	2	-	2	4	3	2
No arrangements	13	24	20	6	11	11	18	3	14
N	165	212	87	182	90	165	93	36	1031
Artist believes that (c) :									
these arrangements will be adequate for future financial needs	45	37	39	31	31	49	36	23	40
these arrangements will NOT be adequate for future financial needs	46	46	50	57	59	39	38	66	47
Not sure/ don't know	9	17	11	12	10	12	26	11	12
Total	100	100	100	100	100	100	100	100	100

(a) multiple responses allowed.

(b) numbers for all artists are weighted to represent Australia's artist population.

(c) percentages are of artists who indicated they have some financial security arrangement.

- indicates nil response in this sample.

9. Employment and social security

Experience of unemployment

Just over one-quarter of all artists experienced some period of unemployment between 2004 and 2009, a fall in the apparent unemployment rate since the last artists' survey. Actors and community cultural development workers are the two PAOs with the highest proportions of artists with unemployment experience, considerably more than for other PAOs such as craft practitioners and musicians where the proportion of artists with some experience of unemployment is relatively low. Details are shown in Table 37.

The data in Table 37 also indicate that fewer than half of all artists who experienced unemployment have applied for unemployment benefits. Of these, 40 percent experienced difficulty

accessing unemployment benefits because of their creative occupation; the problem arose because their artistic skills were not recognised or valued or because they were expected to undertake inappropriate work or work that was not related to their artistic skills. Nevertheless the great majority of artists who applied for unemployment benefits received them, and just over one-third of those receiving benefits were able to continue their creative practice as an 'approved activity'. The proportion of artists able to continue their creative practice as an 'approved activity' varies substantially between the different PAOs; craft practitioners, dancers and community cultural development workers show rather high proportions whereas all other artists have much lower proportions, with the lowest being writers and composers.

Table 37: Artists' experience of unemployment and accessing unemployment benefits (percent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural develop. workers	All artists (a)
Experienced unemployment between 2004 and 2009	24	28	15	50	31	16	20	56	28
Applied for unemployment benefits (b)	46	47	46	40	43	26	47	70	43
Received unemployment benefits (c)	94	93	83	92	92	86	100	100	93
Able to continue creative arts practice as an 'approved activity' (d)	6	38	60	39	55	17	11	57	35
Experienced difficulty accessing unemployment benefits specifically because of creative occupation (c)	22	43	17	50	50	57	22	14	40

(a) numbers for all artists are weighted to represent Australia's artist population.

(b) percentages are of artists who experienced unemployment between 2004 and 2009.

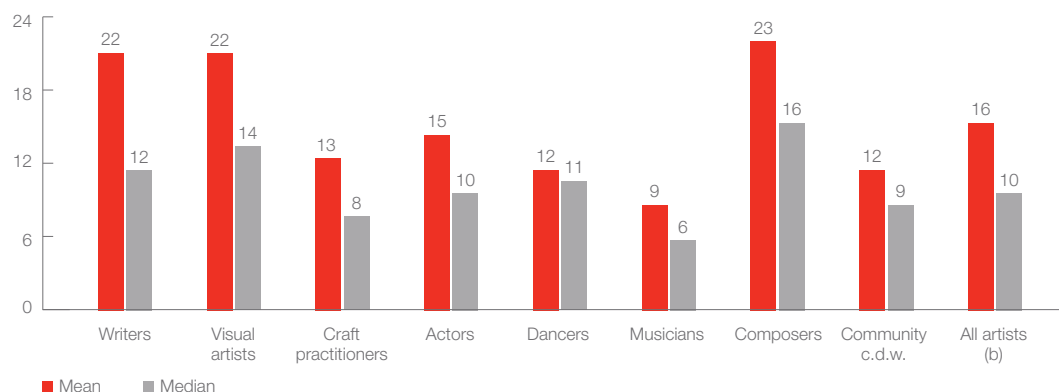
(c) percentages are of artists who applied for unemployment benefits between 2004 and 2009.

(d) percentages are of artists who received unemployment benefits between 2004 and 2009.

Figure 18 and Figure 19 show the total periods of unemployment and the longest consecutive periods of unemployment between 2004 and 2009 for all PAOs. Amongst the artforms, writers, visual artists and composers have experienced unemployment for the greatest amount of time and musicians and craft practitioners the least. Looking at the longest consecutive periods of unemployment experience by artists, we can see a similar picture, with writers, visual artists and composers experiencing the highest number of consecutive months out of work.

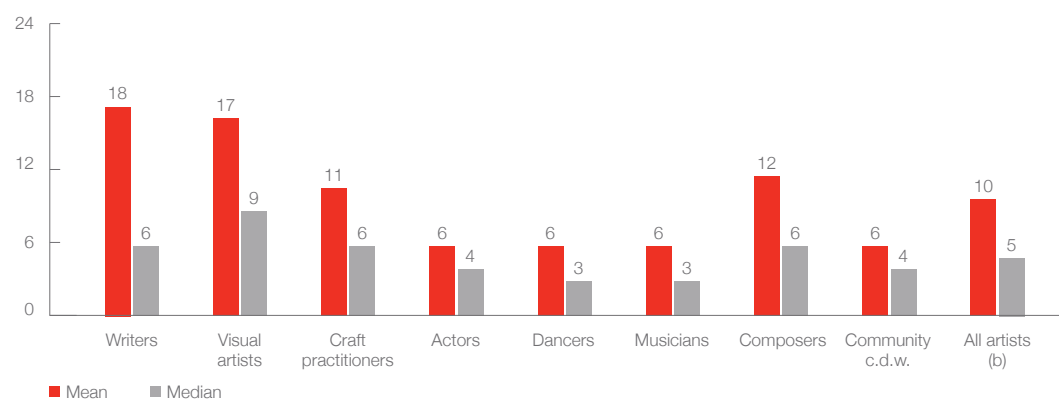
Overall, performing artists have shorter periods of unemployment, comprising the times that they describe as being 'between jobs', whereas for non-performing artists, unemployment can be a substantially longer experience, as is evident in Figure 19; the latter observation is further confirmed by the significant gap between mean and median periods of unemployment amongst writers, visual artists and composers, as seen in Figure 18.

Figure 18: Total time of unemployment between 2004 and 2009 (a) (months)



(a) only includes artists who have experienced unemployment between 2004 and 2009.
 (b) numbers for all artists are weighted to represent Australia's artist population.

Figure 19: Longest consecutive period of unemployment between 2004 and 2009 (a) (months)



(a) only includes artists who have experienced unemployment between 2004 and 2009.
 (b) numbers for all artists are weighted to represent Australia's artist population.

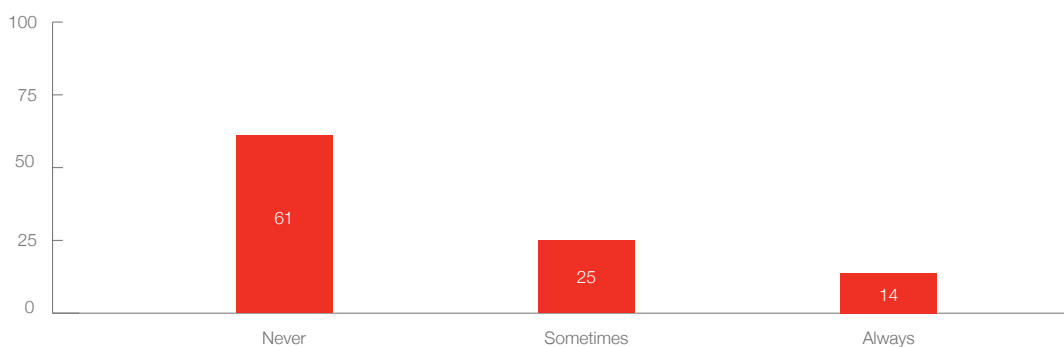
10. Professional practice issues

Promotion of work

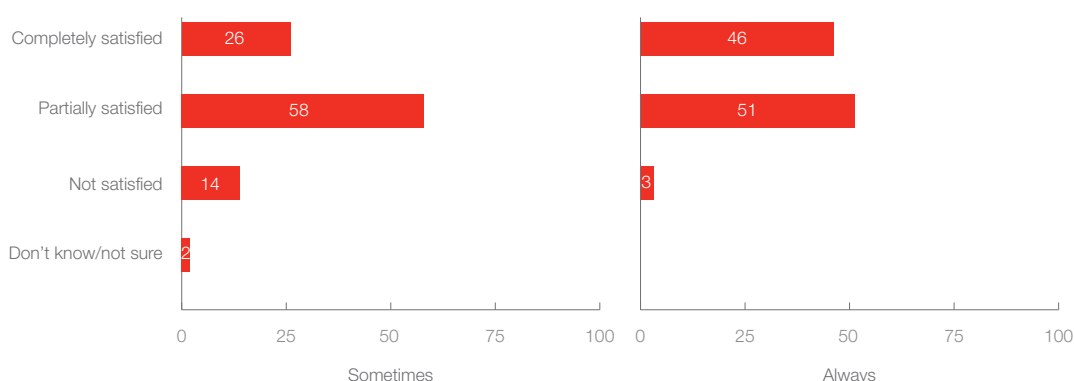
Many artists use agents to handle the promotion of their work. It is customary for actors, for example, to depend on their agent to find them engagements and to negotiate contracts to their advantage. Visual artists, too, may be attached to a gallery or dealer on whom they rely to show their work and to handle arrangements with buyers. Overall, around 40 percent of all artists use an agent, gallery or dealer, with the highest proportion among actors, four out of five of whom use an agent always or some of the time.

As can be seen in Figure 20, not everyone is satisfied with the services they receive from their agent, manager or gallery dealer, especially those artists who use an agent only sometimes. Nevertheless almost all artists who use an agent, manager or dealer always are either completely or partially satisfied with the services provided. Further details by individual principal artistic occupations (PAOs) are contained in Appendix II Table 40.

Figure 20: Promotion of work by agent, manager or gallery dealer and satisfaction with level of service (percent)



Satisfaction with service provided by the agent, manager or gallery dealer (a)



(a) includes only artists whose work is managed by an agent, manager or gallery dealer.

Regardless of whether artists are using an agent, manager or gallery dealer or not, three-quarters of them state that they are themselves the most active promoter of their work (see Figure 21). Even amongst actors, almost two-thirds claim to be the main promoter of their work. Appendix II Table 41 shows results for each PAO.

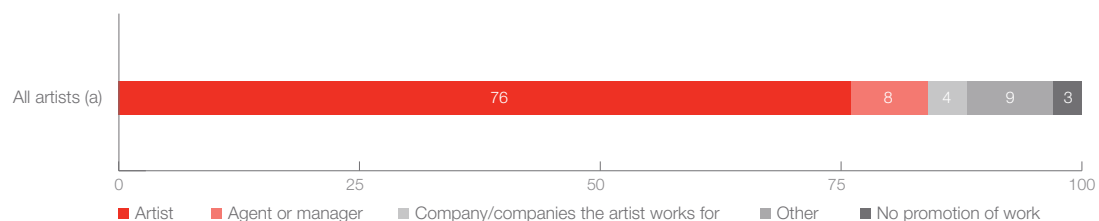
Taking all avenues of promotion into account, we find that overall 15 percent of artists believe their promotion arrangements are highly satisfactory, 59 percent believe them to be adequate or satisfactory, and 25 percent believe them to be unsatisfactory. When asked about options for improving promotion of their work, a majority of artists (59 percent) believe that spending more time or effort themselves would help, whereas 37 percent believe they need an agent, manager or gallery dealer, and 25 percent believe that their promotional service provider should devote more time to promoting the artist's work (see Appendix II Table 42 for more details).

