

# Appendix II

## Survey methodology

### Listing of the artist population

The first stage in the survey was to compile lists of the population of artists in each artform from which a sample to be interviewed could be randomly drawn. These lists were put together from membership lists and directories provided by:

- artists' professional associations, including unions and national and state representative organisations
- commercial and publicly funded galleries
- some state and territory arts departments
- regional arts councils
- multicultural arts organisations
- publications listing performing artists services.

In contacting organisations with a request for a list of their members, assurance was given that the artists' individual participation would be completely voluntary; that artists' details would be used only for the purposes of the research; that all information collected would remain strictly confidential; and that artists' answers to questions would be presented in the form of collated statistics and not be individually identifiable.

Given the importance of the survey and the academic and independent nature of the research, most organisations contacted were extremely cooperative in supplying material. In some cases, however, new federal privacy legislation passed in December 2001 affected an organisation's willingness to make membership lists available.

In an effort to overcome this obstacle and still meet privacy protection requirements, several indirect methods of contacting artists were used with some organisations and artists, for example by sending letters via artists' representative organisations, or via artist's agents.

It should be noted that some professional representative arts organisations have minimum standards required for membership (years or standards of professional practice) and that therefore the numbers of emerging artists or those not yet established may be under-represented in their lists. Further, the requirement to be a union member has ceased in some areas of the arts, as well as in other professions, and this also has had an impact on the number of artists' contact details available in comparison to earlier years.

Note also that the population of composers covered in this survey is different from that in our earlier studies. In 1987 and 1993 the population lists covered primarily 'serious classical' composers. In this survey we have extended the coverage to include a wider range of composers in other musical forms.

The final consolidated population list of artists, covering all artforms and all states and territories, comprised a total of 23,927 names with contact details. The size of the list for this survey is smaller than lists compiled for the earlier surveys in this series (35,316 in 1993 and 28,451 in 1988).

The reduced size of the list reflects changes in privacy policies of organisations, and changes in the patterns of professional membership, as noted above. Despite these obstacles, the researchers are satisfied that the overall numbers of artists in each category were sufficient to enable them to draw an unbiased random sample from which valid inference to the corresponding population could be made.

Artists not targeted for the current survey included those involved primarily in the film industry, architects, and industrial, graphic and fashion designers, although some artists in the survey who are identified as, for example, visual artists, writers and directors, may work occasionally in these excluded fields.

It is important to note that, although an appropriate proportion of urban-based Indigenous artists working in the 'mainstream' are represented, the survey structure and method of administration made it inappropriate for Aboriginal and Torres Strait Islander artists living and working in remote communities. It is strongly recommended that a specific survey targeted at these artists be undertaken at some time in the future.

### List sources

The organisations that provided contact details for artist members or associates are listed below. A small number of organisations provided names but insufficient other contact details for their members to be included in the survey. The names of these organisations do not appear on the list.

- ACT Writers Centre
- Anthos Theatre
- Artists Foundation of Western Australia
- Artplace (WA)
- ArtsNT (via email distribution list)
- ArtsWA
- Arts Resource Collective Inc.
- Arts Tasmania
- Ausdance ACT
- Ausdance NT
- Ausdance QLD
- Ausdance SA
- Ausdance VIC
- Ausdance WA
- Australian Centre for Contemporary Art (Vic.)
- Australian Classical Music Managers Association
- Australian Music Centre
- Australian Performing Arts Directory
- Australian Society of Authors
- Australian Writers' Guild
- Bangarra Dance Theatre
- Barkly Regional Arts Inc (NT)
- Born in a Taxi
- Brisbane Ethnic Music and Art Centre (via email distribution list)
- Browns Mart Community Arts Inc. (NT)
- Canberra Contemporary Art Space (via email distribution list)
- Carnivale (via email distribution list)
- Centre for Contemporary Photography (Vic.)
- Circus Monoxide
- Community Arts Network Western Australia
- Community Arts South Australia
- Company in Space
- CountryArts SA
- Cowwarr Art Space (WA)
- Craftsouth (SA)
- Craftwest (WA)
- Cygnet
- Craft Australia
- Craft Queensland
- Craft Victoria
- Delltones

