

Appendix III

Survey instruments

ARTISTS SURVEY RECRUITMENT QUESTIONNAIRE

NG6442

All work conducted on behalf of ACNielsen is confidential. Under the Code of Ethics of the Market Research Society of Australia no information about this project, questionnaire or respondents should be disclosed to any third party.

Start time: -----

Good morning/afternoon/evening, my name is ... from ACNielsen, the national market research company. Could I please speak to ...
INSERT ARTIST'S NAME?

REINTRODUCE SELF IF NECESSARY

You might recall receiving a letter recently from Macquarie University saying that you have been randomly selected to participate in an important survey ACNielsen is conducting amongst Australian artists, on behalf of Macquarie University and the Australia Council. I am ringing about this survey.

IF THEY HAVEN'T RECEIVED LETTER AND THEY WANT MORE INFO SAY: This will be the 4th survey of Australian artists, the first was in 1983 and the most recent was in 1993. The reports from the previous three surveys have been widely used to provide factual data on the achievement and productivity of Australian artists, and to help in framing strategies to improve the economic conditions in which artists work.

SAY TO ALL: The survey includes questions about your particular profession and artistic career over the last 3 to 5 years professional practice issues, employment and promotion, and income and expenditure. The research will provide a better understanding of how professional artists live and work, and the obstacles they face in their careers

If you choose to participate the information and opinions you provide will be used only for research purposes.

IF THEY SAY THEY ARE NOT AN ARTIST/NO LONGER AN ARTIST SAY: We are wanting to speak to a broad range of people and the first few questions are to see if you qualify using our definition of an artist, so can we continue and see if you qualify? IF NO, CODE AS NQ NOT/NO LONGER AN ARTIST, ELSE CONTINUE

S1 Your name has been randomly selected from a list ofINSERT ARTIST TYPE FROM LIST IN COL A

IF RESPONDENT SAYS THEY ARE A DIFFERENT ARTIST TYPE, THAT'S OK, JUST CODE THE ARTIST TYPE THEY SAY THEY ARE IN COL B, AND THAT BECOMES THEIR ARTIST TYPE.

SO, IF THEY DON'T SPONTANEOUSLY SAY THEY'RE A DIFFERENT ARTIST TYPE, COL A REMAINS THEIR ARTIST TYPE.

IF THEY DO SPONTANEOUSLY SAY THEY'RE A DIFFERENT ARTIST TYPE, THIS IS CODED IN COL B AND THIS BECOMES THEIR ARTIST TYPE.

	COL A FROM LIST	COL B SELF IDENTIFIED (IF DIFFERENT TO COL A)
1. Writers		
2. Craft practitioners		
3. Visual artists		
4. Composers/song writers/arrangers		
5. Actors/performers/directors		
6. Dancers/choreographers		
7. Musicians/singers		
8. Community cultural development workers		

S2 Firstly, would you mind telling me please.....

Writers	In the last 5 years, that is since February 1997, have you had a work of creative fiction or imagination accepted for publication by a recognised publishing outlet or performed by a fully professional stage, radio, television or film company, for which you received a fee or royalties? IF ASKED, CREATIVE WORK INCLUDES BIOGRAPHIES AND WORK OF CRITICISM. IF YES, GO TO S5, IF NO GO TO S3
Craft practitioners	In the last 5 years, that is since February 1997, have you had a work, or works, shown at a professional gallery or exhibition, or have you received a major public or private commission? IF YES, GO TO S5, IF NO GO TO S3
Visual artists	In the last 5 years, that is since February 1997, have you had a work or works shown or performed at a professional gallery or exhibition, or published by a recognised publishing outlet, or have you received a major public or private commission? IF YES, GO TO S5, IF NO GO TO S3
Composers, song	In the last 5 years, that is since February 1997, have you had an original composition, other than advertising jingles or other commercial music, performed under fully professional circumstances, either live, broadcast, recorded or filmed? IF YES, GO TO S5, IF NO GO TO S3
Actors, performers, directors	In the last 3 years, that is since February 1999, have you had a professional engagement as a director or dramatic actor or performer with a fully professional stage, television or film company? IF YES, GO TO S5, IF NO GO TO S4
Dancers, choreographers	In the last 3 years, that is since February 1999, have you had a professional engagement as a choreographer or dancer in a fully professional capacity? IF YES, GO TO S5, IF NO GO TO S4
Musicians, singers	In the last 3 years, that is, since February 1999, have you had a professional engagement as a musician or singer? IF YES, GO TO S5, IF NO GO TO S4
Community cultural development workers	In the last 5 years, that is since February 1997, have you contributed to the development of a major community arts project, or played an important part in encouraging members of the community to create works of art, or had a substantial artistic role in a festival or other important community arts event? IF YES, GO TO S5, IF NO GO TO S3

S3 Have you been engaged in the last 5 years, that is since February 1997, in creating a serious and substantial body of work as a ...INSERT ARTIST TYPE FROM S1 COL A OR COL B IF THIS IS CODED?

1. Yes GO TO S5
2. No CONTINUE

S4 In the last 5 years, that is since February 1997, have you undertaken full-time training as a ...INSERT ARTIST TYPE FROM S1 COL A OR COL B IF THIS IS CODED or received a grant to work as a ... INSERT ARTIST TYPE FROM S1 COL A OR COL B IF THIS IS CODED from a public or private grant-giving agency?

1. Yes CONTINUE
2. No TERMINATE WITH THANKS AND A BRIEF EXPLANATION OF THE SCOPE OF THE SURVEY, IE IT COVERS PRACTISING PROFESSIONAL ARTISTS, CODE AS NQ NOT PROFESSIONAL ARTIST

S5 We will be conducting the interview over the phone, but first we need to send you some information that you'll need to refer to during our phone interview (it's mainly category lists and response scales that are too time-consuming to read out to you over the phone). So, what we'd like to do is send the material to you, then phone you back between 18th February and 6th March, at a time which is convenient to do the phone interview, which takes about 30 minutes. If you are able to look at the material we send you before we call back, this will save time during the interview.

IF AGREE, CONTINUE
OTHERWISE, RECORD REFUSAL

S6 Can I please confirm your name and address areINSERT NAME AND ADDRESS

S7 CHECK PHONE NUMBER: Is this the best number to contact you on?
CHANGE CONTACT NUMBER IF NECESSARY, INCLUDE STD CODE

S8 And are there certain hours during the day or evening that would be best to call you or should we just try during our usual hours of 9am-9pm weekdays or 10am-7.30pm weekends?
RECORD ALL NECESSARY DETAILS: REMEMBER MUST BE WITHIN USUAL CATI INTERVIEWING HOURS
TRY AND GET AS BROAD A TIME PERIOD AS POSSIBLE.
IDEALLY WE WANT PREFERRED TIMES (EG 9AM-3PM), NOT DAYS OR DATES, BUT IF YOU ABSOLUTELY MUST ACCEPT A CERTAIN DAY/S OR DATE/S, ENSURE THIS IS ALSO RECORDED (AND IS WITHIN FIELD PERIOD).

