



## chapter 3

# CULTURAL OCCUPATIONS

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The number of artists and other cultural workers has grown much faster than other parts of the Australian workforce. The core group of arts professionals tripled in 25 years compared with a 43% increase in the total workforce.

This chapter looks at the growth in the number of different types of arts professionals as well as other cultural workers (see Appendix 1 for detail). It also includes a summary of where these workers live, their distribution by gender and other criteria, based on the 1996 Census. These characteristics would have changed slowly, if at all, over the years. Finally, it draws on two recent surveys designed to capture *all* arts-related activities for gain or hobby, whether paid or unpaid, and including not just the main occupation covered by the Census.

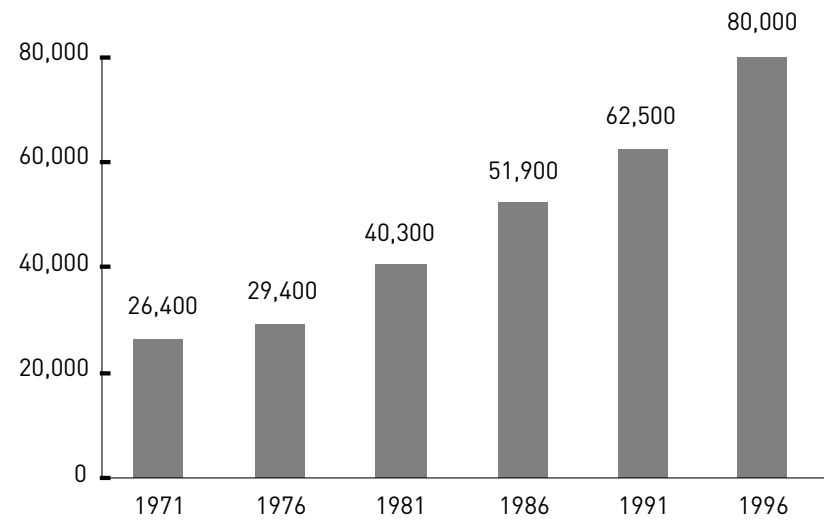
Over the past ten years the ABS has significantly improved the level of detail and precision of the statistical information relating to the culture and leisure industries. This includes the five-yearly Census, which is the main source in this chapter. A series of ABS and Australia Council publications listed in the bibliography demonstrates the improvements.

The main purpose of this volume is essentially to bring all these statistics together and to attempt, as far as possible, to demonstrate the growth of the arts sector over the past 25 to 30 years. This naturally involves an element of estimation, which I have documented throughout.

## ARTS PROFESSIONALS

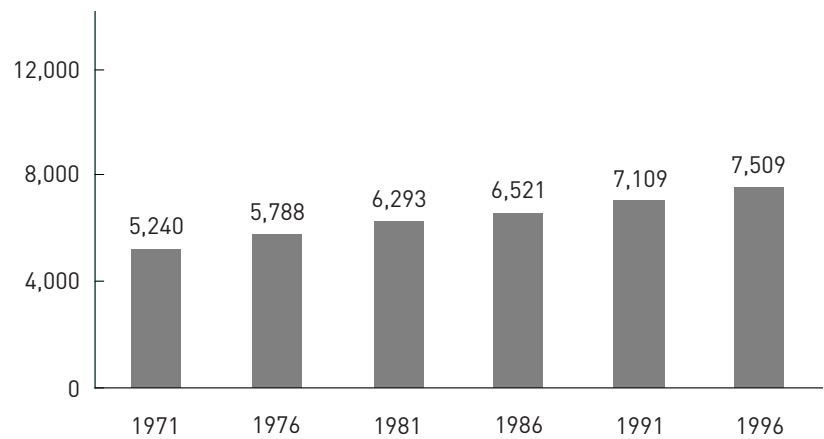
The number of artists and related workers (arts professionals) tripled between 1971 and 1996, from an estimated 26,400 persons to 80,000 (Chart 3.1). This is equivalent to an annual rate of 4.5%, compared with 2.4% annual growth in the total employed workforce in Australia. The initial (1971) bar of Chart 3.2 has the same height as the initial bar of Chart 3.1 to provide a vivid illustration of growth rates in the arts sector in the 25 years to 1996. The growth in the number of people classified under the arts professions accelerated in the latest five-year period to an annual average growth rate of 5.1% (Table 3.1).

### 3.1: Arts profession, estimated number of persons



Source: Estimates from Census data (arts professions as defined by ABS for 1996)

### 3.2: Total employed workforce (thousand persons)



Source: Census 1971-96

The earlier observations are based on estimates. The previous analysis of long-term trends in the Australian arts (entitled *Artburst!*) showed how the total number of artists and related workers increased between 1971 and 1986. A more stringent definition of arts professionals adopted in 1986 reduced the *level* of these figures by about 19%, but there is good reason to believe that the *growth* estimate remains the same. The linkage between the two definitions was supported by a special study carried out by the Australian Bureau of Statistics based on a sample of the 1986 Census. For details see Appendix 1, end of initial text and Table A1.2.

**Table 3.1: Number of persons in arts professions, estimated trend 1971-96**

Census	Persons in arts professions	Average annual growth	Proportion of total workforce	Total employed workforce	Average annual growth
1971	26,400		0.50%	5,240,000	
1976	29,400	2.2%	0.51%	5,788,100	2.0%
1981	40,300	6.5%	0.64%	6,292,700	1.7%
1986	51,900	5.2%	0.80%	6,520,500	0.7%
1991	62,500	3.8%	0.88%	7,109,300	1.7%
1996	80,000	5.1%	1.07%	7,509,400	1.1%

Source: Australian Bureau of Statistics; see text for estimation procedures.

The main statistical refinement over the ten years to 1996 concerns crafts. Many craft workers were previously classified as tradespeople, but have now been identified as visual artists through stricter definition and scrutiny. This added about 3,700 to the total visual arts category in the 1991 Census – persons who were previously classified in the trade categories of jewellery workers, cabinet makers or other wood workers, or simply craft workers. Potters were separately identified in 1991 among the trade classifications, and transferred to the arts professions. The 1991 concept appears to be similar to the 1996 definition of potters and ceramic workers, with a plausible rate of growth between the two years.

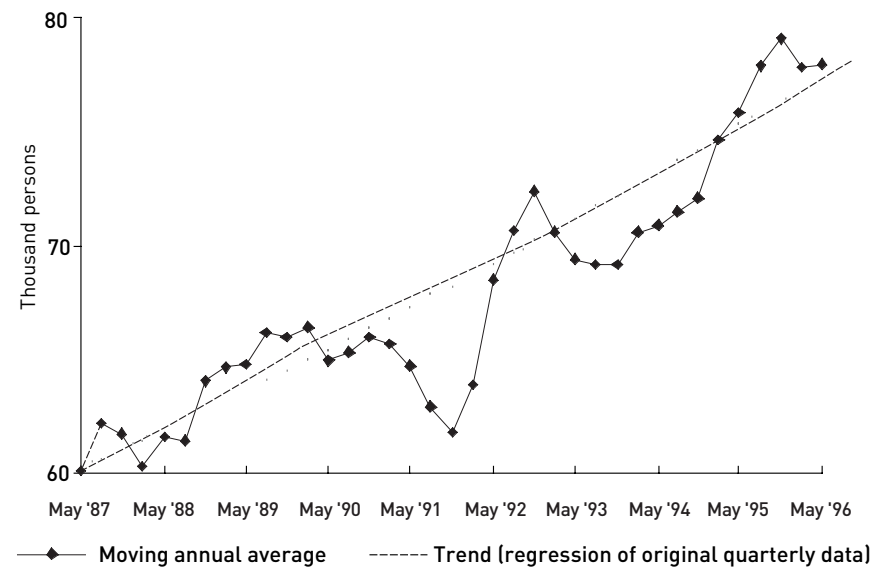
We believe the trend estimates over the past quarter of a century give a reliable picture of the growth that has occurred. All adjustments in definitions have been reflected in previous Census estimates as explained in the previous paragraph and in Appendix 1, so the figures have, to all intents and purposes, been adjusted to the 1996 Census definition.

## QUARTERLY EMPLOYMENT DATA CONTINUE SIMILAR TREND

Until the time of the 1996 Census, the ABS published quarterly employment statistics of a number of occupational groups, including arts professionals. Based on a random sampling approach, the figures are subject to statistical sampling

error, but largely back up the growth picture revealed by the Census data between 1986 and 1996. The illustration uses a moving 12-monthly average to dampen the fluctuations caused by the sampling (Chart 3.3). As would be expected, the trend estimate in these statistics is similar to that found in the Census data.

