

CHAPTER 1

What is an artsworker?

Defining the target population is of primary importance for any survey. However, there is no straightforward answer to the question: who is an artist? A conference convened in 1980 by the United Nations Educational, Scientific and Cultural Organization (UNESCO) defined an artist as:

any person who creates or gives creative expression to, or recreates works of art, who considers his artistic creation to be an essential part of his life, who contributes in this way to the development of art and culture and who is or asks to be recognised as an artist, whether or not he is bound by any relations of employment or association.

Such a definition is very broad and allows individuals to determine whether or not they are artists. Whilst some occupations are obviously artistic, for example, a musician in an orchestra or a novelist, the artistic nature of other occupations such as an arts teacher, is very subjective and often debated. Further, it may not necessarily be the intention of a survey to include the person who paints a watercolour on the weekend or someone who sings in the church choir or in amateur theatre productions, despite the fact that these people may consider themselves to be ‘artists’.

The primary data sources used in this report—the Australian Bureau of Statistics (ABS) Census of Population and Housing, the Australia Council Artists Survey, and the ABS Survey of Work in Selected Culture and Leisure Activities—all differ in their definition of artists and in the scope of occupations and activities they include. A brief summary of each source is presented below.

Census of Population and Housing

Main job

Conducted by the ABS every five years, the Census of Population and Housing provides detailed geographic statistics about the Australian population. For the purpose of this report the collection is referred to as the Census. The most recent Census was conducted in 2001.

In addition to providing general demographic data for example, age, sex and birthplace, the Census also collects a broad range of occupational information about Australians aged 15 years and over. This includes information about their occupation, income range, the industry in which they work, mode of transport to work and highest post-school qualification.

Occupation data collected through the Census is coded and aggregated according to the Australian Standard Classification of Occupations (ASCO); a skill-based classification covering all jobs in the Australian work force. In order to keep pace with significant occupational changes that had taken place in the Australian labour market since its inception, ASCO was reviewed in the early 1990s. Data from both the 1996 and 2001 Census has been coded according to the second edition of ASCO (1997). As a consequence, the 1991 Census data presented in *Artswork: A Report on Australians Working in the Arts*, is not directly comparable with data from the 1996 or 2001 Census and therefore will not be included in this report.

As mentioned earlier, defining an artist is not a simple process and there are a number of occupations that could be considered artistic to varying degrees. For the purposes of this report, the Census data presented relates to those employed in ‘cultural’ occupations, with these occupations selected based on their inclusion in the Australian Culture and Leisure Classifications (ACLCL). Occupations are grouped and presented in terms of three categories:

- core artist occupations—those employed in intrinsic arts occupations for example, painters (visual arts), authors, singers
- arts-related occupations—those employed in occupations supporting artists, for example, music teachers, film and video editors, media producers
- other cultural occupations—those employed in occupations considered cultural but not artistic, for example, librarians, historians, sound technicians.

A complete list of the cultural occupations included in the Census data, and their relevant ASCO codes, can be found in Appendix A.

A census, by definition, accounts for the entire population and is therefore not subject to problems of sampling error or missing data from particular geographic regions. However, an important point to note is that the occupation and industry of employment data available from the Census is collected on a 'main job' basis, that is, the job in which a person worked the most hours in the week prior to the Census. Thus, people with a second job in an artistic occupation are not reflected in Census statistics. Similarly, individuals who consider themselves artists but whose main jobs are recorded as 'non-arts' occupations are also excluded. Further, those who are temporarily out of work or volunteer in the arts are excluded, as they are not employed. As a result, data from the Census pertaining to occupational employment should be regarded as a low estimate of employment in the arts.

Artists Survey

Practising professional artists

Don't give up your day job: An Economic Study of Professional Artists in Australia (Throsby and Hollister 2003) is the fourth in a series of surveys undertaken over the last two decades on behalf of, and with funding from, the Australia Council. For the purpose of this report the collection is referred to as the Artists Survey.

The purpose of the Artists Survey was to gain an understanding of the living and working conditions facing practising professional artists in Australia. Unlike the Census, the Artists Survey did not exclude those whose primary job was in a non-artistic role as a means of supporting their artistic pursuits. It did however seek to exclude hobbyists and amateur artists.

As with earlier iterations of this survey, the survey frame was compiled using lists of artists gained from sources including unions, professional organisations, arts companies, and arts service organisations. By identifying artists by their basic creative occupation, a total of 120 different artistic occupations were classified and condensed into the following eight principal artistic occupations (PAOs):

- writers
- visual artists
- craft practitioners
- actors
- dancers
- musicians
- composers
- community cultural development workers.

Reference will be made to these eight PAOs throughout this report. See Appendix B for a detailed listing of the occupations within each PAO.

From the frame of approximately 23,900 artists, ACNielsen surveyed a random sample and obtained responses for 1,063 artists. In addition to providing basic demographic data, respondents were asked questions pertaining to a number of areas including their financial circumstances, employment arrangements, training and career development. The survey was conducted in early 2002 with questions of a financial nature relating to the 2000–01 financial year.

An important point to note is that people involved primarily in the film industry and in areas of design (for example, architects and graphic designers), were not specifically targeted by this survey. That is, when the survey frame was being constructed no listings were sought relating to people in the film industry or designers. This does not mean that those working in these areas have been excluded from the survey if they were included in the population from another list. Additionally, artists living and working in remote communities, primarily Aboriginal and Torres Strait Islander peoples, were not part of this survey.

Due to scope and different definitions, data from the Artists Survey are not directly comparable with 2001 Census results. Furthermore, results from sample surveys are subject to sampling error—the error that occurs because a sample rather than the entire population is being surveyed.

Survey of Work in Selected Culture and Leisure Activities

Paid and unpaid involvement

The ABS Monthly Population Survey comprises the monthly labour force topic as well as supplementary topics. It was through this vehicle that the Survey of Work in Selected Culture and Leisure Activities was conducted in April 2004. Information relating to people aged 15 years and over with involvement in 35 selected culture and leisure activities was collected from a sample of approximately 30,000 dwellings. The reference period for the collection was the 12 months prior to April 2004. For the purpose of this report the collection is referred to as the Work in Culture Survey.

The Work in Culture Survey collated data relating to a person's involvement in a specific set of cultural and leisure activities. For the purpose of this report, data for the majority of the 35 activities are separately identified. However, some of the activities have been grouped as follows:

- Film/video consists of involvement in film production and cinema and video distribution.
- Event organising consists of involvement in fete organising, festival organising and art and craft show organising.
- Other cultural activities consists of involvement in heritage organisations, public art galleries, museums, national parks and reserves, zoos and aquariums, botanic gardens, libraries and archives and government administration.

Unlike the Census (which identified artists by their main job only), and the Artists Survey (which focused on a known population of practising and professional artists), the scope of this collection allowed for a person's involvement in an activity to be on a paid or unpaid basis. As a result, estimates from this collection include people such as the volunteer art gallery guide and the writer who works as a taxi driver to support himself/herself whilst completing a novel.

Whilst covering a broader spectrum of potential artists, this collection did seek to exclude activities undertaken solely for an individual's own or family use, with such activity classified as a hobby. Similarly, those merely attending a cultural or leisure event were not classified as 'involved' in that activity.

Respondents were considered to have paid involvement in an activity when payment had already been received, or when there was the aim and/or expectation of payment upon completion of their work. Payment also included all forms of payment-in-kind. Conversely, a respondent was said to have unpaid involvement in an activity if they received no financial nor in-kind payment. Those who reported a mixture of paid and unpaid involvement were classified as having 'some paid involvement'.

CHAPTER 2

How many artswokers are there in Australia?

Current estimates

Main job

In August 2001, the Census found that 8,298,606 Australians were employed, with 3.1 per cent (259,909 persons) working in a cultural occupation (see Table 1). Core artists accounted for approximately 29 per cent of the culturally employed (75,121 persons) with designers and illustrators by far the most prominent group (32,195 persons or approximately 43 per cent of core artists). Visual arts and crafts professionals and musicians and related professionals accounted for 13 per cent and 12 per cent of core artists, respectively.

Those employed in related artistic occupations accounted for a further 21.7 per cent of all cultural occupations. Architects, arts teachers and those employed as per the category ‘journalists, technical writers, etc.’, were the significant contributors accounting for approximately 75 per cent of the category total.

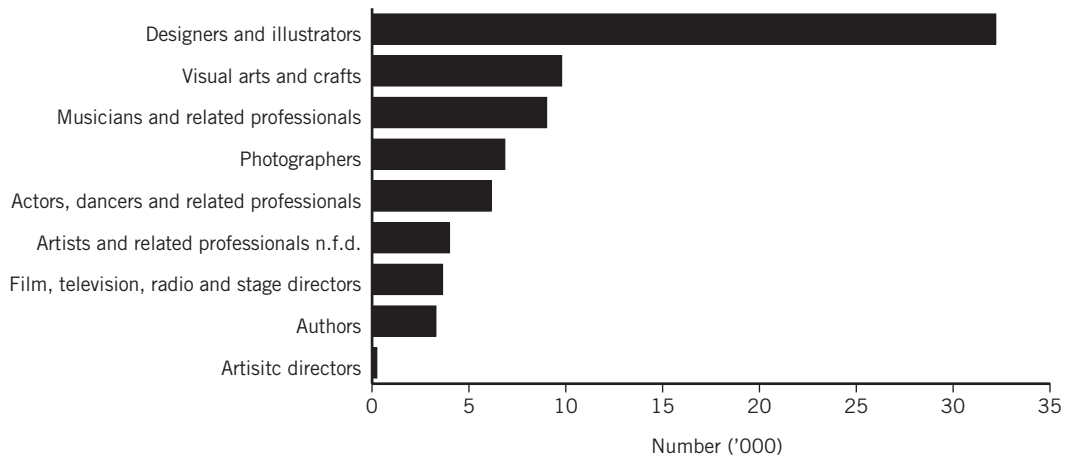
Table 1 Employment in cultural occupations, 2001

ASCO occupation	Number of persons	% of all cultural workers	% of sub-groups
Core artists occupations			
Actors, dancers and related professionals	6,145	2.4	8.2
Artistic directors	237	0.1	0.3
Artists and related professionals n.f.d.	3,991	1.5	5.3
Authors	3,289	1.3	4.4
Designers and illustrators	32,195	12.4	42.9
Film, television, radio and stage directors	3,633	1.4	4.8
Musicians and related professionals	9,006	3.5	12.0
Photographers	6,845	2.6	9.1
Visual arts and crafts professionals	9,780	3.8	13.0
<i>Total</i>	<i>75,121</i>	<i>28.9</i>	<i>100.0</i>
Arts-related occupations			
Architects	13,101	5.0	23.3
Artistic directors—related professions	6,328	2.4	11.2
Arts teachers	13,760	5.3	24.4
Book and script editors	789	0.3	1.4
Copywriters	923	0.4	1.6
Film, television, radio and stage directors—related professions	3,222	1.2	5.7
Journalists, technical writers, etc.	15,593	6.0	27.7
Media presenters	2,579	1.0	4.6
<i>Total</i>	<i>56,295</i>	<i>21.7</i>	<i>100.0</i>
Other cultural occupations	128,493	49.4	100.0
Total cultural employment	259,909	100.0	..
Total employment	8,298,606

.. Not applicable.

Source: ABS, *Employment in Culture, Australia, 2001*. (cat. no. 6273.0), table 2.1.

Figure 1 Core artists, 2001



Practising professional artists

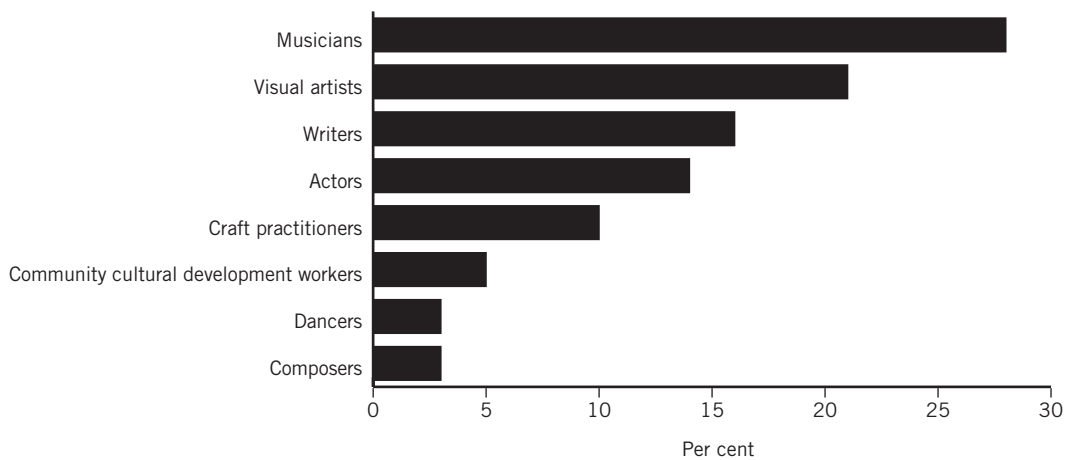
As shown in Table 2, there were approximately 45,000 practising artists in Australia in 2002, according to the most recent Artists Survey. More than a quarter of these artists (12,500 or 28 per cent) were musicians, with visual artists and writers accounting for 21 per cent and 16 per cent of the total, respectively.