Thank and close. Add in usual privacy close.

Finish time: -----

Interview length: -----

2001-2002 Artists Survey Questionnaire

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The answer columns are not reproduced in the questionnaire below.

Section A: About Their Particular Profession

Q1a. Please look at Showcard 1 which is a list of types of artistic work. Which of these types of work have you **ever been seriously engaged** in during your career? You can just read me the numbers.
MULTIPLE RESPONSE, CODE EACH MENTIONED IN COL A

Q1b: Looking at the same list, which **one** type of artistic work are you **engaged in most**, these days, in terms of time?
CODE ONE ONLY IN COL B

Q1c: Looking at the list once more, which **one** type of work do you **most want to do** in terms of artistic satisfaction?
CODE ONE ONLY IN COL C

SHOWCARD 1

A WRITER

1. Novelist
2. Short-story writer/Poet
3. Lyricist
4. Playwright for live stage
5. Dramaturg
6. Screenwriter
7. Scriptwriter for radio
8. Children's/young adult writer
9. Non-fiction writer
10. Storyteller (cultural preservation)
11. Writer - new/digital media
12. Other writer (SPECIFY)

B CRAFT PRACTITIONER

13. Ceramic artist/potter
14. Fibre/textile artist
15. Leather worker
16. Glass artist
17. Metal worker or jeweller
18. Wood worker
19. Paper maker
20. Basket maker
21. Craft practitioner
- new/digital media
22. Other craft practitioner (SPECIFY)

C VISUAL ARTIST

23. Painter (including drawing)
24. Muralist
25. Sculptor
26. Printmaker
27. Photographer
28. Video/film maker
29. Performance artist
30. Illustrator
31. Cartoonist
32. Calligrapher
33. Graphic Artist
34. Installation artist
35. Set designer
36. Visual artist - new/digital media
37. Other visual artist (SPECIFY)

D COMPOSER/SONG WRITER/ARRANGER	E DIRECTOR	F ACTOR
38. Composer - classical/contemporary classical or new music	51. Theatre director	58. Live-stage actor (scripted and improvised)
39. Composer/song writer - jazz music	52. Theatre deviser	59. Physical theatre/circus performer
40. Composer/song writer - folk music	53. Film director	60. Film actor
41. Composer/song writer - rock, pop, hip hop or other contemporary music	54. Television director	61. Television actor (drama, comedy)
42. Composer/song writer - country music	55. Director - new/digital media	62. Radio actor
43. Composer/song writer - film, television or radio (not commercials)	56. Radio producer	63. Variety artist
44. Composer/song writer - advertising	57. Other director (SPECIFY)	64. Voice-overs actor
45. Composer/sound builder - new/digital media	-----	65. Puppeteer
46. Arranger of traditional music		66. Mime artist/clown
47. Arranger of other music		67. TV commercial actor
48. Improviser (other than jazz)		68. Actor - new/digital media
49. Other composer/songwriter/arranger		69. Other actor/performer (SPECIFY)
50. Other (SPECIFY)		-----

G CHOREOGRAPHER	H DANCER	I MUSICIAN
70. Resident choreographer/artistic director with a major company	75. Dancer - classical dance	84. Conductor
71. Resident choreographer/artistic director with a smaller company	76. Dancer - contemporary dance	85. Instrumental player - classical, contemporary classical or new music
72. Independent/freelance choreographer	77. Dancer - Indigenous dance	86. Instrumental player - jazz music
73. Commercial choreographer (television, music-video, events)	78. Dancer - traditional dance	87. Instrumental player - rock, pop, country, hip hop or other contemporary music
74. Other choreographer(SPECIFY)	79. Independent/freelance dancer	88. Instrumental player - folk music
-----	80. Musical theatre/cabaret dancer	89. Instrumental player - traditional music
	81. Commercial dancer -(television, fashion, music-video, events)	90. Instrumental player - film or broadcast music
	82. Dancer - new/digital media	91. Instrumental player - music theatre
	83. Other dancer (SPECIFY)	92. Instrumental player - non-Western traditional or classical
	-----	93. Instrumental player - non-Western contemporary
		94. Instrumental player - improvised music (other than jazz)
		95. Instrumental player - Indigenous music
		96. Instrumental player/sound artist - new/digital media
		97. Instrument builder
		98. Other instrumental musician (SPECIFY)

J SINGER	K COMMUNITY CULTURAL DEVELOPMENT WORKER
99. Singer - opera	113. Primarily writer
100. Singer - classical, contemporary classical or new music	114. Primarily visual art/craft practitioner
101. Singer - music theatre	115. Primarily theatre/physical performance
102. Singer - jazz	116. Primarily musician/singer
103. Singer - rock, pop, hip hop or other contemporary music group	117. Primarily dancer
104. Singer - country music	118. Primarily film/video/sound
105. Singer - folk	119. Community cultural development worker - new/digital media
106. Singer - traditional	120. Other (SPECIFY)
107. Singer - non Western traditional or contemporary music	-----
108. Singer - new/digital media	
109. Choir singer or chorister in a <i>capella</i> group	
110. Vocalist	
111. Indigenous song man or song woman	
112. Other singer (SPECIFY)	

Q1d: CHECK Q1b AND RECORD WHICH ARTISTIC GROUP (A-K). THIS IS THE RESPONDENT'S PRINCIPAL ARTISTIC OCCUPATION (PAO).

SAY TO THE ARTIST: "Most of the following questions will be about your work as a (PAO)".

Section B: Career Development

Education and Training

The next few questions relate to the training you have received (or are still receiving) to become a (PAO). We will ask about your general education, or education in a non-arts field, a little later.

Q2a. Looking now at Showcard 2. What types of training or experience have you undertaken to be a (PAO)? MULTIPLE RESPONSE. CODE EACH MENTIONED IN COL A

Q2b. IF MORE THAN ONE MENTIONED AT Q2a, ASK: Which do you think was/is the **most important** in training you as a (PAO)? CODE ONE ONLY IN COL B

Q2c. Which, if any, of these types of training are you **still undertaking**? MULTIPLE RESPONSE. CODE EACH MENTIONED IN COL C

SHOWCARD 2

FORMAL

1. University/CAE/Institute of Technology/Teachers College
2. Technical and Further Education (TAFE)
3. Art/Craft/Graphic Design school
4. Drama school
5. Dance school
6. Music School/Conservatorium
7. Other formal training (SPECIFY)-----

PRIVATE

8. Tuition from private teacher/practising professional
9. Mentorship (including from traditional elder)
10. Other private training (SPECIFY) -----

NON-FORMAL

11. Self-taught
12. Learning on the job
13. Apprenticeship
14. Adult education/non-award study at University or TAFE
15. Workshops/short courses/summer schools
16. Exchange programs
17. Industry training - digital technologies
18. Other general training (SPECIFY) -----

Q3a. THERE IS NO Q3a.

