

day
DON'T give
up YOUR
JOB

An Economic Study of Professional Artists in Australia

DAVID THROSBY & VIRGINIA HOLLISTER

Division of Economic and Financial Studies
Macquarie University, Sydney



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Preface

This is the fourth in a series of surveys of Australian artists, carried out at the Department of Economics at Macquarie University, with funding from the Australia Council. Earlier surveys in the series were undertaken in 1983, 1987 and 1993. Updated survey results are long overdue. Furthermore, profound changes in the environment in which artists work make it timely that new and more extensive data on the conditions of professional artistic practice in Australia be gathered.

A number of individuals and organisations assisted in conducting this research; Linda Browne and Judith Pugh worked on the compilation of population lists. Thanks also go to Judith Riordan and Delia McCarthy for their assistance in producing the final document.

We thank the many arts service and professional organisations that supplied us with material for the crucial first stage of the project. A full list of these sources is given in Appendix II.

The survey was conducted by the market research company ACNielsen (ACN). We are grateful to Phil Hughes and Ann-Louise Brockelsby of ACN for their professionalism. We had several discussions about survey methods and other matters with officers at the National Culture and Recreation Statistics Unit of the Australian Bureau of Statistics (ABS) in Adelaide. We are grateful to Adriana Vandenheuvell and Theo Neumann of the ABS for their part in these discussions.

Our gratitude goes to the Australia Council for providing the funding, and to Mark Stapleton, Warren Woodward and other staff members of the Council for assisting us in our work without ever compromising our independence.

Our greatest debt is to the 1063 artists across Australia who participated in this survey. Each of them contributed a substantial amount of time in reading the questions, preparing their answers and participating in a lengthy telephone interview consisting of 56 detailed multiple-part questions. Without their generosity and cooperation this work would have been impossible.

The views expressed in this report are those of the authors and do not necessarily reflect the views of the Australia Council, Macquarie University, ACN, ABS or any other organisation or individual associated with this project.

David Throsby
Virginia Hollister

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Explanatory notes

- This survey relates to Australian practising professional artists, defined according to criteria discussed in Chapter 1. In the text and tables throughout this report, the word ‘artist’ means ‘practising professional artist’, unless otherwise specified.
- All survey data presented in this report relate to artists’ circumstances at the time of the survey (early 2002), unless otherwise stated. All financial data relate to the financial year 2000-01, unless otherwise stated.
- As explained in Chapter 1, the principal artistic occupation (PAO) designation of ‘actor’ includes both actors and directors; ‘dancer’ includes both dancers and choreographers; and ‘musician’ includes both musicians and singers.
- The following symbols are used in text and appendix tables:
 - * indicates less than 1 per cent
 - indicates nil response in this sample.
- For all appendix tables the number of valid responses (n =) for each PAO are shown at the foot of the table. The ‘unweighted n’ shows the actual numbers, and the ‘weighted n’ shows the numbers adjusted to reflect the relative weighting of that PAO in calculating the ‘all artists’ results in the table (see Appendix II).
- Because of space limitations we have not shown confidence limits on sample statistics to be used as a basis for inference to the corresponding population statistic. In general, however, we can say that sample sizes are sufficiently large, and variances sufficiently small, to enable our sample results to be taken as reasonably unbiased and efficient point estimators of the corresponding population statistic, unless otherwise stated.
- In some tables, columns or rows may not sum exactly to the indicated total because of rounding errors.
- In some tables, percentages are calculated for a subgroup of artists rather than for all artists. In all tables, the group or subgroup of artists to which particular data refer is clearly stated, and this should be kept in mind when interpreting percentages in the tables.