Business skills

We noted earlier that 72 percent of artists work as freelancers or are self-employed in their PAO. As such, they require a certain level of business acumen in order to be able to organise and keep track of work-related issues. Table 38 shows how 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 14 percent regard their business skills as inadequate. Composers seem to be somewhat less confident of their skills than other PAOs.

Most artists are aware of the need to possess business skills; almost 60 percent of artists say that it is likely that they will improve their business skills within the next 12 months (see Appendix II Table 43). The remainder give different reasons as to why they are unlikely to improve their skills: 18 percent don't see the need since 'it has worked up until now', 10 percent don't have time, and five percent are not interested or have other things to do.

Figure 21: Most active promoter of artists' work (percent)



(a) numbers for all artists are weighted to represent Australia's artist population.

Table 38: Artists' rating of their own level of skills to manage business affairs as a freelance artist (a) (percent)

Skill level	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural develop. workers	All artists (b)
Excellent	11	11	8	8	11	9	11	15	10
Good	39	39	48	42	45	36	26	54	40
Adequate	36	34	27	35	34	42	42	23	36
Inadequate	11	16	17	15	9	12	21	8	14
Don't know/ Not sure	2	*	-	-	-	-	-	-	*
Total	100	100	100	100	100	100	100	100	100

(a) percentages are of artists who work freelance or self-employed in their principal artistic occupation.

(b) numbers for all artists are weighted to represent Australia's artist population.

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

10. Professional practice issues

Intellectual property

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 grown in recent years. 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. Indeed the copyright held by writers, visual artists, craft practitioners and composers in the literary, dramatic, artistic and musical works that they create may be essential to their economic survival. Furthermore, performers such as actors, dancers and musicians, as well as stage directors and choreographers, may hold copyright in particular performances that they create.

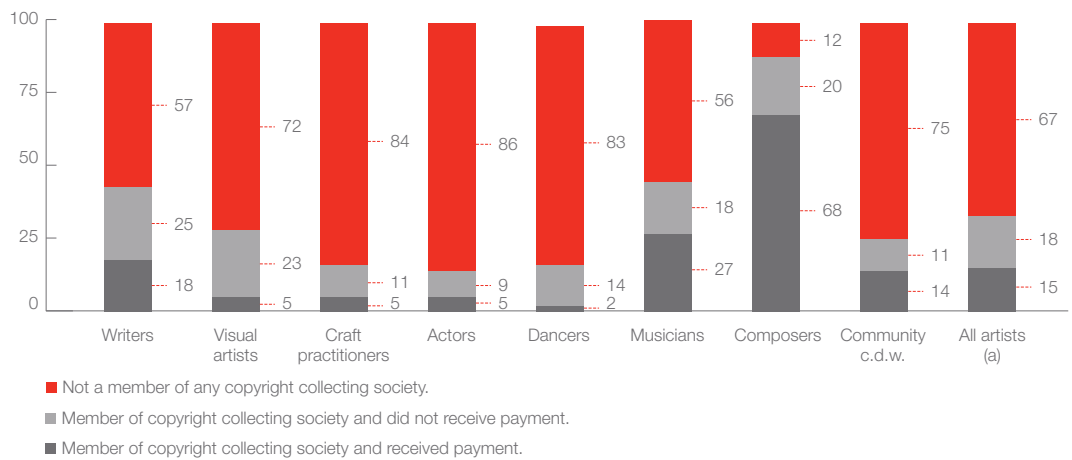
Most artists (76 percent) believe they hold copyright over the creative work they produce (see Appendix II Table 44) although this proportion varies amongst different artforms. Musicians (61 percent), actors (63 percent) and community cultural development workers (67 percent) are less inclined to believe that they hold copyright ownership whereas nearly all writers (93 percent), visual artists (92 percent), and composers (89 percent) believe they do.

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 Limited (CAL) in order to exploit certain secondary rights such as in the photocopying of their work. Composers, on the other hand, traditionally collect their primary royalties via a collecting society such as the Australian Performing Rights Association (APRA) or the Australian Mechanical Copyright Owners Society (AMCOS). Visual artists and craft practitioners have, since 1995, been able to join Viscopy, a collecting society specifically established to protect rights 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.

Altogether, one-third of Australian professional artists are a member of one or more collecting societies, an increase on the one-quarter of artists who were members in 2002, but still well short of the potential proportion who might gain from having a collecting society administer their copyrights. The highest proportion is amongst composers, almost 90 percent of whom belong to a collecting society. Details are given in Figure 22 and Appendix II Table 45.

Figure 22: Membership with copyright collecting society and receipt of payment (percent)



(a) numbers for all artists are weighted to represent Australia's artist populations.

Artists only receive income from a collecting society of which they are a member if usage of a particular work covered by the society's operation is monitored, and this use triggers a payment. As Figure 22 shows, more than half of all artists belonging to a collecting society did not receive any payment in the last 12 months. Composers were the PAO with the largest proportion receiving copyright payments in the last 12 months.

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.

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.

Table 39 gives details of infringements of copyright and moral rights experienced by Australian creative artists. One-quarter of all artists have experienced some copyright infringement, with proportions being greatest amongst visual artists and craft practitioners, and lowest among performing artists and community cultural development workers. One in five artists say they have experienced some moral rights infringement, with the proportion again being highest amongst visual artists and craft

practitioners. Details of infringements are shown in Appendix II Table 46 and Appendix II Table 48 for copyright and moral rights respectively.

How effective are current measures to protect the economic and moral rights of artists? The views of artists on this issue are shown in Appendix II Table 47 and Appendix II Table 49 for copyright and moral rights protection respectively; the main indicators of the protection of artists' rights at the present time are drawn together in Table 39.

It can be seen that about half of all artists believe that the current provision for copyright protection is adequate or very effective; craft practitioners, actors and dancers are the PAOs with the lowest proportion of artists believing that current copyright protection is adequate, but these are also the PAOs with the lowest proportion of artists being members of a copyright collecting society. In regard to moral rights, about one-third of artists believe that current provision for moral rights infringements is adequate.

It is noteworthy that awareness amongst artists about copyright and moral rights issues appears to be growing, as is their satisfaction with the arrangements for protection of their rights. Compared with 2002, there has been an increase from 25 to 33 percent in the number of artists who are members of a collecting society; an increase from 42 to 51 percent in the numbers of artists who believe that current provisions for copyright protection are adequate; and an increase from 26 to 33 percent in the corresponding approval rating for moral rights protection. In the latter regard, the fall from 22 to 19 percent in the numbers of artists who claim their moral rights have been infringed may be taken as some small indication that Australian moral rights legislation is becoming more widely respected.

Table 39: Protection of artists' copyright and moral rights (percent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural develop. workers	All artists (a)
Are members of one or more copyright collecting societies	43	28	16	14	17	44	88	25	33
Had copyright infringed	26	30	38	22	22	19	24	22	25
Had moral rights infringed	21	29	24	18	11	12	19	19	19
Believe current provision for copyright protection is adequate	63	50	40	41	36	55	72	47	51
Believe current provision for moral rights infringements is adequate	35	32	24	35	28	36	49	25	33

(a) numbers for all artists are weighted to represent Australia's artist population.

10. Professional practice issues

Insurance

Around half of all artists hold at least one form of insurance, as shown in Appendix II Table 50. The most common type of insurance held by artists is public liability insurance (34 percent), followed by personal travel insurance (20 percent), studio or office insurance (16 percent), accident and illness insurance (15 percent), transit or freight insurance for goods (14 percent) and professional indemnity insurance (10 percent). As might be expected, the proportions of artists holding each type of insurance vary quite substantially between the different PAOs; writers are the PAO with the lowest proportion of artists holding insurance (33 percent), whilst the proportions of insured artists among craft practitioners and dancers are greatest (70 percent and 68 percent respectively).

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 one-quarter of actors and fewer than one-third of dancers hold this form of insurance, given that these professions are particularly exposed to the risk of injury.

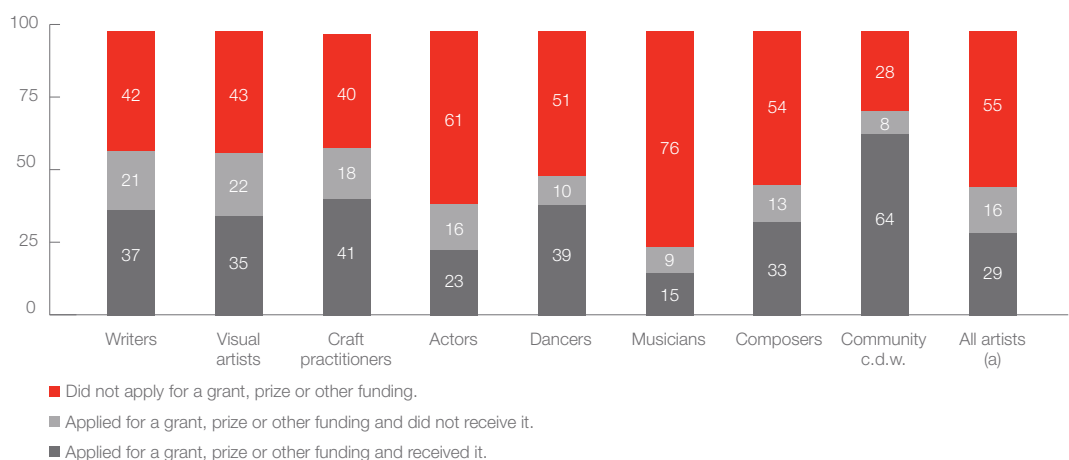
Financial assistance

We noted earlier the importance of financial constraints in affecting an artist's career. 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.

Figure 23 shows the proportion of artists who applied for financial assistance between 2004 and 2009 and the proportion of artists that were successful with their application. We can see that 45 percent of artists applied for some form of financial assistance during this period. It is clearly more common for writers, visual artists, craft practitioners and community cultural development workers to apply for funding than it is amongst performing artists and composers.

Overall, 29 percent of artists received a grant, prize or other funding between 2004 and 2009, representing a success rate of 65 percent for funding applications. Community cultural development workers and dancers were the most successful applicants for funding.

Figure 23: Application and receipt of financial assistance between 2004 and 2009 (percent)



(a) numbers for all artists are weighted to represent Australia's artist population.