Q3b. Thinking now about your **formal** adult qualifications to be a (PAO). How many years have you spent in training for your basic qualifications to be a (PAO)? That is, to obtain the basic skills required to be a (PAO)?

Is that full-time? IF NO, ASK FOR FULL TIME EQUIVALENT YEARS.

RECORD AS YEARS AND MONTHS --- YEARS --- MONTHS

Q3c. And how many years, if any, have you spent training for some higher qualifications to be a (PAO)? That is, more advanced training?

Is that full-time? IF NO, ASK FOR FULL TIME EQUIVALENT YEARS.

RECORD AS YEARS AND MONTHS --- YEARS --- MONTHS

Q3d. There is no Q3d.

Q3e. Looking at Showcard 3, when did you first earn income as a (PAO)?

SHOWCARD 3

1. No income earned yet
2. Before basic training started
3. Before basic training completed
4. Immediately after basic training was completed
5. Within 12 months of completing basic training
6. 1-3 years after completion of basic training
7. More than 3 years after completion of basic training

8. Don't know (NOT ON SHOWCARD)

Q4. Using Showcard 4, apart from your arts-related training which you have just mentioned, what is the highest level of general education, or education in a field not related to the arts, that you have completed?

SHOWCARD 4

1. No schooling
2. Completed Primary school
3. Completed Year 10 equivalent
4. Completed Year 12 equivalent
5. Trade Certificate/Associate Diploma/Advanced Diploma
6. Bachelor Degree
7. Postgraduate Diploma/Postgraduate Degree

Q5a. There is no Q5a.

Q5b. Looking at Showcard 5, which of these statements best describes you in terms of degree of establishment as a (PAO) at present?

SHOWCARD 5

1. Beginning/starting out GO TO Q6a.
2. Becoming established GO TO Q6a.
3. Established
4. Established but working less intensively than before

Q5c. Can you identify a single significant moment in your career when you felt you became properly established as a professional (PAO)? DO NOT READ.

1. Completion of my training
2. Earning my first income from being a (PAO)

3. Getting a grant or other financial assistance
4. Winning a prize or competition
5. My first big professional engagement (actors, dancer, musicians)
6. My first solo show (visual artists, craft practitioners)
7. My first poem/novel/play etc. published/performed (writers)
8. Other (SPECIFY) -----
9. No/Don't know/cannot identify single event GO TO Q6a

Q5d. How old were you when this event occurred? RECORD IN YEARS----- Years old

Working Time

Q6a. We now want to ask some questions about how you spent your working time during the last financial year **July 2000-June**

2001. Over the past financial year, have you had any substantial time off paid work or your creative work?

1. Yes
2. No GO TO Q7a
3. Not sure GO TO Q7a.

Q6b. Please tell me the number of months you have had off paid work or creative work in the **last financial year.** RECORD IN MONTHS----- Months

Q6c. For what reasons were you off paid or creative work in those months? MULTIPLE RESPONSE
DO NOT READ.

1. Illness
2. Unemployed
3. A long vacation
4. Maternity Leave
5. Domestic responsibilities
6. Community or Cultural Responsibilities
7. Other (SPECIFY) -----
8. Don't know

CHECK Q6b, IF Q6b=12 MONTHS, GO TO Q11a
OTHERWISE, ASK Q7a

Q7a. Looking at Showcard 6 now, could you tell me how the time you spent working as divided during the **last financial year**, that is July 2000 to June 2001?
Please tell me a percentage for each and ensure that your total adds to 100%. Do not include domestic duties, childcare or other family responsibilities.

SHOWCARD 6		%
ARTS		
(i) Working at your creative work as a (PAO) including rehearsals, preparation, promotion, marketing or other creative career administration, but not including teaching, arts administration or other work		
(ii) Working at creative work in an arts field other than your PAO		
(iii) Working at another paid occupation connected with the arts (such as teaching, administration, community arts development, web page design, etc.)		
(iv) Studying or training in the arts		
(v) Voluntary work associated with the arts		
A. TOTAL ARTS		
NON-ARTS		
(vi) Working at paid work not connected with the arts		
(vii) Studying or training (non-arts)		
(viii) Voluntary or unpaid work (non-arts)		
(ix) Other work (SPECIFY) -----		
B. TOTAL NON-ARTS		
C. TOTAL (add arts and non-arts)		

Q7b. CHECK THAT TOTAL ARTS + NON-ARTS = 100% IN Q7a.

Q7c. On average for the period you were working, approximately how many hours per week would you have spent collectively on all types of work mentioned previously? Please give me an estimate for the **2000-2001 financial year**. RECORD IN HOURS.
----- HOURS PER WEEK

Q7d. CHECK Q7a. IF PART A=100%, IE, THE AMOUNT OF WORK TIME SPENT ON ARTS IN 2000-2001 = 100%, GO TO Q9a.
OTHERWISE, CONTINUE TO Q7e.

Q7e. You said you worked in arts areas for about (TOTAL ARTS A % IN Q7a.) of your working time in 2000-2001. Would you have liked to spend more or less of your time on arts work?

- 1. More CONTINUE TO Q8a.
- 2. Less GO TO Q9a.
- 3. About the same GO TO Q9a.

Q8a: About what percentage of your working time would you have liked to spend on arts work? -----%

CHECK THAT % IN Q8a IS GREATER THAN % FOR Q7a PART A ARTS.

Q8b: What prevented you from spending more time on arts work?
MULTIPLE RESPONSE, CODE EACH MENTIONED IN COL A. DO NOT READ.

Q8c: IF MORE THAN ONE CODED AT Q8b, ASK: Of these what was the **single most important** thing that prevented you from spending more time on arts work? CODE ONE ONLY IN COL B.

COL A COL B

- 1. Work in my occupation not available
- 2. Insufficient income from the arts/need to earn more income elsewhere
- 3. Domestic responsibilities/household duties/childcare
- 4. Community or cultural responsibilities
- 5. Other (SPECIFY) -----.
- 6. Don't know

Q9a: Earlier you said that the artistic work that you most wanted to do was (SPECIFIC OCCUPATION FROM Q1C). In the **2000-2001 financial year**, what percentage of **your total working time** did you spend on creative work as a (OCCUPATION FROM Q1C.)? RECORD AS PERCENTAGE ----- %

Q9b: IF Q9a=100%, GO TO Q10
OTHERWISE CONTINUE

Q9c: About what percentage of your working time would you have liked to spend on creative work as a (OCCUPATION FROM Q1C.)? ----- %

Q9d: CHECK Q9a AND 9c: IF % IN Q9c IS GREATER THAN % IN Q9a, GO TO Q9e. OTHERWISE, GO TO Q10.

Q9e: What prevented you from spending more time on that type of artistic work?
MULTIPLE RESPONSE, CODE EACH MENTIONED IN COL A. DO NOT READ.