- Experimental Art Foundation (SA)
- Fireworks Gallery (Qld)
- Galerie Dusseldorf (WA)
- Geminiani Chamber Orchestra Inc.
- Handspan
- Institute of Modern Art (Qld)
- King Street Galleries (NSW)
- KulchaWA
- La Trobe Regional Gallery (Vic.)
- Media Entertainment and Arts Alliance
- Musicians Union of New South Wales
- Musicians Union of South Australia
- Musicians Union of Victoria
- Music Arrangers' Guild of Australia
- National Association for the Visual Arts
- New South Wales Community Arts Association
- Not Yet It's Difficult
- NT Writers' Centre
- Object Australian Centre for Craft and Design (NSW)
- Perth Institute of Contemporary Art (WA)
- Queensland Artworkers Alliance
- Rock and Roll Circus
- Salamanca
- Sculptors Society of Victoria
- Showcast 2001
- Sidetrack Theatre
- Song Company
- Stills Gallery (NSW)
- SA Writers' Centre
- Tasdance
- The Black Book
- The Seymour Group
- Territory Craft Inc. (NT)
- Windows on Church Galleries (Vic.)
- West Space (WA)
- 24HR Art-NT Centre for Contemporary Art

### **Selection of survey company**

Preliminary assessment of costs made it clear that the survey budget could not permit a face-to-face interview method as had been employed in the earlier surveys, if the target overall sample size of around 1000 artists were to be achieved. Instead, it was agreed that an approach involving contact and interview by telephone would be used. Accordingly, tenders were sought from three survey companies for the administration of the survey. After evaluation of the tenders submitted, ACNielsen (ACN) was chosen as the successful bidder.

## **Ethical aspects**

The conduct of research projects at Macquarie University involving human or animal subjects requires prior approval by the University Ethics Committee. This procedure ensures that all requirements for appropriate treatment of persons providing information to researchers are properly met.

These requirements include the provision of full information to survey respondents about the purposes of the research, assurances about the voluntary nature of participation, and strict provision for ensuring confidentiality of the data. The covering letter, the questionnaire and the proposed survey procedure were all submitted to the Ethics Committee in advance of the survey, enabling the necessary approvals to be obtained.

## **Development of the questionnaire**

The design of the questionnaire was the responsibility of the researchers. The questionnaire used for this survey was based substantially on the questionnaire used for the 1993 artists' survey. A small number of questions were dropped and some questions were extended. Some questions were added to identify or gather information about:

- specific sections of the artist population; artists from a non-English speaking background, artists with disabilities, and artists living in regional and remote areas
- moment and age of establishment
- the impact of recent changes to taxation law and copyright/moral rights legislation
- the use of copyright collecting societies
- artists' use of digital technologies
- artists' minimum after-tax income required to meet needs, and the importance of spouse/partner's income.

In addition, a small number of questions from the 1987 survey were reintroduced including questions concerning insurance and the impact of parental responsibilities on career development.

The core questions about training, career development, employment arrangements, time available for creative practice, income/expenditure and financial security, promotion of work, and basic demographics used in previous surveys were included again with only minor changes.

A full copy of the final questionnaire is contained in Appendix III.

## **Sampling procedure**

The researchers provided ACNielsen with estimates of the total size of the population of practising professional artists in each of the eight Principal Artistic Occupations (PAOs), and the lists of names and addresses of artists within each PAO—the sample frame.

The sample design was based on the analysis requirements for the project, including analysis at the PAO level, as well as at the total artists level. The sample was stratified by artist type (eight types), with a disproportionate stratification applied so that all eight artist groups had a large enough sample to analyse separately (regardless of their incidence in the total artists population). The sample was optimally allocated across the artist types so that the larger artist types received a slightly larger share of the sample than the smaller ones. In some cases, the target number of interviews set was the maximum number given the limited sample available (for community artists and composers). The sample was also stratified by state and territory within artist type, to reflect the actual spread of artists across the country.