### 3.3: Employment in arts occupations, Australia 1986-96



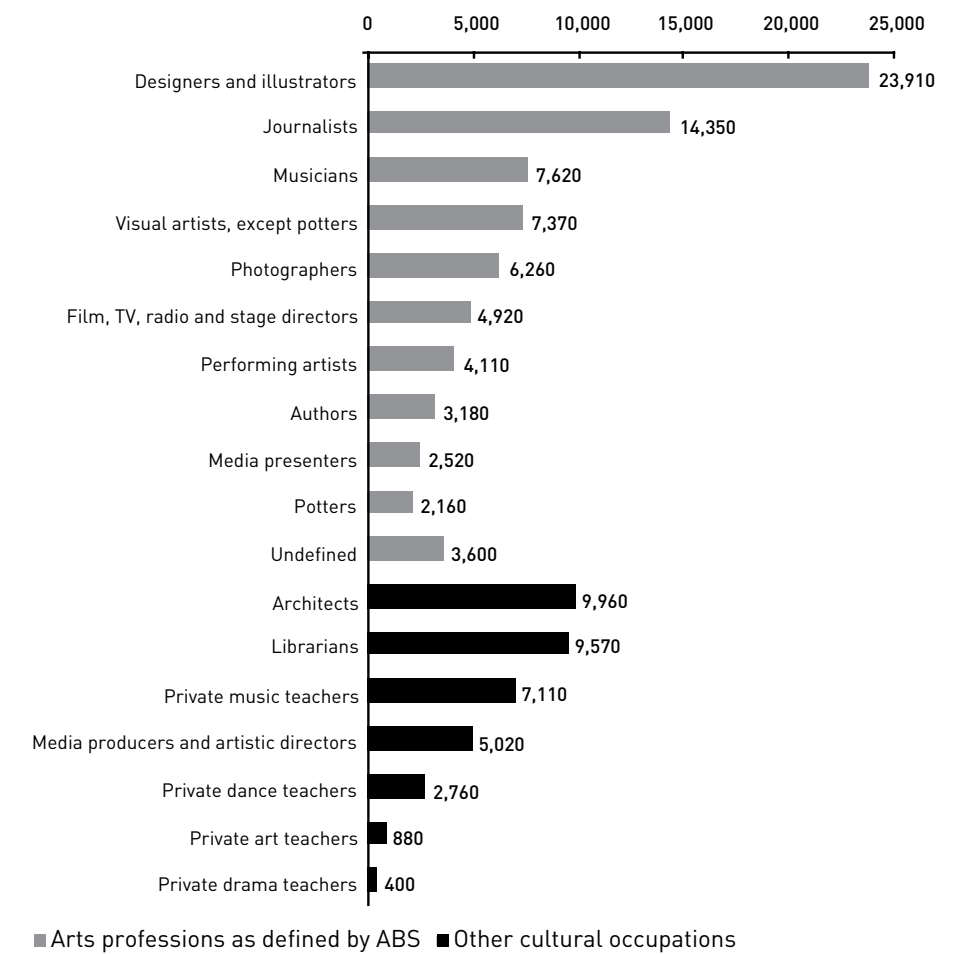
Source: Australian Bureau of Statistics (May, August, November and February plots)

## SPECIFIC OCCUPATIONS OF ARTS PROFESSIONALS

The following summary illustrates how broad the definition of the arts professions is, based on the 1996 Census (see also Appendix 1). These professions don't just comprise individual artists working solely to create artworks. The figures quoted in the paragraphs below show that these people form a minority, at least as far as main jobs are concerned. Chart 3.5 summarises the annual average growth in each main category between 1986 and 1996.

The Census does not define the extent to which people create and sell artworks in addition to their main source of income. However, an ABS survey in 1997 showed that 786,000 persons received some payment for their involvement in cultural activities in the twelve months to March 1997, equivalent to 5.4% of all persons aged 15 years and over. This compared with 555,000 persons according to an ABS survey conducted four years previously (4.1%). Many more — 1.3 million persons — were involved in these activities in an unpaid capacity. The Census covers only full-time or main paid occupations. The survey results are analysed at the end of this chapter (see 'Paid and unpaid cultural activities' on page 34).

### 3.4: Number of arts and related professionals, 1996



Source: 1996 Census

Designers and illustrators formed the largest group of almost 24,000 persons, 30% of all arts professionals in the 1996 Census (Chart 3.4). Graphic designers accounted for about 13,100, while interior designers numbered 3,000, fashion designers 2,700, industrial designers 1,700 and illustrators 1,400. About 2,000 were designers or illustrators who provided no further specialisation details.

There were about 14,300 journalists. Of those who defined themselves further, print journalists were the most numerous (5,800) followed by editors (2,200), technical writers (1,300), television journalists (1,000), copywriters (900) and radio journalists (600). Some 2,500 defined themselves only as 'journalists'.

Of approximately 7,600 musicians, 5,500 played instruments, 1,200 were singers, and there were about 350 music directors and 260 composers.

Visual artists numbered about 7,400, *other than* potters and ceramic artists (2,200), and photographers (6,300). As we discussed in the first section, the 1996 Census succeeded in identifying a large number of artistic craft workers, which explains why the number of unidentified visual arts and crafts professionals reached almost 4,500 compared with just over 400 in 1991. There were 2,400 artistic painters and about 470 sculptors. Many of the subsequent tables group these against the category of potters and other crafts, on the fair assumption that the new unidentified group consists overwhelmingly of craft professionals.

Of 4,900 film, television, radio and stage directors, 1,700 covered some or all of the four areas, while 1,000 were film or video editors and about 340 were stage managers, 310 television or radio program directors, 280 directors of photography, 240 art directors (film, television, stage), and 190 technical directors.

The 4,100 actors, dancers and related professionals contained a relatively large undefined group of 1,500. About the same number were classified as actors and 1,000 as dancers/choreographers.

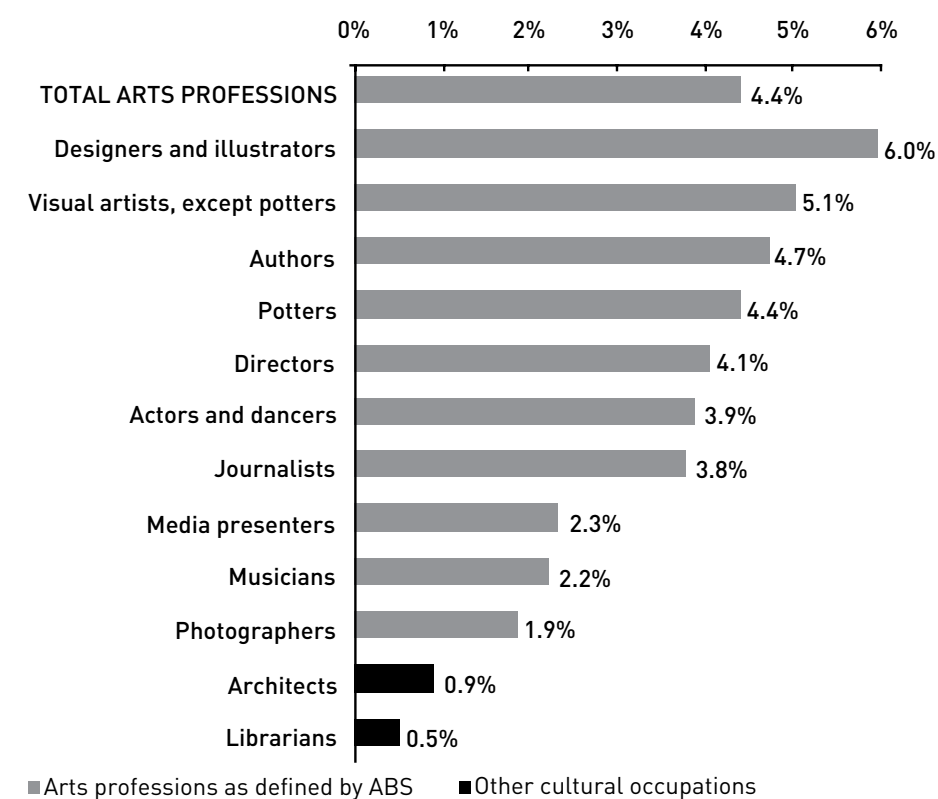
Of 3,200 authors and related professionals, 2,300 were authors, 700 book editors and 120 script editors.

The smallest group of arts professionals was the media presenters (2,500). Of these, 2,100 were radio presenters and 360 television presenters.

In addition to the arts professions defined as such, there were nearly 10,000 architects, 9,600 librarians, 7,100 private music teachers, 5,000 media producers and artistic directors, and smaller numbers of private dance, art and drama teachers (bottom of Chart 3.4).

The strongest growth among the arts professions proper over ten years was in the number of designers and illustrators (6.0% per annum), followed by visual artists other than potters and photographers (5.1%), and authors (4.7%). The total number of arts professionals grew by 4.4% per annum, that is, 54% over the full ten-year period. Photographers (1.9%), musicians (2.2%) and media presenters (2.3%) recorded the lowest growth between 1986 and 1996 (Chart 3.5).