Q9f: IF MORE THAN ONE CODED AT Q9e, ASK: Of these, what was the most important thing that prevented you from spending more time as a (OCCUPATION FROM Q1c)? CODE ONE ONLY IN COL B.

COL A COL B

- 1. Work in that occupation not available
- 2. Insufficient income from that occupation/need to earn more income elsewhere
- 3. Domestic responsibilities/household duties/childcare
- 4. Community or cultural responsibilities
- 5. Other (SPECIFY) -----
- 6. Don't know

Q10: (CHECK Q7a (iii) % WORKING TIME ON ARTS-RELATED WORK. IF ANY % ASK:) You also indicated before that you spent (ANSWER TO Q7a (iii)) % of your time working at other paid occupations connected with the arts. Looking at Showcard 7, what sort of work was that?

SHOWCARD 7

1. Teaching
2. Administration
3. Community arts work
4. Working with digital technologies (web page design, animation, etc)
5. Or some other work (SPECIFY) -----

- Q11a:** Finally, in relation to your working time, how many hours a week do you **usually spend these days** on your primary creative work as a (PAO)? This time please include rehearsal or preparation time, but not teaching or other art related work. RECORD IN HOURS ----- HOURS PER WEEK
- Q11b:** And how many hours a week do you usually spend on creative work in an **arts field other than** your (PAO)? RECORD IN HOURS ----- HOURS PER WEEK
- Q11c:** And how many hours a week do you usually spend on **other arts-related work**, include teaching or administration or other activities? RECORD IN HOURS ----- HOURS PER WEEK
- Q11d:** And how many hours a week do you usually spend on other income producing work **not connected with the Arts**? RECORD IN HOURS ----- HOURS PER WEEK
- Q11e:** CHECK 11a-d: ADD THE TOTALS AND RECORD BELOW. CHECK THAT THE RESPONDENT IS HAPPY WITH THE TOTAL: 'So your total working hours each week is usually...----- hours'.

Experience of Unemployment

- Q12a.** Within the last 5 years, that is, since February 1997, have you been unemployed, not including periods of training? IF ASKED, UNEMPLOYED MEANS BEING OUT OF WORK AND ACTIVELY SEEKING WORK OF ANY DESCRIPTION AND BEING ABLE TO START IMMEDIATELY.
1. Yes CONTINUE
 2. No GO TO Q14a.
- Q12b.** For what **total amount** of time have you been unemployed in the last five years? RECORD ANSWER IN YEARS AND MONTHS. --- YEARS AND --- MONTHS
- Q12c.** What was the longest **consecutive period** of time for which you were unemployed in the last 5 years? RECORD ANSWER IN YEARS AND MONTHS. --- YEARS AND --- MONTHS
- Q12d.** CHECK Q12b AND Q12c: IF Q12c IS LESS THAN OR EQUAL TO Q12b, GO TO Q13a. OTHERWISE, RE-ASK Q12b AND Q12c.
- Q13a.** In the last five years, did you ever apply for unemployment benefits?
1. Yes
 2. No GO TO Q14a.
- Q13b.** And did you ever receive unemployment benefit payments during this period?
1. Yes
 2. No GO TO Q13e.
- Q13c:** Were you able to continue your creative arts practice as an 'approved activity'?
1. Yes
 2. No
 3. Don't know/not sure
- Q13d:** There is no Q13d.
- Q13e:** In the last five years, did you ever have problems accessing unemployment benefits **specifically because of your occupation as a (PAO)?**
1. Yes
 2. No GO TO Q14a.

Q13f. What was the nature of the problem? MULTIPLE RESPONSE. DO NOT READ.

1. Skills and experience as a (PAO) not recognised or valued
2. Expected to participate in a Work for the Dole scheme not related to the arts
3. Difficulty meeting the Activity Tests (keeping jobseeker diary, attendance at job interviews or training sessions)
4. Expected to undertake inappropriate work/work not related to my skills and experience as a PAO
5. Other (SPECIFY) -----

Factors Advancing Professional Development

Q14a. Looking now at Showcard 8, which of the factors on this showcard have been important in terms of advancing your professional development as a (PAO) at **any time in your career?** MULTIPLE RESPONSE, CODE EACH MENTIONED IN COL A.

Q14b. IF MORE THAN ONE CODED IN COL A, ASK: Of all those factors mentioned, which one factor is the most important in advancing your professional development **at the present time?** CODE ONE ONLY IN COL B.

Q14c. IF MORE THAN ONE CODED IN COL A, ASK: And which one factor has been the most important in terms of advancing your professional development **throughout your career?** CODE ONE ONLY IN COL C

SHOWCARD 8

- My training in my artform
- My talent
- My general education
- Financial assistance at a critical time in my career
- A 'lucky' break
- Support and encouragement from a teacher/mentor/elder
- Support and encouragement from family and friends
- Support and encouragement from an agent or dealer
- Support and encouragement from a union or professional body
- Support and encouragement from an arts centre
- Recognition by peers
- The opportunity to exhibit, perform or publish at a critical time
- Finding a market niche
- Or some other factor (SPECIFY) -----

■ Don't know/can't say NOT ON SHOWCARD

Factors Restricting Professional Development

Q15a. Now looking at Showcard 9 below, which of the factors on this showcard have made an impact in terms of inhibiting or restricting your professional development as a (PAO) at **any time in your career?** MULTIPLE RESPONSE, CODE EACH MENTIONED IN COL A.

Q15b. IF MORE THAN ONE CODED IN COL A, ASK: Of all the factors identified as possibly inhibiting or restricting your professional development as a (PAO), which one factor has had the most impact **at the present time?** CODE ONE ONLY IN COL B.

Q15c. IF MORE THAN ONE CODED IN COL A, ASK: And which one factor has had the most impact **throughout your career?** CODE ONE ONLY IN COL C

SHOWCARD 9

Economic factors:

1. Lack of work opportunities
2. Lack of financial return from creative practice
3. Lack of access to funding or other financial support

Time constraints:

4. Lack of time to do creative work due to other pressures and responsibilities

Access difficulties:

5. Difficulty accessing training or education
6. Difficulty accessing materials or equipment
7. Difficulty accessing markets or promotion

Personal issues:

8. Lack of support and encouragement from family or friends
9. Living with a disability
10. Wrong temperament to succeed
11. Insufficient talent or not prepared to take risks
12. Past my peak as an artist

Discrimination on the basis of:

13. Ethnic background
14. Gender
15. Non-English Speaking Background (NESB)
16. Living with a disability
17. Other factors (SPECIFY) -----

18. Don't know NOT ON SHOWCARD

Q16a: During your career as a (PAO) have you had children under your domestic care?

1. Yes
2. No GO TO SECTION C

Q16b: Did that restrict your work as a (PAO)?

