Planning for the Future

Statistical Profile:
Visual Arts and Craft

24 August 2000

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Key points and contents

Background

Part one: Industry

SUPPLY

Employment

- Nearly 47,000 people were employed in visual arts and craft occupations in 1996
- Employment in visual arts, craft and design occupations grew faster than total employment 1986 to 1996

- Visual arts and craft occupations have lower median incomes than other employed people, while design occupations tend to have higher median incomes
- In 1996 the unemployment rate of people with visual art and craft qualifications was higher than the rate of unemployment in the total workforce
- Visual arts and craft graduates have a lower than average employment in arts occupations than other arts graduates
- In 1996, the proportion of potters and other craftspeople born in a non-English-speaking country was higher than in the total workforce.

Organisations and industry

- The number of visual arts organisations grew faster than all cultural organisations 1980 to 1991

Public art galleries/museums

- Selected indicators 1994-95 (see text for detail)
- Average employment in larger art museums declined between 1988-89 and 1994-95, employment in regional art museums remained stable
- Art museums expenditure increased faster than expenditure in the total economy 1990-91 to 1994-95
- Between 1988-89 and 1994-95, the proportion of income from admissions rose for larger art museums and remained stable for regional art museums
- Between 1988-89 and 1994-95, attendances at art museums increased, while attendances at other museums decreased

Commercial art galleries

- Selected indicators, commercial galleries 1996-97 (see text for detail)

Balance of trade

- see text for detail

Business sponsorship and acquisition

- Visual arts increased as a proportion of all arts sponsorship 1993 to 1996

- A ‘correction’ in corporate art investment occurred in the late ‘80s
- The majority of business acquisitions are new Australian works

Products

- A ‘bubble’ in art prices occurred in the late 1980s

DEMAND

Value of demand

- Household expenditure on arts and craft was an estimated $2.25 billion in 1997
- Craft furniture and paintings account for the bulk of visual arts and craft expenditure
- Household expenditure on paintings, carvings, sculptures etc. grew faster than total expenditure 1984 to 1994

Product numbers and purchasing

- 15.1 million Australian-made art and craft items were purchased in 1997
- One in three art and craft items are purchased direct from the artist

Consumers

Purchasers of art and craft

- See text for detail

Consumers: gallery attenders

- Art gallery attendances *rates* fell 1991 to 1999

Part two: Sector

- In 1999, 5 percent of Australians undertook paid and unpaid work in art activities, 6 percent in craft activities
- Visual art and craft activities made up 36 percent of all cultural involvements in 1999; 43 percent if design activities are included
- Visual art and craft activities increased as a proportion of work in all cultural activities 1991 to 1999
- The increase has been in unpaid involvements

Education

- In 1997 there were 34,900 enrolments in tertiary visual arts and craft courses, or 1.7 percent of all enrolments
- The growth in university enrolments in visual arts, craft and design courses was less than the growth in total university enrolments from 1989 to 1997
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- Between 1989 and 1997, university craft enrolments declined as a proportion of all visual art, crafts and design enrolments, while graphic arts and fashion design increased as a proportion of all visual art, crafts and *design enrolments*

- Numbers enrolled in vocational visual arts, craft and design courses declined more than total vocational arts enrolments 1990 to 1996
- Between 1985 and 1993, enrolments in tertiary accredited year 12 visual arts courses increased at a similar rate to total year 12 enrolments

Part three: Funding

- Visual arts and craft funding was around 4 percent of total culture/leisure funding in 1997-98
- Funding to art galleries increased at a similar rate to total culture/leisure funding 1988 to 1997, while funding to visual arts, crafts and photography increased at a slower rate

Australia Council funding

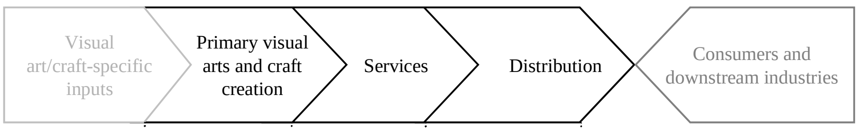
- Australia Council funding to visual arts, crafts and photography declined 3 percent from 1992-93 to 1996-97
- Almost a third of the value of Australia Council visual arts/craft grants goes to individuals

Background

There are no published sources of data on the total Australian visual arts industry in its broadest sense. Research has instead focussed on particular aspects of the visual arts and crafts. Differences in definitions, methodologies and time periods make aggregating this research into a complete picture difficult.

Figure V.1 sets out a value chain for the visual arts industry with some employment data. Value chain models have been adopted for the Planning for the Future Project as a useful way of organising and presenting summary data on the arts industries. This does not imply that visual arts and crafts experiences everywhere conform to the model. Indeed, a large part of Australia's visual arts and craft involvements occur outside a formal industry structure: the data here show that almost a quarter of the total value of art and craft purchases in Australia are made direct from the artist, a process that bypasses intermediary links in the industry value chain, and that over a quarter of visual arts and craft involvements are undertaken for individual pleasure or to support family and friends.

Figure V.1: Value chain of visual arts and craft industry



People/ employment 1996/97	Visual arts teachers Private 879 Public n/a Visual arts students Tertiary 34,919	Artists 15,919 Designers etc 30,154 Total 46.073	(eg: membership organisations, co-operatives, framing services) Data n/a	Public art galleries (FTE) 1,208 Commercial art galleries 1,156 Total 2,364

NB: n/a = not available

Part one: Industry

SUPPLY

Employment

Employment data presented here is for occupations only. It is standard in cultural statistical analysis to include the number of non-artists employed in the arts industries in order to obtain an estimate of total industry employment. This is not possible in the case of the visual arts and craft industry[1].

Nearly 47,000 people were employed in visual arts and craft occupations in 1996

Figure V.2 sets out Census employment data for 1996. In 1996, a significant proportion (18 percent) of these artists were not able to be classified or were not defined in terms of the ABS' occupation categories. The data in figure V.2 includes an estimate of how many visual artists were classified into the category 'Artists/related professionals nfd'[2].

Census employment data is for primary occupation only, defined as the occupation that is a person's main source of income. Since many artists undertake arts work as a secondary or out-of-work-hours activity, the census represents a significant underestimate of artists' employment at any point in time, although the data should still reliably reflect *trends* in artists' employment. A more accurate measure of artists' employment is available from Throsby and Thompson (1994), and this study is used to obtain a final estimate of 15,919 employed visual artists and craftspeople in 1996 (the methodology set out in appendix AV).

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[1] Census classifications do not allow the separation of data on visual arts and craft organisations from other organisations such as 'museums' and 'services to the arts' in general. No other data sources are available to obtain such data.

[2] An estimate of how many of these undefined artists were visual and craft artists was made by applying the ratio of visual and craft artists in the ABS' industry category 'creative arts' (which covers independent and self-employed artists across all art forms). In 1996, 27 percent of people employed in 'creative arts' were visual or craft artists. The same ratio was simply applied to the number employed in the occupation category 'artists/related professionals nfd' to arrive at an estimate of 980.