Table 2 Number of practising artists, 2002

Artistic occupation	Number of persons	% of all artists
Writers	7,300	16
Visual artists	9,300	21
Craft practitioners	4,300	10
Actors	6,500	14
Dancers	1,300	3
Musicians	12,500	28
Composers	1,500	3
Community cultural development workers	2,500	5
All artists	45,000	100

Source: Throsby and Hollister: *Don't Give Up Your Day Job*, table 1.

Figure 2 Practising artists, 2002



Paid and unpaid involvement

During the 12 months prior to April 2004, approximately 2.9 million persons (18 per cent of the Australian population aged 15 years and over) were involved in some form of paid or unpaid work relating to the selected culture and leisure activities covered by the Work in Culture Survey.

Writing (185,500 persons) and design (239,100 persons) were the most prominent activities for which people received payment (see Figure 3). A further 183,100 persons (19.1 per cent of those who received payment) were involved in visual art activities with more than two-fifths of these (82,500 persons) in the field of computer art.

In terms of unpaid involvement, more than half a million persons (583,700) reported work in event organising. A further 597,100 persons were involved in visual art activities, with drawing the most prominent medium. Writing was also a popular activity amongst unpaid cultural workers, with a total of 336,800 persons indicating involvement.

Table 3 Persons involved in selected cultural activities, 2004

Type of activity	Persons involved			% some paid involvement
	Some paid	Unpaid only	Total(b)	
Writing	185,500	336,800	556,500	33.3
Publishing	77,900	73,100	162,200	48.0
Visual art activities				
Drawing	46,000	239,100	288,700	15.9
Painting	38,800	220,100	262,400	14.8
Sculpture	*8,700	51,800	61,500	*14.1
Photography	59,200	236,600	300,100	19.7
Print-making	20,500	44,800	68,400	30.0
Computer art	82,500	200,400	286,300	28.8
Other visual art activities	*10,000	35,400	47,800	*20.9
Total	183,100	597,100	789,900	23.2
Craft activities				
Pottery and ceramics	*11,900	42,700	57,600	*20.7
Textiles	21,100	120,700	144,300	14.6
Jewellery	18,900	43,000	63,500	29.8
Furniture-making and wood crafts	51,500	151,500	204,500	25.2
Glass crafts	*5,300	20,900	27,000	*19.6
Other craft activities	17,600	97,700	122,100	14.4
Total	117,000	414,900	542,700	21.6
Music				
Live performer	64,300	158,000	230,800	27.9
No involvement as live performer	19,500	48,600	69,100	28.2
Total	83,800	211,900	305,200	27.5
Performing arts				
Performer	40,400	228,300	272,700	14.8
No involvement as performer	32,000	116,800	151,200	21.2
Total	72,400	345,100	423,900	17.1
Design	239,100	126,500	370,200	65.4
Radio	28,200	64,800	93,000	30.3
Television	48,400	27,500	76,200	63.5
Film/video	43,600	48,300	94,400	46.2
Interactive content creation	117,800	94,500	214,700	54.9
Teaching	81,200	85,000	183,200	44.3
Event organising	69,500	583,700	659,800	10.5
Other cultural activities	52,400	109,500	166,500	31.5
Total(a)	957,500	1,929,900	2,887,500	33.2

* Estimate has a relative standard error of between 25 per cent and 50 per cent and should be used with caution.

(a) Components may not add to totals as some persons were involved in more than one activity.

(b) Includes some persons for whom payment details were not known.

Source: ABS, *Work in Selected Culture and Leisure Activities, Australia, April 2004*, (cat. no. 6281.0), table 5.

Overall, persons involved in an unpaid capacity outnumbered those who received a financial or in-kind payment by a ratio of more than 2:1. For some specific activities, such as performing arts, the ratio was closer to 5:1. Paid and unpaid involvement as a proportion of total involvement is presented in Figure 4.

Figure 3 Paid involvement, selected cultural activities, 2004

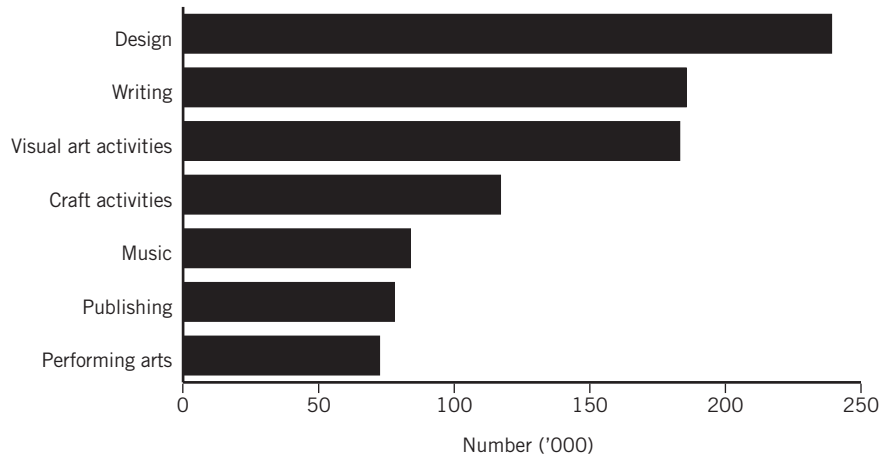
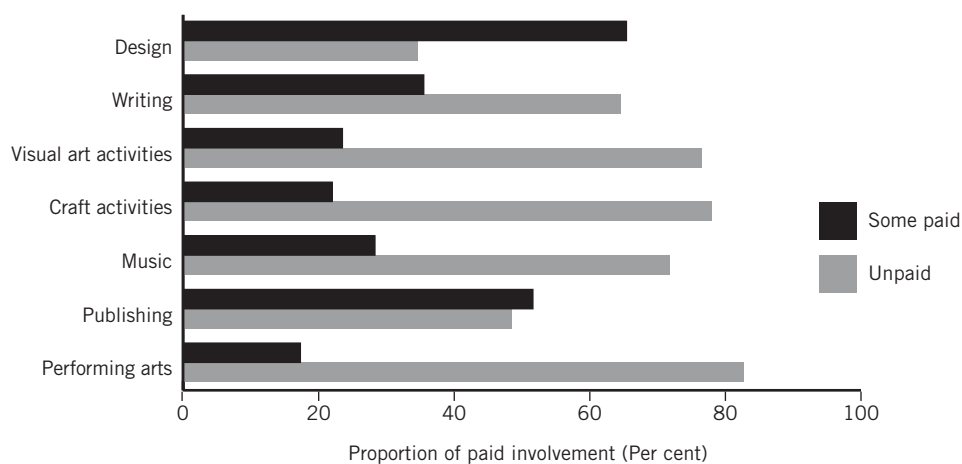


Figure 4 Proportion of paid involvement, selected cultural activities, 2004



Changes over time

Main job

As shown in Table 4, the 1996 Census found 229,329 persons, or 3 per cent of the work force, were employed in cultural occupations. By August 2001 this figure had risen to 259,909 persons, an increase of 13.3 per cent. By comparison, total employment grew by 8.7 per cent (662,287 persons) between 1996 and 2001.

More than half of this overall increase, (52.7 per cent), can be attributed to growth in the number of people employed in core artistic occupations. Not surprisingly, given the advances in technology, growth in the category of designers and illustrators (22,236 persons in 1996 and 32,195 persons in 2001) accounted for more than 60 per cent of the core artistic increase. Employment of actors, dancers and related professionals grew by 49.7 per cent (2,039 persons).

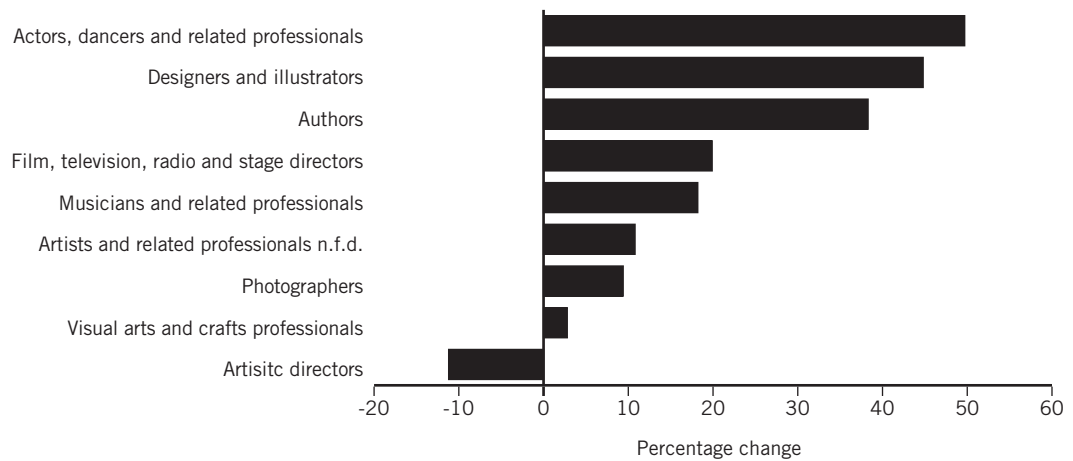
The number of arts teachers and journalists, technical writers, etc., increased by 2,611 and 2,130, respectively. This accounted for approximately half of the overall increase in arts-related occupations.

Table 4 Employment in cultural occupations, 1996 and 2001

ASCO occupation	Number of persons		% change
	1996	2001	
Core artists occupations			
Actors, dancers and related professionals	4,106	6,145	49.7
Artistic directors	267	237	-11.2
Artists and related professionals n.f.d.	3,603	3,991	10.8
Authors	2,379	3,289	38.3
Designers and illustrators	22,236	32,195	44.8
Film, television, radio and stage directors	3,030	3,633	19.9
Musicians and related professionals	7,617	9,006	18.2
Photographers	6,259	6,845	9.4
Visual arts and crafts professionals	9,518	9,780	2.8
<i>Total</i>	<i>59,015</i>	<i>75,121</i>	<i>27.3</i>
Arts-related occupations			
Architects	11,283	13,101	16.1
Artistic directors—related professions	4,755	6,328	33.1
Arts teachers	11,149	13,760	23.4
Book and script editors	802	789	-1.6
Copywriters	890	923	3.7
Film, television, radio and stage directors—related professions	1,889	3,222	70.6
Journalists, technical writers, etc.	13,463	15,593	15.8
Media presenters	2,525	2,579	2.1
<i>Total</i>	<i>46,756</i>	<i>56,295</i>	<i>20.4</i>
Other cultural occupations	123,558	128,493	4.0
Total cultural employment	229,329	259,909	13.3
Total employment	7,636,319	8,298,606	8.7

Source: ABS, *Employment in Culture, Australia, 2001*. (cat. no. 6273.0), table 2.1.

Figure 5 Core artists, change from 1996 to 2001



Practising professional artists

Between the 1993 and 2002 iterations of the Artists Survey, the number of practising artists increased by 13 per cent, from 40,000 to 45,000 persons. Strong growth was evident within the acting profession with numbers increasing from 4,200 to 6,500 (55 per cent). In the writing profession, numbers grew from 6,000 to 7,300 (22 per cent), although this growth had slowed somewhat from the 88 per cent increase between the 1987 and 1993 surveys.

Table 5 Number of practising artists, 1987, 1993 and 2002

Artistic occupation	Number of persons			% change 1993–2002
	1987	1993	2002	
Writers	3,200	6,000	7,300	22
Visual artists	6,200	7,500	9,300	24
Craft practitioners	4,400	5,500	4,300	-22
Actors	..	4,200	6,500	55
Dancers	(a)3,400	1,300	1,300	0
Musicians	..	11,500	12,500	9
Composers	(b)13,700	1,000	1,500	50
Community cultural development workers	1,100	3,000	2,500	-17
All artists	32,000	40,000	45,000	13

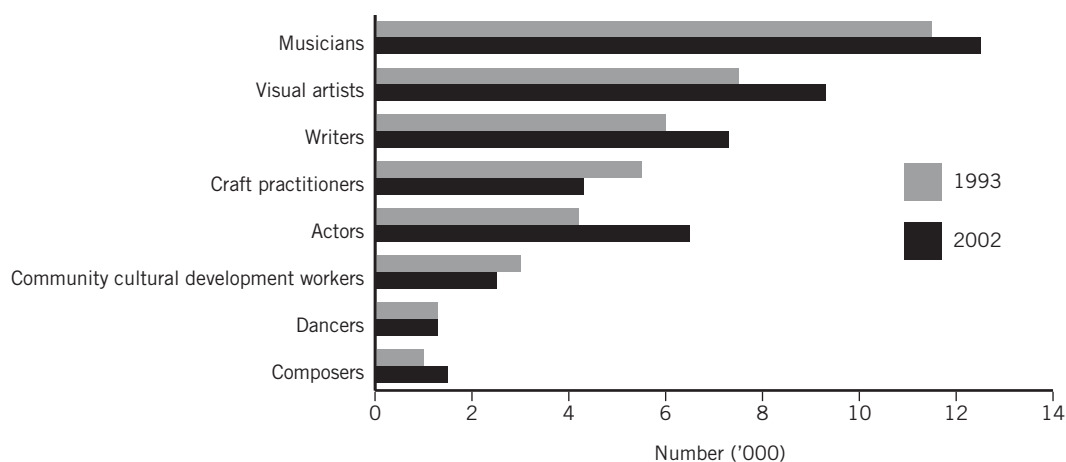
.. Not applicable.