1. Yes
2. No GO TO SECTION C

Q16c: In what way did it restrict your work as a (PAO)? MULTIPLE RESPONSE.
DO NOT READ.

1. Had to do more work outside own field to support child
2. Restricted ability or time to work as an artist
3. Couldn't concentrate properly on work
4. Caring for child too energy consuming
5. Other (SPECIFY) -----
6. Don't know

Section C: Professional Practice Issues

This section of the survey asks questions about taxation, superannuation, insurance, intellectual property, and financial assistance from various sources. This information will be used to help us understand how artists are currently managing their careers. I would like to assure you that your responses are confidential.

Taxation

Q17: Do you have an Australian Business Number or ABN?

1. Yes
2. No

Q18: There is no Q18.

Q19: Have you registered for the Goods and Services Tax? In other words, do you now charge GST on your goods or services?

1. Yes
2. No

Q20: Looking at Showcard 10, has your practice as a (PAO) been adversely affected by any of these as a result of the new tax system? MULTIPLE RESPONSE.

SHOWCARD 10

1. Now need to use an accountant to manage tax (not used previously)
2. Had to purchase new software for accounting purposes
3. Have to spend more time dealing with financial record keeping
4. Have had difficulty with cash flow due to quarterly payments or withholding tax
5. Feel discouraged about continuing creative practice due to the financial and administrative burden of the new tax system
6. Or some other adverse effect of the new tax system (SPECIFY) -----
7. Not been adversely affected as a result of the new tax system

Q21a: CHECK Q7a: IF Q7a (iii) OR (vi) IS NOT ZERO %, ASK Q21b OTHERWISE GO TO Q22a.

Q21b: You mentioned earlier that you have earned some income in the last financial year from sources other than being a professional practising artist. Have you been, or are you likely to be affected by the \$40,000 income cap in relation to claiming any net losses related to your practice as an artist?

1. Yes
2. No
3. Don't know/not sure

Superannuation

Q22a. Looking now at Showcard 11, do you have any arrangements aimed at providing financial security in your older years such as those listed on the showcard? MULTIPLE RESPONSE

SHOWCARD 11

1. Personal superannuation scheme
2. Superannuation scheme with any employers where the employer contributes
3. Superannuation scheme for artists
4. Some other arrangement, please describe -----
5. No arrangements GO TO Q23

Q22b. Do you think that these arrangements will be adequate for your future financial needs?

1. Yes
2. No
3. Don't know/not sure

Insurance

Q23: In the last financial year, have you had insurance cover for any of the purposes listed on Showcard 12, **related to being a (PAO)?** MULTIPLE RESPONSE

SHOWCARD 12

1. Accident and illness insurance (related to being a PAO)
2. Studio or office insurance (related to being a PAO)
3. Public liability insurance (related to being a PAO)
4. Professional indemnity insurance (related to being a PAO)
5. Transit or freight insurance for goods (related to being a PAO)
6. Personal travel insurance (related to being a PAO)
7. None of the above

Use of Technology

Q24a: Do you use a computer **in relation to your work** as a (PAO)?

1. Yes
2. No GO TO Q24c

Q24b: Looking at Showcard 13, what do you use it for in relation to your work as a (PAO)? MULTIPLE RESPONSE.

SHOWCARD 13

1. For record keeping and/or administering your career
2. To run software programs that facilitate your creative practice
3. As a creative medium
4. Or some other use (SPECIFY) -----

Q24c: Do you use the Internet **in relation to your work** as a (PAO)?

1. Yes
2. No GO TO Q25

Q24d: Looking at Showcard 14, what do you use it for in relation to your work as a (PAO)? MULTIPLE RESPONSE.

SHOWCARD 14

1. Research related to your creative practice
2. Promotion and marketing of your work or services through a personal web site
3. Promotion and marketing of your work or services through the web site of an organisation
4. E-commerce sales of your work or services
5. Or some other use (SPECIFY) -----

Intellectual Property

Q25: When you produce creative work (including performance), do you believe you hold copyright over it?

1. Yes
2. No
3. Not sure

Q26a: Are you a member of any copyright collecting societies on Showcard 15? MULTIPLE RESPONSE

SHOWCARD 15

1. Screenrights
2. Viscopy
3. Copyright Agency Limited (CAL)
4. Australian Performing Rights Association (APRA)
5. Australasian Mechanical Copyright Owners Society (AMCOS)
6. Some other copyright collecting society (SPECIFY) -----
7. No, not a member of any copyright collecting society GO TO Q27a

Q26b: IF Q26a IS NOT 7, ASK: In the last 12 months, have you received any payments from that collecting society?

1. Yes
2. No

Q27a: Have you ever assigned copyright to any other party?

1. Yes
2. No GO TO Q28a.
3. Don't know, not sure GO TO Q28a.

Q27b: Has the assignment of copyright in your creative work to another party been because of any of the reasons shown on Showcard 16? MULTIPLE RESPONSE

SHOWCARD 16

1. Assignment of rights was required by collecting society or agent
2. Assignment of rights was a condition of contract for production or sale of work
3. Work was produced as an employee
4. I wanted to assign rights to a different party
5. Some other reason (SPECIFY) -----
6. Don't know NOT ON SHOWCARD

Q28a: As far as you are aware, has copyright in your creative work ever been infringed?

1. Yes
2. No GO TO Q29

Q28b: Have you ever taken action to stop infringement or seek compensation?

3. Yes
4. No GO TO Q29

Q28c: Was that action successful?

1. Yes
2. No

Q29: Do you think that current provision for copyright protection of (PAOs) in Australia is....
READ

1. Inadequate
2. Adequate, or
3. Very effective
4. Don't know/not sure DON'T READ

Q30a: Moral rights in artistic work includes the right of attribution as a creator, and the right to have the integrity of the work respected and not altered, defaced, damaged or destroyed. As far as you are aware, have you ever had your moral rights infringed?

- a. Yes
- b. No GO TO Q31.
- c. Don't know/not sure GO TO Q31.

Q30b: Looking at Showcard 17, what was the nature of the infringement?

SHOWCARD 17

1. Failure to acknowledge me as the author/creator of the work
2. Work was reproduced without permission
3. Work was altered without permission
4. Work was defaced or destroyed
5. Or some other infringement (SPECIFY) -----

Q31: Do you think that legislation in Australia offers adequate protection against moral rights infringements for (PAOs)?

1. Yes
2. No
3. Don't know/not sure

Australia Council and Other Funding for Artists

Q32a: Did you know of the Australia Council before this survey?

1. Yes
2. No GO TO Q33a.

Q32b: Have you used the Australia Council website?

1. Yes
2. No

Q33a: Looking now at Showcard 18. In the last five years have you, yourself, **applied** for a grant, prize or other funding as an individual artist from any of the government or non-government sources on this showcard (not including commissions, fees, salaries)? MULTIPLE RESPONSE. CODE EACH MENTIONED IN COL A.

