

# Appendix I

## Statistical tables

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

Age group (years)	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural development workers	All artists	Labour force
15-24	2	3	1	9	24	4	*	8	5	19
25-34	10	14	8	24	49	24	8	11	18	24
35-44	26	27	28	31	23	23	36	40	27	24
45-54	31	32	44	18	3	21	29	34	27	21
55-64	17	19	15	11	1	20	14	8	16	10
65 +	14	6	5	8	*	7	14	*	7	2
Total	100	100	100	100	100	100	100	100	100	100
weighted n =	170	223	96	149	32	297	32	64	1062	
unweighted n =	219	239	123	160	75	142	66	38	1062	

(a) Labour Force statistics from ABS 6203.0 *Labour Force, Australia* June 2002 Table 10.  
\* indicates less than 1%.

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

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural development workers	All artists	Labour force
Australia	74	73	67	77	76	75	76	74	74	75
New Zealand	2	1	4	5	12	4	2	3	3	3
UK and Ireland	15	13	9	13	7	13	15	11	13	6
Europe and former Soviet Union	3	5	14	1	1	2	5	3	4	5
Asia	1	3	2	2	1	2	*	3	2	6
Africa and Middle East	*	1	1	1	3	3	2	6	2	4
Americas	4	4	3	3	*	2	2	3	3	1
Total	100	100	100	100	100	100	100	100	100	100
weighted n =	170	223	96	149	32	297	32	64	1062	
unweighted n =	219	239	123	160	75	142	66	38	1062	

(a) Labour Force statistics from ABS 6203.0 *Labour Force, Australia* June 2002 Table 14.  
\* indicates less than 1%.

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

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

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

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

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

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

\* indicates less than 1%.

– indicates nil response in this sample.

**Appendix Table 4.2.1 Achievements of Australian artists(a)–writing (per cent)**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**Appendix Table 4.2.5 Achievements of Australian artists(a)–directing (per cent)**

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

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

**Appendix Table 4.2.6 Achievements of Australian artists(a)–dancing (per cent)**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

\* indicates less than 1%.

– indicates nil response in this sample.

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

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

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

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

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

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

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

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

**Appendix Table 5.2 Artists' most important training(a) (per cent)**

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

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

**Appendix Table 5.3 Artists still engaged in training(a) (per cent)**

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

(a) Proportions are of artists engaged in formal, private and other training, not including learning-on-the-job and self-training. Columns can not be summed because some artists may be engaged in more than one type of training.  
\* indicates less than 1%. – indicates nil response in this sample.

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

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

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

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

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

– indicates nil response in this sample.

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

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

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

**Appendix Table 6.3 Artists' age at moment of establishment(a) (per cent)**

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

(a) Proportions are of artists who indicated they were established, or established but not working as intensively as before, and who could identify a single moment of establishment.  
 – indicates nil response in this sample.

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

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

– indicates nil response in sample.

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

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural development workers	All artists
Talent	34	25	22	35	17	38	47	16	31
Subtotal: Talent	34	25	22	35	17	38	47	16	31
Training in my artform	11	19	23	17	40	21	20	21	19
General education	11	3	5	5	–	3	3	8	5
Subtotal: Training	22	22	28	22	40	24	23	29	24
Lucky break	4	3	1	8	3	3	–	5	4
Financial assistance at critical moment	3	5	2	–	–	1	7	–	2
The opportunity to exhibit, perform or publish at a critical time	8	11	7	3	3	3	10	3	6
Subtotal: Critical timing	15	19	10	11	6	7	17	8	12
Support and encouragement from a teacher/mentor/elder	6	6	6	6	13	10	–	5	7
Support and encouragement from family and friends	6	8	15	8	10	6	–	16	8
Support and encouragement from an agent or dealer	1	4	2	2	3	1	3	–	2
Support and encouragement from a union or professional body	1	2	3	1	–	1	–	8	2
Support and encouragement from an arts centre	1	–	2	1	3	1	–	5	1
Recognition by peers	7	6	2	6	7	10	3	5	7
Subtotal: Support and encouragement	22	26	30	24	36	29	6	39	26
Finding a market niche	4	3	5	5	–	1	3	3	3
Persistence, determination, hard work	1	1	–	–	–	1	–	–	1
Some other factor	4	4	4	3	–	1	3	5	3
Subtotal: Other factors	9	8	9	8	–	3	6	8	7
Total	100	100	100	100	100	100	100	100	100
weighted n =	170	223	96	149	30	295	30	62	1055
unweighted n =	219	239	123	160	75	142	66	38	1062

– indicates nil response in sample.