Figure V.2: Employment in visual arts and craft occupations, 1996

Occupation	Number employed	*Percent of total*	*Estimates*
Visual arts and crafts professionals nec[1]	4,268	*10*	
Painter (visual arts)	2,414	*6*	
Potter/ceramic artist	2,155	*5*	
Sculptor	471	*1*	
Visual arts and crafts professionals nfd[1]	210	*1*	
Artists/related professionals nfd (proportion)*	980	*2*	
Subtotal	10,498	*25*	*15,919*
Art teacher (private)	879	*2*	
Illustrator	1,356	*3*	
Photographer	6,259	*15*	
Designers/illustrators nfd[1]	2,142	*5*	
Fashion designer	2,666	*6*	
Graphic designer	13,086	*32*	
Industrial designer	1,677	*4*	
Interior designer	2,968	*7*	
Subtotal	31,033	*75*	
Total visual art, craft and design	41,531		*46,952*

[1] nec = 'not elswhere classified'; nfd = 'not fully defined'
* Estimated number of 'nfd' artists who are visual artists

Source: ABS Employment in selected culture/leisure occupations

The approximations of employment above underestimate the total number of people employed in the visual arts and crafts industry since no account is made for: art teachers in schools and tertiary educational institutions; some visual arts and craft occupations such as curator and conservator; and non-artists working in the visual arts and crafts industry.

Employment in visual arts, craft and design occupations grew faster than total employment 1986 to 1996

Figure V.3 indicates that employment in visual art, craft and design occupations grew faster than total employment over the ten-year period 1986 to 1996. Employment of visual artists, for example, increased by 38 percent between 1986 and 1991, and by 19 percent between 1991 and 1996. The comparable growth figures for total employment were 9 percent and 6 percent respectively.

Figure V.3: Employment in visual arts, craft and design occupations 1986 to 1996

		1986	1991	1996
Numbers	Visual artists, except potters	4,500	6,200	7,370
	Potter/ceramic artist	1,400	1,700	2,160
	Art teacher (private)	*n/a*	800	880
	Designers and illustrators	13,400	17,300	23,910
	Photographers	5,200	5,200	6,260
Percent change	*Visual artists, except potters*		*38*	*19*
	Potter/ceramic artist		*21*	*27*
	Art teacher (private)		*-*	*10*
	Designers and illustrators		*29*	*38*
	Photographers		*0*	*20*
	All cultural professions		*-*	*24*
	Total employment		*9*	*6*

Source: Guldberg (2000)/ABS

Visual arts and craft occupations have lower median incomes than other employed people, while design occupations tend to have higher median incomes

Figure V.4 indicates that in 1996 full-time and part-time 'core' visual and craft artist occupations had lower median incomes than average. The relatively low remuneration would be even more pronounced if comparison was made only with the incomes of people who hold a tertiary degree. Median incomes of the non-core occupations were higher than for total employment, except for photographers and fashion designers.

Figure V.4: Visual arts, craft and design annual incomes,1996

	Median income from all sources, $[1]			
Occupations	Full-time		Part-time	
Visual arts and crafts professionals nec	19,478		10,262	
Painter (visual arts)	17,871		10,546	
Potter/ceramic artist	15,616		10,044	
Sculptor	16,012		11,462	
Visual arts and crafts professionals nfd*	16,198		*	
Art teacher (private)	30,748	+	10,420	
Illustrator	30,372	+	18,726	+
Photographer	27,490		15,623	+
Designers/illustrators nfd	32,792	+	18,780	+
Fashion designer	27,152		14,965	+
Graphic designer	30,454	+	19,233	+
Industrial designer	35,205	+	22,385	+
Interior designer	31,965	+	19,794	+
Total cultural occupations	32,331	+	15,406	+
Total employment	29,424		14,777	

* Data not shown for categories with less than 100 people employed
[1]Full-time = 35 hours or more per week; + signifies if income is above average for total employment

Source: ABS unpublished census 1996

Increasing employment coupled with low and perhaps declining incomes suggests a preference shift toward artistic work

The salient aspect of the employment data presented here is the *increasing* proportion of people employed in artistic occupations given persistent low levels of remuneration. Data suggests that artistic incomes may even have *declined* relative to other incomes over 1986 to 1996, which makes the increase in artists' employment even more marked[3]. Although more detailed analysis is required to confirm the trend, it appears feasible that there has been a general shift in preference toward working in visual arts and crafts occupations.

[3] Declining incomes may be inferred, but not completely substantiated, from comparisons between Throsby and Mills (1989) and Throsby and Thompson (1993), and from Guldberg (2000).

In 1996 the unemployment rate of people with visual art and craft qualifications was higher than the rate of unemployment in the total workforce

Figure V.5 shows the employment status of people who held visual arts, craft and design qualifications. The data indicates that in 1996 visual, craft and design occupations (except for fashion designers) had a higher rate of unemployment than the average for the total labour force. Unemployment was particularly high for people with 'core' visual arts and craft qualifications, 13 percent of whom were unemployed compared to 9 percent of the total labour force.

Figure V.5: Labour force status of people with visual arts qualifications, 1996

Qualification	**Employed in arts occupations*** *percent*	**Employed in other occupations** *percent*	**Unemployed** *percent*	**Total in labour force** *number*
Art and craft	*14.2*	*73.1*	*12.7*	13,007
Photography	*32.0*	*58.3*	*9.6*	5,664
Graphic design	*41.1*	*49.8*	*9.1*	16,871
Fashion design	*15.1*	*76.7*	*8.2*	7,377
All arts	*21*	*68.6*	*10.4*	84,719
Total employment			*8.8*	

* Arts teaching included in 'other' occupations.

Source: ABS census unpublished data

Visual arts and craft graduates have a lower than average employment in arts occupations than other arts graduates

Figure *.* also shows that in 1996, one in seven (14 percent) visual arts and craft graduates were employed in arts occupations compared to one in five (21 percent) of all arts graduates.

In 1996, the proportion of potters and other craftspeople born in a non-English-speaking country was higher than in the total workforce.

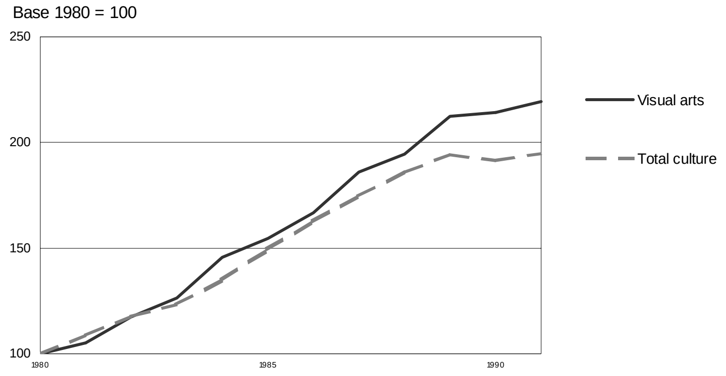
In 1996, 17 percent of people employed as potters and other craftspeople were born in non-English-speaking countries, compared to 13.4 percent of the total workforce. The comparative ratios for other visual arts and craft occupations were 14 percent for designers and illustrators, 13.5 percent for painters and sculptors and 12.4 percent for photographers.