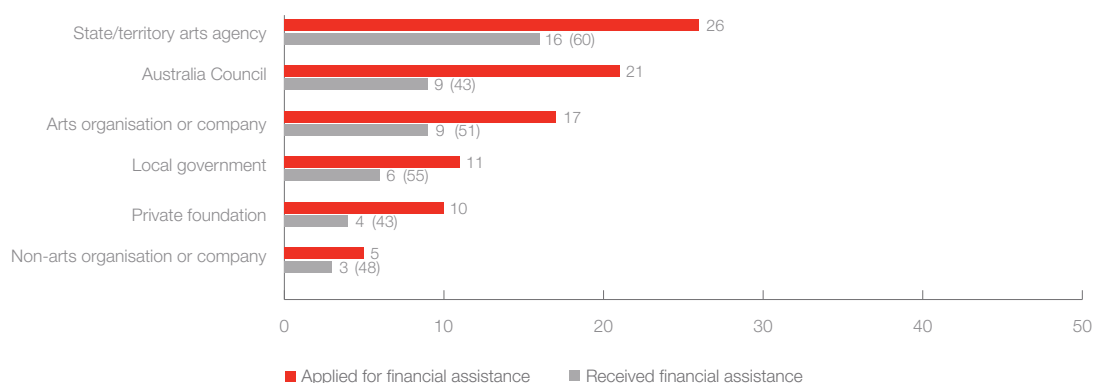
Figure 24 shows the range of institutions to which artists applied for financial assistance between 2004 and 2009 and the proportion of artists that actually received funding from each institution. The numbers in brackets indicate success rates amongst applicants to each type of institution as indicated by our data.

Appendix II Table 51 and Appendix II Table 52 give details of application for and receipt of funding for each PAO.

Artists who received funding were also asked about what effects the funding had on their artistic practice. The most important effect named was freedom from financial worries (30 percent), followed by the funding enabling travel or overseas experience (17 percent) and the ability to purchase resources and equipment (14 percent) (see Appendix II Table 53 and Appendix II Table 54 for more details).

The majority of artists (57 percent) further believe that income maintenance or 'buying time' to allow individuals to concentrate on arts work or research is by far the most important purpose for helping to develop individual artists through financial assistance (see Appendix II Table 55).

Figure 24: Sources of financial assistance applied for and received (a) (percent)



(a) numbers in brackets represent the percentage of successful artists who applied for funding to a particular institution.

11. The changing context of artistic practice

At several points in this report we have drawn attention to ways in which the context of artistic practice is changing at the present time, leading more and more artists to see their careers in 'portfolio' terms, with their working life made up of a series of short-term engagements or projects ranging over an array of different possibilities. Some of these possibilities lie directly within the artist's immediate creative practice, others are more diversified.

There are two particular aspects of this new creative environment that require closer attention. The first relates to the increasing awareness amongst artists of the creative and income-earning potential of applying their creative skills in areas beyond the arts. These possibilities have been given added prominence by a growing 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 aspect of the new environment for arts practice is the role of technologies. These technologies are of course ubiquitous in the economy and in society at large, but they have particular features of importance to arts practice, especially because they themselves can be instrumental in creating art. Although it is true that new technologies have always contributed to artistic progress, from the invention of the saxophone to the arrival of the video camera, the pace of change in the last decade outstrips anything we have witnessed in the past, making the impact of new technologies a matter of particular interest at the present time.

In this chapter we consider these features of the new context for arts practice in turn.

Applying artistic skills outside the arts

Considerable interest has been generated in recent years in the idea of the creative or cultural industries as a dynamic sector of the macroeconomy that contributes to output, incomes, employment, exports and economic development⁷. The idea is based on the proposition that creativity is a key resource in the so-called new economy, and that therefore the creative sector has a vital role to play as a source of creative ideas and talent to feed the growth of other industries in the economy.

The position of the creative arts in such a system has been a matter of some debate. At one level, of course, whatever contribution the arts make to the economy is secondary to their main cultural purpose, and indeed governments in funding the arts as part of an overall cultural policy generally acknowledge the intrinsic value of the arts as a primary reason for their support. 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, so that a proper balance in economic and cultural policy can be reached.

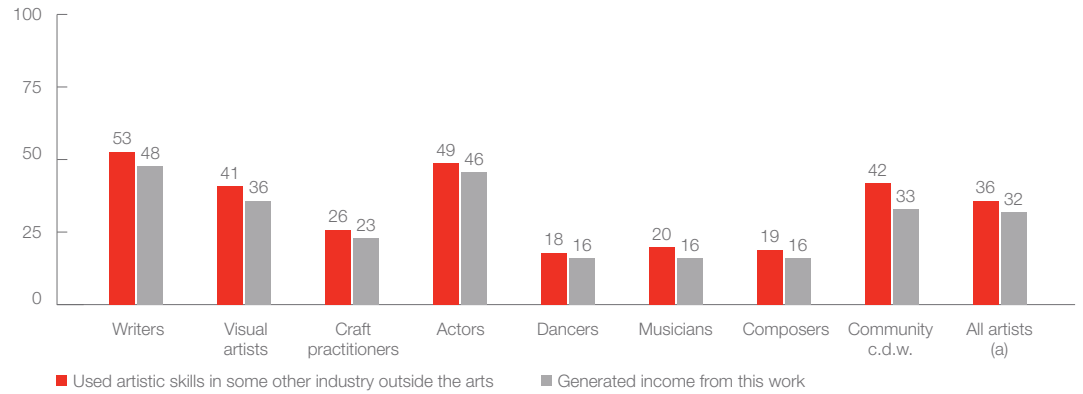
If we are to use concepts such as the creative sector or the cultural industries, we need to know where the arts fit. Some interpretations that focus on the digital economy or on popular culture see the traditional arts as peripheral or narrowly self-referential, with little connection to the outside world. Others, by contrast, see the arts as central to the concept of the creative economy. In the present study we firmly reject the former approach and focus instead on a model of the cultural sector that accords the creative arts a core role as a generator of ideas and as a source of creative talent. This model depicts the cultural industries as a series of concentric circles⁸. The central one is the core arts that produce original work in text, sound, image and performance. The next layer is the wider cultural industries such as media, publishing etc., and beyond that circle are related industries such as design, advertising, fashion and architecture.

There is very little in the way of hard data on the extent to which these interactions between the core arts and the wider cultural industries and beyond take place. Anecdotal evidence suggests that most artistic skills can indeed 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 work in advertising; and many more.

⁷ See, for example, Caves (2000); Howkins (2001); UNCTAD (2008).

⁸ See Throsby (2008a); (2010).

Figure 25: Application of artistic skills outside the arts (percent)



(a) numbers for all artists are weighted to represent Australia's artist population.

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. We find that just over one-third of all artists have at some time put their creative artistic skills to use in some other industry outside the arts, and most of them have done so on a paid basis. Figure 25 shows the details. Overall it appears that writers, actors, community cultural development workers and visual artists are the artforms that find it easiest to apply their artistic skills in some non-arts field.

In what industries are these creative skills applied? Table 40 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 numbers of artists in each principal artistic occupation (PAO) 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. The major areas where artists as a whole have applied their skills are in government, social and personal services, with particular concentrations in the charity, community, non-profit, health and welfare fields. Just over one-third of artists applying their skills outside of the core arts have done so in the wider cultural and related industries, and a further third in the non-cultural industries.

11. The changing context of artistic practice

Table 40: Artists applying their artistic skills in industries outside the arts (a) (percent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural develop. workers	All artists (b)
Wider cultural and related industries:									
Media, press, broadcasting	24	7	13	7	-	12	6	-	12
Publishing	5	3	4	-	-	-	6	-	2
Design	2	14	22	-	-	-	-	-	5
Architecture	6	11	4	2	-	3	11	-	5
Advertising	13	15	4	7	13	9	22	-	10
Fashion	1	5	9	1	-	-	-	-	2
Subtotal: wider cultural and related industries	45	48	48	16	13	24	44	-	34
Non-cultural industries:									
Consulting/ training	3	2	4	16	-	3	6	-	6
IT	1	1	-	4	-	3	-	7	2
Banking/ finance	3	-	-	-	-	6	6	-	2
Retail	1	2	-	8	6	-	-	-	3
Real estate	1	-	-	1	-	3	-	7	1
Manufacturing	1	2	13	-	-	-	-	-	2
Hospitality, tourism, travel	5	3	-	19	13	-	-	-	6
Entertainment, leisure	1	2	4	3	-	3	6	-	2
Other/undefined industry	3	7	-	16	-	12	-	-	8
Subtotal: non-cultural industries	20	21	17	62	19	27	11	20	30
Government, social and personal services:									
Charity, community, nonprofit	18	11	17	13	13	15	22	73	18
Health, welfare	10	11	4	10	25	27	17	40	15
Education, research	23	7	13	10	-	9	17	7	12
Fitness	1	-	4	-	31	3	-	7	2
Subtotal: government, social and personal services	50	29	35	34	69	52	56	93	43

(a) multiple responses allowed.

(b) numbers for all artists are weighted to represent Australia's artist population.

- indicates nil response in this sample.

A selection of the occupations that artists were engaged in when applying their skills outside the arts is shown in Table 41. Looking at these data in terms of the individual PAOs, we find few surprises. Writers are strongly represented amongst copywriters, editors and journalists, visual artists work mainly as designers, drawers and illustrators. Craft practitioners also work as designers, drawers and illustrators but also as craft workers, tradepersons or engineers. Acting skills are being applied in corporate training or roleplay. Dancers use their skills to instruct fitness, yoga and gymnastics classes. Musicians and composers compose and produce music for commercial purposes, with a few musicians also working as arts therapists or specialised music retailers.

Altogether 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.

Table 41: Artists applying their artistic skills in occupations outside the arts (a) (percent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural develop. workers	All artists (b)
Copywriter, editor, journalist	41	3	-	-	-	-	-	-	11
Designer, drawer, illustrator	3	41	39	1	-	-	-	7	13
Photographer	-	7	4	-	-	-	-	-	2
Craft worker, tradesperson, engineer	3	3	30	1	-	6	-	-	5
Corporate trainer/actor	7	-	4	30	6	9	11	-	10
Fitness instructor	1	-	4	1	31	3	-	7	2
Creative director (media)	1	2	-	1	6	-	-	-	1
Musician, arranger, composer, voice coach	1	-	-	3	-	24	50	-	5
Arts therapist, retailer or organiser	5	3	-	4	-	21	-	13	7

(a) percentages are of artists who have applied their artistic skills in industries outside the arts. Multiple responses allowed.

(b) numbers for all artists are weighted to represent Australia's artist population.

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

Usage of new technologies

The continuing development of new technologies and the digital revolution have had a profound impact on artistic practice across all artforms. In some cases the new technologies have simply made traditional methods of practice easier or more efficient, such as when writers use word-processing software for the creation of text, or composers use music notation software in writing music. In other cases entirely new modes of artistic expression are opened up, as occurs, for example, in the visual arts and in dance.

Gathering data on artists' use of new technologies 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 new technologies 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. A number of technologies were specified as shown in Table 42.

Our results indicate that the great majority of artists across all artforms use the internet; 90 percent of artists use the internet frequently or occasionally for some purpose related to their creative practice, whereas a much smaller proportion (38 percent) use it frequently or occasionally in the process of creating

art. Similarly, while 85 percent of artists use word-processing software frequently or occasionally in their creative practice, just over one-third (35 percent) use this software frequently or occasionally in the process of creating art.