(a) In 1987, Dancers comprised actors, dancers and choreographers.

(b) In 1987, Composers comprised musicians and composers.

Source: Throsby and Hollister: *Don't Give Up Your Day Job*, table 4.

Figure 6 Practising artists, 1993 and 2002



Paid and unpaid involvement

Conceptual differences between iterations of the Work in Culture Survey make historical comparisons of all cultural activities impossible. Therefore only those activities that can be compared over time have been presented in Table 6.

Writing was the predominant activity between 1997 and 2004, with the number of people reporting some involvement reaching a peak of 556,500 in 2004, an overall increase of 2.5 per cent.

The most notable growth during this period occurred in the fields of photography, and furniture-making and woodcrafts, which grew by 157.2 per cent and 131.1 per cent, respectively, between 1997 and 2004. Other activities experiencing significant increases during this period included drawing (121.6 per cent), graphic design (34.8 per cent) and publishing (42.7 per cent).

The most variable activity during this period was teaching, which fell by 26 per cent between 1997 and 2001, then increased by 18.6 per cent between 2001 and 2004.

Table 6 Persons involved in selected cultural activities(a), 1993 to 2004

Type of activity	Number involved				% change 1997-2004
	1993	1997	2001	2004	
Writing	na	542,800	536,900	556,500	2.5
Publishing	na	113,700	152,000	162,200	42.7
Visual art activities					
Drawing	95,400	130,300	124,500	288,700	121.6
Painting	81,100	129,400	154,100	262,400	102.8
Sculpture	18,900	38,500	41,000	61,500	59.7
Photography	76,600	116,700	151,600	300,100	157.2
Print-making	36,700	34,800	37,100	68,400	96.6
Total(b)	203,400	313,000	357,000	651,800	108.2
Craft activities					
Pottery and ceramics	31,200	68,600	56,900	57,600	-16.0
Textiles	95,500	76,200	94,400	144,300	89.4
Jewellery	19,000	21,600	25,000	63,500	194.0
Furniture-making and wood crafts	44,600	88,500	123,900	204,500	131.1
Glass crafts	7,400	21,200	21,000	27,000	27.4
Total(b)	178,700	248,100	287,700	447,000	80.2
Music					
Live performer	198,600	208,800	234,400	230,800	10.5
No involvement as live performer	32,500	51,500	47,500	69,100	34.2
Total	231,100	260,300	281,900	305,200	17.2
Design					
Graphic	na	105,800	131,500	142,600	34.8
Fashion	na	33,100	32,800	27,900	-15.7
Radio	65,400	84,600	90,700	93,000	9.9
Television	38,300	56,700	83,600	76,200	34.4
Film, cinema or video	82,400	77,400	61,300	94,400	22.0
Teaching	na	208,700	154,500	183,200	-12.2

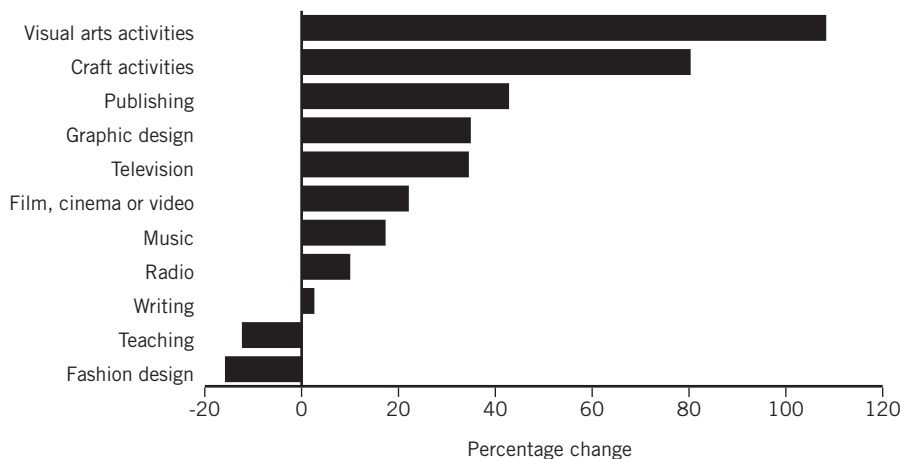
na Not available.

(a) Certain activities were excluded from this table due to conceptual differences between data collected in 1993, 1997, 2001 and 2004.

(b) Components may not add to totals as some persons were involved in more than one activity.

Source: ABS, *Work in Selected Culture and Leisure Activities, Australia, April 2004*. (cat. no. 6281.0), table 13.

Figure 7 Involvement in selected activities, change between 1997 and 2004



While involvement in some activities grew notably over this period (and especially between 2001 and 2004), this was often the result of growth in unpaid involvement rather than paid involvement. For example, in the period 1993 to 2004, total involvement in drawing and/or painting increased by 211 per cent, whereas growth in paid involvement increased by only 2 per cent. Similarly, overall growth in craft activities (pottery, ceramics, textiles, jewellery, furniture-making and woodcrafts) was 148 per cent over this 11-year period, while growth in paid involvement was 3 per cent.

Table 7 Selected involvement, 1993 to 2004

	1993	1997	2001	2004
Some paid				
Writing	na	213,600	214,800	185,500
Music as live performer	55,900	60,200	64,600	64,300
Drawing or painting	69,800	72,300	71,400	71,000
Selected crafts(a)	92,800	97,900	76,000	95,500
Unpaid only				
Writing	na	329,200	322,000	371,000
Music as live performer	142,700	148,600	169,800	166,500
Drawing or painting	59,200	120,300	140,700	330,400
Selected crafts(a)	80,400	137,700	199,000	334,400
Total paid and unpaid				
Writing	na	542,800	536,900	556,500
Music as live performer	198,600	208,800	234,400	230,800
Drawing or painting	128,900	192,600	212,100	401,400
Selected crafts(a)	173,200	235,500	275,100	429,900

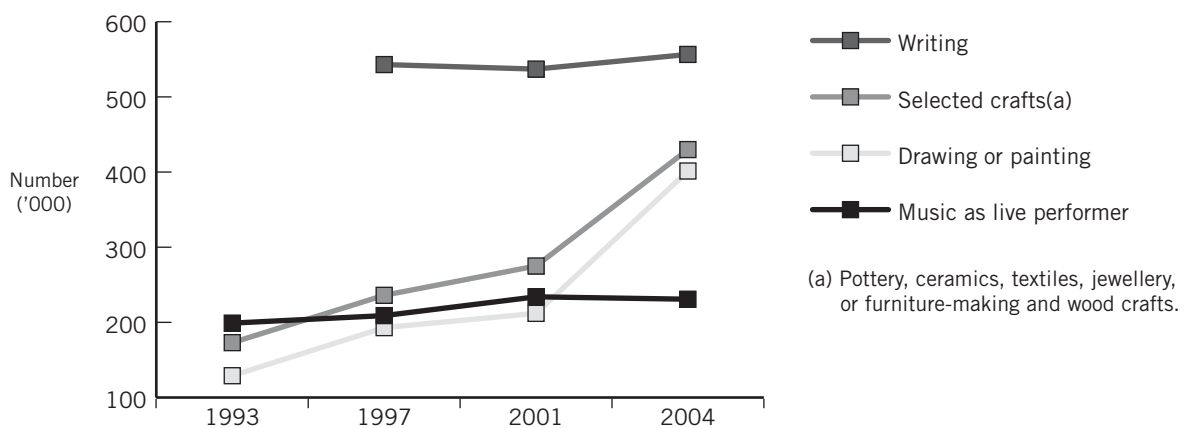
(a) Pottery, ceramics, textiles, jewellery, or furniture-making and wood crafts.

Source: ABS, *Work in Selected Culture and Leisure Activities, Australia, April 2004*, (cat. no. 6281.0), data available on request.

Figure 8 Paid involvement, 1993 to 2004



Figure 9 Total paid and unpaid involvement, 1993 to 2004



CHAPTER 3

What do we know about artswokers?

Age

Main job

Table 8 shows that of the 75,121 persons employed in core artistic occupations, 23,854 (31.8 per cent) were aged between 25 and 34 years with designers and illustrators accounting for slightly more than half of this total. Together with 35–44 years olds, these two age groups accounted for approximately 57 per cent of core artists. By comparison approximately 49 per cent of all employed persons were aged between 25 and 44 years (see Figure 10). For more detailed age distributions of cultural workers, see Table 1 of Appendix D.

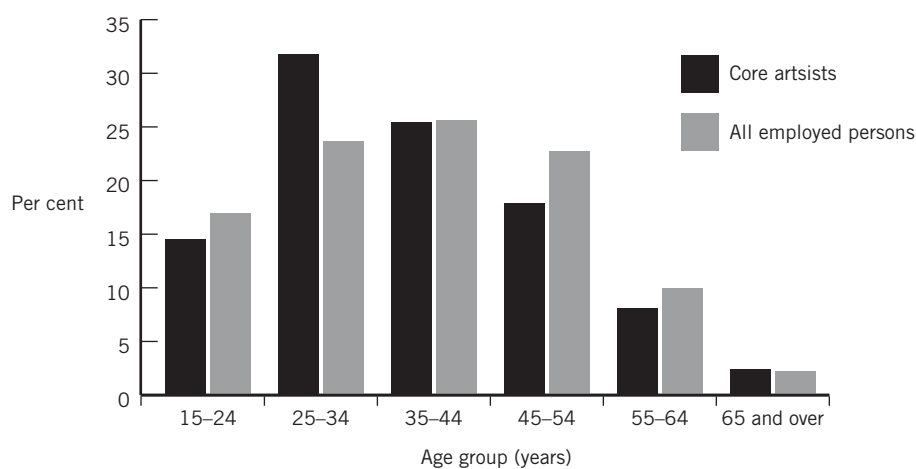
The age profiles of workers in core artistic occupations and related arts occupations were very similar. However the age profile of those employed in other cultural occupations was older with almost half (49.4 per cent) of those employed aged 35–54 years.

Table 8 Employment in culture by age, 2001

Age group (years)	Number of persons			Total	Percentage			Total	% of all employed persons
	Core artists	Arts related	Other cultural		Core artists	Arts related	Other cultural		
15–24	10,883	6,714	16,903	34,500	14.5	11.9	13.2	13.3	16.8
25–34	23,854	16,202	30,579	70,635	31.8	28.8	23.8	27.2	23.5
35–44	19,061	14,473	32,555	66,089	25.4	25.7	25.3	25.4	25.4
45–54	13,450	11,377	30,968	55,795	17.9	20.2	24.1	21.5	22.5
55–64	6,095	5,646	14,604	26,345	8.1	10.0	11.4	10.1	9.8
65 and over	1,778	1,884	2,885	6,547	2.4	3.3	2.2	2.5	2.0
Total	75,121	56,296	128,494	259,911	100.0	100.0	100.0	100.0	100.0

Source: ABS, *Employment in Culture, Australia, 2001*, (cat. no. 6273.0), table 2.2.

Figure 10 Age profile of core artists and all employed persons, 2001



Practising professional artists

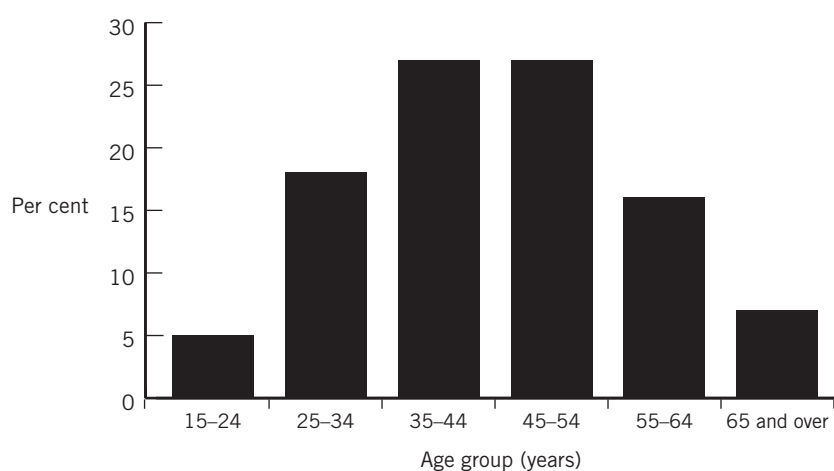
More than half (54 per cent) of all practising artists were aged between 35 and 54 years according to the 2002 Artists Survey (Table 9). In most cases the age distribution for each PAO approximated the distribution for all artists (see Table 2 of Appendix D). A notable exception was the dancing profession, with 73 per cent of all dancers aged between 15 and 34 years. The average age for dancers was 31 years compared to the average age for all artists, of 46 years. As a comparison, the average age of all employed persons was less than 40 years.