Organisations

The number of visual arts organisations grew faster than all cultural organisations 1980 to 1991

Between 1980 and 1991, the number of visual arts organisations recorded in Artburst! increased at a faster rate than the number of all cultural organisations (figure V.6). The increase in visual arts organisations between 1980 and 1991 was 119 percent compared to a 95 percent increase in the total number of cultural organisations.

Figure V.6: Growth in number of visual arts organisations 1980-91



Source: Guldberg (2000)

Public art galleries/museums

Selected indicators 1994-95

Figure V.7 sets out selected statistics for art museums in 1994-95 from the Museums Australia (1995). Data is designed to be a representative of total ‘art museums’ – or public art galleries – in Australia. Larger art museums are defined as museums with 30 or more staff. Although only 7 percent of all art museums in 1994-95, these larger institutions employed 73 percent of full-time equivalents (FTEs) and accounted for 79 percent of total expenditure, 91 percent of capital expenditure and 90 percent of the value of donated artworks. Regional art museums had a higher volunteer to staff ratio, with 7 volunteers to every full-time equivalent (FTE) employed in 1994-95. Governments are the major source of income for both types of art museums.

Figure V.7: Art museums 1994/95

	Larger art museums	Regional art museums	Total
n =	7	101	108
Attendances (m)			5.3
Percent of attendances for which admission was charged	45	17	
Number of exhibitions	*n/a*	1,844	-
Employment			
Paid staff (FTE)	886	322	1,208
Volunteers	1,133	2,240	3,373
Volunteer/paid staff ratio	*1.3*	*7.0*	*2.8*
Income and expenditure ($m)			
Income	80.1	24.3	104.4
Operating expenditure	91.8	24.5	116.3
Capital expenditure	21.7	2.1	23.8
Value of donations of artworks ($m)	22.5	2.6	25.1
Percent of income from:			
Governments	65	79	69
Private sector support	8	7	8
Admissions	10	3	8
Percent of operating expenditure on:			
Personnel	53	45	
Collections/acquisitions	21	*n/a*	
Research/collections management/conservation	15	*n/a*	
Public programmes	15	*n/a*	
Administration and support	39	*n/a*	

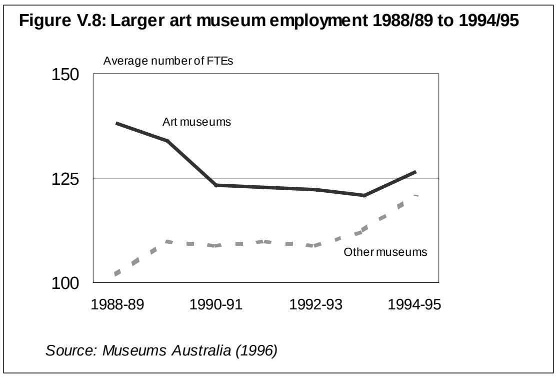
NB: n/a = not available from published research sources

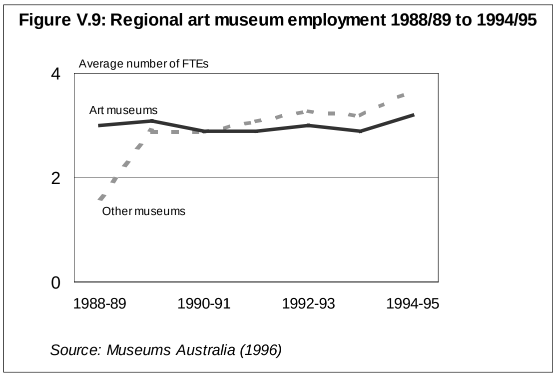
Source: Museums Australia (1996)

Average employment in larger art museums declined between 1988-89 and 1994-95, employment in regional art museums remained stable

Between 1988-89 and 1994-95 the average number of FTEs in larger art museums declined from 138 to 126.5[4]. Part of this decrease was due to the addition of the Museum of Contemporary Art to the survey in 1990-91, which employed fewer people than average for the larger art museums at the time, although data indicates a decline in average employment occurred ex-MCA. The average number employed in regional museums remained relatively stable at between 2.9 and 3.2 people. Figures V.8 and V.9 indicate that the average level of employment of other types of museums increased over the same period.

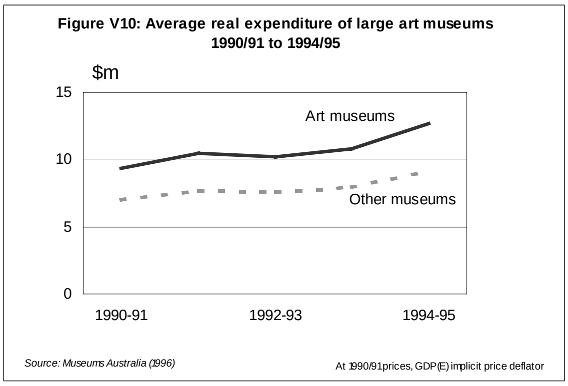
[4] Average employee numbers are used instead of totals because the number of organisations changes between surveys.

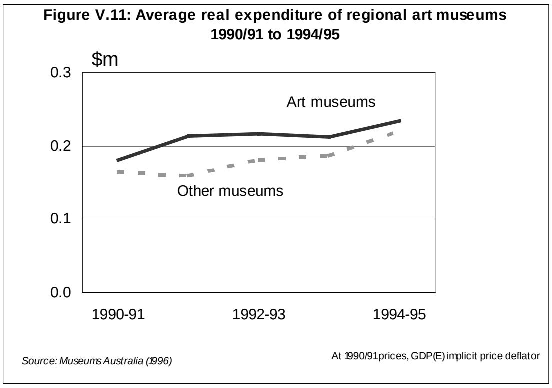




Art museums expenditure increased faster than expenditure in the total economy 1990-91 to 1994-95

From 1990-91 to 1994-95, average annual expenditure of larger art museums increased by 41 percent (from $9.3 to $13.1 million per museum). Similar growth was evident in regional art museums, whose average expenditure increase by 34 percent (from $180,000 to $240,000 per museum). Gross domestic expenditure for the whole economy grew by 14 percent over the same period. Figures V.10 and V.11 show that this real growth occurred across the museums sector generally. Again, averages are used to account for changes in sample size (data calculated on a constant sample suggests that the averaged data is an accurate indication of the aggregate trend).

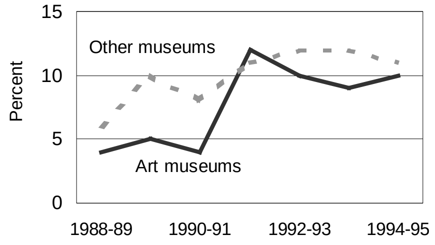




Between 1988-89 and 1994-95, the proportion of income from admissions rose for larger art museums and remained stable for regional art museums

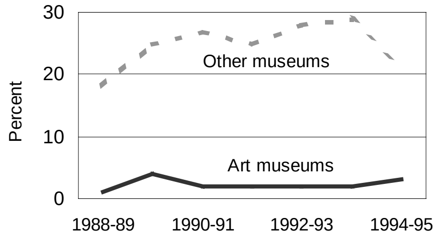
Figures V.12 and V.13 show the proportion of income from charged admissions for larger art museums and regional arts museums. Between 1988-89 and 1994-95 the proportion rose for larger art museums from 4 to 10 percent but remained relatively stable for regional art museums at around 2 percent. Comparisons are made in each figure with non-arts museums. Data are similar for the larger institutions (figure V.12). Regional art museums, however, raise less of their income from admissions than other regional museums (figure V.13).