Table 42: Usage of new technologies for all purposes and for creative purposes (percent)

Use of technology for any purpose in the artist's creative practice:				
	Frequently	Occasionally	Rarely	Never
Internet	78	12	2	8
Word processing software	70	15	5	9
Sound player devices	48	13	8	30
Image recording devices	38	28	13	21
Image player devices	34	24	14	27
Sound recording devices	31	20	14	35
Image manipulation software	25	24	15	36
Electronic musical instruments	14	10	11	65
Sound manipulation software	14	10	13	63
(Graphic) design software	14	16	16	54
Music comp. & notation software	13	7	9	70
Multimedia software	10	15	17	58
Other technology	5	2	*	93

Use of technology in the process of creating art:				
	Frequently	Occasionally	Rarely	Never
Internet	27	11	5	57
Word processing software	27	8	8	56
Sound player devices	25	11	5	59
Image recording devices	19	16	9	56
Image player devices	15	13	11	60
Sound recording devices	21	14	7	59
Image manipulation software	13	14	7	66
Electronic musical instruments	11	6	6	77
Sound manipulation software	10	7	9	74
(Graphic) design software	8	9	9	74
Music comp. & notation software	10	5	6	79
Multimedia software	6	9	8	77
Other technology	3	1	*	96

* indicates less than 1%.

11. The changing context of artistic practice

Other technologies are more specifically oriented towards particular modes of practice. In order to indicate the serious usage of new technologies in the actual process of creating art in different artforms, we tabulate in Table 43 the proportions of artists within each PAO who use the various technologies frequently. These data show the extent to which new technologies have had an impact on the creative process itself. We note, for example, that about one-third of visual artists make extensive use of image manipulation software and recording devices, two-thirds of composers use sound

recording devices or electronic musical instruments, significant numbers of dancers use image and sound devices, and so on. Nevertheless, despite the penetration of new technologies into the creative world of the artist, there are still many artists whose creative processes do not make use of any of these facilities. For example, one-quarter of all writers claim that they never use word-processing software in creating their art. Appendix II Table 56 to Appendix II Table 59 show further details of the usage of new technologies for each PAO.

Table 43: Frequent use of new technologies in the process of creating art (percent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural develop. workers	All artists (a)
Word processing software	73	10	12	23	16	17	27	42	27
Image manipulation software	10	34	20	8	10	1	13	22	13
(Graphic) design software	6	16	15	7	6	*	8	19	8
Image recording devices	11	34	23	25	43	4	20	36	19
Image player devices	11	9	6	30	38	12	28	28	15
Sound recording devices	11	3	-	22	22	40	66	19	21
Sound manipulation software	3	2	1	8	14	19	54	11	10
Sound player devices	13	8	2	26	59	44	52	25	25
Electronic musical instruments	*	-	-	4	3	30	63	6	11
Music composition and notation software	1	*	-	3	11	24	58	6	10
Multimedia software	4	7	1	8	11	4	22	8	6
Internet	41	19	20	34	23	21	32	33	27
Other technologies	3	3	9	3	2	*	3	-	3

(a) numbers for all artists are weighted to represent Australia's artist population.

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

The internet stands apart from the specific computer-based technologies discussed above in that it is an informational resource and a means of communication and interchange with others. As noted above, our data indicate that the great majority of artists use the internet at least occasionally. The principal ways in which artists use the internet are for administration of their creative practice, research, communication and promotion. Figure 26 shows that of these usages, the most common is research relating to the artist's creative practice, with two-thirds of artists using the internet frequently for this purpose. Communication is also an important use.

Fewer artists use the internet for promotion or advertising their work, although anecdotal evidence suggests that this proportion is likely to grow in the future.

Appendix II Table 60 gives details on artists' usage of the internet for different purposes by PAO.

As we have seen, some artists use the internet specifically to create art. Table 44 provides an overview of the ways in which they do so. The most common uses are to create collaborative or interactive art with other artists, or to create artistic work using social networking websites.

Figure 26: Usage of the internet for different purposes (percent)

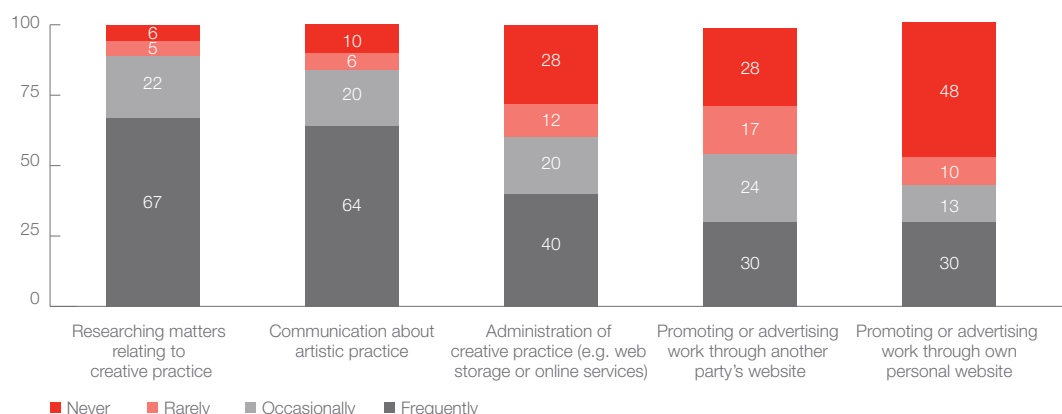


Table 44: Different ways of using the internet to create art (a) (percent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural develop. workers	All artists (b)
Created collaborative or interactive art with other artists	19	9	7	16	17	12	19	19	14
Created artistic work using social networking websites	14	9	11	21	12	10	15	25	13
Created collaborative or interactive art with non-artists	8	7	2	5	4	2	4	14	5
Created artistic work in virtual environments/virtual worlds	2	3	-	2	3	1	5	3	2

(a) multiple responses allowed.

(b) numbers for all artists are weighted to represent Australia's artist population.

- indicates nil response in this sample.

11. The changing context of artistic practice

Amongst those artists who said they used the internet to create collaborative or interactive art, most pointed to communication with other artists and non-artists, as well as data exchange and research, as being the most important activities. In some cases the internet has opened up completely new ways to create art, as illustrated in the following examples taken from specific responses to this question:

- ‘I am developing monthly data poems that are responding to a particular site, after which I email them to a French sound artist who composes fictional field recordings based on the data I send him.’
- ‘Through a website users can register to play a locative media game. They can contribute to artworks via Twitter and Facebook and a website, and the data is extracted from the website and integrated into our works. Those contributions as well as other artworks are exhibited in public spaces.’
- ‘We work together with scientists on numerical data, collaboratively making sound from the data.’

- ‘...Audience members were able to give opinions online on certain dialogues that would potentially be included in the show. The response was overwhelming and gave the choreographer a goldmine of material which she knew would be relevant to the audience.’

In the contemporary environment many artists are diversifying their careers, and taking up alternative income-earning opportunities and pursuing new creative avenues in response to changing economic and artistic circumstances. New technologies may have significant potential in this environment, not only as a means for exploring new creative possibilities, but also as a possible income source. Data in Table 45 show that artists strongly believe that new technologies will open up more creative opportunities in the future, and of these artists, a majority (60 percent) believe these technologies are likely also to improve artists’ income-earning position. Craft practitioners and visual artists in particular are upbeat about the revenue potential of new technologies, whereas dancers and community cultural development workers seem less convinced.

Table 45: Likelihood of new technologies opening up more creative opportunities and improving the income-earning position of artists (percent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural develop. workers	All artists (a)
Likelihood of new technologies opening up more creative opportunities in the future:									
Likely or very likely	87	90	84	84	91	78	84	94	85
Unlikely or very unlikely	9	7	15	13	8	20	13	6	13
Don't know	4	3	1	3	1	1	2	-	2
Total	100	100	100	100	100	100	100	100	100
Likelihood of new technologies improving the income-earning position in the future (b):									
Likely or very likely	54	66	75	59	45	61	57	38	60
Unlikely or very unlikely	33	24	15	34	46	30	28	56	30
Don't know	13	9	10	7	9	9	15	6	10
Total	100	100	100	100	100	100	100	100	100

(a) numbers for all artists are weighted to represent Australia's artist population.

(b) percentages are of artists who indicated that it is likely or very likely that new technologies will open up new creative opportunities for artists.

- indicates nil response in this sample.

What might these new opportunities entail? Table 46 indicates some of the opportunities mentioned by artists when they were asked to specify the sorts of possibilities they would envisage. The most common opportunities mentioned were the possibility of reaching a wider audience for their art and extending the promotion of their work (26 percent) and networking, collaboration and communication with other artists (20 percent). The range of other possibilities included improvements in the creative process, and the prospect for the emergence of new technology-led artforms. Some specific examples mentioned by respondents are as follows:

- ‘...using microchips so we can make the music follow the dancers exactly as they dance’
- ‘...using audience participation via mobile phone during a performance to add extra dimensions to a piece’
- ‘...using soundscapes in exhibitions to create atmosphere and add to art’

- ‘...using telephone sounds to create music’
- ‘...producing films about performances using handheld devices, i.e. showing the performances from the performers’ point of view’
- ‘...sculptors who use new media as a part of a kinetic sculpture, for example using a remote control to control movement of a sculpture or a sensor that senses the audience’

Technologies continue to change rapidly. The explosion in computer power and the growth in the world-wide web that we have witnessed over the last decade seem destined to continue. Our data indicate that artists’ computer usage and access to the internet have increased since the previous survey, and look likely to continue to grow. It remains to be seen whether artists’ general optimism both in artistic and financial terms about this technological future will be justified.

11. The changing context of artistic practice

Table 46: Examples of new creative opportunities opening up through new technologies (a) (percent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural develop. workers	All artists (b)
General opportunities									
Research, learning, sourcing material (internet)	8	4	6	5	12	10	4	6	7
Wider audience, more promotion, e.g. through youtube, myspace, facebook (internet)	27	27	28	24	29	30	24	26	26
Easier or better networking, collaboration, communication, data transfer (email)	19	13	21	23	16	25	25	38	20
Greater independence from big corporations and costly resources	3	*	-	2	-	*	7	-	1
Physical location becomes irrelevant	3	5	4	8	6	*	7	15	4
Extended creative possibilities									
Easier or better manipulation of sound and voices, improved or new instruments	-	*	-	*	4	13	12	-	4
Composing is easier through software	-	-	-	-	1	8	12	3	2
Easier or better 3D visualization, design software	-	6	13	-	-	-	-	-	2
Easier or better image manipulation, animation, e.g. green screen	-	14	4	5	4	-	-	-	4
Improved machinery, advances in material technology	-	2	18	*	-	-	1	-	2
More opportunities on stage through the use of light, sound and video technologies	-	*	-	4	15	*	-	-	1
Easier distribution									
Digital publishing, e-books, self publishing, online journalism	33	-	-	-	-	-	1	-	6
(Live) performances (theatre, dance) on film, online	-	-	-	4	11	4	-	-	2
Live streaming of performances	-	*	-	3	2	6	-	3	2
Emergence of new artforms									
Fusion of several media or artforms	2	4	4	-	4	*	1	-	2
New areas of work such as online and video games, short stories and videos for mobile phones, web TV	9	1	-	23	1	3	3	3	6
Expanded creative process, new artforms such as digital or video art	-	8	-	1	-	-	-	6	2
Enhanced music, new forms of music	-	-	-	-	-	6	7	-	2
other	4	4	-	5	5	2	1	3	3

(a) percentages are of artists who indicated that it is likely or very likely that new technologies will open up new creative opportunities for artists; multiple responses allowed.