The total number of completed interviews was expected to be about 1000. The following table outlines the population estimates, the sample provided and the number of useable sample items, as well as the target number of interviews set.

**Appendix II Table 1: Sample design**

Artist type	Population estimates		Total sample provided	Useable sample	Target number of interviews set	
	n =	%	n =	n =	n =	%
Actors	6500	14	6949	6027	190	19
Community cultural development workers	2500	6	235	229	61	6
Composers	1500	3	284	207	55	6
Craft practitioners	4250	9	2161	1630	105	11
Dancers	1250	3	657	566	85	9
Musicians	12 500	28	3861	3206	157	16
Visual artists	9250	21	4117	2426	157	16
Writers	7250	16	5663	3207	190	19
Total	45 000	100	23 927	17 498	1000	100

### Conduct of the survey

The survey was piloted in all states and territories during December 2001 to test the method and to test the questionnaire for clarity and length. For the pilot, 244 introductory letters were sent, 101 artists were recruited to participate and 67 artists completed interviews. As a result of the pilot, five questions were removed to shorten the overall length of interview and some minor modifications were made.

The main survey was then conducted in February and March 2002. Once the numbers of respondents were known it was decided that a small number of additional artists would be interviewed to boost numbers of artists from a non-English speaking background and artists from the ACT and Northern Territory. These additional interviews took place in June 2002.

The procedure for all stages of the survey was similar. The artists, selected through a process of random sampling from the population lists, were contacted first with a letter from the researchers mailed by ACNielsen. This letter explained the background and purpose of the survey. The letter provided contact details for both the researchers at the Division of Economic and Financial Studies at Macquarie University, and contact details for the survey company in case of queries or concerns.

Artists were then telephoned by the survey company to assess their interest and availability. A set of screening questions were asked to determine if the respondent was a professional practising artist as defined for the purposes of the research (see Introduction). If eligible and available the artist was then sent a summary copy of the questionnaire to familiarise them with the questions and answer options in advance of the interview. In addition, this mail-out included an income and expenditure section for completion by the artist. For this section, artists were given the option of providing answers over the phone or posting the completed section in a prepaid envelope. During the initial call, a preferred time and date for the interview to take place was determined and booked.

The interviews then took place by telephone. The average length of time for interviews was 34 minutes. The interviewers coded artists' responses at the time of interview using the CATI procedure (computer aided telephone interviewing). Artists who did not remember to forward their income and expenditure details were given reminder phone calls.

## Interviews achieved

The following table shows the sample sizes achieved at each stage of the project.

**Appendix II Table 2: Sample achieved**

	Pilot	Main	Booster	Total
	n =	n =	n =	n =
Introductory letters sent	244	3612	286	4142
Recruited to participate	101	1328	86	1515
Final interview via CATI	67	936	59	1062

CATI: computer assisted telephone interview.

The total numbers of interviews achieved over all three stages of the project by PAO are as follows:

■ Writers	219
■ Visual artists	239
■ Craft practitioners	123
■ Actors	160
■ Dancers	75
■ Musicians	142
■ Composers	66
■ Community cultural development workers	38
<b>Total</b>	<b>1062</b>

The numbers of interviews achieved by state and territory are as follows:

■ New South Wales	384
■ Victoria	213
■ Queensland	132
■ South Australia	91
■ Western Australia	145
■ Tasmania	52
■ Australian Capital Territory	26
■ Northern Territory	19
<b>Total</b>	<b>1062</b>

## Weighting

The final distribution of achieved interviews across PAOs inevitably diverges somewhat from the distribution of actual population numbers of artists within each artform. If results for 'all artists' are calculated from the raw survey data (unweighted) they will be biased to the extent that some PAOs are over-represented and some under-represented in terms of proportions in the total sample.

Accordingly, all of the 'all artists' data shown in this report, unless otherwise indicated, are calculated from weighted rather than unweighted sample numbers, in order to correct for this bias. Both weighted and unweighted sample numbers are included in all Appendix tables.