Table 9 Age profile of practising artists, 2002

Age group (years)	Number of persons	% of total
15–24	2,300	5
25–34	8,100	18
35–44	12,200	27
45–54	12,200	27
55–64	7,200	16
65 and over	3,200	7
Total	45,000	100

Source: Throsby and Hollister: *Don't Give Up Your Day Job*, table 5.

Figure 11 Age profile of practising artists, 2002



Paid and unpaid involvement

The 2004 Survey of Work in Culture found that of the 957,500 persons receiving some form of payment for their involvement in cultural activities, approximately half (473,400 or 49.4 per cent) were aged between 25 and 44 years. Not surprisingly, the proportion of those aged 55 years and over with paid involvement accounted for only 13.2 per cent of the total.

In terms of unpaid involvement, younger age groups were again more prominent, with those aged between 15 and 24 (20.6 per cent) and between 35 and 44 years (20.8 per cent) the most actively involved. Whilst the number of people involved generally declined with age, those aged 55 years and over still accounted for more than a quarter of all persons with unpaid involvement.

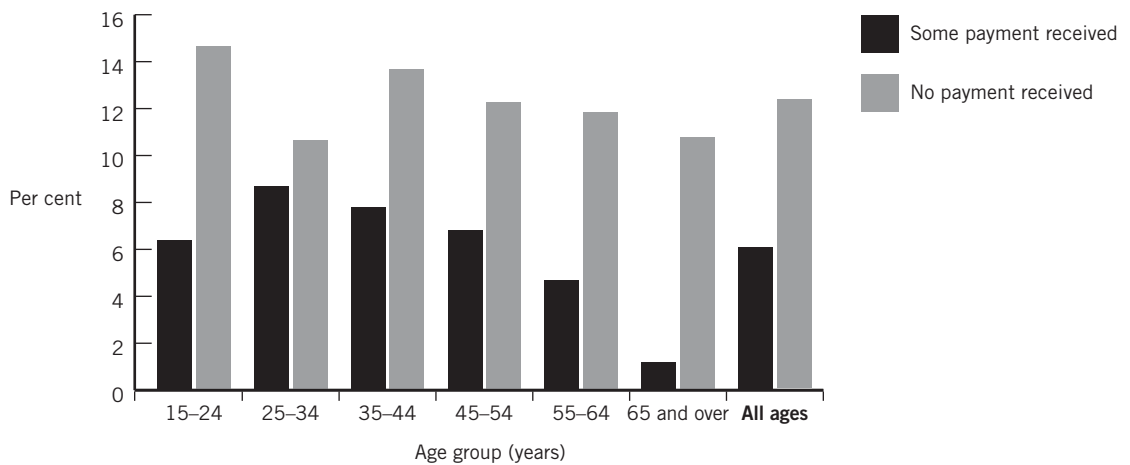
The participation rate is the number of people who took part in cultural activities expressed as a proportion of the adult civilian population in that group. Interestingly, the 25–34 years age group recorded both the highest participation rate for some paid involvement (8.7 per cent) and the lowest participation rate for unpaid involvement (10.6 per cent).

Table 10 Age profile of persons involved in cultural activities, 2004

Age group (years)	Some paid involvement		Unpaid involvement only		Total involvement		% paid involvement
	Number of persons	Participation rate (%)	Number of persons	Participation rate (%)	Number of persons	Participation rate (%)	
15-24	172,800	6.4	397,700	14.6	570,400	21.0	30.3
25-34	244,300	8.7	298,000	10.6	542,300	19.3	45.0
35-44	229,100	7.8	402,100	13.6	631,200	21.4	36.3
45-54	184,900	6.8	331,600	12.2	516,400	19.0	35.8
55-64	97,700	4.7	243,800	11.8	341,500	16.5	28.6
65 and over	28,800	1.2	256,800	10.7	285,600	11.9	10.1
Total	957,500	6.1	1,929,900	12.3	2,887,500	18.4	33.2

Source: ABS, *Work in Selected Culture and Leisure Activities, Australia, April 2004*. (cat. no. 6281.0), table 2.

Figure 12 Cultural participation rates by age, 2004



Sex

Main job

Of the 75,121 artists employed at the time of the 2001 Census, 41,237 were males and 33,884 were females (Table 11). Males accounted for 54.9 per cent of those employed in core artistic occupations and 56.1 per cent of those employed in all cultural occupations, which was marginally higher than the representation of males employed in all occupations (54.8 per cent). Conversely, females accounted for 45.1 per cent of those employed in core artistic occupations, which was marginally lower than the representation of females employed in all occupations (45.2 per cent). However, females were well represented in related arts occupations such as book and script editing and teaching where they accounted for 78.2 per cent and 75.3 per cent of employment, respectively. The representation of females employed in all cultural occupations increased from 42.8 per cent in 1996 to 43.9 per cent in 2001. For more detail, see Table 3 of Appendix D.

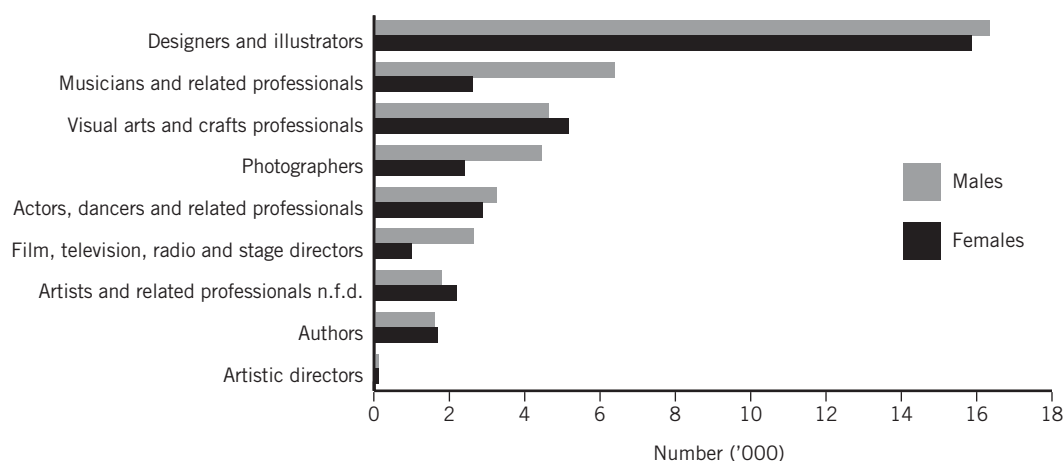
Artistic occupations dominated by males included film, television, radio and stage directors (72.4 per cent), musicians and related professionals (71 per cent) and photographers (65.1 per cent). Females had higher representation in the artistic fields of visual arts and crafts professionals (52.7 per cent) and authors (50.9 per cent).

Table 11 Employment in culture by sex, 2001

ASCO occupation	Males	Females	% males
Core artists occupations			
Actors, dancers and related professionals	3,260	2,885	53.1
Artistic directors	124	113	52.3
Artists and related professionals n.f.d.	1,804	2,187	45.2
Authors	1,615	1,674	49.1
Designers and illustrators	16,330	15,865	50.7
Film, television, radio and stage directors	2,630	1,003	72.4
Musicians and related professionals	6,396	2,610	71.0
Photographers	4,453	2,392	65.1
Visual arts and crafts professionals	4,625	5,155	47.3
<i>Total</i>	<i>6,116</i>	<i>17,657</i>	<i>54.9</i>
Arts-related occupations			
Architects	10,064	3,037	76.8
Artistic directors—related professions	3,733	2,595	59.0
Arts teachers	3,394	10,366	24.7
Book and script editors	172	617	21.8
Copywriters	502	421	54.4
Film, television, radio and stage directors—related professions	2,234	988	69.3
Journalists, technical writers, etc.	7,794	7,799	50.0
Media presenters	1,982	597	76.9
<i>Total</i>	<i>0</i>	<i>0</i>	<i>53.1</i>
Other cultural occupations	74,677	53,816	58.1
Total cultural employment	145,789	114,120	56.1
Total employment	4,546,783	3,751,823	54.8

Source: ABS, *Employment in Culture, Australia, 2001*. (cat. no. 6273.0), table 2.1.

Figure 13 Core artists by sex, 2001



Practising professional artists

In contrast to the previous iteration, the 2002 Artists Survey found that there were slightly more male than female practising professional artists; 23,000 (51 per cent), compared with 22,000 (49 per cent). In 1993 females accounted for 51 per cent of all artists.

Male musicians accounted for 37 per cent of all male artists and 69 per cent of the total employed in that occupation (12,500). Actors (3,800 or 59 per cent) and composers (1,200 or 80 per cent) were also male-dominated occupations.

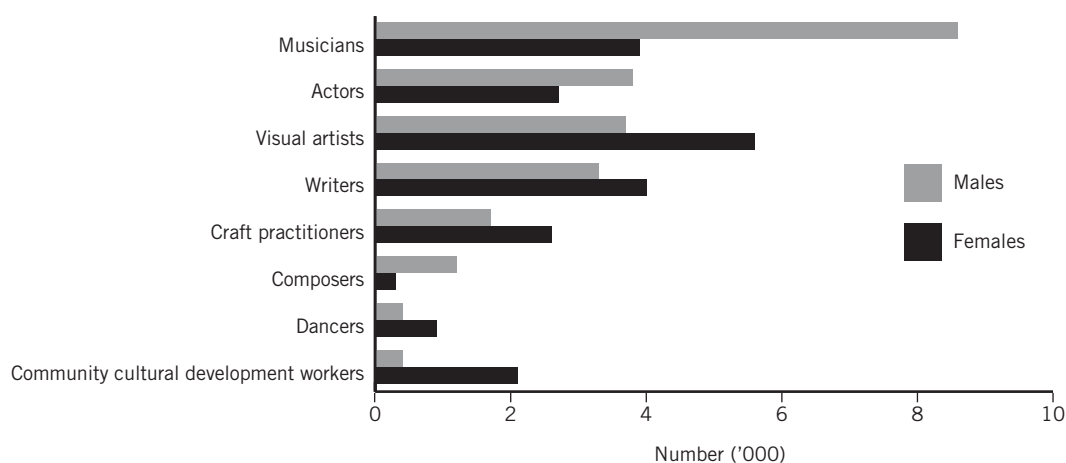
A large number of women were visual artists (5,600 or 60 per cent of all visual artists). Other occupations with high female representation included craft practitioners (2,600 or 61 per cent) and writers (4,000 or 55 per cent). Females outnumbered males in the dancing profession by a ratio greater than 2:1, while for community cultural development workers the ratio was 5:1.

Table 12 Practising artists by sex, 2002

Artistic occupation	Males	Females	% Males
Writers	3,300	4,000	45
Visual artists	3,700	5,600	40
Craft practitioners	1,700	2,600	39
Actors	3,800	2,700	59
Dancers	400	900	27
Musicians	8,600	3,900	69
Composers	1,200	300	80
Community cultural development workers	400	2,100	18
Total	23,000	22,000	51

Source: Throsby and Hollister: *Don't Give Up Your Day Job*, table 7.

Figure 14 Practising artists by sex, 2002



Paid and unpaid involvement

The 2004 Work in Culture Survey found more than half (56.2 per cent) of those reporting involvement in the selected activities were female. With the exception of furniture-making and woodcrafts, where males accounted for 81.3 per cent of that total, females dominated the broad categories of performing arts, craft activities and visual art activities.

Table 14 and Figure 15 show that many of the activities dominated by males were media related, particularly interactive content creation (62.8 per cent), radio (61.6 per cent) and television (61.5 per cent).

In terms of payment status, the survey found that 38.4 per cent (485,200) of males and 29.1 per cent (472,300) of females received payment for their cultural involvement. However, the overall participation rate (the number of people who took part in cultural activities expressed as a percentage of the adult civilian population in that group) for females (20.4 per cent) was higher than for males (16.4 per cent).

The reverse was true for paid participation, where 6.3 per cent of males aged 15 years and over received payment for their cultural activity compared to 5.9 per cent of females (Table 13).

For more detail regarding activity by payment status by sex, see Table 4 of Appendix D.

Table 13 Payment status of persons involved in culture by sex, 2004

Sex	Some paid involvement		Unpaid involvement only		Total involvement		
	Number	Participation rate (%)	Number	Participation rate (%)	Number	Participation rate (%)	% paid
Males	485,200	6.3	777,800	10.1	1,263,000	16.4	38.4
Females	472,300	5.9	1,152,100	14.5	1,624,400	20.4	29.1
Total	957,500	6.1	1,929,900	12.3	2,887,500	18.4	33.2

Source: ABS, *Work in Selected Culture and Leisure Activities, April 2004 (Cat. No. 6281.0)*, table 2.