**3.5: Annual growth in number of cultural professionals, 1986-96**

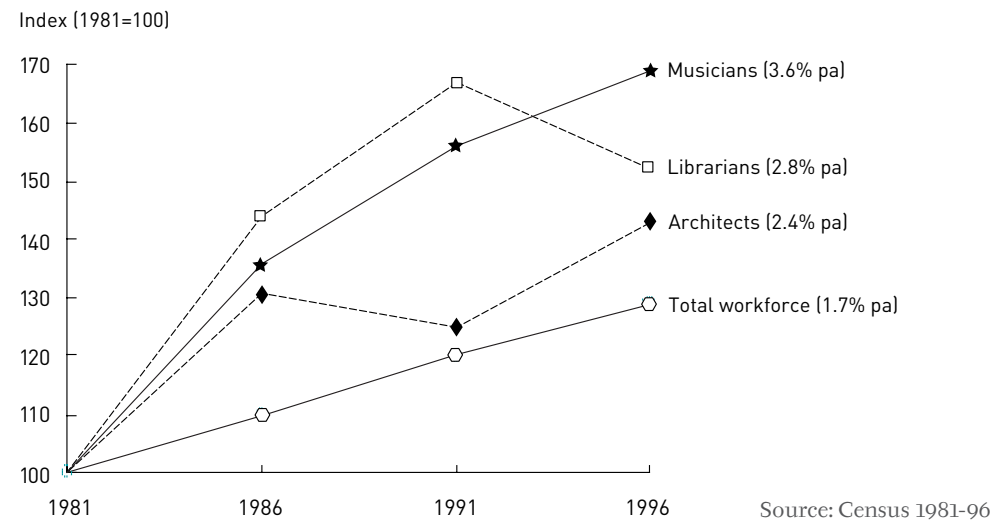


Source: 1986-96 Census

Among related cultural occupations, architects recorded only 0.9% and librarians 0.5% annual growth between 1986 and 1996, but there was faster growth between 1991 and 1996 for media producers and artistic directors (12.6%), private dance teachers (8.9%), drama teachers (5.9%) and music teachers (5.3%).

For a few groups, adequate comparison can be made for 15 years since 1981 (Chart 3.6). The only group of arts professionals – musicians and related workers – showed the most consistent and strongest trend (3.6%). Business cycle and other factors affected two groups of related cultural professionals, architects and librarians. All three groups increased at significantly higher rates than the total workforce over the 15 years as a whole.

### 3.6: Fifteen years' employment change, selected cultural occupations

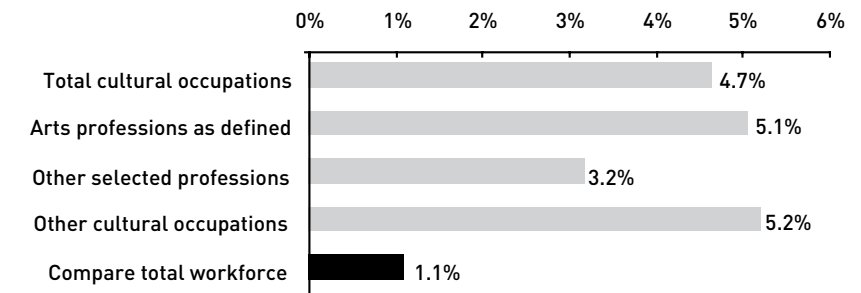


### THE WIDER GROUP OF CULTURE/LEISURE WORKERS

The Australian Bureau of Statistics uses the term 'cultural occupations' in accordance with the National Culture/Leisure Industry Statistical Framework. A few of those occupations not yet discussed are professionals, including landscape architects, museum and gallery curators, and conservators. However, most are support workers rather than professionals, such as sound technicians, camera operators and production assistants in the performing arts area, architectural associates, library technicians and assistants, piano tuners and photographers' assistants. The full list is shown in Appendix 1 (Table A1.1) with numbers indicated for 1996.

Only the two latest Census years allow detailed comparison. The 1996 Census added 6,850 environment, park and land-care managers, park rangers, theatre and cinema managers, interior decorators, and museum and gallery attendants to the definition of cultural occupations. These are clearly identified and have been omitted. The annual increase in the number of people employed in cultural occupations included in both 1991 and 1996 was 5.2%, about the same as for total arts professionals. The group of 'other selected professions' (architects, librarians and others) showed a more modest annual increase of 3.2%. The total number of cultural workers grew by 4.7% per annum, assuming the occupations added in the 1996 Census showed the same growth as those for which the total was known for

### 3.7: Annual growth, cultural occupations, 1991-96



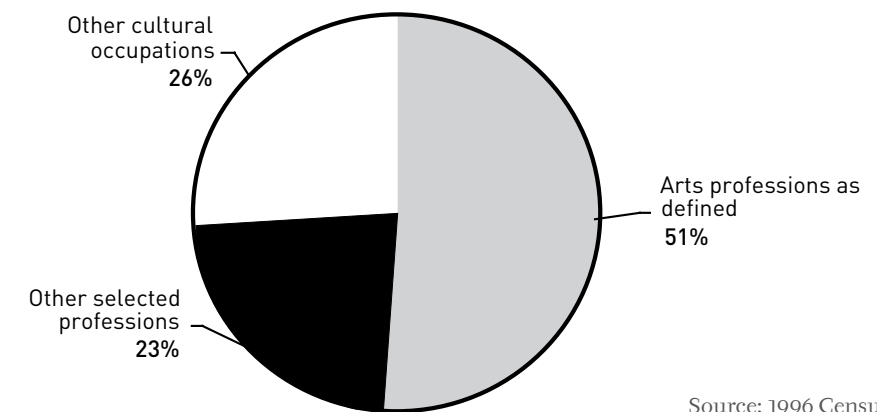
Source: 1991 and 1996 Census

both years. The lowest bar of Chart 3.7 shows that the increase in employment in cultural occupations greatly exceeded the growth in the total employed workforce. The 1996 Census identified about 156,700 culture/leisure workers, 2% of the total Australian workforce. Of these, just over half were arts professionals, just under a quarter were other selected professionals as we have defined them, and the remaining quarter belonged to the wider group (Chart 3.8).

This study concentrates on arts and other cultural professionals rather than the wider group of culture/leisure workers. However, the tables in Appendix 2 that relate to the 1996 Census include the wider group for interested readers.

The remainder of this chapter relates to the 1996 Census, highlighting particular aspects that are likely to have existed for many years.

### 3.8: Distribution of main cultural occupational groups, 1996



Source: 1996 Census

## INDUSTRY OF CULTURAL WORKERS

As well as defining culture/leisure *occupations*, the National Culture/Leisure Statistical Framework defines culture/leisure *industries*. By cross-tabulating occupations and industries as in Table 3.2 below, we can determine how many cultural workers are employed in cultural industries.

The main cultural *industries* in the 1996 Census are publishing, film, radio and television, libraries, creative arts and live performances, services to the arts and photographic studios. These accounted for almost 80% of total employment in industries defined as cultural. The remaining industries include manufacturing and distribution of recorded media, book retailing, museums, parks and gardens.

Most persons with cultural occupations find work outside the cultural industries, and the occupations of most workers in cultural industries are not 'cultural' (Table 3.2). Within the core group of arts professionals who have a cultural occupation *and* belong to a cultural industry, most are employed in the creative arts and live theatre and music performing, in newspaper and other publishing, and in film, radio or television (first column of Table 3.2). The last group employs the largest number of cultural professionals and other workers (over 18,000).

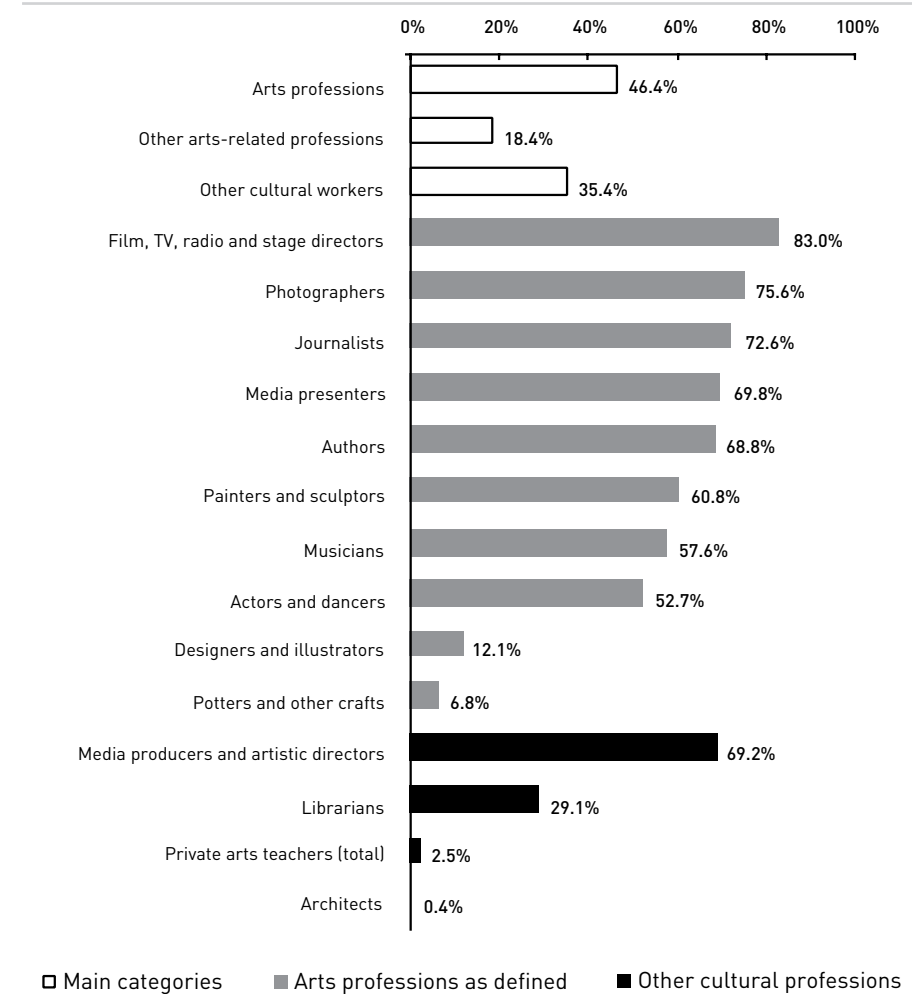
Of a total of nearly 157,000 cultural workers, only about 58,000 (37%) worked in cultural industries (Table 3.2). The proportion was highest for *arts professionals* (46%),