Figure V.12: Percent of income from admissions 1988/89 to 1994/95



Source: Museums Australia (1996)

Figure V.13: Percent of income from admissions 1988/89 to 1994/95



Source: Museums Australia (1996)

Between 1988-89 and 1994-95, attendances at art museums increased, while attendances at other museums decreased

Attendances at art museums rose from an estimated 5 million to 5.35 million between 1988-89 and 1994-95 (the 1988-89 figure is an estimate only due to changes in survey methodology). Figure V.14 suggests that attendances at other museums declined over the same period.

Figure V.14: Attendances at art museums 1988/89 to 1994/95

Source: Museums Australia (1996)

Commercial art galleries

The other major source of information on organisations in the visual arts and craft industry is the ABS' survey of commercial galleries. Only one survey has been undertaken, so trend data is not yet available. A commercial art gallery is described as '[a] business whose primary activity is the display and sale of artworks either on consignment or outright sale. Businesses that primarily sell craftworks and other retail goods are not classified as commercial galleries' (ABS, 1998; 12). The survey does not measure direct sales by artists, sales through auction houses, sales by art museums, sales by department stores or sales through market stalls.

Selected indicators, commercial galleries 1996-97

The ABS' survey covered 457 commercial galleries, 61 percent of which were in New South Wales and Victoria. The majority (60 percent) of galleries were sole proprietorships and partnerships. Almost all (91 percent) represented artists in some way. Aboriginal works made up 19 percent of sales. Total gross product was $17m.

Figure V.15 also indicates that the commercial galleries hold around $26m worth of artworks in stock, or 34 percent of the total value of artworks sold. Nearly three-quarters (62 percent) of total sales of artworks through commercial galleries were artworks on commission. Aggregate data implies an average commission of 32 percent and an average mark-up on owned artworks of 51 percent. Total sales of artworks for these galleries was $131 million for 1996-97. This represents around 24 percent of total annual sales of artworks in 1996-97[5].

Figure V.15: Commercial galleries selected statistics 1996/97

Businesses (no.)	457
Percent:	
Sole proprietorships and partnerships	*60*
Incorporated companies	*30*
Other	*10*
Percent of galleries representing artists	*91*
Average number of artists represented per gallery	*38*
Employment (no.)	1,156
Percent female	*62*
Financial data	
Income ($m)	87.3
Expenditure ($m)	81.9
Operating profit before tax ($m)	*
Operating profit margin (%)	*
Gross product ($m)	*17*
Other indicators	
Value of artwork stocks ($m)	
opening	28.0
closing	25.5
Income per employee ($)	75,500
Expenses per employee ($)	70,900
Pe-tax profit per employee ($)	2,500
Percent of total sales made up by:	
artworks sold on consignment	*62*
artworks owned by the gallery	*38*
Average aggregate commission (%)	*32*
Sales of aboriginal artworks as percent of total sales	*19*
Markup on cost of artworks sold (%)	*51*

* Estimates inaccurate due to high sampling and standard errors: see source document for an explanation

Source: ABS Commercial Galleries 1996-97

5 The total estimated by annualising expenditure on art items in the ABS' Art and Craft Purchases survey, which distinguishes between 'art' items and 'craft' items.

Balance of trade

The only data available on the import and export of visual arts and crafts is from the ABS' balance of payments survey, in which visual arts commodities are broadly defined as statuettes and ornamental articles (including 'ceramic ornaments'), hand rendered paintings, drawings and pastels and 'other' visual arts (the 'other' category being the largest in value for both imports and exports).

The data indicates that Australia is a net importer of these visual art products. In 1994-95, Australia had a balance of trade deficit in 'visual arts' of $78.9 million. Data indicates that the trade balance widened between 1993-94 and 1994-95.

New Zealand is the only main trading partner with whom Australia has a significant balance of payment surplus in visual arts products ($5.7 million in 1994-95). Figure V.16 compares the distribution of visual arts exports and imports with the export and import of all cultural goods by trading partner countries. The UK and USA are more significant export destinations for visual arts than for all cultural goods. Japan is a less significant source of visual arts imports, the UK and 'other' countries more significant sources of visual arts imports.

Figure V.16: Distribution of exports and imports by trading partners

	Exports		**Imports**	
	Visual arts	All culture	Visual arts	All culture
	Percent to		*Percent from*	
Hong Kong	10	14	6	3
Japan	5	5	2	22
Rep. Korea	1	7	0	4
Malaysia	1	2	3	9
NZ	18	26	1	1
Singapore	2	13	0	5
UK	23	5	17	10
USA	24	7	20	19
Other	16	20	50	28

Source: ABS Balance of Trade in Culture

Business sponsorship and acquisition

Visual arts increased as a proportion of all arts sponsorship 1993 to 1996

Businesses expenditure on visual arts takes two main forms: sponsorship and the purchase of artworks. Figure V.17 sets out data on both forms of expenditure for 1993 and 1996. From 1993 to 1996, business purchase of artworks and sponsorship of visual arts and crafts increased from 8 to 12 percent of total arts sponsorship.

Figure V.17: Visual arts and crafts expenditure by businesses

	$m	
	1993	1996
Visual arts and crafts design sponshorship	1.6	4.3
Purchase of artworks	3.1	4.2
Total visual arts and crafts	4.7	8.5
Visual as percent of all arts sponsorship	*8*	*12*

Source: Australia Council (1996)

A 'correction' in corporate art investment occurred in the late '80s

Trend data is available for the acquisition of artworks for the ten years 1986 to 1996. Figure V.18 indicates that a 'boom' in the incidence and value of acquisitions occurred around 1989. After 1989, however, the incidence of purchase returned to more typical levels, although the real value of purchases was less than half pre-1989 levels. The final column in figure V.18 shows that artwork purchase was a less popular form of business arts expenditure in the '90s than in the late '80s.

The lower level of business purchases in the '90s cannot be explained by changes in corporate tax legislation (capital gains tax was introduced in 1985, before data in figure V.18). The change in business purchases does, however, coincide with the 'bubble' in art prices summarised in figure V.19. Business data is therefore consistent with a boom in the purchase of visual art as an investment in the late '80s with a correction sometime after 1989. Read in conjunction with price movements summarised in the section on products below, the data appear to be consistent with a corporate art investment 'bubble'.

Figure V.18: Business acquisition of artworks 1986 to 1996

	Proportion of arts sponsors making acquisitions	Real value of acquisitions	Percentage of total arts sponsorship
	Percent	$m (1996)	Percent
1986	24	11.1	20
1989	40	15.0	21
1993	22	3.3	5
1996	22	4.2	6

Source: Australia Council (1996)

The majority of business acquisitions are new Australian works
Data from Australia Council (1996) also indicates that in 1996 seven out of ten (71 percent) business art purchases were new Australian works (valued at nearly $3 million). Nearly one in four (22 percent) were existing Australian works. The proportion of acquisitions made up by non-Australian works increased from just 1 percent in 1989 to 7 percent in 1996.