Table 14 Persons involved in cultural activities by sex, 2004

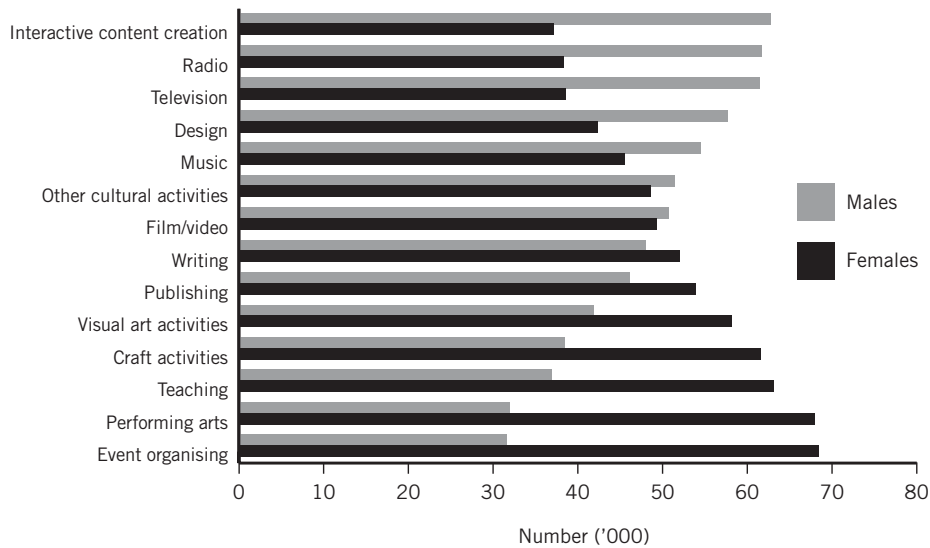
Type of activity	Number involved		% males
	Males	Females	
Writing	267,000	289,400	48.0
Publishing	74,800	87,400	46.1
Visual art activities			
Drawing	108,800	179,900	37.7
Painting	71,200	191,200	27.1
Sculpture	22,300	39,200	36.3
Photography	141,100	159,000	47.0
Print-making	27,700	40,700	40.5
Computer art	129,500	156,800	45.2
Other visual art activities	16,700	31,000	35.0
Total(a)	331,300	458,600	41.9
Craft activities			
Pottery and ceramics	13,200	44,300	23.0
Textiles	8,000	136,300	5.5
Jewellery	8,700	54,800	13.7
Furniture-making and wood crafts	166,300	38,200	81.3
Glass crafts	5,300	21,700	19.6
Other craft activities	23,500	98,600	19.2
Total(a)	208,200	334,500	38.4
Music			
Live performer	135,100	95,700	58.5
No involvement as live performer	30,500	38,500	44.2
Total	166,200	139,000	54.5
Performing arts			
Performer	89,800	183,000	32.9
No involvement as performer	46,100	105,100	30.5
Total	135,800	288,100	32.0
Design	213,600	156,500	57.7
Radio	57,300	35,600	61.7
Television	46,900	29,300	61.5
Film/video	47,900	46,500	50.7
Interactive content creation	134,900	79,800	62.8
Teaching	67,600	115,600	36.9
Event organising	208,500	451,300	31.6
Other cultural activities	85,600	80,900	51.4
Total(a)	1,263,000	1,624,400	43.7

* Estimate has a relative standard error of between 25 per cent and 50 per cent and should be used with caution.

(a) Components may not add to totals as some persons were involved in more than one activity.

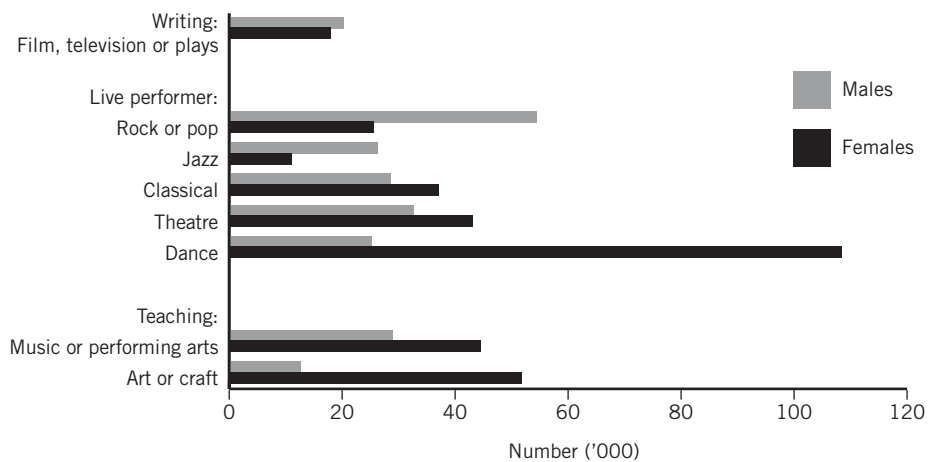
Source: ABS, *Work in Selected Culture and Leisure Activities, Australia, April 2004*, data available on request.

Figure 15 Involvement in cultural activities by sex, 2004



For some activities, the amount of involvement by males and females varied according to the type of task that was undertaken. For example, for music as a live performer, more males were involved in rock, pop or jazz, while more females were involved in classical music. Similarly, for the performing arts, females greatly outnumbered males in involvement in dance performances, but only slightly outnumbered them in theatre performances.

Figure 16 Selected activities(a) by sex, 2004



(a) This figure shows additional information collected about some of the activities listed in Table 14. The data for this figure can be found in Table 5 of Appendix D.

Birthplace and origins

Main job

The 2001 Census found that Australian-born artists represented approximately 72.1 per cent of all persons employed in core artistic occupations as their main job. By comparison, 74.2 per cent of all employed persons were born in Australia. Indigenous Australian artists accounted for 2.2 per cent of Australian-born core artists and 1.6 per cent of all Australian-born employed persons.

Of those artists not born in Australia, 6,693 originated from the United Kingdom and Ireland, which represents 8.9 per cent of all artists and 31.9 per cent of all artists not born in Australia. Artists from other countries in Europe (3,901) and Asia (3,223) accounted for 5.2 per cent and 4.3 per cent of all artists, respectively. For more detail relating to the birthplace of cultural workers, see Table 6 of Appendix D.

In addition to asking a person's birthplace, the Census also sought information relating to the main language spoken in the home. Given the prevalence of workers born in predominantly English-speaking countries, such as Australia, New Zealand, the United Kingdom and Ireland, it is not surprising that English is the main language spoken at home by 85.1 per cent of the work force. Cultural workers are slightly more likely to speak English at home (87 per cent) whilst the proportions of workers speaking languages other than English is slightly lower for cultural workers than for the work force as a whole (Table 16). For more detail about language spoken at home by cultural workers see Table 7 of Appendix D.

Table 15 Employment in cultural occupations by birthplace and origin, 2001

Birthplace and origin	Number of persons				Percentage				% of all employed persons
	Core artists	Arts related	Other cultural	Total	Core artists	Arts related	Other cultural	Total	
Australian-born(a)									
Indigenous Australians	1,179	318	1,076	2,573	1.6	0.6	0.8	1.0	1.2
Non-Indigenous									
Australians(b)	52,983	41,980	92,602	187,565	70.5	74.6	72.1	72.2	73.0
Total	54,165	42,300	93,679	190,144	72.1	75.1	72.9	73.2	74.2
New Zealand	2,587	1,598	3,296	7,481	3.4	2.8	2.6	2.9	2.6
United Kingdom and Ireland	6,693	4,694	10,279	21,666	8.9	8.3	8.0	8.3	6.9
Other Europe(c)	3,901	2,315	6,064	12,280	5.2	4.1	4.7	4.7	5.1
Asia									
Southern and Central Asia	467	405	1,329	2,201	0.6	0.7	1.0	0.8	1.2
South-East Asia	1,556	1,074	3,796	6,426	2.1	1.9	3.0	2.5	3.0
North-East Asia	1,200	862	2,347	4,409	1.6	1.5	1.8	1.7	1.5
Total	3,223	2,341	7,472	13,036	4.3	4.2	5.8	5.0	5.8
Other	4,548	3,046	7,701	15,295	6.1	5.4	6.0	5.9	5.3
Total(d)	75,121	56,295	128,493	259,909	100.0	100.0	100.0	100.0	100.0

(a) Includes persons born in external territories (Norfolk Island and other islands such as Heard Island and McDonald Island).

(b) Includes persons who did not state their Indigenous status.

(c) Includes the former Soviet Union.

(d) Includes inadequately described, born at sea and not stated categories.

Source: ABS, 2001 Census of Population and Housing, data available on request.

Table 16 Employment in cultural occupations by main language spoken at home, 2001

Main language	Number of persons				Percentage				% of all employed persons
	Core artists	Arts related	Other cultural	Total	Core artists	Arts related	Other cultural	Total	
English	65,233	50,170	110,842	226,245	86.8	89.1	86.3	87.0	85.1
Greek	863	610	1,334	2,807	1.1	1.1	1.0	1.1	1.4
Italian	1,338	812	1,678	3,828	1.8	1.4	1.3	1.5	1.9
Arabic (incl. Lebanese)	301	225	720	1,246	0.4	0.4	0.6	0.5	0.8
Vietnamese	266	124	1,027	1,417	0.4	0.2	0.8	0.5	0.7
Cantonese	652	518	1,358	2,528	0.9	0.9	1.1	1.0	1.1
Mandarin	467	311	898	1,676	0.6	0.6	0.7	0.6	0.6
Other	5,459	3,177	9,828	18,464	7.3	5.6	7.6	7.1	7.4
Not stated	543	339	814	1,696	0.7	0.6	0.6	0.7	0.8
Total	75,122	56,286	128,499	259,907	100.0	100.0	100.0	100.0	100.0

Source: ABS, 2001 Census of Population and Housing, data available on request.

Practising professional artists

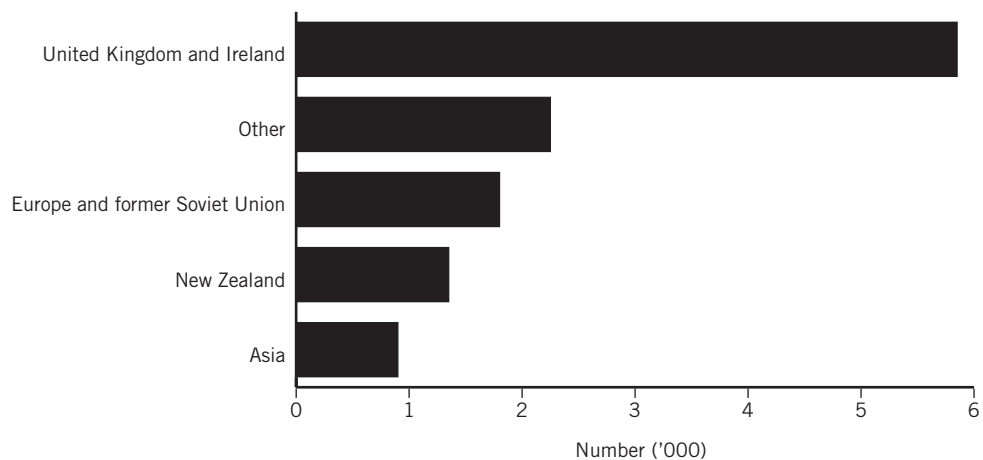
Australian-born artists accounted for almost three-quarters (approximately 33,300) of all practising artists according to the 2002 Artists Survey. Slightly less than half (48 per cent) of the remaining artists were born in the United Kingdom and Ireland and accounted for 13 per cent of the overall total. This distribution was evident for all but two of the artistic occupations: craft practitioners and dancers. Australian-born craft practitioners accounted for 67 per cent of the total whilst those born in Europe and the former Soviet Union accounted for 14 per cent. For dancers, while the percentage born in Australia was approximately the same as other artistic occupations, there was a noticeably higher percentage born in New Zealand (12 per cent) and fewer born in the United Kingdom and Ireland (7 per cent). For more detail, see Table 8 of Appendix D.

Table 17 Practising artists by birthplace, 2002

Birthplace	Number of persons	% of total
Australia	33,300	74
New Zealand	1,350	3
United Kingdom and Ireland	5,850	13
Europe and former Soviet Union	1,800	4
Asia	900	2
Other	2,250	5
Total	45,000	100

Source: Throsby and Hollister: *Don't Give Up Your Day Job*, Appendix table 3.2.

Figure 17 Foreign-born practising artists, 2002



Paid and unpaid involvement

As with the other data sources, the 2004 Work in Culture Survey found that most people undertaking cultural activities were born in Australia. However, cultural workers born overseas in predominantly English-speaking countries were more likely to be paid for their involvement (40.2 per cent) than people born in Australia (32.7 per cent) or in other countries (28.6 per cent). The participation rate for Australian-born persons with unpaid cultural involvement was more than double that for those with paid involvement.

Of those cultural workers born outside Australia, 48.3 per cent were from countries where the main language spoken was not English. The participation rate for these people with paid involvement (3.3 per cent) was less than half that of those from overseas English-speaking countries (8.5 per cent).