**Table 3.2: Main cultural occupation groups classified by cultural industry participation, 1996 Census**

Occupation →	Arts professions	Other arts-related professions	Other cultural occupations	Total cultural occupations	All other	Grand total
Industry						
Publishing	10,670	370	110	<b>11,150</b>	30,350	41,500
Film, radio and TV	9,470	3,000	5,580	<b>18,050</b>	19,370	37,420
Libraries	90	2,450	3,990	<b>6,530</b>	7,200	13,730
Creative arts and live performance	11,310	360	600	<b>12,270</b>	4,320	16,590
Services to the arts	1,020	180	1,300	<b>2,500</b>	4,800	7,300
Photographic studios	3,980	40	410	<b>4,430</b>	2,740	7,170
Other cultural industries	550	170	2,530	<b>3,250</b>	29,580	32,830
<b>Total cultural industries</b>	<b>37,090</b>	<b>6,570</b>	<b>14,520</b>	<b>58,180</b>	<b>98,360</b>	<b>156,540</b>
All other industries	42,900	29,130	26,520	<b>98,550</b>	7,381,220	7,479,770
Grand total	79,990	35,700	41,040	<b>156,730</b>	7,479,580	7,636,310

Note: Totals may differ between tables because ABS applies a random adjustment to small cells to protect confidentiality.

**3.9: Percentage of cultural occupations employed in cultural industries, 1996**



Source: 1996 Census

but varied considerably among the various categories (Chart 3.9). For most *groups* of arts professionals, the majority worked in cultural industries. The exceptions were designers and illustrators, and the crafts including potters. Despite the endeavour to identify crafts as creative arts, the vast majority of people practising these crafts did not nominate the creative arts industry, whereas painters and sculptors did. It would be useful to clarify this issue in time for the next Census in 2001.

The proportion of *other arts-related professions* working in a cultural industry varies vastly. The ratio was highest for media producers and artistic directors (69%). It was lowest for architects – a mere 0.4% – but this is due to the exclusion of architectural services from cultural industries. Logically, architectural services

should be included as a cultural industry when architects are defined as a cultural occupation (compare photographers and photographic studios).

About 35% of the residual group of *other cultural workers*, who are mainly non-professionals, worked in industries defined as cultural in 1996 (Chart 3.9).

## ETHNICITY OF CULTURAL PROFESSIONALS

The topic of Indigenous art is taken up in Chapter 5. Overall, only 1% of cultural workers classified themselves as Aboriginal or Torres Strait Islanders in the 1996 Census. *While this was the same proportion as the total workforce, it is considered to understate the true number of Indigenous artists to a considerable extent.* Even without taking this into consideration, Indigenous people made up considerably larger proportions of painters and sculptors (5%), potters and other craft professionals (3.5%), media presenters (3.8%), and actors and dancers (2.4%). The Indigenous component was below 1% in practically all other groups, and minuscule for photographers, designers and illustrators, journalists, architects, private arts teachers, media producers and librarians (Chart 3.10).

Put another way, of the *understated* number of 900 Indigenous arts professionals, almost 400 were visual artists, 100 actors and dancers and 100 media presenters, which is two-thirds of the total. The corresponding figure for the total 80,000 arts professionals was 20% (16,000 visual artists, actors, dancers and media presenters).

Persons born in non-English-speaking countries make up another important component, which indeed is smaller among cultural workers than in the workforce as a whole: 10.8% against 13.4% in 1996. Again, there are some striking variations among the groups (Table A2.10 and Chart 3.10). Among the arts professionals, the proportion is considerably higher among visual artists, especially potters and other crafts (16.9%), and relatively high among designers and illustrators, and photographers.

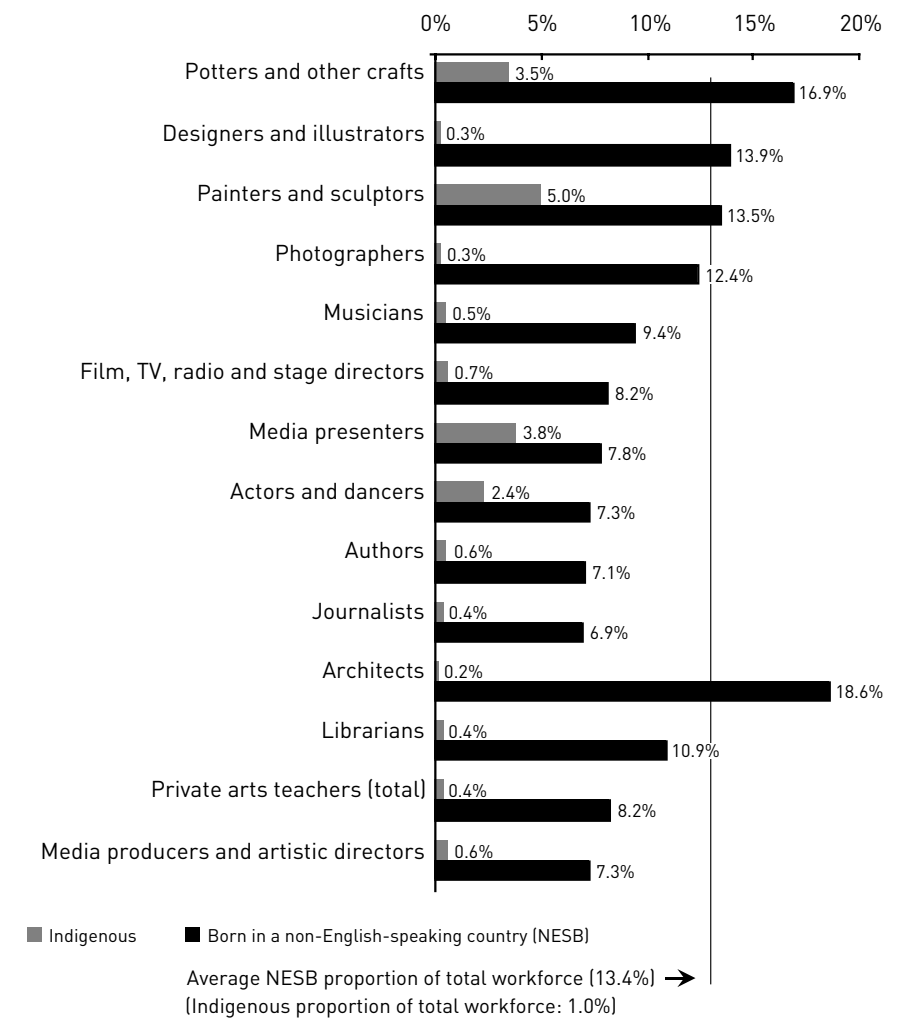
The proportion of people born in non-English-speaking countries is considerably lower than average (between about 7% and about 9%) among journalists, authors, directors, musicians, actors, dancers and media presenters.

So there is an interesting contrast between the ethnic influence on the visual arts and all other arts. Indeed, this is reinforced if we add architecture to the visual arts: 18.6% of all architects were born in a non-English-speaking country, which was the highest proportion found anywhere among the cultural occupations.

## GENDER, AGE, QUALIFICATIONS AND HOURS WORKED

In 1996, about 56% of arts professionals were male, the same proportion as in the total workforce. While this means there were about 27% more males than females among arts professionals, it ignores a great variety within the group, ranging from over 70% males among media presenters, photographers, directors and musicians, to 44% of authors (Chart 3.11; for detail see Appendix 2, Table A2.11). The range was even wider among other cultural professionals, from 17% *female* architects to 82% female librarians and 86% female dance teachers (Chart 3.12).