Products

A 'bubble' in art prices occurred in the late 1980s
Figures *.* and *.* show that a 'bubble' in art prices that occurred in the late '80s (figures copied from the Australian Financial review, 1999). Art prices increased faster than the price of other retail items and faster than other assets. A market correction occurred at the turn of the decade. Since then art prices have remained in line with other asset prices.

Figure V.19: Art asset prices

Value of demand

There are two sources of information on the total value of demand for visual arts and craft: the ABS' household expenditure survey and the ABS' art and craft purchases survey. The art and craft survey is the more accurate of the two, being especially focussed on art and craft. The household expenditure survey does, however, allow some indication of trends.

Household expenditure on arts and craft was an estimated $2.25 billion in 1997

The 'Art and craft purchases' survey estimates indicate that household expenditure on 'hand made' Australian made arts and craft was $1.8 billion in 1997. 'Art' purchases were $550 million (31 percent), craft purchases $1,250 million (69 percent). The definition of craft is broad. It includes garments/clothing, glass, furniture and jewellery crafts. Nevertheless, it is still an underestimate of total art and craft expenditure by Australians in that it does not include imported art and crafts. Four out of every five (81 percent) art and craft items purchased were Australian made. If it is assumed that the 20 percent imported items are the same price as the domestic product, the total expenditure on all art and craft in 1997 was closer to $2.25 billion.

Craft furniture and paintings account for the bulk of visual arts and craft expenditure

In 1997, craft furniture accounted for 26 percent of the total expenditure on art and craft items (see figure V.20). Paintings 18 percent of the total. Two-thirds of art and craft expenditure went on furniture, paintings, jewellery and pottery.

Household expenditure on paintings, carvings, sculptures etc. grew faster than total expenditure 1984 to 1994

Trend data is not available from the ABS' Art and Craft Purchases survey. The Household Expenditure survey, however, allows some comparisons to be made for the ten years to 1994.

The household expenditure survey indicates that in 1993-94 Australian households spent an average of $2.44 per week on paintings, carvings, sculptures other furnishings and ornaments. Guldberg (2000) calculates that annual average expenditure on these items grew on average 1.4 percent a year between 1984 and 1994, compared to just 0.4 percent for total expenditure. Trend price data is not available, so it is impossible to determine whether this relative increase in expenditure was due to price changes or a shift in preference toward art and craft.

15.1 million Australian-made art and craft items were purchased in 1997

Australians purchased 4.4 million craft items in the three months before the ABS' art and craft purchases survey. This is equivalent to 19.2 million items for the whole year. Australian-made art and craft items were 81 percent of this total, or 15.1 million items. Figure *.* shows a breakdown of the number and average price of Australian made items. The majority (81 percent) of purchases were crafts, with pottery/ceramic products being the most popular item (25 percent of total art and craft purchases). Craft furniture was the most expensive item, with an average price of $643. The average price of paintings was $262 and limited edition prints $239.

Figure V.20: Purchases of Australian made art and craft items 1997

	Number purchased '000	Average price $	Total expenditure $m	*Percent of total expenditure*
Art				
Paintings	334.3	262	84.2	*18*
Sculptures	113.6	102	11.6	*3*
Drawings/works on paper	88.3	119	10.3	*2*
Original photographs	106.5	122	12.9	*3*
Original, limited edition prints	81.2	239	18.9	*4*
Total art	724.0	195	137.9	*30*
Craft				
Pottery/ceramics	885.5	52	44.4	*10*
Garments/clothing	435.3	62	26.5	*6*
Woven/printed textiles	61.3	77	4.7	*1*
Glass	264.5	61	15.5	*3*
Jewellery	383.9	160	58.6	*13*
Furniture crafts	193.7	643	120.5	*26*
Wood crafts	352.9	62	21.7	*5*
Metal crafts	47.2	90	4.2	*1*
Leather crafts	300.0	57	17	*4*
Other crafts	115.5	40	4.6	*1*
Total craft	3,039.8	107	317.5	*70*
Total art and craft	3,763.8	124	455.4	*100*
Annualised	*15,055.2*		*1,821.6*	

Source: ABS Art and Craft Purchases 1997

One in three art and craft items are purchased direct from the artist

Figure V.21 summarises where art and craft items were purchased in 1997. Nearly one in three artworks (30 percent) were purchased direct from the artist. The distribution for craft works is distorted by craft furniture purchases, 41 percent of which were from 'other retail' outlets. Only 19 percent of non-furniture craft purchases were made at 'other retail' outlets. Markets and specialty craft shops were the most common places to purchase craft items other than furniture (33 percent of expenditure on these crafts were made at specialty shops).

Figure V.21: Place of purchase of Australian made art and crafts 1997

	Percent of expenditure		
	Art items	Craft items	Total
Market	7	13	11
Craft fair	3	5	5
Art/craft dealer	25	6	12
Specialty craft shop	5	15	12
Museum/gallery shop	9	3	4
Artist/producer	30	19	22
Department store	4	7	6
Other retail	5	28	21
Other	13	4	7
Total	100	100	100

Source: ABS Art and Craft Purchases 1997

Consumers: purchase

There are two main sources of data on arts and craft purchasers: the ABS' 1997 art and craft purchasers survey and Australia Council/Quadrant Research 1996 survey 'To Sell Art, Know Your Market'.

1) ABS' 1997 art and craft purchases survey

- Purchasers of art

  Nearly 700,000 people aged 18 years and over had purchased an art item in the three months prior to questioning. This is 5.3 percent of the total population. People more likely to purchase art were 25-34 years old (participation rate of 6.7 percent) and living in capital cities (5.7 percent).

- Purchasers of craft

  Nearly 2.5 million people aged 18 years and over had purchased a craft item in the three months prior to questioning. This is 18.8 percent of the total population. People more likely to purchase craft items were female (23 percent of women compared with 14 percent of men) and aged between 25-34 years old (participation rate of 25.3 percent).

- Items purchased as gifts were over one-quarter (28 percent) of expenditure on Australian made art and craft. Gift purchases were on average cheaper than purchases for own use ($91 compared to $145). Purchases were higher in spring; 37 percent of expenditure on Australian made art and craft occurred in spring compared to between 19 and 22 percent in other seasons.

2) Australia Council/Quadrant research 1996

The Australia Council's survey of visual art and craft buyers found that 30 percent of the population had purchased an art or craft item in the year prior to questioning. Purchasers of paintings were more likely to be in professional or managerial occupations. Purchasers of art and craft also had higher than average attendance rates at performing arts (including popular music) and museums, and were more likely to be involved in arts organisations. Perhaps surprisingly, purchasers did not tend to be more actively involved in the visual arts than the general population. People in more regular art purchasing clusters were, however, more likely to have attended visual art/craft classes: over three-quarters had attended a class in the year prior to questioning. The study found that there was an improvement in the profile (both in the media and generally) of the visual art and crafts in Australia over the ten year period prior to questioning.