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

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

– indicates nil response in sample.

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

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

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

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

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

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

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

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

(a) Excludes artists with no work during period (ill, unemployed, domestic duties or time out).

(b) Other than their principal artistic occupation.

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

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

(a) Proportions are of artists undertaking arts-related work in 2000-01. Columns do not add to 100 because multiple responses permitted.

– indicates nil response in this sample.

**Appendix Table 7.3 Employment status in principal artistic occupation (per cent)**

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

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

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

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

– indicates nil response in this sample.

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

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

– indicates nil response in this sample.

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

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

– indicates nil response in this sample.

**Appendix Table 7.7 Distribution of hours worked per week on all arts work (per cent)**

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

— indicates nil response in this sample.

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

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

— indicates nil response in this sample.

**Appendix Table 8.1 Sources of creative income (per cent)**

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural development workers	All artists
Salaries, wages, fees	55	34	21	94	90	95	38	78	63
Gross sales of work, including commissions	13	54	68	3	1	2	25	12	22
Royalties, advances	18	2	2	2	1	1	22	–	6
Other copyright earnings	*	*	–	*	1	1	1	–	*
Grants, prizes, fellowships	5	10	7	1	7	1	11	6	6
Public lending right	4	*	–	–	–	*	–	–	1
Educational lending right	5	*	–	–	–	*	–	–	1
Other creative source	*	*	2	–	–	*	3	4	1
<b>Total</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>
weighted n =	158	202	84	127	23	264	28	57	943
unweighted n =	203	219	108	138	54	126	58	34	940

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

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

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

– indicates nil in this sample.

**Appendix Table 8.3 Distribution of income from all arts sources (per cent)**

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

– indicates nil in this sample.

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

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

– indicates nil in this sample.

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

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

(a) Under 'other' some artists separately identified items such as utilities, administration and office costs, photography, advertising, promotion, costumes, health care and employee and subcontractor costs.  
\* indicates less than 1%.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**Appendix Table 9.6 Artists' future financial security arrangements(a) (per cent)**

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

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

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

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

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

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

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

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

**Appendix Table 9.9 Artists' copyright—overview (per cent)**

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

(a) Proportions are of all artists.

(b) Proportions are of artists who are members of one or more copyright collecting societies.

(c) Proportions are of artists who have had copyright infringed.

(d) Proportions are of artists who have taken action against infringement.

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

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

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

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

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

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

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

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

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

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

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

(a) Proportions are of all artists.

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

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

(a) Proportions are of artists who have applied for financial assistance between 1996-2001. Artists may have applied to several organisations for financial assistance, and more than one time between 1996-2001. Columns do not sum to 100 as multiple responses permitted.  
– indicates nil response in this sample.

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

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

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

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

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

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

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

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

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

(b) Includes assistance with promotion and publicity, and building confidence.  
– indicates nil response in this sample.

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

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural development workers	All artists
Income maintenance, 'buying time' to concentrate on arts work or research	64	53	60	42	44	38	66	70	51
Support for publication, showing or performance of new work	28	22	12	30	28	21	28	13	23
Purchase or hire of equipment, materials or facilities	2	10	11	5	3	6	2	3	6
Further study or training	3	6	5	14	13	21	–	8	11
Overseas or domestic travel to gain experience	2	5	9	6	9	12	–	3	7
Other purpose	2	3	2	4	3	2	3	3	3
<b>Total</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>
<b>weighted n =</b>	<b>171</b>	<b>222</b>	<b>97</b>	<b>148</b>	<b>32</b>	<b>298</b>	<b>32</b>	<b>64</b>	<b>1064</b>
<b>unweighted n =</b>	<b>219</b>	<b>239</b>	<b>123</b>	<b>160</b>	<b>75</b>	<b>142</b>	<b>66</b>	<b>38</b>	<b>1062</b>

(a) Proportions are of all artists.

– indicates nil response in this sample.