Q33b: IF AT LEAST ONE IS MENTIONED IN COL A, ASK: And did you receive a grant, prize or funding as an individual from any of those sources? MULTIPLE RESPONSE. CODE EACH MENTIONED IN COL B.

SHOWCARD 18

1. Australia Council
2. State/Territory Government Arts Department
3. Local Government
4. Private Foundation
5. Arts organisation, company or industry body
6. Non-arts organisation, company or industry body
7. Other (SPECIFY) -----

8. No, have not applied for a grant, prize or other funding GO TO Q36

Q34: THERE IS NO Q34

Q35a: How did the funding affect your artistic work? DO NOT READ. MULTIPLE RESPONSE. CODE EACH MENTIONED IN COL A

Q35b: IF MORE THAN ONE CODED IN COL A, ASK: And which one of these had the most effect on your artistic work? CODE ONE ONLY IN COL B

1. Gave me freedom from financial worries/to devote more time to my work
2. Enabled me to travel/gain overseas experience
3. Established my reputation/enabled me to publish
4. Could devote my time to quality of work, not just output
5. Gave me the stimulus to continue
6. Gave me access to equipment and resources otherwise unavailable
7. Helped in practical ways
8. Or some other effect (SPECIFY) -----
9. Did not affect my artistic work

Q36: There are many purposes for which financial support for individual artists might be made available, and some of these are shown on Showcard 19. Which one of these purposes do you believe is **the most important** for helping to develop individual artists in your field of the arts, that is, as a (PAO)?

SHOWCARD 19

1. Income maintenance or 'buying time' to allow individuals to concentrate on arts work or research
2. Purchase or hire of materials, equipment or facilities
3. Support for publication, showing or performance of new work
4. Further study or training
5. Overseas or domestic travel to gain experience
6. Or some other purpose (SPECIFY) -----

Section D: Employment and Promotion

Q37a: CHECK Q7a. IF Q7a PART (i) IS NOT ZERO, ASK: Looking at Showcard 20 below, which of these employment arrangements best describes your situation over the past financial year as a (PAO)? CODE ONE ONLY IN COL A

Q37b: CHECK Q7a. IF Q7a PART (iii) IS NOT ZERO, ASK: And which of these employment arrangements best describes your situation over the past financial year in your **arts-related work**? CODE ONE ONLY IN COL B

Q37c: CHECK Q7a. IF Q7a PART (vi) IS NOT ZERO, ASK: And which of these employment arrangements best describes your situation over the past financial year in your **non-arts related work**? CODE ONE ONLY IN COL C

SHOWCARD 20

1. Working as a permanent or casual employee for salaries or wages on a permanent basis (full or part time)
2. Working as a permanent or casual employee for salaries or wages on a casual basis (full or part time)
3. Working as a freelance/self employed person (not incorporated as a company)
4. Working as a freelance/self employed person (incorporated as a company)
5. Other (SPECIFY) -----

Promotion of Work

Q38a: Is your work as a (PAO) handled by an agent, manager, or gallery dealer? Would you say always, sometimes or never?

1. Always
2. Sometimes
3. Never GO TO Q39a

Q38b: There is no Q38b.

Q38c: How satisfied are you with the service provided by your agent, manager, or gallery dealer? Are you....READ

1. Completely satisfied
2. Partially satisfied
3. Not satisfied
4. Don't know/not sure DON'T READ

Q39a: Using Showcard 21, who does the most to promote your work as a (PAO), that is who expands your market or range of employment possibilities?

SHOWCARD 21

1. Myself
2. Agent, manager
3. Gallery dealer
4. Publisher
5. Company/companies for which I work
6. Retail outlet/art or craft centre
7. Union or arts membership organisation
8. Someone else (SPECIFY) -----
9. There's no promotion of my work GO TO Q40a
10. Don't know/not sure NOT ON SHOWCARD GO TO Q40a

Q39b: How satisfactory is the promotion? Is it READ

1. Highly satisfactory GO TO Q40a
2. Adequate or satisfactory
3. Unsatisfactory

Q39c: Looking now at Showcard 22, how it could be improved? MULTIPLE RESPONSE

SHOWCARD 22

1. Spending more time/effort myself
2. Need an agent/manager/dealer
3. Agent/manager/dealer could devote more time to promoting my work
4. More advertising/promotional outlets needed
5. Other (SPECIFY) -----
6. Don't know NOT ON SHOWCARD

Achievements

Q40a: Looking now at Showcard 23, which goes over quite a few pages, have you done any of the following things in the past 5 years, that is, since February 1997? MULTIPLE RESPONSE. CODE EACH MENTIONED IN COL A

Q40b: IF MORE THAN ONE CODED AT Q40a, ASK: Still looking at this card, which one of these achievements or contributions would you consider to be **your major achievement or contribution?** CODE ONE ONLY IN COL B.

RECORD ALL RESPONSES, NOT JUST THOSE WITHIN THEIR PAO GROUP.

SHOWCARD 23

WRITER

1. Had a novel published
2. Had a poem published or professionally performed
3. Had a short story published
4. Had another piece of creative writing published
5. Had a play produced
6. Had a play professionally workshopped
7. Had a screenplay produced
8. Had a script produced for television or radio (drama, comedy or documentary)
9. Had a paid or commissioned work read or presented publicly
10. Had a work or works selected for inclusion on an Internet site
11. Had work acknowledged as significant by Indigenous elders
12. Other (SPECIFY) -----

CRAFT PRACTITIONER

13. Had a one-person show at a major gallery/recognised craft venue
14. Had a one-person show at a smaller gallery/craft venue
15. Had a work or works selected for exhibition at a major gallery/recognised craft venue
16. Had a work or works selected for exhibition at a smaller gallery/craft venue
17. Had a work or works selected for exhibition at an Indigenous cultural centre
18. Had a work commissioned or purchased by a public gallery or institution
19. Had a work selected for publication in a book or professional journal
20. Had a work or works selected for inclusion on an Internet site
21. Had work acknowledged as significant by Indigenous elders
22. Other (SPECIFY) -----

VISUAL ARTIST

23. Had a one-person show at a major gallery (public or commercial)
24. Had a one-person show at a smaller gallery (public or commercial)
25. Had a work or works selected for exhibition at a major gallery
26. Had a work or works selected for exhibition at a smaller gallery
27. Had a work or works selected for exhibition at an Indigenous cultural centre
28. Had a work commissioned or purchased by a public gallery or institution
29. Had work selected for publication in a book or professional journal
30. Had a work or works selected for inclusion on an Internet site
31. Had work acknowledged as significant by Indigenous elders
32. Other (SPECIFY) -----

COMPOSER/SONG WRITER/ARRANGER

33. Had a work performed live in public at a major venue
34. Had a work performed live in public at a smaller venue
35. Had a work recorded or broadcast
36. Had a work commissioned for live performance
37. Had a work commissioned for a recording
38. Had an arrangement performed live in public
39. Had an arrangement recorded or broadcast
40. Had a work or works selected for inclusion on an Internet site
41. Had work acknowledged as significant by Indigenous elders
42. Other (SPECIFY) -----