The survey found that one cluster of art and craft purchasers, 'the excited uncertain investor', were keen to purchase more art and crafts, but were currently 'under-consuming' due to lack of knowledge. Unmet demands were also discovered for Aboriginal and Torres Strait Islander art and crafts for two clusters of self-proclaimed art and craft purchasers. The study identified two clusters of respondents who did not consider themselves art and crafts purchasers. One cluster, the 'home decorators', who would more likely make any art and crafts purchases in the context of home decoration, were aware of their own lack of understanding of art and crafts, but were not interested in remedying this lack of knowledge. The other cluster, the 'disinterested', were people who were not interested in cultural activities or in owning art or crafts. They perceived little value in purchasing art or crafts either for themselves or others. They were more likely to be younger males, and were more likely to attend clubs, pubs and sporting events and watch videos than the other clusters.

Consumers: gallery attenders

Art gallery attendances rates fell 1991 to 1999

Just under 3.2 million people attended an art gallery in the 12 months to April 1999, or one person in five (21 percent) of the population aged 15 years and over. Although the number of people attending art galleries remained relatively stable from 1991 to 1999, the attendance *rate* declined from 24 percent to 21 percent (ABS Attendance at selected cultural venues). In 1999, highest gallery attendance rates were evident in the ACT (38 percent) and 15-17 year olds and 45-54 year olds (each with a 25 percent attendance rate). Attendance rates in capital cities were only marginally higher than outside capital cities (22 percent vs 19 percent). Women had higher attendance rates than men (24 percent vs 18 percent). Around one in six people (16 percent) had visited an art gallery 5 times or more in the preceding year. The frequency of attendance at art galleries was higher than for museums and animal/marine parks and similar to that of botanic gardens.

This decline in attendance rates runs counter to expectations that attendance might increase with increasing educational levels. In 1994, however, noting the positive impact of education levels on gallery attendance, Bennet (Australia Council, 1994; 56) predicted a lag in the educational impact of ten to fifteen years: 'The marked increase in the ratios of students completing high school and going on to study for higher educational qualifications is an educational revolution whose effects have yet to be felt in museums and art galleries. When they are, however, probably in ten to fifteen years time [ie 2004 to 2011], the result is likely to be a significant increase in the percentage of the population who regularly visit museums and art galleries compared to today's ratios.'

Part two: Sector

The ABS has initiated a series of survey series entitled 'Work in Selected Culture/Leisure Activities' in order to capture data on the high level of voluntary, unpaid and 'second-job' work undertaken by artists. The survey characterises 'work' in art/culture as 'involvement'.

In 1999, 5 percent of Australians undertook paid and unpaid work in art activities, 6 percent in craft activities
The ABS' *Work in selected culture/leisure activities* indicates that 860,000 people undertook paid or unpaid work ('involvements') in visual art activities in the year to August 1999, or a 5 percent participation rate (measured by the population aged 18 years and over). The survey indicates that 697,100 people were involved in craft activities, a 6 percent participation rate.

Visual art and craft activities made up 36 percent of all cultural involvements in 1999; 43 percent if design activities are included
The ABS' *Work in selected culture/leisure activities* indicates that in 1999, there were 2.4 million involvements in visual art and craft activities, representing 36 percent of all culture/leisure involvements. The most popular activities were photography (5.2 percent of all cultural involvements) and drawing (5 percent). Design, which was included in a separate category and covers broadly-defined design professions, made up 7.2 percent of cultural involvements.

Visual art and craft activities increased as a proportion of work in all cultural activities 1991 to 1999
Figure V.22 shows the proportion of culture/leisure activities made up by visual art, craft and design activities for 1991, 1996 and 1999. The data is presented in this way because methodological

and classification differences between surveys makes comparisons of the actual number of involvements inadvisable. Proportions should be more reliable. The data indicates that visual art and craft activities grew as a proportion of all culture/leisure involvements between 1991 and 1999.

Figure V.22: Visual art and craft activities as proportion of all cultural involvements 1993-99

	Proportion of all cultural involvements (%)		
	1993	1997	1999
Art galleries	1	1	1
Drawing	4	4	5
Painting	3	3	3
Sculpture	1	1	1
Photography	3	3	5
Print-making	1	1	1
Pottery/ceramics	1	2	1
Textiles	4	2	4
Jewellery	1	1	1
Furniture-making/wood crafts	2	2	3
Glass crafts	0.3	1	1
Art/craft show organising	*n/a*	4	4
Total		24	29
Total excluding 'show organising'	20	20	26

NB: The categories 'other art/craft activities' and 'design' are omitted due to changes in definition

Source: ABS Work in selected culture/leisure activities

The increase has been in unpaid involvements

In 1999, 68 percent of all culture/leisure involvements were undertaken for no pay. As figure V.23 shows, the majority of visual art and craft activities had a lower rate of unpaid work than average. Design activities had the lowest rate of unpaid work (35 percent) and art/craft show organising the highest (85 percent).

Figure V.23 also shows data for 1993 and 1997. Again, caution must be exercised when comparing data between years due to changes in methodology. Nevertheless, the data indicates a greater tendency over the period for work in visual art and craft activities to be unpaid. In 1993, only art gallery work had a higher than average rate of unpaid work. In 1999, 5 visual art and craft activities had a higher rate (comparing only those activities for which data is available back to 1993).

Figure V.23: Visual art and craft involvements 1993-99

	Proportion of involvements for which no payment is received (%)		
	1993	1997	1999
Art galleries	72 +	63 +	67
Drawing	50	63	74 +
Painting	45	62	68
Sculpture	51	64	56
Photography	56	62	79 +
Print-making	40	46	36
Pottery/ceramics	38	66 +	79 +
Textiles	58	67 +	79 +
Jewellery	34	47	61
Furniture-making/wood crafts	37	50	71 +
Glass crafts	*	58	75 +
Art/craft show organising		85 +	85 +
Electronic art			*58*
Design			*35*
Other art activities			*75* +
Other craft activities			*70* +
All culture/leisure activities	64	64	68

+ Indicates that the proportion receiving no payment is greater than for all culture/leisure involvements

* Standard error of estimates too high to include

NB: The categories 'other art/craft activities' and 'design' are omitted due to changes in definition

Source: ABS Work in selected culture/leisure activities

The Australia Council's Promoting the Value of the Arts survey found that participation in visual art and craft activities were most commonly undertaken either for a person's own enjoyment or to support family and friends (figure V.24). Art gallery attendance was more common than attendance at sporting events (1 percent).

Figure V.24: Participation in visual art and craft categories

	Percent in past 2 weeks		
	Visual arts	Crafts	Total
Supporting family/friends	10	4	14
Own enjoyment	9	5	14
Others' enjoyment	4	3	7
Reading about the arts	2	1	3
Gallery attendance	3	*n/a*	3

Source: Australia Council PVA

Education

In 1997 there were 34,900 enrolments in tertiary visual arts and craft courses, or 1.7 percent of all enrolments

Figures V.25 and V.26 summarise data on enrolments in visual arts courses at tertiary and vocational institutions in 1997. Combining the data provides an estimate of 34,900 enrolments in visual arts courses in tertiary institutions, or 1.7 percent of all enrolments.