(b) numbers for all artists are weighted to represent Australia's artist population.

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

12. Gender issues

Despite progress made in recent years in reducing gender-based discrimination in the workplace in Australia, women artists continue to face difficulties in pursuing a professional career. Concern about these problems was discussed in detail in earlier survey reports (see especially Chapter 9 of the 1994 report, and Chapter 10 of the 2003 report). Here we present an update of these data, focusing particularly on areas where significant differences between men and women artists are evident.

Demographics and training

On the whole, female and male artists are fairly similar in socio-demographic terms, although the median age of female artists is slightly lower than that for males (Table 47). The only significant difference is seen in location, with a larger proportion of women than men living in non-urban areas.

Table 47: Demographic characteristics of artists by gender

	female	male
Artists' age (years)		
Mean	47	49
Median	47	52
Family circumstances (%)		
Single, no dependent children	22	24
Single, with dependent children	4	2
Married/living with partner, no dependent children	35	38
Married/living with partner, with dependent children	28	30
Widow/divorced, no dependent children	8	3
Widow/divorced, with dependent children	3	3
Total	100	100
Geographic location (%)		
Urban- capital city	65	73
Urban - regional city or town	14	14
Semi-rural	12	7
Rural or remote	9	6
Total	100	100
First language learned (%)		
English	92	92
Another language	8	8
Total	100	100
Living with disability (%)	9	8

Likewise the genders are similar to one another in terms of most indicators of education and training, although a larger proportion of women (83 percent) have undertaken formal training than men (70 percent), and amongst artists still engaged in training there are substantially more women than men – 46 percent of female artists are still engaged in some form of training (formal, private or other, including short courses, etc.) compared to only 28 percent of males. The latter observation reflects a somewhat more attenuated road to establishment for women compared to men, and indeed in our sample 42 percent of women artists were still at the stage of starting out or becoming established, compared with only 29 percent of men.

Career progress

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, but when looking at training and talent as possible factors advancing a career, women emphasise the former and men the latter (Table 48). The emphasis on training amongst women no doubt reflects the greater importance of formal training as viewed by women artists.

Table 48: Most important factor advancing artists' careers by gender (a) (percent)

	throughout career		at present time	
	female	male	female	male
Passion/self-motivation	27	26	30	25
Hard work/persistence	22	26	25	32
Training in art form	14	8	7	5
Talent	11	16	7	14
Support and encouragement from a teacher/mentor/elder	4	3	3	2
The opportunity to exhibit, perform or publish at a critical time	4	1	6	2
Support and encouragement from family and friends	4	4	4	3
Recognition by peers	3	5	4	6

(a) columns do not sum to 100 because not all factors are included in the table.

When it comes to factors holding back professional career development, equal numbers of men and women nominate lack of financial return as the most important issue. However, more women than men identify lack of time and more men than women point to lack of work opportunities (Table 49). The difference in regard to time is particularly telling, with women typically caught up with domestic pressures and responsibilities to a greater extent than their male counterparts.

12. Gender issues

Table 49: Most important factor inhibiting artists' careers by gender (a) (percent)

	throughout career		at present time	
	female	male	female	male
Lack of time to do creative work due to other pressures and responsibilities	27	18	33	21
Lack of financial return from creative practice	29	28	21	20
Lack of work opportunities	18	31	19	32
Lack of access to funding or other financial support	8	4	8	6
Difficulty accessing markets or promotion	3	4	5	3
Wrong temperament to succeed	4	3	2	2

(a) columns do not sum to 100 because not all factors are included in the table.

The most obvious source of domestic responsibilities comes from caring for children. 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 (Table 50). Women artists point more strongly than men to problems such as their restricted ability or time to work as an artist when looking after children, the energy demands of child care, and the effect of child care on their ability to concentrate. A male artist by contrast is more likely than a female to interpret the difficulty as one of having to work outside his own field in order to support the child.

Table 50: Restrictions on art practice due to caring for children (percent)

	female	male
Had children under care at some point during career	52	56
Felt that children restricted work as an artist (a)	81	48
Nature of restriction (b)		
Had to do more work outside own field to support child	17	21
Restricted ability or time to work as an artist	85	76
Couldn't concentrate properly on work	24	16
Caring for child too energy consuming	25	19
Restricted travelling/ touring	3	8
Other restriction	3	2

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

(b) percentages are of artists who felt that children restricted work as an artist.

Notwithstanding the above gender differences, when it comes down to the allocation of working time, female and male work patterns overall are reasonably similar. Men and women artists both work the same number of hours per week on average (41 hours), and spend roughly the same proportions of their working time at all arts work (about 80 percent) and at non-arts work (about 20 percent). But within arts work itself there are some differences; men are able to spend a greater proportion of their time on average at their creative work in their principal artistic occupation (PAO) than women (50 percent compared to 44 percent). Correspondingly, women are engaged to a greater extent than men in arts-related work (30 percent compared to 23 percent).

Incomes

It is a well-established fact that, despite anti-discrimination legislation that is now universal, females in the workforce as a whole earn less than males, even after accounting for differences in part-time/full-time participation rates, hours worked, and so on. The earnings gap is particularly acute for women artists. Table 51 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.

Table 51: Mean and median incomes and expenses of artists by gender for the financial year 2007/08 (percent)

	female	male	diff (%)
Mean income (a)			
Creative income	13,100	24,600	88
Arts-related income	8,900	8,100	-9
Total arts income	22,100	32,700	48
Non arts-related income	12,200	14,500	19
Total income	34,200	47,200	38
Median income (a)			
Creative income	5,000	10,300	106
Total arts income	14,500	21,600	49
Total income	26,900	40,600	51
Expenses related to art practice (b)			
Mean	7,800	8,200	5
Median	5,200	5,100	-2
Minimum annual after-tax income required to meet basic needs (c)			
Mean	33,700	37,600	12
Median	30,000	33,600	12

(a) excludes artists whose total income exceeded \$ 250,000 in the 07/08 financial year.

(b) excludes artists whose total expenses exceeded \$ 50,000 in the 07/08 financial year.

(c) excludes artists whose minimum income required to meet basic needs exceeded \$150,000 in the 07/08 financial year.

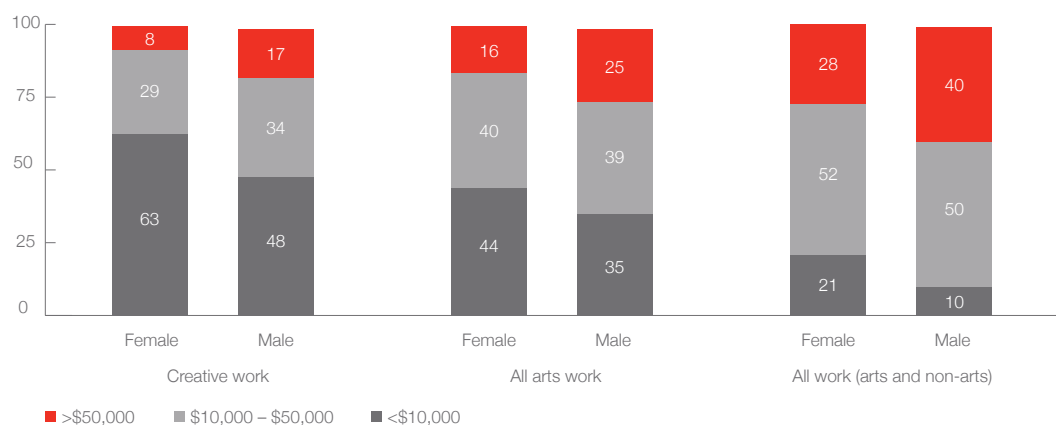
Why are the earnings of female artists so much lower than those of males? There seems no plausible reason to suppose that women are less productive than men, if productivity is measured in terms of the amount of output produced (by writers, craft practitioners, visual artists, composers) or in terms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

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

The bleak picture of the financial circumstances of women professional artists is further reinforced by a consideration of the distribution of incomes. Figure 27 shows the proportions of male and female artists in the lowest, middle and highest income brackets for creative income, all arts income and total income. It can be seen that in all cases there is a greater proportion of women than men in the lowest income category (earning less than \$10,000 in 2007/08) and significantly more men than women earning high incomes (more than \$50,000).

The one piece of good news that can be extracted from these results is that in terms of total income, the gap between male and female earnings appears to be narrowing. In 2002 the total income of male artists was 57 percent higher than that of women; the corresponding percentage difference has now been reduced to 38 percent.

Figure 27: Artists earning less than \$10,000 and more than \$50,000 in the financial year 2007/08 by gender (percent)



12. Gender issues

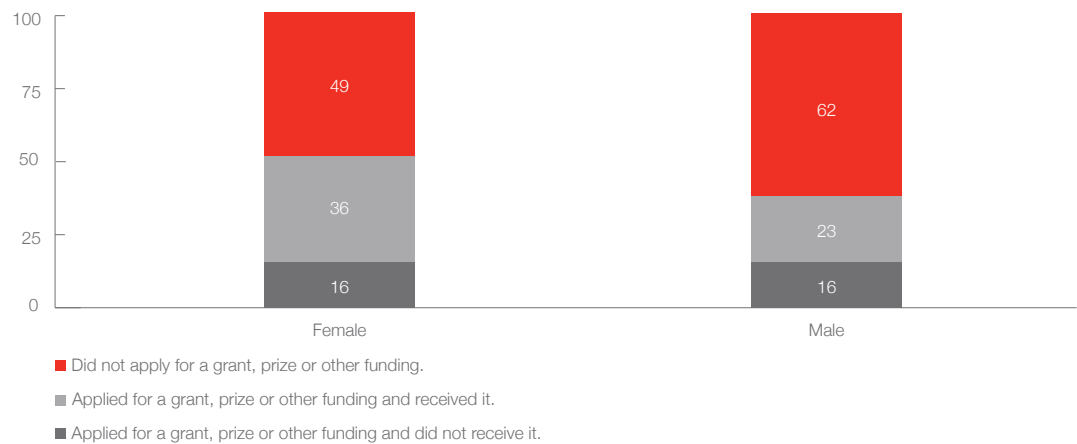
Do grants, prizes or other financial assistance offer any special hope for women artists? To some extent they do. Significantly more women artists than men applied for funding between 2004 and 2009, and they enjoyed a higher success rate, as shown in Figure 28. Amongst those applying for a grant or other form of financial assistance, women applicants scored exactly the same success rates as men in applications to federal and state/territory arts agencies, but did significantly better in all other avenues of funding (Table 52).

Table 52: Success rate of funding applications by gender (a) (percent)

Funding Source	female	male
Australia Council	43	43
State/Territory Government Arts Department	60	61
Local Government	60	48
Private Foundation	45	41
Arts organisation, company or industry body	53	50
Non-arts organisation, company or industry body	54	38

(a) percentages are of artists who applied for financial assistance between 2004 and 2009.