DIRECTOR

43. Directed a stage play for a major company
44. Assisted in directing a stage play for a major company
45. Directed a stage play for a smaller company
46. Directed an independent production
47. Directed a feature film
48. Assisted in directing a feature film
49. Directed a short creative film
50. Directed a documentary film
51. Directed a television drama
52. Produced a radio play
53. Directed an opera, ballet, or work of music theatre for a major company
54. Directed an opera, ballet, or work of music theatre for a smaller company
55. Had work acknowledged as significant by Indigenous elders
56. Other (SPECIFY) -----

ACTOR/PUPPETEER

57. Had a lead role with a major theatrical company
58. Performed in an ensemble role with a major theatrical company
59. Had a lead role with a smaller theatrical company
60. Performed in an ensemble role with a smaller theatrical company
61. Had a lead film/television role
62. Had a minor film/television role
63. Acted in radio drama
64. Performed as part of a major festival or event
65. Performed as part of a smaller festival or event
66. Had a work or works selected for inclusion on an Internet site
67. Had work acknowledged as significant by Indigenous elders
68. Other (SPECIFY) -----

DANCER

69. Danced in a lead role with a major dance company
70. Danced in the chorus of a major dance company
71. Danced in a lead role with a smaller dance company
72. Danced in the chorus with a smaller dance company
73. Danced in an independent dance project
74. Danced for a film or television production
75. Had a work/role created for you
76. Performed as part of a major festival or event
77. Performed as part of a smaller festival or event
78. Had a work or works selected for inclusion on an Internet site
79. Had work acknowledged as significant by Indigenous elders
80. Other (SPECIFY) -----

CHOREOGRAPHER

81. Choreographed a work for a major dance company
82. Choreographed a work for a smaller dance company
83. Choreographed, independently produced and presented a work
84. Choreographed a dance-on-screen work
85. Choreographed a work using new/digital technologies
86. Had a work taken up by another company after initial performances
87. Choreographed a work for a special event (live or broadcast)
88. Had a work or works selected for inclusion on an Internet site
89. Had work acknowledged as significant by Indigenous elders
90. Other (SPECIFY) -----

MUSICIAN

91. Conducted a major orchestra
92. Conducted a smaller orchestra or ensemble
93. Gave a live solo recital
94. Performed live as a soloist with a major orchestra
95. Performed live as a soloist with a smaller orchestra or ensemble
96. Performed live as a member of an orchestra, ensemble or musical group (any type of music) in a major entertainment venue/event
97. Performed live as a member of an orchestra, ensemble or musical group (any type of music) in a smaller entertainment venue/event
98. Performed on radio or television as a soloist
99. Performed on radio or television as a member of a group
100. Recorded an album - solo performance
101. Recorded an album - as a member of an orchestra, ensemble or musical group (any type of music)
102. Recorded music for film or broadcast (any type of music)
103. Had a work created for you to perform
104. Had a work or works selected for inclusion on an Internet site
105. Had work acknowledged as significant by Indigenous elders
106. Commissioned to create an instrument by a professional musician or group
107. Other (SPECIFY) -----

SINGER

108. Gave a live solo recital
109. Performed live as a soloist with a major orchestra
110. Performed live as a soloist with a smaller orchestra or ensemble
111. Performed live as a singer with an orchestra, ensemble or musical group (any type of music) in a major entertainment venue/event
112. Performed live as a singer with an orchestra, ensemble or musical group (any type of music) in a smaller entertainment venue/event
113. Performed in opera or musical theatre in a leading role
114. Performed in opera or music theatre in a minor role or in the chorus
115. Performed on radio or television as a soloist
116. Performed on radio or television as a member of a group
117. Recorded an album - solo performance
118. Recorded an album - as a member of an orchestra, ensemble or musical group - any type of music
119. Recorded music for film or broadcast - any type of music
120. Had a work created for you to perform
121. Had a work or works selected for inclusion on an Internet site
122. Had work acknowledged as significant by Indigenous elders
123. Other (SPECIFY) -----

COMMUNITY CULTURAL DEVELOPMENT WORKER

- 124. Contributed in a significant way to the development of a major arts project
- 125. As a result of project/s you completed, the community has organised their own new CCD projects
- 126. As a result of project/s you completed, employment opportunities for other artists have been generated
- 127. As a result of project/s you completed, you have been invited to work on community development in the non-arts sector
- 128. Your methodology and practice has been recognised and used as a best practice model in Australia
- 129. Played a major role in developing or presenting a festival
- 130. Had a work or works selected for inclusion on an Internet site
- 131. Had work acknowledged as significant by Indigenous elders
- 132. Other (SPECIFY) -----

Q40c: In the last five years have you had a professional engagement to perform, or had your work selected for exhibition, presentation or publication **interstate**?

- 1. Yes
- 2. No

Q40d: What about **overseas**?

- 1. Yes
- 2. No

Section E: Respondent Details

Finally some questions about you, to make sure we have spoken to a broad cross section of artists. Again, I'd like to assure you your responses are confidential.

Q41: Looking at Showcard 24, could you please tell me which category best applies to you?

SHOWCARD 24

- 1. Single, no dependent children
- 2. Single, with dependent children
- 3. Married/living with partner, no dependent children
- 4. Married/living with partner, dependent children
- 5. Widow/divorced, no dependent children
- 6. Widow/divorced, with dependent children

Q42: RECORD SEX

- 1. Male
- 2. Female

Q43: And looking at Showcard 25, in which age group are you?

SHOWCARD 25

- 1. Under 20 years
- 2. 20-24 years
- 3. 25-29 years
- 4. 30-34 years
- 5. 35-39 years
- 6. 40-44 years
- 7. 45-54 years
- 8. 55-64 years
- 9. 65+ years

Q44: Are you of Aboriginal or Torres Strait Islander origin? MULTIPLE RESPONSE - ANSWER YES TO BOTH IF OF BOTH ABORIGINAL AND TORRES STRAIT ISLANDER ORIGIN

- 1. No
- 2. Yes, Aboriginal
- 3. Yes, Torres Strait Islander

Q45a. Looking at Showcard 26, in which area of the world were you born?

SHOWCARD 26

1. Australia GO TO Q46a.
2. UK and Ireland
3. Continental Europe
4. North Asia
5. South East Asia
6. South Asia
7. Middle East
8. Africa
9. North America
10. South America
11. Other (SPECIFY) -----

Q45b: In what year did you become a resident of Australia? -----

Q46a: Was the first language you learnt English or another language?

1. English GO TO Q47a
2. Another language

Q46b: There is no Q46b.

Q46c. In terms of your career as a (PAO), looking at Showcard 27, what kind of effect has being from a non-English speaking background had on your practice?