Figure V.25: Enrolments at higher education institutions, 1997*

Course	Number enrolled	*Percent of arts*
Fine arts	4,766	*22*
Visual arts general	3,491	*16*
Graphic arts and design	3,253	*15*
Film and photographic arts	1,230	*6*
Crafts	469	*2*
		Percent of total enrolments
Total visual arts	13,209	*2.0*
Total arts	21,387	
Total enrolments	658,827	

* Overseas students not included

Source: ABS unpublished and Yearbook 2000

Figure V.26: Enrolments at vocational education institutions, 1997*

Course	Number enrolled	*Percent of arts*
Graphic arts and design	6,402	*18*
Fine arts	5,540	*15*
Crafts, ornaments	4,504	*12*
Film and photographic arts	3,467	*10*
Fashion design	1,723	*5*
Conservation of art and cultural material	74	*0*
		Percent of total enrolments
Total visual arts	21,710	*1.5*
Total arts	36,044	
Total enrolments[1]	1,444,890	

[1] Total is an own estimate from 1996 and 1998 data and does not include enrolments for recreational purposes

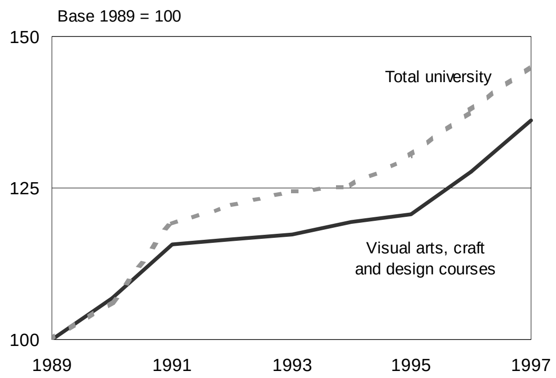
* Overseas students not included; data does not include some visual arts enrolments in categories visual and performing arts 'general' and 'other'.

Source: ABS unpublished and Yearbook 2000

The growth in university enrolments in visual arts, craft and design courses was less than the growth in total university enrolments from 1989 to 1997

Figure V.27 shows that from 1989 to 1997, university enrolments in visual arts, craft and design courses grew less than total university enrolments (from 10,784 to 14,688). EFTSU stands for ‘equivalent full-time student units’, a measure of enrolments that accounts for changes in the proportion of students enrolled part-time.

Figure V.27: University enrolments in visual arts courses (EFTSU) 1989 to 1997



Source: Guldberg (2000)/DETYA

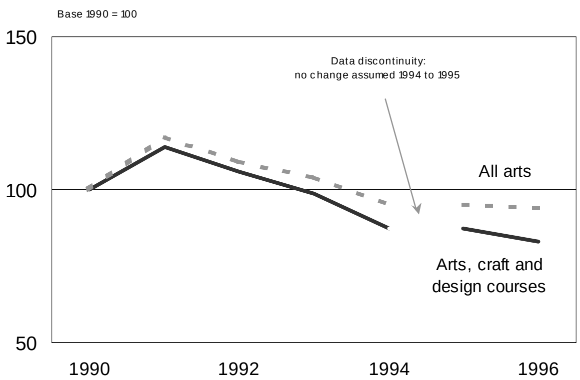
Between 1989 and 1997, university craft enrolments declined as a proportion of all visual art, crafts and design enrolments, while graphic arts and fashion design increased as a proportion of all visual art, crafts and design enrolments

Data from Guldberg (2000) indicates that fine arts remained around 73 percent of all visual arts enrolments between 1989 and 1997, but that craft enrolments dropped from 11 to 5 percent of visual arts enrolments and graphic art/fashion design increased from 15 to 22 percent of visual arts enrolments.

Numbers enrolled in vocational visual arts, craft and design courses declined more than total vocational arts enrolments 1990 to 1996

The indexes in figure V.28 show that between 1990 and 1996 enrolments in visual arts, craft and design courses at vocational institutions declined by more than total arts enrolments at these institutions. The data should be interpreted with caution as there is a discontinuity between 1994 and 1995, and structural changes occurred in the tertiary sector in the '90s. Nevertheless, the data suggests that the largest declines were in enrolments in crafts and design courses. The number enrolled in 'fine arts' remained relatively stable, while enrolments in conservation courses and film and photography courses increased.

Figure V28: Enrolments at vocational and training institutions 1990-96

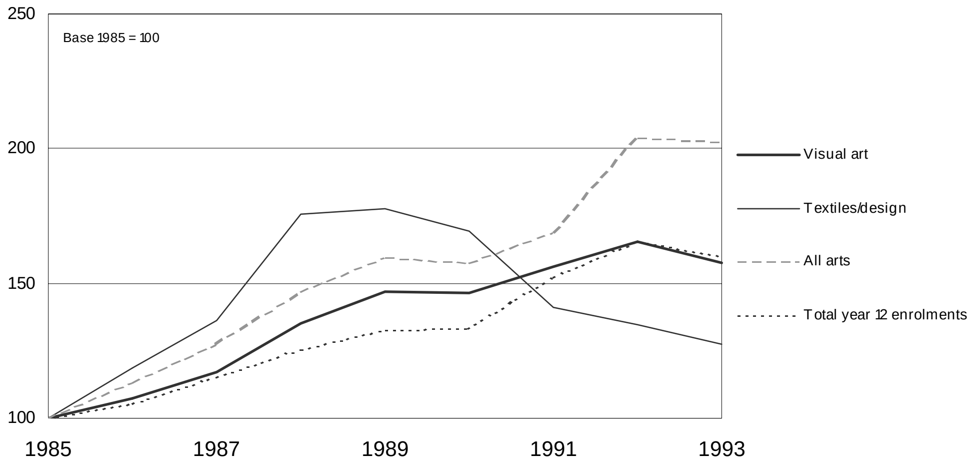


Source: Guldberg (2000)

Between 1985 and 1993, enrolments in tertiary accredited year 12 visual arts courses increased at a similar rate to total year 12 enrolments

Figure V.29 summarises data from SERCAC (1995) which shows that from 1985 to 1993 enrolments in tertiary accredited year 12 visual arts courses increased at about the same rate as total year 12 enrolments, but less than all arts enrolments. Data also indicates that enrolments in textiles/design courses increased faster than average in the late ‘80s, but declined in the early ‘90s.

Figure V.29: Year 12 enrolments in tertiary-accredited arts subjects 1985-93



Source: SERCARC (1995)

Part three: Funding

Visual arts and craft funding was around 4 percent of total culture/leisure funding in 1997-98

Figure V.30 shows that visual art and craft funding was 4 percent of total culture/leisure funding in 1997-98. Nearly two-thirds (62 percent) of funding to art galleries was from state and territory government.

There are two important points to note about the Australia Council data in figure V.30:

1) The Australia Council does provide grants to art galleries, but these are not coded to art galleries in the ABS reports to the Cultural Ministers Council from which figure V.30 is derived. Australia Council grants to galleries are included in the category ‘Visual arts/craft and photography’.