Figure 28: Application for and receipt of funding by gender (percent)



13. Regional artists

We noted earlier in this report that although the majority of Australia's practising professional artists are located in the capital cities, significant numbers of them live and work in regional cities or towns, in semi-rural areas or in rural or remote environments. Does living in a regional location affect arts practice in any way, and if so, is the effect positive or negative? The location of artists by principal artistic occupation (PAO) is shown in Table 53.

Not surprisingly it is performing artists who are concentrated in the cities, since they need to be close to the companies and organisations that employ their talents. Writers, visual artists and craft

practitioners may be somewhat less concerned about being close to the urban scene⁹.

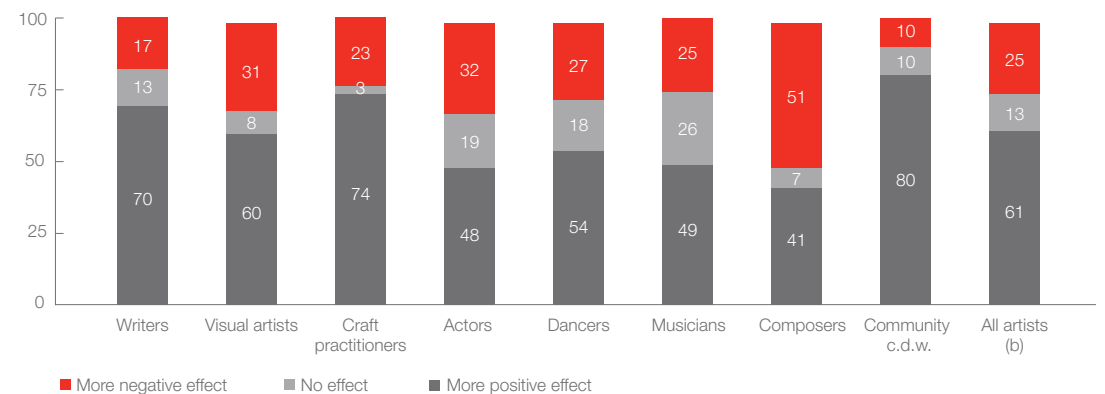
Living outside a capital city clearly affects the majority of artists either positively or negatively in some way; only 13 percent of regional artists claim that their location has no effect on their artistic practice. Overall, the positive effect dominates for almost two-thirds of artists, as shown in Figure 29. For the reasons mentioned earlier, it is actors, dancers, musicians and composers who are more inclined to believe that living outside a capital city has a negative effect on their creative practice.

Table 53: Location of artists (percent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural develop. workers	All artists (a)
Urban- capital city	53	51	66	83	88	81	71	72	69
Urban - regional city or town	16	23	13	10	7	11	16	11	14
Semi-rural	19	14	14	5	2	4	10	6	10
Rural or remote	12	12	8	2	3	4	3	11	7
Regional, rural or remote	47	49	34	17	12	19	29	28	31
Total	100	100	100	100	100	100	100	100	100

(a) numbers for all artists are weighted to represent Australia's artist population.

Figure 29: Effects of living outside a capital city on creative practice (a) (percent)



	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community c.d.w.	All artists (b)
Negative effect	5	12	10	–	–	6	7	–	7
More negative than positive effect	12	19	13	32	27	19	44	10	18
No effect	13	8	3	19	18	26	7	10	13
More positive than negative effect	43	40	47	32	27	26	26	50	38
Positive effect	27	20	27	16	27	23	15	30	23
Total	100	100	100	100	100	100	100	100	100

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

(b) numbers for all artists are weighted to represent Australia's artist population.

– indicates nil response in this sample.

13. Regional artists

In terms of the main socio-demographic variables of gender and age, we see from Table 54 that the majority of regional artists are female, whereas just over half of capital city artists are male. Regional artists tend to be somewhat older on average than their city counterparts.

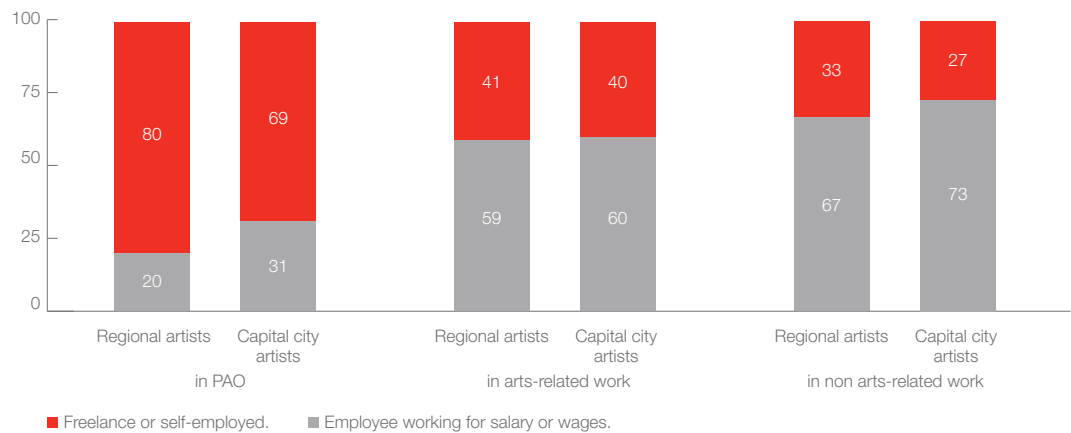
Table 54: Gender and age of regional and capital city artists (percent)

	regional artists	capital city artists
Male	42	52
Female	58	48
Total	100	100
Mean age (years)	52	46
Median age (years)	52	47

The proportions of regional artists working as freelancers or as employees are not greatly different from the corresponding proportions for city artists, as shown in Figure 30. However, it can be seen that within their primary occupation a somewhat larger proportion of capital city artists work as employees compared to regional artists, reflecting again the concentration of performing artists in cities.

Table 55 describes experiences of unemployment amongst regional and capital city artists. Whilst a slightly larger proportion of artists living in a capital city experienced some unemployment between 2004 and 2009, the period of unemployment was on average shorter for capital city artists and so was the longest consecutive period of unemployment.

Figure 30: Employment status of regional and capital city artists (percent)



9 Certain types of artists tend to congregate in particular cities (for example dancers in Melbourne) or even particular suburbs (for example there is a concentration of musicians in the Sydney suburb of Marrickville); see further in Throsby (2008b).

Table 55: Unemployment experience of regional artists and capital city artists (percent)

	regional artists	capital city artists
Experienced unemployment between 2004 and 2009 (in %)	25	29
Longest consecutive period of time for which artist was unemployed in the last 5 years (in years) (a)		
Mean	1.3	0.7
Median	0.5	0.3
Years of unemployment in the last five years (in years) (a)		
Mean	1.8	1.2
Median	1.0	0.8

(a) percentages are of artists who have experienced unemployment between 2004 and 2009.

Mean and median incomes for regional and capital city artists are shown in Table 56. Artists living in a capital city earn on average a little less than a quarter more than artists living in a regional city or in a remote area. The gap grows slightly larger when comparing median incomes, indicating that there are proportionally more artists earning relatively low incomes and fewer artists earning higher incomes amongst regional artists. In other words, whilst income distributions for both groups of artists are skewed, incomes of capital city artists are more equally distributed than incomes of regional artists. Capital city artists claim to have somewhat higher expenses than regional artists and require a slightly higher minimum income.

Table 56: Mean and median incomes and expenses of regional and capital city artists in the financial year 2007/08 (\$)

	regional artists	capital city artists	diff (%)
Mean income (a)			
Creative income	16,100	19,800	23
Arts-related income	6,300	9,500	51
Total arts income	22,400	29,300	31
Non arts-related income	12,600	13,600	8
Total income	35,000	42,800	22
Median income (a)			
Creative income	5,500	8,000	45
Total arts income	10,000	19,500	95
Total income	28,700	37,200	30
Expenses related to art practice (b)			
Mean	7,600	8,200	8
Median	4,800	5,300	10
Minimum annual after-tax income required to meet basic needs (c)			
Mean	33,300	36,500	10
Median	30,000	31,200	4

(a) excludes artists whose total income exceeded \$ 250,000 in the 07/08 financial year.

(b) excludes artists whose total expenses exceeded \$ 50,000 in the 07/08 financial year.

(c) excludes artists whose minimum income required to meet basic needs exceeded \$150,000 in the 07/08 financial year.

13. Regional artists

In terms of financial assistance, the geographic location of an artist does not appear to have any significant influence. In the financial year 2007/08, an approximately equal proportion (a little less than half) of regional artists and capital city artists have applied for financial assistance and an approximately equal proportion (about two-thirds of applications) of regional and capital city artists have received some form of financial assistance, as shown in Table 57.

Overall, artists in capital cities applied to a wider range of financial assistance sources than regional artists. Amongst artists applying for financial assistance, 61 percent of capital city artists but only 50 percent of regional artists applied for two or more sources of financial assistance.

Table 57: Application for and receipt of financial assistance by regional and capital city artists (percent)

	regional artists		capital city artists	
Applied for a grant, prize or other funding	46		45	
Did not apply for a grant, prize or other funding	54		55	
Total	100		100	
Received a grant, prize or other funding (a)	68		64	
Did not receive a grant, prize or other funding (a)	32		36	
Total	100		100	
	Proportion of artists that applied for a grant, prize or funding (b)		Proportion of artists that received a grant, prize or funding (c)	
	regional artists	capital city artists	regional artists	capital city artists
Sources to which artists applied for a grant, prize or other funding:				
Australia Council	17	23	41	43
State/Territory Government Arts Department	25	26	69	56
Local Government	13	11	57	54
Private Foundation	7	11	38	45
Arts organisation, company or industry body	16	18	55	50
Non-arts organisation, company or industry body	6	5	48	48

(a) percentages are of artists who applied for financial assistance between 2004 and 2009.

(b) multiple responses allowed.

(c) percentages are of artists who applied for financial assistance from the particular type of institution; multiple responses allowed.

Finally, how does location affect professional development for artists? Regional artists do seem to have a slightly greater difficulty accessing markets or promotion than city artists, but for both groups other influences are more important in inhibiting professional development. However, there are differences in the significances of these effects; a

somewhat larger proportion of regional artists seem to have other pressures and responsibilities that keep them from doing creative work, and twice as many artists living in capital cities see the lack of work opportunities as the major factor inhibiting their professional development as an artist, compared to those living in the regions. Table 58 gives the details.

Table 58: Most important factor inhibiting professional development of regional and capital city artists (a) (percent)

	at present time		throughout career	
	regional artists	capital city artists	regional artists	capital city artists
Lack of time to do creative work due to other pressures and responsibilities	34	25	26	21
Lack of financial return from creative practice	21	21	31	27
Lack of work opportunities	14	30	14	29
Difficulty accessing markets or promotion	8	3	5	2
Lack of access to funding or other financial support	7	7	8	5

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

14. Artists from non-English speaking backgrounds

Like the rest of the Australian population, the vast majority of artists learned English as their first language, with only eight percent of them learning another language first. Table 59 gives details of first language learned for each principal artistic occupation (PAO).