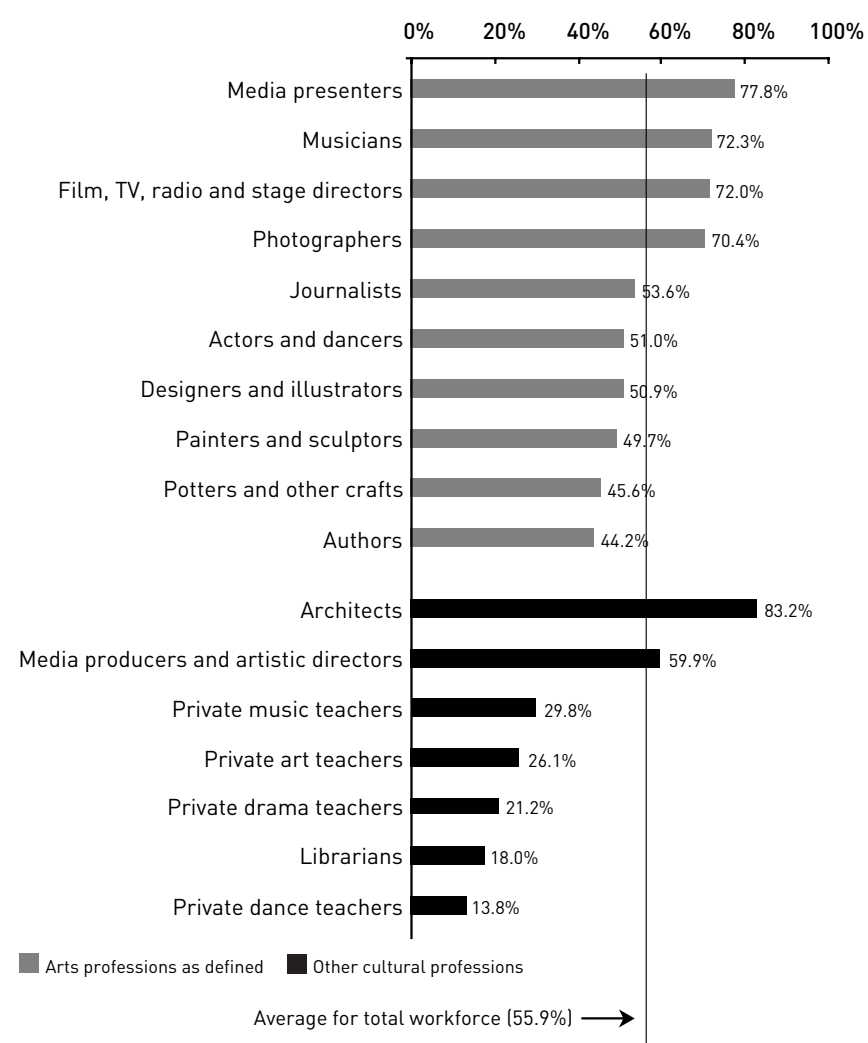
### 3.10: Ethnicity of cultural professionals, 1996



Source: 1996 Census

Arts professionals as a group are younger than the workforce as a whole: in 1996 their median age was 36 years compared with 37.5 years for the total workforce. The oldest groups of arts professionals in 1996 were visual artists and authors. The youngest were actors, dancers and media presenters (Chart 3.13). Arts professionals are generally younger than other cultural professionals (architects, librarians and private arts teachers, other than dance teachers). Media producers and artistic directors are about the same age as the arts professional group.

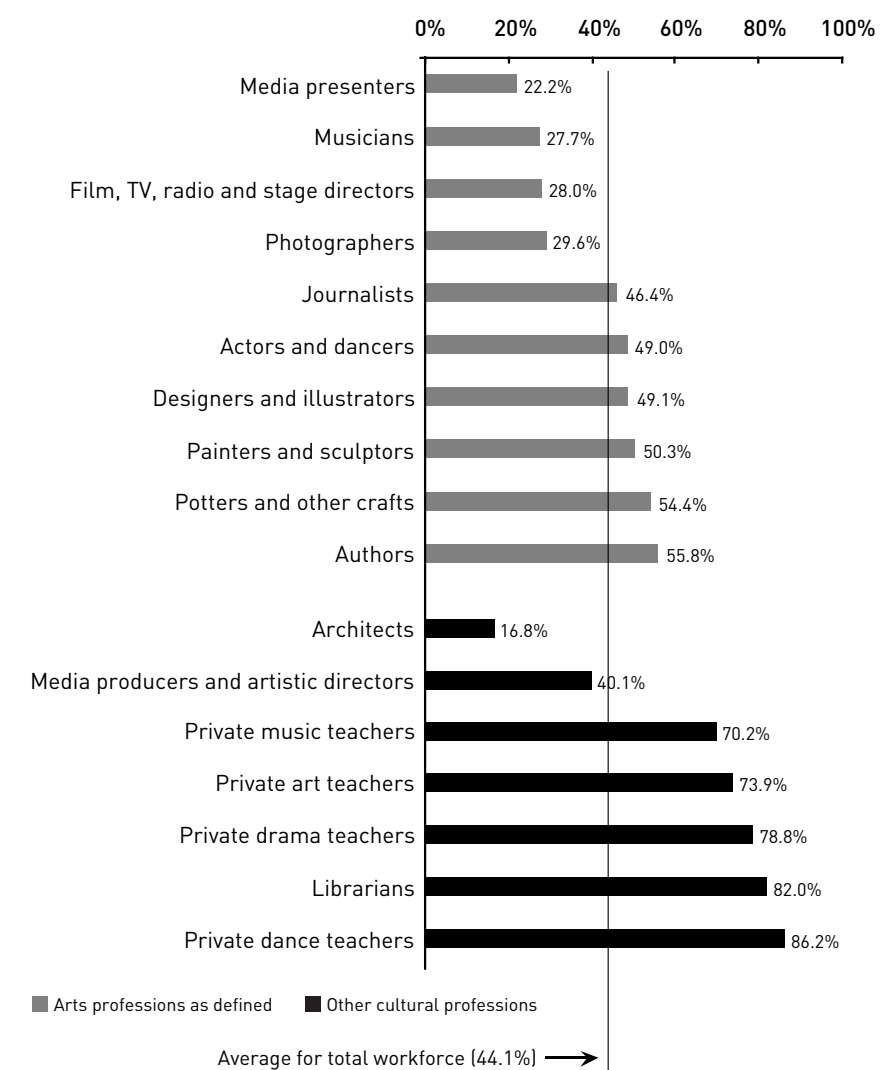
3.11: Male ratio of cultural professionals, 1996



Source: 1996 Census

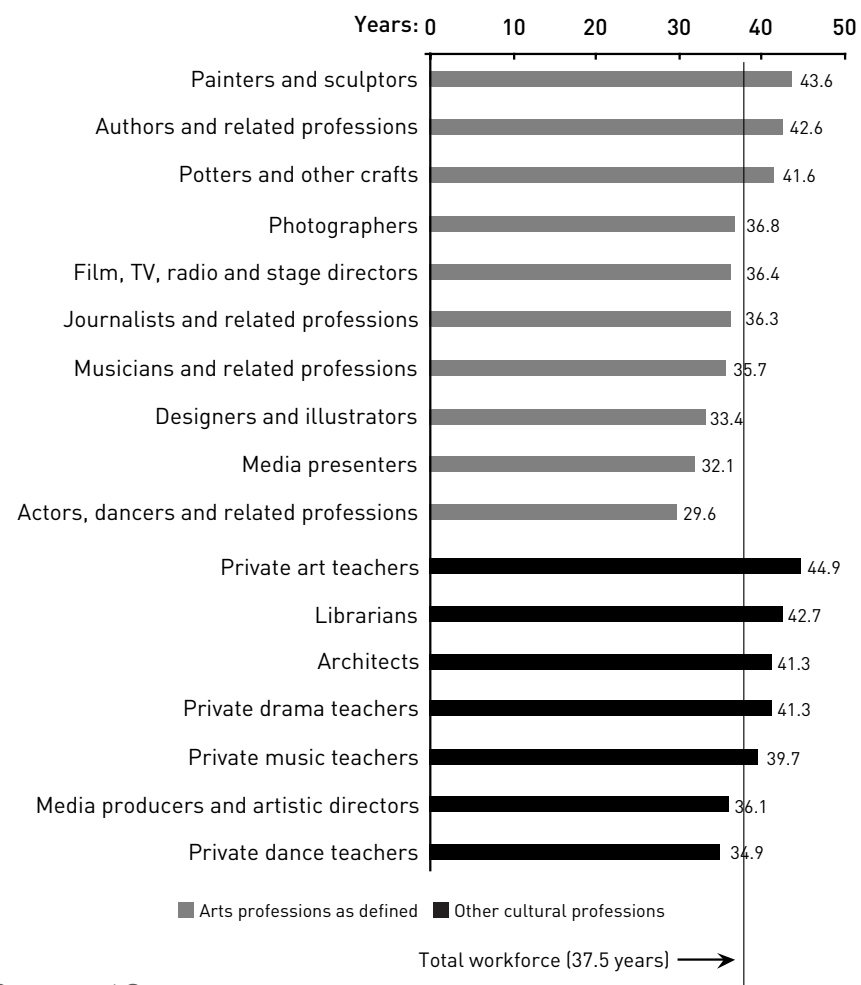
Relatively more arts and other cultural professionals have tertiary qualifications than the workforce as a whole, perhaps not surprisingly since these occupations are defined as 'professions' in the first place. Chart 3.14 distinguishes between two types of tertiary qualifications: cultural (such as performing and visual arts, librarianship, architecture, communications, history and literature), and all other subjects. The cultural component is shown in grey, other subjects are solid black.