2) The figure of $9.1 million Australia Council funding to visual arts/crafts and photography, which represents 13 percent of total Australia Council funding, includes grants from sources other than the Council’s Visual Arts/Craft Fund, such as the Aboriginal and Torres Strait Islander Arts Board, the New Media Arts Fund and the Audience and Market Development Fund.

More detailed data on Australia Council visual arts and craft funding is provided in the next section.

Figure V.30: Visual arts and craft funding 1997-98

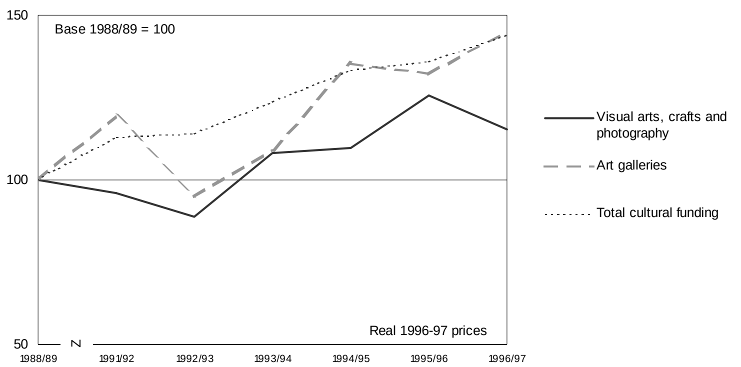
	$m 1997-98				
	Australia Council	Other Fedral	State and territory	Local government	Total
Art galleries	0.0	18.4	75.3	28.1	121.8
Visual arts/craft and photography	9.1	6.5	9.6	4.5	29.6
Total visual arts	9.1	24.9	84.9	32.6	151.4
Total culture/leisure	70.5	1,182	1,503	775	3,531
Visual as percent of total	*13*	*2*	*6*	*4*	*4*

Source: ABS Cultural Funding

Funding to art galleries increased at a similar rate to total culture/leisure funding 1988 to 1997, while funding to visual arts, crafts and photography increased at a slower rate

Figure V.31 shows long-term trends in funding to the visual arts. The largest increase in the funding of visual arts, crafts and photography was in non-Australia Council federal funding, which increased from 3 percent to 22 percent of all visual arts, crafts and photography funding.

Figure V.31: Visual arts funding 1988-97



Source: Guldberg (2000)/ABS

Australia Council funding

Australia Council funding to visual arts, crafts and photography declined 3 percent from 1992-93 to 1996-97
Figure V.32 shows that in 1996-97, 12 percent of Australia Council funding was distributed to visual arts, crafts and photography[6]. This is 3 percent lower in real terms than in 1992-93.

Figure V.32: Australia Council funding 1996/97

Category	$m	*Percent of total*	*Percent change on 1993**
All performing arts	30.4	*43*	*9*
Music (excluding opera)	8.6	*12*	*30*
Other performing arts	21.8	*31*	*1*
Visual arts, crafts and photography	8.3	*12*	*-3*
Community and cultural activities	6.6	*9*	*8*
Literature and publishing	5.1	*7*	*7*
Other	19.3	*27*	*data discontinuous*
Total	70.3	*100*	

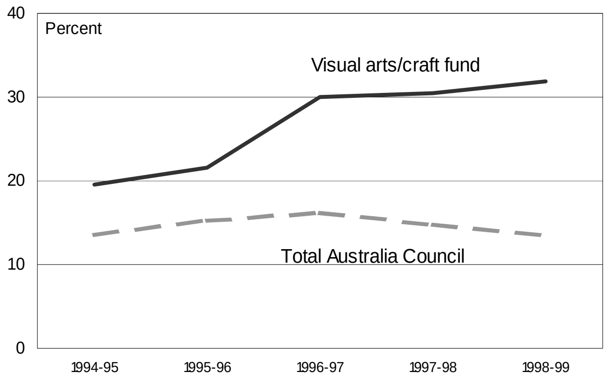
* Real in 1996/97 dollars, reference period chosen due to large structural change in music funding 1992 to 1993

Source: Guldberg (2000)

Almost a third of the value of Australia Council visual arts/craft grants goes to individuals
In 1998-99, 32 percent of visual arts/crafts funds paid were to individuals, 68 percent to organisations[7]. This compares with 14 percent of total Australia Council's grants going to individuals. A figure V.33 shows, the proportion of visual arts/craft grants going to individuals increased from just under 19.5 percent to 32 percent between 1994-95 and 1998-98, while the proportion of total Australia Council grants going to individuals remained relatively stable at 14 to 16 percent.

[6] This data includes grants to visual arts, crafts and photography made through ATSIAB and the New Media Fund.
[7] This data is for grants made through the Visual arts/Craft Fund only.

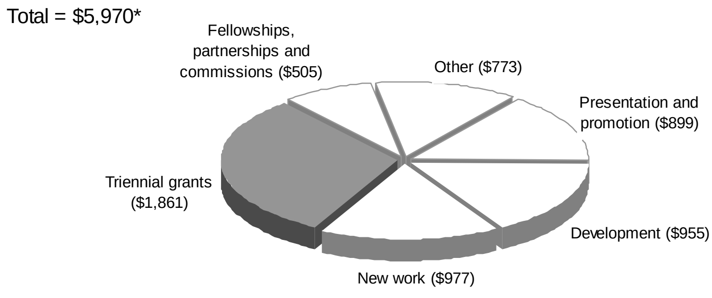
Figure V.33: Proportion of Australia Council visual arts funding going to individuals 1995 to 1999



Source: Australia Council Annual Reports

Figure V.34 shows a breakdown of Australia Council funding through the Visual Arts/Craft Fund by purpose of grant for 1998-99. Triennial grants were the largest single category of visual arts/craft grants (31 percent of the total value of visual arts/craft grants). A list of recipients of triennial funding is attached.

Figure V.34: Grants paid by Australia Council's Visual Arts/Craft Fund, 1998-99 ($'000)



* Excludes visual arts funding through the Aboriginal and Torres Strait Islander Arts Board and the New Media Arts Fund

Source: Australia Council Annual Report

Appendix AV

Figure AV.1 summarises the estimation procedure. Figures in bold are actuals. An estimate of 1993 census-measured employment in writing is obtained by simple linear extrapolation. The higher level of 'capture' in Throsby and Thompson is then estimated by ratio (Throsby and Thompson captures 3 actors to every one captured in the census). This ratio is then applied to 1996 census data.

There is an added problem with the estimation procedure for visual arts and crafts in terms of the comparison population of artists. The comparisons in figure *.* are made using Guldberg's census-derived categories 'Visual artists, except potters' and 'Potter/ceramic artist'. This produces an estimate of 14,487 employed artists in 1996. The final estimate is arrived at by adding an estimate of visual and craft artists in the category artists/related professionals nfd.

Figure AV.1: Estimating total employment of visual and craft artists from two sources

	1991	1993	1996	*Ann. Av. change 1991-96*
Throsby & Thompson (visual artists + craftspeople)		**13,000**		
(a) Census 1996*	**7,900**	*8,552*	**9,530**	*4*
(b) Ratio Throsby/census		*1.52*		
Estimated total (a x b)			14,487	

Figures in bold are actuals

*Estimate for 1993 obtained by applying annual average change to actual data

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