Table 18 Payment status of persons involved in culture by birthplace, 2004

Birthplace	Some paid involvement		Unpaid involvement only		Total involvement		
	Number	Participation rate (%)	Number	Participation rate (%)	Number	Participation rate (%)	% paid
Born in Australia	726,200	6.4	1,491,800	13.2	2,218,000	19.7	32.7
Overseas-born							
Main English-speaking countries	139,000	8.5	207,200	12.7	346,200	21.2	40.2
Other countries	92,400	3.3	230,900	8.3	323,300	11.7	28.6
Total	957,500	6.1	1,929,900	12.3	2,887,500	18.4	33.2

Source: ABS, Work in Selected Culture and Leisure Activities, April 2004, (cat. no. 6281.0), table 2.

Geographical location

Main job

In August 2001, New South Wales, Victoria and Queensland accounted for 77.1 per cent of all employed persons (aged 15 years and over) in Australia (Table 19). These most populous states were also found to be home for 60,828 artists; approximately 81 per cent of the core artistic population. For New South Wales, Victoria and the Australian Capital Territory the proportion of artists living in the state or territory was greater than the proportion of employed persons.

More than three quarters of all artists (59,238 persons or 78.9 per cent) resided in a capital city compared to 66.2 per cent of employed persons. The state with the highest proportion of capital city artists was Victoria where 86.6 per cent of the artistic population were found to live in Melbourne. Perth and Adelaide accounted for 85.7 per cent and 85.5 per cent of their respective state artistic populations. By contrast workers tended to be more widely dispersed in Queensland with 53.6 per cent of artists, and 47.8 per cent of employed persons, residing in Brisbane.

For further geographic details, see Tables 9 and 10 of Appendix D.

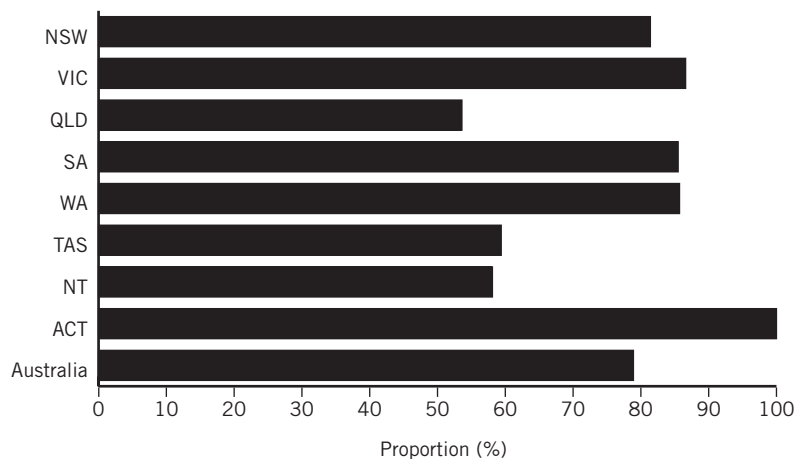
Table 19 Core artists by state or territory of residence, 2001

Region	Number of core artists	% of all Australian core artists	Core artists by capital city/ rest of state	Number of employed persons	% of all employed persons	Employed persons by capital city/ rest of state
New South Wales	27,910	37.2	100.0	2,754,139	33.2	100.0
Sydney	22,722	30.2	81.4	1,824,624	22.0	66.3
Rest of state	5,188	6.9	18.6	929,515	11.2	33.7
Victoria	20,958	27.9	100.0	2,092,785	25.2	100.0
Melbourne	18,148	24.2	86.6	1,552,163	18.7	74.2
Rest of state	2,810	3.7	13.4	540,622	6.5	25.8
Queensland	11,960	15.9	100.0	1,554,211	18.7	100.0
Brisbane	6,416	8.5	53.6	743,421	9.0	47.8
Rest of state	5,544	7.4	46.4	810,790	9.8	52.2
South Australia	4,772	6.4	100.0	638,574	7.7	100.0
Adelaide	4,078	5.4	85.5	470,117	5.7	73.6
Rest of state	694	0.9	14.5	168,457	2.0	26.4
Western Australia	6,173	8.2	100.0	829,050	10.0	100.0
Perth	5,293	7.0	85.7	615,074	7.4	74.2
Rest of state	880	1.2	14.3	213,976	2.6	25.8
Tasmania	1,316	1.8	100.0	183,782	2.2	100.0
Hobart	782	1.0	59.4	79,929	1.0	43.5
Rest of state	534	0.7	40.6	103,853	1.3	56.5
Northern Territory	532	0.7	100.0	83,772	1.0	100.0
Darwin	309	0.4	58.1	50,412	0.6	60.2
Rest of state	223	0.3	41.9	33,360	0.4	39.8
Australian Capital Territory	1,490	2.0	100.0	161,203	1.9	100.0
Australia(a)	75,121	100.0	100.0	8,298,606	100.0	100.0
All capital cities (incl. ACT)	59,238	78.9	78.9	5,496,943	66.2	66.2
Rest of Australia	15,873	21.1	21.1	2,801,663	33.8	33.8

(a) Components may not add to Australian total which includes other territories.

Source: ABS, 2001 Census of Population and Housing, data available on request.

Figure 18 Proportion of core artists in capital cities, 2001



Paid and unpaid involvement

Approximately 2.9 million people were involved in selected cultural activities according to the 2004 Work in Culture Survey.

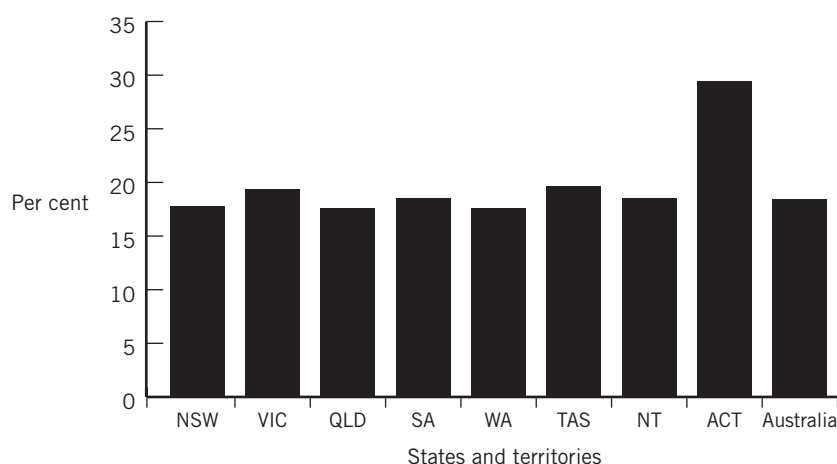
Table 20 Involvement by state and territory, 2004

Region	Number involved	Participation rate (%)
New South Wales	938,900	17.8
Victoria	759,300	19.3
Queensland	526,200	17.6
South Australia	225,200	18.5
Western Australia	271,700	17.6
Tasmania	73,700	19.6
Northern Territory(a)	19,600	18.5
Australian Capital Territory	72,800	29.4
Australia	2,887,500	18.4

(a) Refers to mainly urban areas only.

Source: ABS, *Work in Selected Culture and Leisure Activities, Australia, April 2004* (cat. no. 6281.0), table 1.

Figure 19 Participation rates by state and territory, 2004



The participation rate (the number of persons involved in cultural activities as a percentage of the population) was much higher in the Australian Capital Territory (29.4 per cent) than any other state or territory.

Of the 957,500 reporting some paid involvement, almost one-third (30.9 per cent or 296,300 persons) resided in New South Wales. Victoria and Queensland accounted for a further 27.2 per cent and 19.5 per cent of the total respectively. For all states and territories, the number with unpaid involvement exceeded the number with paid involvement. Although representing only a small proportion of all cultural workers in Australia, those in the Australian Capital Territory were more likely to receive some form of payment (42 per cent) than their counterparts in each of the states (Table 21).

The Australian Capital Territory recorded the highest participation rates for both paid and unpaid involvement; 12.3 per cent and 17 per cent, respectively. At the other end of the scale, the Northern Territory recorded the lowest participation rate for paid involvement (4.2 per cent) and Queensland for unpaid involvement (11.4 per cent).

Table 21 Involvement by payment status by state and territory, 2004

State and territory	Some paid involvement(a)		Unpaid involvement only		Total involvement		
	Number of persons	Participation rate (%)	Number of persons	Participation rate (%)	Number of persons	Participation rate (%)	% paid involvement
New South Wales	296,300	5.6	642,700	12.2	938,900	17.8	31.6
Victoria	260,800	6.6	498,500	12.7	759,300	19.3	34.3
Queensland	186,900	6.3	339,300	11.4	526,200	17.6	35.5
South Australia	71,000	5.8	154,300	12.7	225,200	18.5	31.5
Western Australia	88,600	5.8	183,100	11.9	271,700	17.6	32.6
Tasmania	18,900	5.0	54,800	14.5	73,700	19.6	25.6
Northern Territory(b)	*4400	4.2	15,100	14.3	19,600	18.5	22.4
Australian Capital Territory	30,600	12.3	42,200	17.0	72,800	29.4	42.0
Australia	957,500	6.1	1,929,900	12.3	2,887,500	18.4	33.2

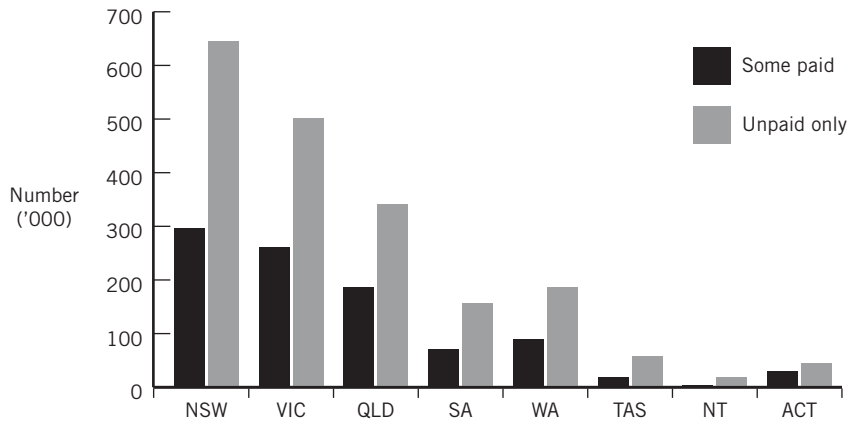
* Estimate has a relative standard error of 25 per cent to 50 per cent and should be used with caution.

(a) Includes persons who only received payment in-kind. Of the 957,500 people who received some payments, 108,800 (11 per cent) only received payment in-kind.

(b) Refers to mainly urban areas only.

Source: ABS, *Work in Selected Culture and Leisure Activities, Australia, April 2004*. (cat. no. 6281.0), table 1.

Figure 20 Involvement by state and territory, 2004



For further details of involvement by activity and by state/territory, see Table 11 of Appendix D.

CHAPTER 4

What types of training have artworkers completed?

Current artists

Main job

According to the 2001 Census, 61.3 per cent of those employed in core artistic occupations reported some form of post-school qualification. By comparison less than half of all employed persons (46.7 per cent) had completed any post-school studies. Approximately 6 per cent of all artists and all employed persons either failed to state or inadequately stated their qualification status (Table 22).

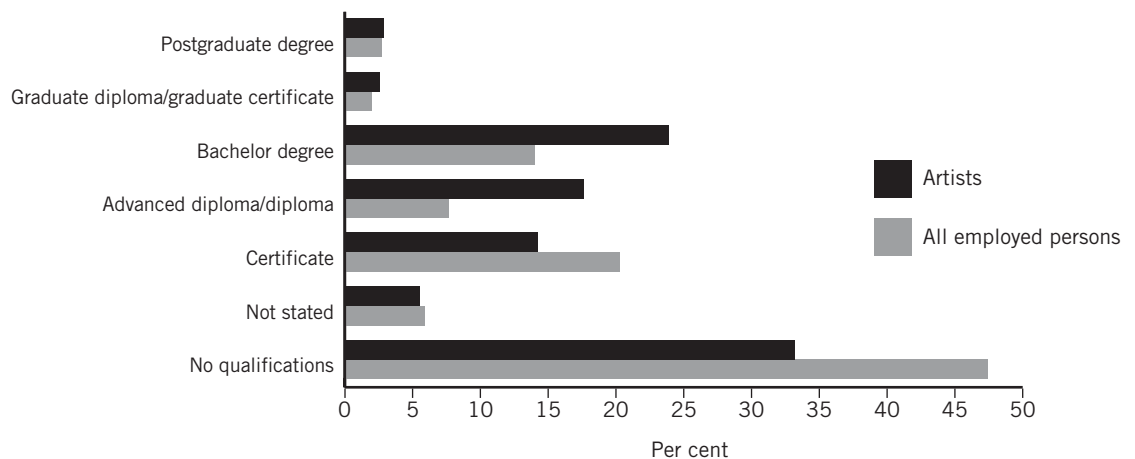
Of the artists who reported undertaking further studies, 22,158 (48.1 per cent), held a bachelor degree or higher with 40 per cent of all employed persons holding the same qualifications. For more details, see Table 12 of Appendix D. Certificate level courses were undertaken by 43.4 per cent of all workers with post-school qualifications compared to 23.1 per cent of artists (Figure 21).