3.12: Female ratio of cultural professionals, 1996



Source: 1996 Census

3.13: Median age of cultural professionals, 1996

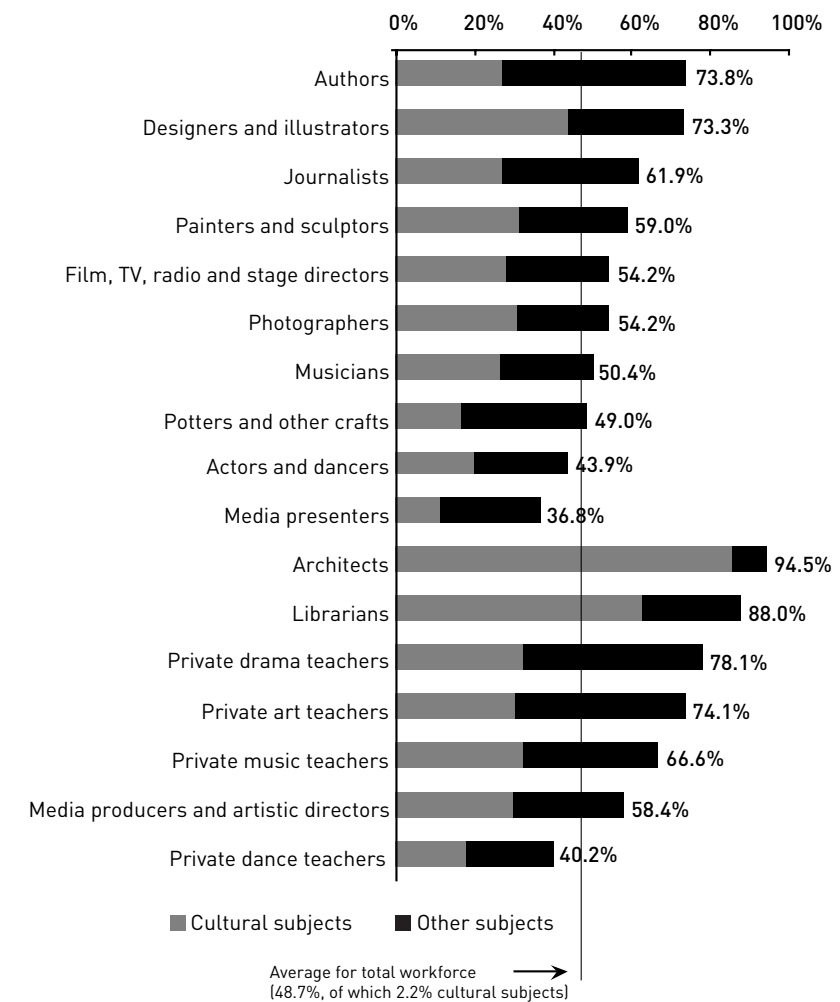


Source: 1996 Census

A total of 61% of arts professionals had tertiary qualifications (31% had 'cultural' qualifications and 30% took other subjects). Authors, designers and illustrators led the group with media presenters, actors and dancers bringing up the rear. Among other cultural professionals, architects and librarians led the field, while relatively fewer private dance teachers had undergone formal tertiary education.

Most arts workers counted in the Census work fairly average hours (Chart 3.15), though this may not be exclusively on the main arts-related job. The main exceptions in 1996 were musicians, dancers, and all four categories of private arts teachers, shown in combination but differing little in this respect.

3.14: Tertiary qualifications of cultural professionals, 1996

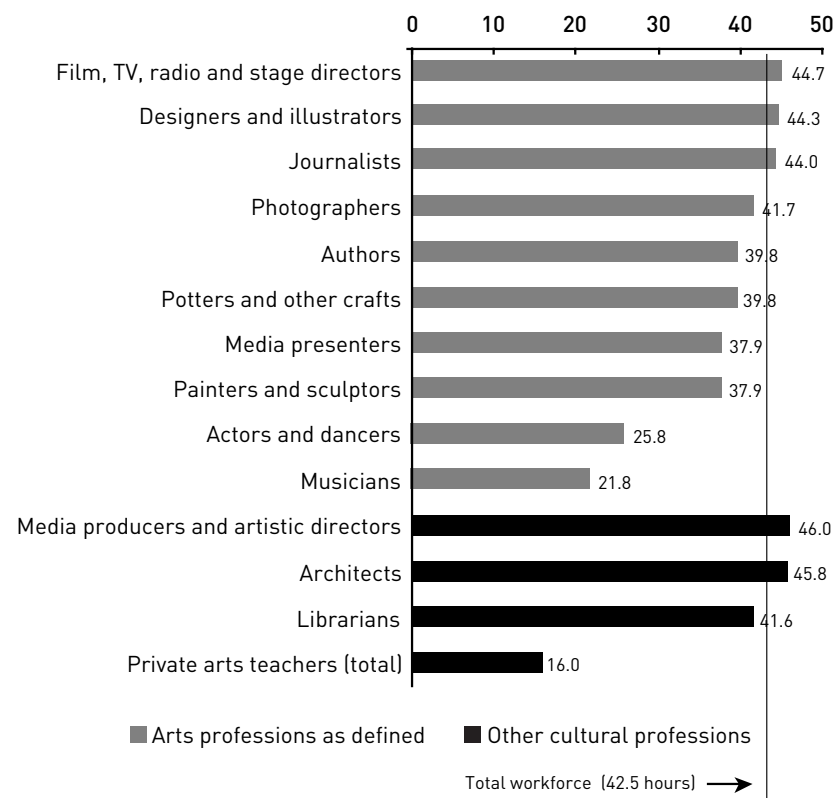


Source: 1996 Census

## GEOGRAPHIC DISTRIBUTION OF CULTURAL WORKERS

For practical reasons most of this study must limit itself mainly to an overall Australian presentation. It would be remiss, however, not to refer to the geographic distribution of full-time arts professionals and other cultural workers, which is skewed towards New South Wales and the ACT, and to a lesser extent towards Victoria (see Appendix 2, Table A2.12).

**3.15: Median weekly hours worked by cultural professionals, 1996**



Source: 1996 Census

Arts professionals accounted for 1.05% and other cultural professionals for 0.47% of the total workforce in 1996. However, the proportion of arts professionals varied between 1.21% in New South Wales and 0.82% in Western Australia (Table 3.3). The pattern is similar for other cultural professions, except in Victoria and the ACT. No doubt due to its special nature as capital territory, the proportion of these professionals in the ACT was much higher than elsewhere. Chart 3.16 plots the difference in percentage points between a given State or Territory percentage and the Australian average percentage, for arts professionals only.

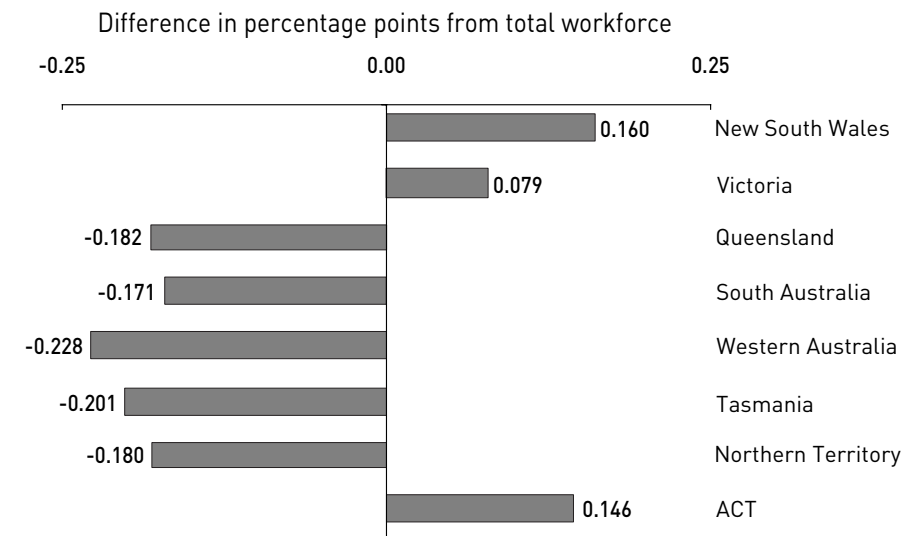
The ratio of male and female workers, which is also investigated in Table A2.12, is reasonably stable across Australia for arts and other cultural professionals, though less so for the broader group of culture/leisure workers recorded in Table A2.13.