SHOWCARD 27

1. Positive effect
2. Mixed effect, but more positive than negative effect
3. Mixed effect, but more negative than positive effect
4. Negative effect
5. No effect
6. Don't know NOT ON SHOWCARD

Q47a: Do you have any of the following? READ AND CODE YES OR NO FOR EACH:

1. An intellectual disability
2. A physical disability
3. A mental illness

Q47b: IF NO TO ALL, GO TO Q48a
IF YES TO ANY AT Q47a, ASK FOR EACH ONE: Using Showcard 28, to what extent does this (RESPONSE FROM Q47a) adversely affect your practice as a (PAO)?

SHOWCARD 28

1. Not at all
2. Sometimes
3. Most of the time
4. All of the time

5. Don't know NOT ON SHOWCARD

Q48a. How would you describe the place where you live, using Showcard 29?

SHOWCARD 29

1. Urban - capital city GO TO Q49
2. Urban - regional city or town
3. Semi-rural
4. Rural or remote

Q48b: In terms of your career as a (PAO), using Showcard 27 again, what kind of effect has living outside of a capital city had on your practice?

SHOWCARD 27 AGAIN

1. Positive effect
2. Mixed effect, but more positive than negative effect
3. Mixed effect, but more negative than positive effect
4. Negative effect
5. No effect

6. Don't know NOT ON SHOWCARD

Q49a. RECORD POSTCODE

Q49b. **CHECK Q46a, IF Q46a=1, GO TO SECTION F. OTHERWISE CONTINUE: INTERVIEWER ASSESS THIS YOURSELF - DO NOT ASK.** HOW WELL WOULD YOU SAY THEY SPEAK ENGLISH? WOULD YOU SAY VERY WELL, WELL, NOT WELL, NOT WELL AT ALL?
YOU ARE TO ASSESS THEIR ENGLISH SKILLS, REGARDLESS OF THEIR ACCENT.

1. VERY WELL
2. WELL
3. NOT WELL
4. NOT AT ALL WELL

Section F: Income And Expenditure Section

The last part of the survey is about your income and expenses. These questions are particularly important and will help in developing an understanding of the economic problems faced by artists. We will be reporting on the combined responses of all the (PAOs) we speak to, and the individual information you give will be held in strict confidence and not communicated to the Australia Council or anyone else.

If you have been able to collect this information already, we can complete it now over the phone if that suits you, otherwise you are more than welcome to complete it yourself and send it back to us in the reply paid envelope you received with the questionnaire.

If you choose to complete it and send it back, it is really important that we do receive it, because without it, we can't use all the information we have collected today. We would need it back by **Wednesday 13th March 2002.**

Q50 WILL THEY ANSWER NOW OR RETURN SELF-COMPLETE

1. Answer now GO TO Q51
2. Return self-complete

Please go through this section carefully and complete it to the best of your ability. You'll see on the last page there is an ID number, and that is just so we can match the self-completion information with the information you have just given us.

Once you have completed the Income and Expenditure section please place it in the reply paid envelope provided and send it back to ACNielsen. As mentioned we need it back by **Wednesday 13th March 2002.**

IF THEY ARE RETURNING SELF COMPLETE, GO TO CLOSE.

Q51a. What was your gross income **from your creative work as an artist** in the last financial year, that is July 2000 to July 2001? Please do not include income from teaching, administration or other arts-related work in this total. RECORD AMOUNT IN DOLLARS \$ - - - - - , - - - - -

Q51b. We would like to know some estimates on the breakdown of your income earned from your creative work as an artist in the last financial year. Please have a look at Showcard 30, would you prefer to provide the actual dollar amounts or the percentage amounts for this breakdown?

IF DOLLAR AMOUNTS, COMPLETE COL A

IF PERCENTAGES, COMPLETE COL B

EITHER COL A OR B IS COMPLETED, NOT BOTH

SHOWCARD 30

	\$	%
1. Salaries, wages, fees, etc. from creative work as an artist		
2. Gross sales of works of art (including commissions)		
3. Royalties and advances		
4. Other copyright earnings		
5. Grants, prizes, fellowships, etc.		
6. Public Lending Right		
7. Education Lending Right		
8. Other (SPECIFY) -----		
CATI TOTAL		

IF COL A COMPLETED: CHECK THAT COL A TOTAL = Q51a AMOUNT, OTHERWISE RE-ASK

IF COL B COMPLETED: CHECK THAT COL B TOTAL = 100%, OTHERWISE RE-ASK

Q52. In the last financial year, that is, July 2000 to June 2001, what was your gross income from working in **other occupations connected with the arts**? Please include income received from teaching, administration, community arts development, web page design, or other arts related work.

RECORD AMOUNT IN DOLLARS \$ -----,-----

Q53. What was your gross income from work **not connected with the arts** during the 2000-2001 financial year? RECORD AMOUNT IN DOLLARS: \$ -----,-----

Q54a. ADD AMOUNTS FROM Q51a, Q52 AND Q53 FOR TOTAL GROSS INCOME 2000-2001. RECORD AMOUNT IN DOLLARS: \$ -----,-----

Q54b. AND SAY "So, that would make your total gross income during the 2000-2001 financial year (TOTAL AMOUNT FROM Q54a)?" IF NOT, REASK Q51a, Q52 AND Q53.

Q55: CHECK Q41. IF Q41= 3 OR 4 (IE THEY ARE MARRIED/LIVING WITH A PARTNER) ASK: How important is your spouse or partner's income in supporting your creative work as a (PAO), using Showcard 31?

SHOWCARD 31

1. It is very important
2. It is quite important
3. It is not really important
4. It is not at all important

Q56: All artists incur expenses as a result of producing work in their particular artform. Showcard 32 has a list of possible expenses, are you able to estimate your gross expenses for **your creative work** for the 2000-2001 financial year, that is July 2000 to June 2001?

Please give estimates of the total expenses, and for each of the categories listed on the Showcard.

RECORD AMOUNT IN DOLLARS

IF THEY DEFINITELY CAN'T ESTIMATE, CODE DK

SHOWCARD 32: EXPENSES RELATED TO YOUR CREATIVE PRACTICE ONLY

	\$
Materials and consumables	
Major items of equipment	
Own training	
Agents' or gallery commissions	
Union dues and professional memberships	
Subscriptions	
Books	
Rent of studio or work space	
Freight and travel (that you paid for yourself, and that's related to your creative practice)	
Insurance (related to your creative practice)	
Child minding costs (related to your creative practice)	
Net GST costs (balance paid to ATO)	
Other expenses (SPECIFY) -----	
TOTAL EXPENDITURE	

CHECK TOTALS

Q57: Finally, what would be the minimum after tax income you need from all sources to meet your basic living costs?

GIVE THEM THE CHOICE OF ANSWERING PER WEEK OR PER YEAR.

\$----- PER WEEK

\$----- PER YEAR