Table 22 Highest post-school qualification of core artists, 2001

Highest qualification level attained	Number of core artists	% of core artists	% of total employed
Postgraduate degree	2,178	2.9	2.7
Graduate diploma/graduate certificate	1,989	2.6	2.0
Bachelor degree	17,991	23.9	14.0
Advanced diploma/diploma	13,233	17.6	7.7
Certificate	10,651	14.2	20.3
<i>Artists with post-school qualifications</i>	<i>46,042</i>	<i>61.2</i>	<i>46.7</i>
Not stated(a)	4,142	5.5	5.9
No qualifications	24,932	33.2	47.4
Total	75,121	100.0	100.0

(a) Includes persons who inadequately described their qualifications.
Source: ABS, 2001 Census of Population and Housing, data available on request.

Figure 21 Post-school qualifications, 2001



Practising professional artists

The 2002 Artists Survey asked respondents to identify the types of training undertaken and also to nominate the form of training they perceived as being the most influential and/or important in terms of preparing them for their career. Tables 23 and 24 show these results.

Approximately three-quarters of all artists undertook formal training (Table 23), which includes tertiary institutions such as universities and TAFE and specialist schools such as drama schools and conservatoriums. However, only 45 per cent considered this to be the most important part of their career preparation (Table 24). Almost all visual artists and dancers were formally trained although only two-thirds of these professionals rated this training as having the most impact on their career. Musicians (68 per cent) and writers (63 per cent) were least likely to have had formal training. However, almost three-quarters of the musicians had received private training.

Table 23 Practising artists by training undertaken, 2002

Artistic occupation	Type of training undertaken %(a)				
	Formal	Private	Self-taught	On the job	Other
Writers	63	18	59	48	38
Visual artists	91	23	41	28	35
Craft practitioners	76	28	51	31	58
Actors	73	40	41	61	51
Dancers	94	50	19	47	45
Musicians	68	73	44	54	23
Composers	78	63	66	47	25
Community cultural development workers	89	39	55	73	61
All artists	76	42	46	47	38

(a) Proportions are of artists in that occupation who have undertaken training. Rows do not sum to 100 per cent because artists may have undertaken training in more than one category.

Source: Throsby and Hollister: *Don't Give Up Your Day Job*, table 12.

Table 24 Practising artists by most important training, 2002

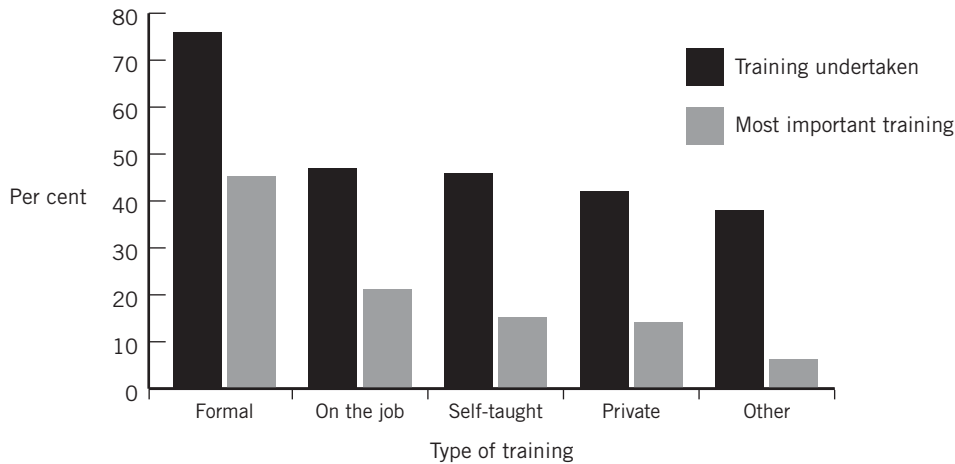
Artistic occupation	Most important training (%)				
	Formal	Private	Self-taught	On the job	Other
Writers	36	4	27	25	10
Visual artists	67	6	15	9	3
Craft practitioners	51	6	20	6	15
Actors	42	10	6	37	4
Dancers	67	10	3	20	*
Musicians	37	31	13	21	1
Composers	42	16	19	19	3
Community cultural development workers	50	-	8	31	11
All artists	45	14	15	21	6

- Indicates nil response in this sample.

* Indicates less than 1 per cent.

Source: Throsby and Hollister: *Don't Give Up Your Day Job*, table 13.

Figure 22 Practising artists and training, 2002



Paid and unpaid involvement

Respondents in the 2004 Survey of Work in Culture were asked to provide information pertaining to the arts or cultural training they had undertaken. For the purposes of this survey, training was defined as completing a course or any other qualification in an art or cultural field relevant to the activities included in the survey, regardless of the length of the course or the type of institution offering the course. The study could include attendance at workshops, training seminars and in-house training provided by employers.

Almost 1.1 million people indicated they had completed training in an arts or cultural field, with music (215,300 persons), design (182,800 persons) and crafts (170,100 persons) standing out as the most popular choices.

Of all the persons who had completed training in an arts or cultural field, 72.7 per cent were employed at the time of the survey. The percentage of persons employed ranged from 52.1 per cent for persons with training in heritage, to 78.7 per cent for persons with training in design. Further, the Work in Culture Survey found that more than half (55.7 per cent) of persons who had completed training had done some work in a related culture or leisure activity in the previous 12 months.

Table 25 Arts or culture training by sex, 2004

Area of training	Number			Percentage	
	Males	Females	Total	Employed	Involved in a related culture or leisure activity(a)
Librarianship	*4,800	*9,200	14,000	64.9	59.8
Heritage	**1,900	*3,600	*5,500	52.1	28.3
Crafts	36,400	133,700	170,100	65.5	27.5
Drama or dance	35,700	120,900	156,600	72.4	46.4
Film, radio or television	25,600	25,800	51,400	72.3	34.4
Fine arts	57,000	112,100	169,100	71.0	39.8
Design	86,700	96,100	182,800	78.7	44.7
Music	87,800	127,500	215,300	73.4	35.4
Literature	17,800	27,900	45,700	71.9	50.1
Other	99,900	144,700	244,600	74.8	na
Total(b)	396,100	698,500	1,094,500	72.7	(c)55.7

* Estimate has a relative standard error of between 25 per cent and 50 per cent and should be used with caution.

** Estimate has a relative standard error of greater than 50 per cent and is considered too unreliable for general use.

(a) Indicates the percentage of persons with training who were involved in a culture or leisure activity related to the training.

(b) Components may not add to totals as some persons may have undertaken study in more than one area of training.

(c) Excludes persons with Other training as the related culture or leisure activity cannot be determined.

Source: ABS, *Work in Selected Culture and Leisure Activities, Australia, April 2004*, (cat. no. 6281.0), table 11.

Artists of the future

The main collections sourced for this report focus on those already working or involved in artistic and/or cultural occupations and activities and therefore provide no insight into the pool of potential artists.

Whilst people do not always work in the occupation or profession for which they trained, analysis of data from the Higher Education Student Data Collection provides an overview of the number and types of tertiary arts courses available as well as the number of students undertaking study in these courses. The Higher Education Student Data Collection is maintained and updated annually by the Australian Government Department of Education, Science and Training (DEST).

Number and type of arts courses

Courses of study offered at tertiary institutions are classified using the ABS Field of Education Classification (see Australian Standard Classification of Education, cat. no. 1272.0). The main aim of this classification is to ensure that courses, specialisations and units of study, with the same or similar vocational emphasis, are classified to the same field of education. The broad field of education for courses with an arts focus is referred to as 'creative arts'.

There were 47 tertiary institutions operating in Australia in 2002 and of these, 41 offered at least one course in the broad field of creative arts. Courses on offer included associate diplomas, bachelor degrees (including pass and honours), post-graduate diplomas, masters degrees (either by research or course work) and doctorates (either by research or course work). In total 1,464 different courses were provided under the umbrella of creative arts. Data for the detailed fields of education classified under creative arts are presented in Table 26.

Of all the courses offered, 785 (54 per cent) were bachelor degrees (pass and honours level) with post-graduate studies (post-graduate diploma and higher) accounting for a further 38 per cent. Less than 10 per cent of arts courses were offered at the sub-degree level.

In 2002, music was the most popular of tertiary arts courses offered, with 267 courses available through 25 institutions. Eighty-eight per cent of these courses were at the bachelor degree level or higher. Courses in communication and media studies were also prevalent with journalism (121 courses through 21 institutions) the most studied communication medium. Fine arts (119 courses through 21 institutions) was another popular area of study. Very few of the courses offered in these fields were at the sub-degree level.

There were fewer opportunities to study certain aspects of design and visual arts and crafts at a tertiary level; textile design (four courses through one institution), fashion design (seven courses through three institutions) and jewellery-making (three courses through two institutions).

Table 26 Tertiary institutions providing creative arts courses by level and field of education, 2002

Field of education	Number of tertiary institutions providing courses	Number of courses by level			
		Higher(a)	Bachelor degree(b)	Other(c)	Total
Performing arts					
Music	25	94	141	32	267
Drama and theatre studies	21	28	48	5	81
Dance	5	8	12	4	24
Performing arts n.e.c.	8	13	10	7	30
Performing arts n.f.d.	12	6	21	1	28
Visual arts and crafts					
Fine arts	21	44	67	8	119
Photography	11	12	25	3	40
Crafts	5	2	9	0	11
Jewellery-making	2	0	2	1	3
Visual arts and crafts n.e.c.	11	26	26	2	54
Visual arts and crafts n.f.d.	15	14	21	0	35
Graphic and design studies					
Graphic arts and design studies	13	25	40	6	71
Textile design	1	2	2	0	4
Fashion design	3	2	5	0	7
Graphic and design studies n.e.c.	3	7	3	1	11
Graphic and design studies n.f.d.	7	13	9	2	24
Communication and media studies					
Audio visual studies	11	21	15	4	40
Journalism	21	48	57	16	121
Written communication	14	17	34	10	61
Communication and media studies n.e.c.	23	32	51	8	91
Communication and media studies n.f.d.	26	93	139	16	248
Other creative arts					
Other creative arts n.e.c.	10	21	27	2	50
Other creative arts n.f.d.	5	8	12	0	20
Creative arts n.f.d.	10	15	17	0	32
Total(d)	41	551	785	128	1,464

(a) Includes doctorate by course work, doctorate by research, masters by course work, masters by research, post-graduate diploma, preliminary post-graduate studies and graduate (post) diplomas. Each level has been counted as a separate course. For example, a fine arts masters degree by course work and a fine arts masters degree by research have been counted as two separate courses.

(b) Includes bachelor's pass, bachelor's honours and bachelor's graduate entry. Each level has been counted as a separate course.

(c) Includes graduate certificate, associate diploma/degree, diploma (sub-degree), enabling courses and other undergraduate award courses.

(d) Many institutions offered courses in more than one arts field of education; hence the total does not match the sum of its components. Overall, 41 tertiary institutions conducted at least one arts course in 2002. Some courses combine two fields of education. This means if a person is doing subjects from two fields of study as part of a combined course, they will be counted against each field of education but only once in the total; hence the total does not always match the sum of its components.

Source: DEST, Higher Education Student Data Collection, 2002 (data available on request from DEST).

Number of enrolments in arts courses

Of the 896,621 students enrolled in tertiary courses in 2002, approximately 6 per cent (54,994) were enrolled in the broad education field of creative arts. This equates to 41,965 equivalent full-time student units (EFTSU). EFTSU, rather than the number of students enrolled, is seen as a more accurate indicator of student loading as it adjusts for the number of students enrolled part-time. For comparison purposes Table 27 includes both actual and EFTSU enrolments for all arts courses, although the discussion will focus on EFTSU enrolments.

Note that arts enrolment data excludes students majoring in literature and students enrolled in teacher education courses.

Communication and media studies, with 10,087 EFTSU enrolments, accounted for 24 per cent of all student enrolments in courses with an arts focus. Music (4,335 enrolments) and fine arts (3,839 enrolments) accounted for a further 10.3 per cent and 9.1 per cent of all creative arts EFTSU enrolments, respectively (Table 27).

As mentioned above, the opportunity to study some fields of education at a tertiary level is limited. Only 40 EFTSU enrolments were recorded in jewellery-making in 2002, which accounted for 0.1 per cent of all arts enrolments. Fashion design was another area of limited opportunity. However despite only seven courses being available there were 441 EFTSU enrolments in this field, accounting for 1.1 per cent of all arts enrolments. Dancing accounted for 0.9 per cent of all enrolments, although 24 courses were available at five institutions for students undertaking study in this field.