**Table 3.3: Arts and other cultural professionals relative to total workforce, 1996**

	Total persons (rounded)			Relative to workforce	
	Arts professions as defined	Other cultural professions	Total employed workforce	Arts professions as defined	Other cultural professions
New South Wales	30,950	13,480	2,563,300	1.21%	0.53%
Victoria	21,380	8,740	1,898,000	1.13%	0.46%
Queensland	12,150	5,560	1,404,100	0.87%	0.40%
South Australia	5,240	2,420	597,300	0.88%	0.41%
Western Australia	6,230	3,130	760,700	0.82%	0.41%
Tasmania	1,550	790	183,000	0.85%	0.43%
Northern Territory	680	300	78,000	0.87%	0.38%
Australian Capital Territory	1,800	1,270	150,700	1.19%	0.84%
Australia	79,980	35,690	7,635,100	1.05%	0.47%

Source: 1996 Census

**3.16: Arts professionals compared with total workforce in each State and Territory, 1996**



Source: 1996 Census

## PAID AND UNPAID CULTURAL ACTIVITIES

We previously mentioned two surveys of cultural and leisure activities conducted by the Australian Bureau of Statistics in 1993 and 1997. These surveys – especially the latter – are the subject of this concluding section. The relevant findings are shown in Appendix 2 (Tables A2.13 to A2.18).

The ABS survey measured participation rates for paid and unpaid culture/leisure activities. The overall participation rate in 1997 was 15.1% (Table A2.13). In total, 331,400 persons undertook paid work only, 545,600 received payment for some but not all their culture/leisure work, and just over 1.3 million received no payment at all. This puts the participation rate for adults receiving some payment for these activities at 6.1%; of these, 2.3% received payment for all their work and 3.8% for some. The rest – over nine percent of those aged 15 years and over – were involved in culture/leisure activities without receiving any payment.

The 877,000 persons receiving some payment for culture/leisure activities in 1997 represent a much larger proportion of the adult population than the 156,700 cultural workers identified in the 1996 Census (page 23). Further analysis of the ABS survey at the end of the chapter suggests that the two sources are compatible.

Tables A2.14 and A2.15 (Appendix 2) cover the more directly arts-related activities from the 1997 survey of leisure/culture activities. Arts-related activities are defined as writing, live music and performing arts (performers only), visual art and craft, design, film production, cinema and video, radio and television. Involvements in these activities numbered 2.26 million out of a total 3.775 million covered by the survey. The 2.18 million people who had some involvement with any culture/leisure activities could nominate more than one activity (the average was 1.73 for all, 1.54 for persons receiving some payment, and 1.85 for those receiving none).

Writing was the most common cultural activity. Expanded to a total adult population basis, 543,000 nominated writing (educational and other books, newspapers, magazines, journals and other), with 22% being involved on a paid basis only. There were 209,000 live performers of music, of whom less than 5% worked for payment only, while 24% received some payment. Performers of theatre, opera, dance and other performing arts numbered 146,000, of whom 7% worked for payment only, and as many as 82% received no payment whatsoever.

Design was the second-largest of the groups we included (240,000 persons). It comprised graphic (106,000), multimedia (48,500), fashion (33,000), and other design such as interior and architectural (84,000). Some nominated more than one type of design, which explains why the parts add to more than the total number of persons. Relatively many designers had paid involvement only (40%) and correspondingly few were not paid at all (33%).

Art as defined in the survey included 130,000 persons naming drawing, a similar number painting, 117,000 photography, 64,000 electronic art, 38,500 sculpture, 35,000 print making and 13,000 other art. In total, 363,000 persons nominated 527,000 activities. The proportion of ‘paid only’ varied from 39% of print makers and 27% of electronic artists, to 17-20% of painters, sculptors and photographers.

The most frequent craft activities were furniture making and wood crafts (88,500 persons), textiles (76,000), and pottery and ceramics (68,000). Jewellery and glass crafts accounted for 22,000 and 21,000, respectively. In total, 328,000 craft workers mentioned 372,000 involvements, with ‘other crafts’ accounting for 96,000 (this large number is inadequately explained in the ABS source document). The ‘paid involvement only’ proportion of craft workers varied from 33% for jewellers and 28% for wood workers, to 17% for potters and 15% for ‘other crafts’.

Finally, 85,000 were involved in radio (18% for payment only), 57,000 in television (53%), 43,000 in cinema and video (39%) and 39,000 in film (35%).

Table 3.4 overleaf provides a bird’s-eye view showing the geographic distribution of six of the major activities covered by the survey. The criterion for inclusion is to have received some payment, which as we have seen on the previous page applied to 877,000 persons in 1997. Full detail may be found in Table A2.17, and for persons receiving payment for all their work, in Table A2.16.

According to Table 3.4, New South Wales (with 34% of the total adult population) had relatively many designers and performing artists (36% of the total for Australia), but relatively few in most of the other selected categories. Victoria (with a population share of 25%) appeared to have relatively few visual artists, though the findings are subject to high relative standard error. Queensland (18% population share) had more than its share of painters, while South Australia (with 8% of the population) was strong in furniture making and wood crafts. Participation in Western Australia was generally above what would be expected from its population share (9.6%) for these particular activities. The same applied in the ACT (population share 1.6%).

**Table 3.4: Persons receiving some payment for six selected arts-related activities, 1997**

State or Territory	Live music performer	Performing arts performer	Painting	Furniture making, woodcrafts	Design	Writing
<b>Thousand persons</b>						
New South Wales	18.4	9.5	14.1	12.7	58.9	64.5
Victoria	15.2	6.4	9.1	8.7	43.2	49.8
Queensland	9.6	4.4	12.9	8.0	25.5	39.6
South Australia	5.7	1.2	3.6	6.8	10.7	21.8
Western Australia	5.9	3.4	5.8	4.5	14.9	21.7
Tasmania	2.6	0.4	0.9	1.8	2.5	4.9
Northern Territory	0.8	0.5	0.3	0.6	1.2	2.1
Australian Capital Territory	2.2	0.3	2.0	1.1	4.8	9.2
Australia	60.2	26.0	48.6	44.3	161.7	213.6
<b>Estimated proportion of total Australia</b>						
New South Wales	30%	36%	29%	29%	36%	30%
Victoria	25%	25%	19%	20%	27%	23%
Queensland	16%	17%	26%	18%	16%	19%
South Australia	9%	5%	7%	15%	7%	10%
Western Australia	10%	13%	12%	10%	9%	10%
Tasmania	4%	2%	2%	4%	2%	2%
Northern Territory	1%	2%	1%	1%	1%	1%
Australian Capital Territory	4%	1%	4%	2%	3%	4%
Australia	100%	100%	100%	100%	100%	100%

Notes: Because some people earn income from more than one activity, any addition across columns refers to number of involvements rather than total persons involved.  
 Figures in italics have a standard error of more than 25%.  
 For full detail of all selected arts-related activities, see Table A2.17.

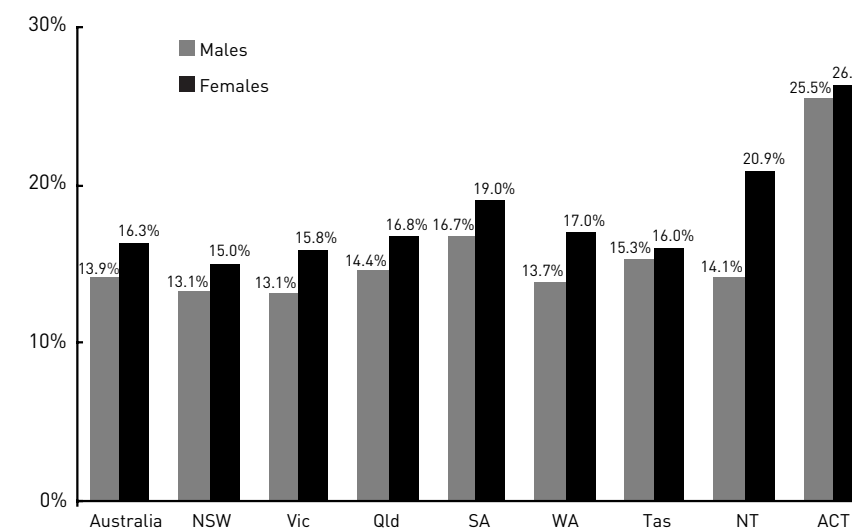
Source: ABS, *Survey of Work in Selected Culture/Leisure Activities, March 1997*, special tabulation

The findings are subject to considerable standard error for the smaller areas, but relatively high shares may be noted for Tasmania in furniture and wood crafts, and live music performance (Tasmania's share of the total adult population was 2.6%). Northern Territory (0.7% of the population) showed a relatively high figure for performing arts (1.9% expanded to one decimal) and in furniture and wood (1.4%) and music performance (1.3%).

Male and female participation rates in paid and unpaid activities are useful for assessing the consistency of the 1996 Census showing full-time cultural workers and the 1997 survey of all culture/leisure participants.