Two-thirds of artists who learned a language other than English as their first language see a more positive than negative effect stemming from their non-English speaking background (NESB), and only a minority see a mainly negative effect, as shown in Table 60.

Table 59: Language first learned (percent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural develop. workers	All artists (a)
English	96	86	86	95	90	94	96	97	92
Another language	4	14	14	5	10	6	4	3	8
Total	100	100	100	100	100	100	100	100	100

(a) numbers for all artists are weighted to represent Australia's artist population.

Table 60: Effect that being from a non-English speaking background has had on creative practice (a) (percent)

	(%)
positive effect	29
more positive than negative effect	30
no effect	26
more negative than positive effect	15
Total	100

(a) percentages are of all NESB artists

Does NESB status affect the financial circumstances of Australia's practising professional artists? Table 61 shows that the difference in **total** income between artists from a non-English speaking and an English speaking background is only marginal; however artists from an English speaking background earn on average about a third more **creative** income than NESB artists.

The difference in expenses can be explained by the fact that the proportion of visual artists and craft practitioners, who incur more expenses on average compared to other PAOs, is substantially greater amongst artists from non-English speaking backgrounds.

Table 61: Mean and median incomes and expenses of artists from non-English speaking background and English speaking background (\$)

	Non-English speaking background artists	English speaking background artists	diff (%)
Mean income (a)			
Creative income	14,000	19,000	36
Arts-related income	10,200	8,400	-18
Total arts income	24,200	27,400	13
Non arts-related income	16,900	13,000	-23
Total income	41,100	40,400	-2
Median income (a)			
Creative income	5,300	7,400	40
Total arts income	12,100	17,000	40
Total income	33,000	35,000	6
Expenses related to art practice (b)			
Mean	8,900	7,900	-11
Median	6,900	4,800	-30
Minimum annual after-tax income required to meet basic needs (c)			
Mean	31,300	35,900	15
Median	30,000	31,200	4

(a) excludes artists whose total income exceeded \$ 250,000 in the 07/08 financial year.

(b) excludes artists whose total expenses exceeded \$ 50,000 in the 07/08 financial year.

(c) excludes artists whose minimum income required to meet basic needs exceeded \$150,000 in the 07/08 financial year.

14. Artists from non-English speaking backgrounds

In terms of financial assistance, it appears that NESB artists are somewhat more likely to apply for a grant, prize or other funding, and larger proportions of them apply to federal and state/territory arts agencies than do other artists, as can be seen in Table 62.

But the differences are not great and the success rates for NESB artists compared to others, after allowing for differences in numbers of applicants, appear to be broadly similar.

Table 62: Application and receipt of financial assistance by artists from non-English speaking and English speaking backgrounds (percent)

	Non-English speaking background artists		English speaking background artists	
Applied for a grant, prize or other funding	51		45	
Did not apply for a grant, prize or other funding	49		55	
Total	100		100	
Received a grant, prize or other funding (a)	68		65	
Did not receive a grant, prize or other funding (a)	32		35	
Total	100		100	
	Proportion of artists that applied for a grant, prize or funding (b)		Proportion of artists that received a grant, prize or funding (c)	
	Non-English speaking background artists	English speaking background artists	Non-English speaking background artists	English speaking background artists
Sources to which artists applied for a grant, prize or other funding:				
Australia Council	33	20	54	41
State/Territory Government Arts Department	32	26	66	60
Local Government	16	11	(d)	57
Private Foundation	7	10	(d)	45
Arts organisation, company or industry body	16	17	(d)	54
Non-arts organisation, company or industry body	7	5	(d)	49

(a) percentages are of artists who applied for financial assistance between 2004 and 2009.

(b) multiple responses allowed.

(c) percentages are of artists who applied for financial assistance from the particular type of institution; multiple responses allowed.

(d) too few artists to estimate.

The most important factors inhibiting the professional development of NESB compared to other artists are shown in Table 63. There are no really significant differences between the groups, and it is noteworthy

that only a tiny minority (one to three percent) of NESB artists point to their ethnic or non-English speaking background as the most important factor holding back their professional career as an artist.

Table 63: Most important factor inhibiting professional development of artists from a non-English speaking and English speaking background (a) (percent)

	at present time		throughout career	
	Non-English speaking background artists	English speaking background artists	Non-English speaking background artists	English speaking background artists
Lack of time to do creative work due to other pressures and responsibilities	23	28	23	23
Lack of work opportunities	22	25	17	25
Lack of financial return from creative practice	20	21	35	28
Lack of access to funding or other financial support	8	7	6	6
Difficulty accessing markets or promotion	8	4	5	3
Ethnic background	1	*	3	*
Non-English Speaking Background (NESB)	1	*	1	-

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

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

15. Artists with disabilities

On the basis of our survey sample we estimate that about five percent of artists have some form of physical disability and about three percent have to cope with some sort of mental illness or intellectual impairment. 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. Table 64 shows the effects on their creative practice felt by artists with some form of physical or mental disability. It is apparent for the great majority of artists the effects are felt at least sometimes, and significant proportions of them feel the effects most or all of the time.

Table 64: Effects of disability on creative practice (a) (percent)

Frequency of effect	physical disability	mental illness
Not at all	13	17
Sometimes	50	66
Most of the time	27	10
All of the time	10	8
Total	100	100

(a) percentages are of artists who have a physical disability or a mental illness respectively.

Artists with disability do not differ greatly from others in terms of gender or age, as shown in Table 65. Their numbers are proportionately greater amongst writers and visual artists than in other artforms (Table 66). A larger proportion of them have applied for financial assistance and a smaller proportion of them have been successful in being awarded a grant, prize or other funding, but the numbers are small and these results must be interpreted with caution (Table 67).

Table 65: Gender and age of artists with disability and with no disability (percent)

	artists with disability	artists with no disability
Male	45	49
Female	55	51
Total	100	100
Mean age (in years)	50	48
Median age (in years)	52	47

Table 66: Distribution of principal artistic occupation amongst artists with disability and artists with no disability (percent)

	artists with disability	artists with no disability
Writers	22	17
Visual artists	33	18
Craft practitioners	7	9
Actors	11	17
Dancers	2	3
Musicians	17	30
Composers	2	2
Community cultural develop. workers	6	4
Total	100	100

Table 67: Application for and receipt of financial assistance by artists with disability and with no disability (percent)

	artists with disability		artists with no disability	
Applied for a grant, prize or other funding	58		44	
Did not apply for a grant, prize or other funding	42		56	
Total	100		100	
Received a grant, prize or other funding (a)	52		66	
Did not receive a grant, prize or other funding (a)	48		34	
Total	100		100	
	Proportion of artists that applied for a grant, prize or funding (b)		Proportion of artists that received a grant, prize or funding (c)	
	artists with disability	artists with no disability	artists with disability	artists with no disability
Sources to which artists applied for a grant, prize or other funding:				
Australia Council	24	21	41	43
State/Territory Government Arts Department	38	25	50	61
Local Government	17	11	(d)	57
Private Foundation	13	9	(d)	44
Arts organisation, company or industry body	21	17	(d)	52
Non-arts organisation, company or industry body	6	5	(d)	49

(a) percentages are of artists who applied for financial assistance between 2004 and 2009.

(b) multiple responses allowed.

(c) percentages are of artists who applied for financial assistance from the particular type of institution; multiple responses allowed.

(d) too few artists to estimate.

15. Artists with disabilities

Turning to unemployment experience, we note that a somewhat greater proportion of artists with disability experienced unemployment between 2004 and 2009 than did other artists. Table 68 shows that artists with disability experienced a greater amount of time unemployed and longer consecutive periods out of work than artists with no disability.

Table 68: Experience of unemployment by artists with disability and no disability

	artists with disability	artists with no disability
Experienced unemployment between 2004 and 2009 (in %)	38	26
Longest consecutive period of time for which artist was unemployed in the last 5 years (in years) (a)		
Mean	1.5	0.8
Median	0.5	0.4
Years of unemployment in the last five years (in years) (a)		
Mean	2.1	1.3
Median	1.0	0.8

(a) percent are of artists who have experienced unemployment between 2004 and 2009.

The effect of disability on the financial circumstances of artists are shown in Table 69. There are a few minor differences suggesting some financial disadvantage amongst artists with disability, most evident in a comparison of median incomes; this comparison indicates a larger proportion of artists with disability earning low incomes than is the case for other artists, and fewer of them proportionately in the higher income brackets.

Table 69: Incomes and expenses of artists with disability and no disability (\$)

	artists with disability	artists with no disability	diff (%)
Mean income (a)			
Creative income	20,400	18,600	-9
Arts-related income	5,700	8,800	54
Total arts income	26,100	27,400	5
Non arts-related income	11,400	13,300	17
Total income	37,500	40,700	9
Median income (a)			
Creative income	5,600	7,000	25
Total arts income	8,500	17,000	100
Total income	25,800	35,500	38
Expenses related to art practice (b)			
Mean	8,500	8,000	-6
Median	4,700	5,300	13
Minimum annual after-tax income required to meet basic needs (c)			
Mean	33,000	35,800	8
Median	30,000	31,200	4

(a) excludes artists whose total income exceeded \$ 250,000 in the 07/08 financial year.

(b) excludes artists whose total expenses exceeded \$ 50,000 in the 07/08 financial year.

(c) excludes artists whose minimum income required to meet basic needs exceeded \$150,000 in the 07/08 financial year.

Finally Table 70 lists the most important factors that artists with and without disability feel are inhibiting or have inhibited their professional development as artists. One in five artists with disability point to their disability status as the most important factor holding back their development at the present time, and

one in 10 see this factor as having been the most important throughout their career. Otherwise the most important factors that these artists nominate are, as with all artists, lack of financial returns, lack of time and lack of work opportunities.

Table 70: Most important factor inhibiting professional development of artists with disability and with no disability (percent)

	at present time		throughout career	
	artists with disability	artists with no disability	artists with disability	artists with no disability
Lack of financial return from creative practice	20	21	32	28
Living with a disability	20	*	10	*
Lack of time to do creative work due to other pressures and responsibilities	14	29	12	24
Lack of work opportunities	12	26	11	26
Difficulty accessing markets or promotion	10	4	9	3
Lack of access to funding or other financial support	9	7	8	6

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

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

16. Some longer-term trends

As noted at the beginning of this report, the present survey is the fifth in a series dating back to 1983. The first survey, which was undertaken to provide data for an Australia Council inquiry, was relatively small in scale, and it was not until the second survey, in 1988, that a fully comprehensive questionnaire was introduced. The instrument used in the 1988 survey has remained more or less intact ever since, meaning that essential data on artist numbers, demographics, time allocations, incomes and so on, can be compared between years, and longer-term trends can be observed. In this final chapter, we compile some of the statistics from the four surveys including the present one, so that some important changes over time in major variables can be brought to light.

Artist population

In Chapter 2 above we noted that the growth in numbers of practising professional artists in Australia that continued through the 1990s appears to have levelled off in the first decade of the 21st century. Details of these trends in numbers were shown in Chapter 2, Table 4. It is apparent that up until the turn of the millennium artist numbers were increasing in most artforms but that most have shown little growth since then and some have declined.

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 noted earlier is the changing employment conditions facing artists. Increasing economic uncertainty both within the arts industry and the wider economy may diminish potential artists' appetite for risk-taking in their career choices, and lead to a slackening in the growth in artist numbers overall.

Demographics

Artists are on average getting older. In 1988 the mean age of all practising professional artists was 41-years. It rose to 44 in 1993, 46 in 2001 and 48 in the present survey. The declining proportion of younger artists in the population is shown in Table 71, which tabulates the proportions of artists aged 34 years or younger in the various survey 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 cultural workers. These trends are suggestive of a maturation in the artistic workforce, with increasing numbers of established artists continuing to practise for longer periods in their later years, and generating a larger body of senior practitioners in the artistic community over time.

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, at least until the end of the 1990s. Nevertheless, there are exceptions within particular artforms, as is evidenced in Table 72. 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 20-years.

Table 71: Percent of artists that are 34 years of age or younger in different survey years (percent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural develop. workers	All artists (a)
1988	15	38	22	35	80	43	33	40	35
1993	7	24	22	49	87	36	27	27	29
2002	12	17	9	33	73	28	8	19	23
2009	12	13	20	41	49	13	20	14	20

(a) numbers for all artists are weighted to represent Australia's artist population.

Table 72: Percent of female artists in different survey years (percent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural develop. workers	All artists (a)
1988	45	50	66	40	76	30	9	69	46
1993	57	60	68	49	80	31	18	61	51
2002	55	60	61	41	73	31	20	82	49
2009	62	63	79	38	76	32	27	72	51

(a) numbers for all artists are weighted to represent Australia's artist population.

Table 73: Mean proportion of working time spent on creative work as a PAO in different survey years (percent)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural develop. workers	All artists (a)
1988	47	45	53	43	35	41	53	46	44
1993	51	50	59	39	39	45	48	41	48
2002	46	49	56	44	49	50	49	36	47
2009	46	51	48	42	42	47	48	51	47

(a) numbers for all artists are weighted to represent Australia's artist population.

Time allocation

Although there have been significant changes over the last 20-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 has hovered at just under 50 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 73 shows the mean proportion of working time spent on creative work amongst the different artforms. No particularly obvious trends emerge. Actors and dancers are always the occupations with the lowest proportion, whilst craft practitioners scored the highest proportions in three of the years studied.

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 20-year trends. All income data have been converted to equivalent 2007 prices using the ABS Consumer Price Index. Table 74, Table 75 and Table 76 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 to keep pace more or less with inflation, but no more. Meanwhile, their relative position in comparison with other professionals has deteriorated, since those other groups have participated in the rising trend in real incomes that has been experienced across the workforce as a whole.

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 occupation (PAOs) emerges, as seen in Table 76. The income trends are illustrated in graphical form in Figure 31 on page 93.

16. Some longer-term trends

Table 74: Mean and median creative incomes in different survey years (in 2007 \$)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural develop. workers	All artists (a)
Mean creative income:									
1986/87	19,200	16,500	19,700	31,100	11,700	18,100	26,800	22,000	19,200
1992/93	19,800	12,900	16,800	16,100	10,300	17,900	30,000	23,000	17,300
2000/01 (b)	23,200	13,700	18,700	27,000	20,400	21,800	15,500	10,200	19,800
2007/08 (b)	11,100	15,300	22,000	27,100	17,300	19,300	25,900	24,400	18,900
Median creative income:									
1986/87	4,100	5,000	7,600	17,700	3,500	8,900	17,700	19,500	6,200
1992/93	2,900	4,400	11,700	7,300	10,300	7,300	13,200	9,500	7,300
2000/01 (b)	5,400	3,700	9,600	12,800	15,100	12,800	4,800	4,100	8,500
2007/08 (b)	3,600	4,500	10,000	15,000	7,900	7,200	8,100	14,600	7,000

(a) numbers for all artists are weighted to represent Australia's artist population.

(b) excludes artists whose total income exceeded \$250,000 (in 2007 \$).

Table 75: Mean and median total arts incomes in different survey years (in 2007 \$)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural develop. workers	All artists (a)
Mean total arts income:									
1986/87	29,100	28,800	28,000	34,600	13,100	25,700	49,000	26,100	27,500
1992/93	25,800	25,200	24,200	19,000	16,100	28,700	47,900	29,400	26,400
2000/01 (b)	30,600	22,700	23,900	32,900	29,100	33,800	32,600	20,300	28,900
2007/08 (b)	19,200	23,100	29,800	31,800	29,700	30,100	37,800	41,200	27,700
Median total arts income:									
1986/87	10,100	15,600	15,100	21,000	9,200	16,900	44,200	26,300	12,800
1992/93	4,900	11,700	16,100	8,800	12,100	21,200	31,800	22,500	13,700
2000/01 (b)	13,800	11,100	16,600	22,500	27,300	24,400	23,300	20,200	18,900
2007/08 (b)	8,000	10,000	18,000	20,000	23,400	25,000	17,800	44,400	17,300

(a) numbers for all artists are weighted to represent Australia's artist population.

(b) excludes artists whose total income exceeded \$250,000 (in 2007 \$).

Table 76: Mean and median total incomes in different survey years (in 2007 \$)

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural develop. workers	All artists (a)
Mean total income:									
1986/87	45,300	36,400	34,100	44,400	18,500	37,100	56,600	29,500	37,500
1992/93	42,000	34,400	31,300	29,100	22,400	38,700	50,700	37,200	36,200
2000/01 (b)	51,700	33,700	32,500	49,400	32,800	47,200	46,500	31,800	42,700
2007/08 (b)	40,500	34,900	38,300	44,600	34,700	43,500	51,200	46,900	41,200
Median total income:									
1986/87	30,500	27,500	28,400	31,600	16,000	33,400	58,800	27,300	23,600
1992/93	27,100	25,100	26,400	26,400	18,200	35,200	42,500	30,800	29,300
2000/01 (b)	42,700	27,800	26,800	39,000	31,600	43,500	37,200	27,600	36,600
2007/08 (b)	30,100	25,800	30,500	36,600	27,600	40,900	43,800	48,000	35,900

(a) numbers for all artists are weighted to represent Australia's artist population.

(b) excludes artists whose total income exceeded \$250,000 (in 2007 \$).

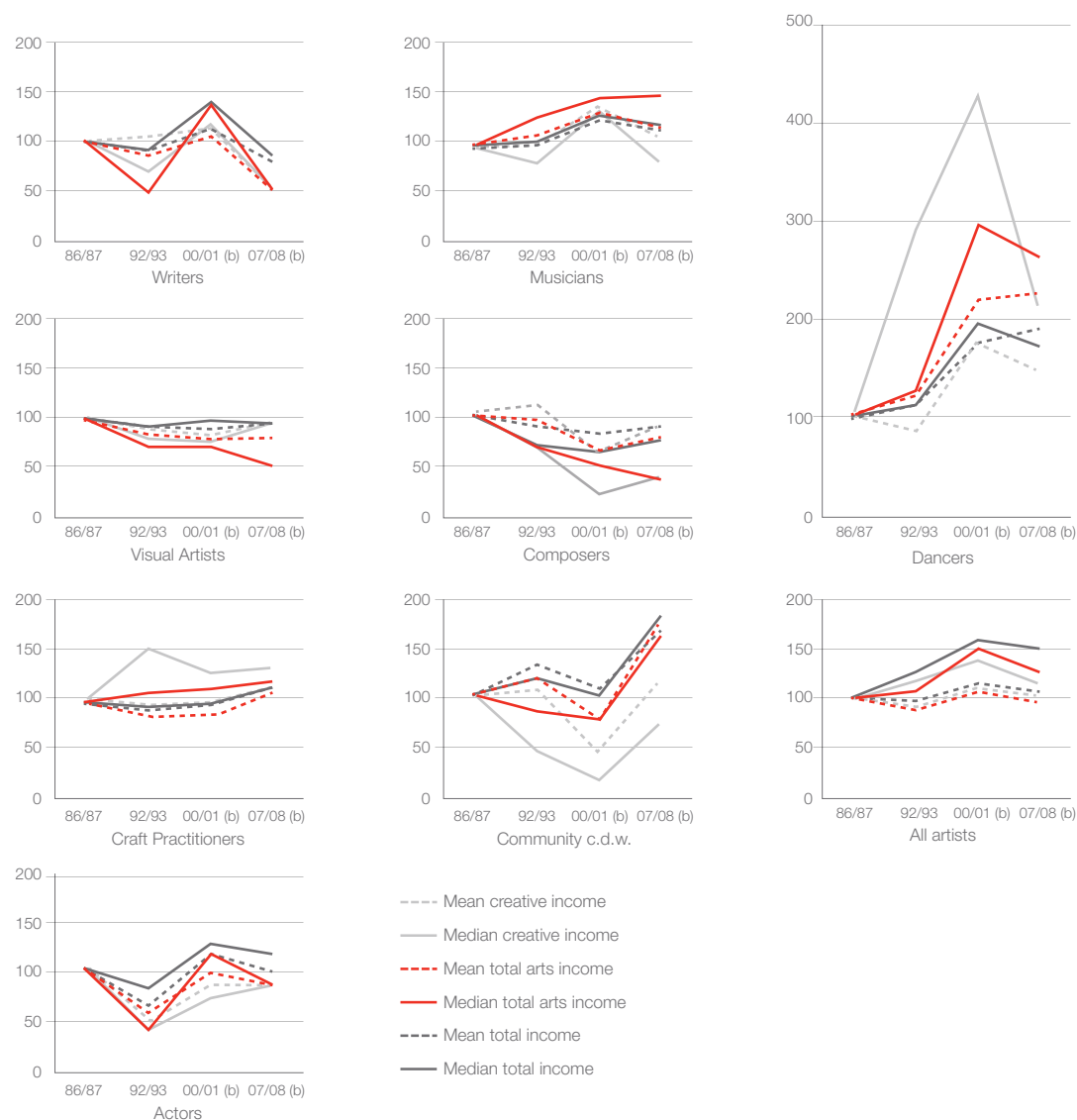
Other issues

Finally, we mention two other striking changes that can be seen in the comparisons between the years.

First, the proportion of artists having no arrangements for future financial security has fallen steadily and dramatically over the 20-year period. In 1988, more than half of all artists (54 percent) had no superannuation or other arrangements to support them after retirement. This proportion fell to 36 percent in 1993, 20 percent in 2001 and is now at an all-time low of 14 percent. Of course this trend simply reflects what has been happening in the Australian population more generally, especially since the introduction of compulsory superannuation requirements.

Second, the increasingly bleak economic environment in which artists pursue their creative endeavours is illustrated by the numbers of artists nominating 'insufficient income from arts work' as being the most important single factor inhibiting their career development. The proportion of artists holding this view has risen from 42 percent in 1988 to 56 percent in 2009. This result simply serves to underline one of the principal messages to come from this report, namely that professional artists in Australia endure considerable economic hardship in order to produce the art that so enriches our society.

Figure 31: Indexed changes in different types of real income (1988 = 100)



(b) excludes artists whose total income exceeded \$250,000 (in 2007 AUD).

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