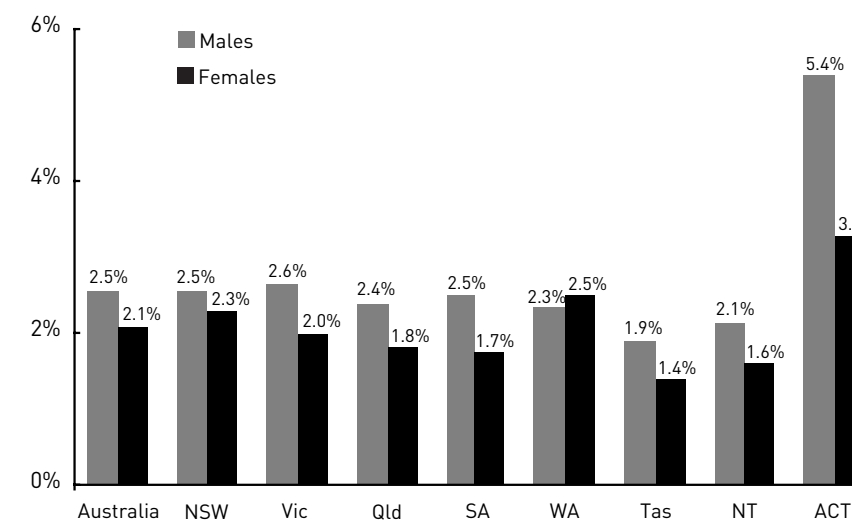
Female participation rates in total culture/leisure activities, including unpaid work, were invariably higher than for males (Chart 3.17). This finding persists without exception across age, workforce status, regional and birthplace groups according to the survey.

**3.17: Male and female participation rates, total culture/leisure activities as defined by ABS, 1997**



Source: ABS, *Work in Selected Culture/Leisure Activities, 1997* (6281.0)

**3.18: Male and female participation rates, paid involvement only, total culture/leisure activities, 1997**



Source: ABS, *Work in Selected Culture/Leisure Activities, 1997* (6281.0)

The geographic pattern in Chart 3.17 is at odds with the Census results in Chart 3.16, which showed relatively many arts professionals in New South Wales, the ACT and to a lesser extent Victoria. There were relatively few arts professionals in Queensland, South Australia, Western Australia, Tasmania and the Northern Territory. Apart from differences in definition of culture/leisure workers and arts professionals, the apparent discrepancy in the survey is explained mainly by different distributions of paid and unpaid work among States and Territories.

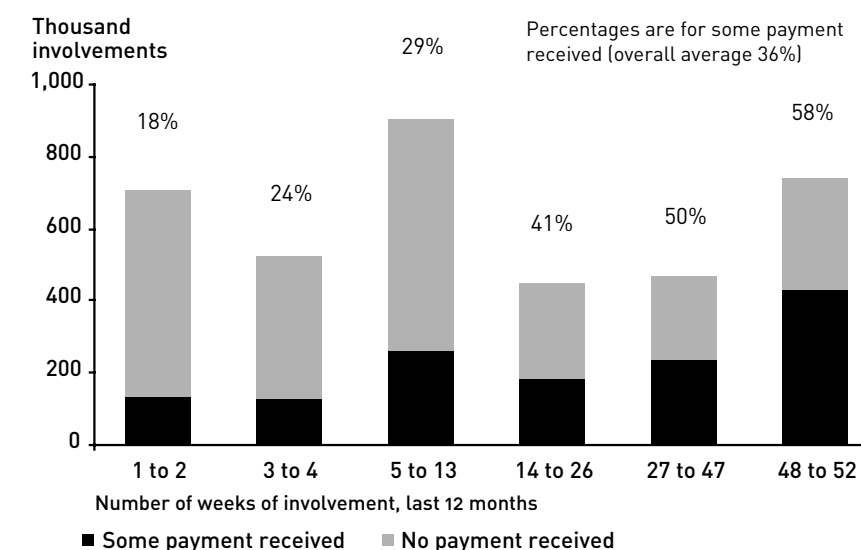
Chart 3.18 shows male and female participation rates for persons undertaking paid work only. Male participation rates according to the survey were higher than female participation rates except in Western Australia. Male rates varied relatively little (at least among the four eastern mainland States), while female rates were generally lower in the smaller States and the Northern Territory than in the ACT, New South Wales and Victoria. Western Australia showed a disproportionately high ratio for females, which upsets the pattern and may be due to sampling error. Western Australia also shows the greatest amount of inconsistency between the 1996 Census and the 1997 survey.

There was a wide variety in the percentage doing paid work only, relative to the total number of culture/leisure workers. The highest proportion was in New South Wales (where 17% did paid work only) and the ACT (16.7%), followed by Victoria and Western Australia with 15.8% and 15.6% respectively, Queensland (13.4%), South Australia (11.8%), the Northern Territory (10.6%) and Tasmania (10.3%).

At the other extreme, the proportion receiving no payment at all was lowest in the ACT (53%), and averaged about 57% in the Northern Territory, New South Wales and Western Australia (derived from Table A2.13). In the four remaining States, Queensland, Victoria, Tasmania and South Australia, the proportion of 'unpaid only' varied between 61% and 63%. There are therefore significant differences between the States and Territories as regards payment for culture/leisure activities, with the ACT and New South Wales at one extreme, as in the 1996 Census.

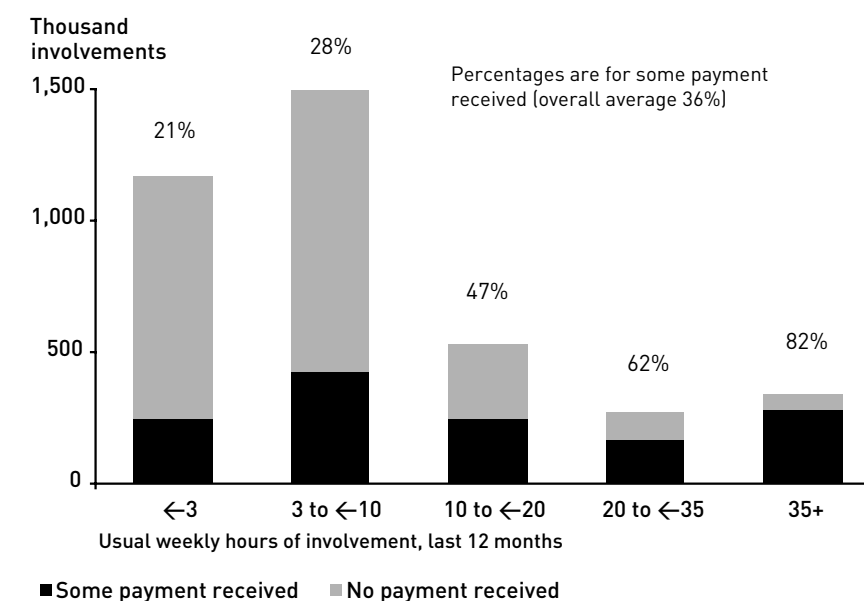
The 1997 survey of culture/leisure activities is reasonably compatible with the first Australian Bureau of Statistics survey in 1993. Table A2.18 compares the two surveys. Even accounting for the explicit inclusion of multimedia arts, electronic art and architectural design in the 1997 survey and a definitional change to writing activities, participation rates have increased significantly. Adjusted as far as possible for the definitional changes, the number of persons who received at least some payment for their arts-related services grew by over 50% in four years (from 626,000 to 957,000 according to Table A2.18).

### 3.19: Time involved in cultural/leisure activities, 1996-97



Source: ABS, *Work in Selected Culture/Leisure Activities, March 1997* (6281.0)

### 3.20: Hours involved in cultural/leisure activities, 1996-97



Source: ABS, *Work in Selected Culture/Leisure Activities, March 1997* (6281.0)

Footnote (c) of Table A2.18 shows that 658,000 persons received some payment for arts-related activities according to a special ABS table supplied for this report.

The growth rate between 1993 and 1997 was even higher for total involvements, including all those working without getting paid. It all suggests strong growth in community arts access and participation, a key responsibility area of the Australia Council and of major interest to State and local government as well.

The survey publication contains a cross-tabulation of period of involvement with culture/leisure activities in the year prior to the 1997 survey, and hours involved per week. The results are presented in Charts 3.19 and 3.20 for those who received some payment (1.35 million involvements) and those who received none (2.43 million). The table covers all activities rather than arts-related activities only, which according to Table A2.15 have a lower proportion of unpaid work.

While an average of 36% of total culture/leisure workers received some payment, over half of those working at least six months in culture/leisure did so. The proportion reached 58% for people working practically all year in these pursuits, compared with less than a quarter for those putting in four weeks or less.

Similarly, 82% of involvements by those working 35 hours or more in those weeks they did devote to cultural and leisure work were by those who received some payment. The details of the survey show that there were 155,000 involvements by those receiving some payment and working full time in those weeks also worked through the year. In addition, there were 50,700 involvements by paid persons working between 20 and 34 hours per week through the year, and 44,800 involvements by working full-time during the week for 27 to 47 weeks of the year.

This adds to about 250,000 involvements by workers receiving some payment and working at least half-time, equivalent to 18.5% of all involvements by paid persons. The survey counted a total of 877,000 such persons; 18.5% of these equal 162,000.

While the concepts are not identical, it is reassuring for the interpretation of both sets of data that 156,700 persons had main cultural occupations as defined by the ABS in the 1996 Census (Table A2.12). The Census counts employed persons, while the survey counts everyone whether or not employed. Some of the 162,000 persons estimated from the survey may have been unemployed or not in the labour force. This status applied to 121,000 of the total 877,000 persons receiving some payment, according to the ABS survey document.