Table 27 Actual and equivalent full-time units enrolments (EFTSU) by field of education, 2002

Field of education	Actual student enrolments	EFTSU enrolments	% of EFTSU creative arts enrolments
Performing arts			
Music	5,721	4,335	10.3
Drama and theatre studies	1,877	1,415	3.4
Dance	499	366	0.9
Performing arts n.e.c.	410	286	0.7
Performing arts n.f.d.	620	528	1.3
Visual arts and crafts			
Fine arts	4,984	3,839	9.1
Photography	1,055	866	2.1
Crafts	159	145	0.3
Jewellery-making	46	40	0.1
Visual arts and crafts n.e.c.	2,245	1,810	4.3
Visual arts and crafts n.f.d.	1,503	1,095	2.6
Graphic and design studies			
Graphic arts and design studies	4,079	3,367	8.0
Textile design	115	96	0.2
Fashion design	502	441	1.1
Graphic and design studies n.e.c.	447	406	1.0
Graphic and design studies n.f.d.	1,356	1,114	2.7
Communication and media studies			
Audio visual studies	865	740	1.8
Journalism	3,441	2,606	6.2
Written communication	2,732	1,722	4.1
Communication and media studies n.e.c.	4,677	3,223	7.7
Communication and media studies n.f.d.	13,277	10,087	24.0
Other creative arts	1,248	989	2.4
Creative arts n.e.c.	2,446	1,883	4.5
Creative arts n.f.d.	844	564	1.3
Total	(a)54,994	41,965	100.0

(a) The data takes into account the coding of combined courses to two fields of education. As a consequence, counting both fields of education for combined courses means that the total may be less than the sum of all narrow fields of education.

Source: DEST, Higher Education Student Data Collection, 2002 (data available on request from DEST).

While tertiary arts enrolments data is readily available, corresponding course graduation numbers and rates are not. Some students prolong their courses by studying part-time or taking a long break after completion of one or two years, while others switch subjects or institutions mid-course, making it difficult to follow the career of each student in a precise and long-term fashion.

Non-tertiary training in arts courses

Training in the arts is not restricted to tertiary institutions, with many people undertaking Vocational Education and Training (VET) through institutions such as TAFE colleges, community-based learning centres and other similar organisations.

Statistics pertaining to the VET sector are compiled by the National Centre for Vocational Education Research Ltd (NCVER), with the publication *Australian Vocational Education and Training Statistics 2002: Students and Courses* providing information. Data in this publication relates only to those VET programs with a specific vocational focus. Such programs provide students with the opportunity to develop the skills necessary to enter or re-enter the work force or upgrade their existing skills. Thus, programs undertaken can vary greatly in duration.

As with the DEST data discussed above, VET data is classified by field of education with most arts type training classified in the broad field of creative arts. This field consists of performing arts, visual arts and crafts, graphic and design studies, communication and media studies and other creative arts.

In 2002, 1,690,100 students undertook some form of VET activity, which equates to 12,514,100 subject enrolments (see Table 28 on page 38). There were 226,200 students (13.4 per cent of all students) who undertook study in 519,522 subjects within the broad field of creative arts.

Enrolments in communication and media studies subjects accounted for almost half (49.4 per cent) of all enrolments in the creative arts field with written communication the most popular subject (90,716 enrolments or 17.5 per cent). Verbal communication (75,415 enrolments) and communication and media studies not elsewhere classified (68,698 enrolments) were also popular. Visual arts and crafts enrolments accounted for a further 25 per cent of the total with fine arts receiving 62,609 enrolments.

Of the 519,522 subject enrolments in creative arts, 386,969 (74.5 per cent) were formally assessed with passes awarded in 335,292 (85.1 per cent) of these. Failing grades were received in 51,677 subjects. Despite accounting for only 0.5 per cent of all creative arts enrolments, the pass rate for journalism subjects was the highest at 94 per cent. Floristry (92.6 per cent), graphic and design studies not elsewhere classified (91.5 per cent) and audio visual studies (90.6 per cent) were other study fields to record pass rates above 90 per cent.

For more detail on subject enrolments by sex, see Table 13 of Appendix D.

Table 28 Vocational education and training in creative arts by subject enrolment and results, 2002

Field of education	Assessed		% pass	Other(a)	Total	% creative arts enrolments
	Pass	Fail				
Performing arts						
Music	30,891	4,664	86.9	6,787	42,342	8.2
Drama and theatre studies	7,521	913	89.2	2,974	11,408	2.2
Dance	1,226	197	86.2	931	2,354	0.5
Performing arts n.e.c.	848	119	87.7	453	1,420	0.3
Visual arts and crafts						
Fine arts	41,566	5,264	88.8	15,779	62,609	12.1
Photography	14,152	2,454	85.2	4,088	20,694	4.0
Crafts	11,263	1,771	86.4	10,671	23,705	4.6
Jewellery-making	3,464	487	87.7	882	4,833	0.9
Floristry	6,694	534	92.6	1,610	8,838	1.7
Visual arts and crafts n.e.c.	4,878	828	85.5	3,061	8,767	1.7
Graphic and design studies						
Graphic arts and design studies	34,512	4,541	88.4	9,957	49,010	9.4
Textile design	1,307	229	85.1	469	2,005	0.4
Fashion design	6,375	1,125	85.0	1,703	9,203	1.8
Graphic and design studies n.e.c.	7,791	728	91.5	2,681	11,200	2.2
Communication and media studies						
Audio visual studies	15,066	1,563	90.6	2,739	19,368	3.7
Journalism	1,739	111	94.0	716	2,566	0.5
Written communication	54,043	6,375	89.4	30,298	90,716	17.5
Verbal communication	45,419	9,823	82.2	20,173	75,415	14.5
Communication and media studies n.e.c.	43,578	9,618	81.9	15,502	68,698	13.2
Other creative arts						
Creative arts n.e.c.	2,959	333	89.9	1,079	4,371	0.8
Total	335,292	51,677	85.1	132,553	519,522	100.0

(a) Includes no assessment, continuing studies, status granted through recognition of prior learning, transfer of existing credits and withdrawals.

Source: NCVER, Australian Vocational Education and Training Statistics 2002: Students and Courses, data available on request.

CHAPTER 5

How much do artswokers earn?

Income by occupation

Main job

The Census asked respondents to nominate a range for the income they usually received each week from all sources (including pensions and allowances). As income from all sources was combined into a single amount, it cannot be guaranteed that all income relates to the respondent's main job. Therefore it must be emphasised that the average income presented in Table 29 (see page 40) may not relate only to the income earned from cultural activity. Additionally, as an exact figure has not been reported, the midpoint for each income range has been used in the average income calculation. Further, respondents who did not state their income have been excluded from the average income calculations.

With this in mind, the Census found the average annual gross incomes of all cultural workers and of all employed persons to be very similar: \$34,519 and \$34,539, respectively. Those employed in core artistic occupations earned, on average, \$32,582 per annum while those employed in related arts fields earned \$40,860.

Of the core artistic occupations listed in Table 29 only two—film, television, radio and stage directors (\$44,652) and artistic directors (\$41,528)—had an average annual income greater than \$40,000. Visual arts and crafts professionals were found to have the lowest income, earning \$22,129, on average, annually.

Comparatively speaking, those employed in arts-related occupations had higher incomes with six of the eight occupations presented in Table 29 earning more than \$40,000, and in one instance more than \$50,000, on average, annually. Media presenters (\$35,128) and arts teachers (\$20,884) were the exceptions, with the annual average gross income of the latter being less than half that of almost all arts-related occupations.

Table 29 Employment in cultural occupations by average annual income(a), 2001

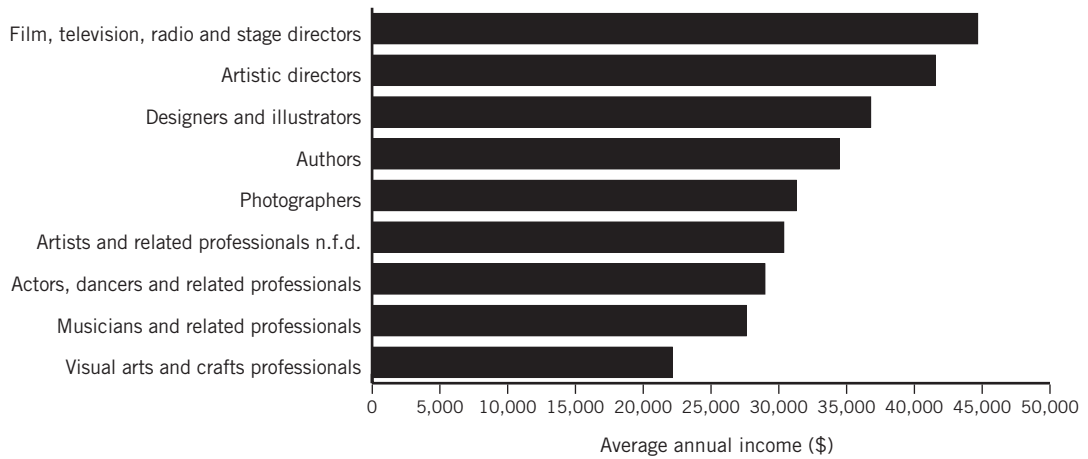
ASCO occupation	Average annual gross income (\$)(b)
Core artists occupations	
Actors, dancers and related professionals	28,961
Artistic directors	41,528
Artists and related professionals n.f.d.	30,351
Authors	34,447
Designers and illustrators	36,761
Film, television, radio and stage directors	44,652
Musicians and related professionals	27,587
Photographers	31,275
Visual arts and crafts professionals	22,129
<i>Total</i>	<i>32,582</i>
Arts-related occupations	
Architects	48,683
Artistic directors—related professions	52,593
Arts teachers	20,884
Book and script editors	40,466
Copywriters	47,784
Film, television, radio and stage directors—related professions	46,470
Journalists, technical writers, etc.	46,429
Media presenters	35,128
<i>Total</i>	<i>40,860</i>
Other cultural occupations	32,867
All cultural occupations	34,519
All employed persons	34,539

(a) Includes only those workers who stated their income.

(b) Assumptions have been made in the calculation of average income. Refer to first paragraph of text in this section for more detail.

Source: ABS, 2001 Census of Population and Housing, data available on request.

Figure 23 Average annual income of core artists, 2001



It is common for artists to work in non-artistic roles and/or take on second jobs to support themselves in their artistic pursuits. The Artists Survey asked respondents to supply income details pertaining to both their artistic and non-artistic work. Unearned income such as interest, dividends, pensions and unemployment benefits has not been included in the calculation of average income.

The average annual gross income for all artists, from all sources, for the financial year 2000–01 was found to be \$37,200. This represented an increase of approximately 23 per cent from the average of \$30,200 determined in the 1993 Artists Survey. The average income for all artists from artistic sources only was \$24,600 in 2000–01 (Table 30).

Musicians and actors had the highest income from artistic sources earning, on average, \$27,600 and \$27,400 per annum, respectively. Community cultural development workers earned the least from their artistic pursuits with an average annual income of \$16,700.

Writers had the highest income from all sources earning an average of \$46,100 per annum, with almost 43 per cent of this (\$19,700) earned from non-artistic employment. Community cultural development workers (\$26,100) and dancers (\$26,900) were the lowest income earners, on average, with dancers earning very little (\$3,000) via non-artistic pursuits.

It should be noted that any abnormally high or low incomes for an artist can have a significant impact on the average income for that artistic group, with the results inflating or deflating income estimates. This is particularly relevant for surveys such as the Artists Survey, with a relatively small sample. Thus an alternative measure, median income, which divides the population so that exactly one half lies above the median income value and the other lies below, may be a more indicative measure of artists' income.

The 2002 Artists Survey found the median income for all artists, from artistic sources, to be \$15,700 in 2000–01; significantly lower than the average income of \$24,600. The median income from all sources was \$30,000 (Table 30).

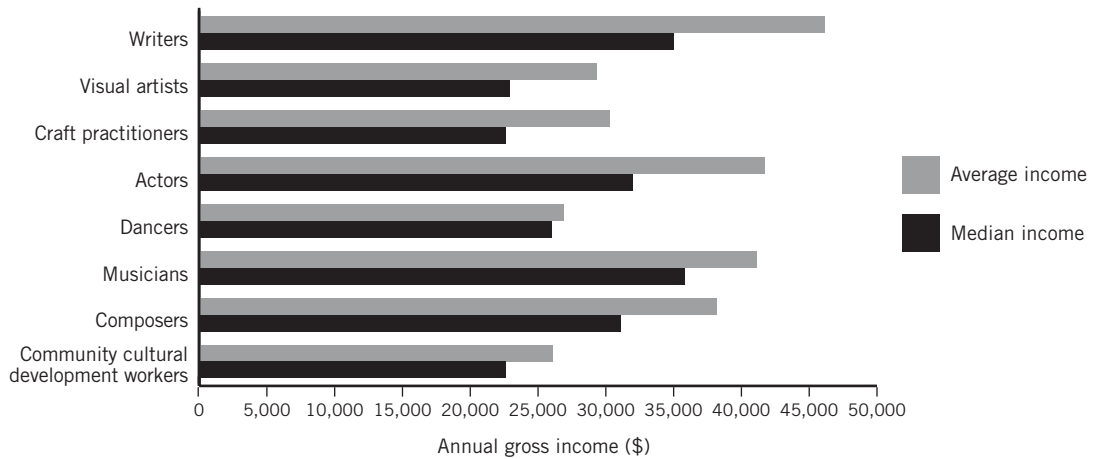
As with average income, musicians, writers and actors had the highest medians for total income. However, the median income measure depicts a different picture for income from artistic sources where dancers, musicians and composers were prominent. There was only \$300 difference between the average and median artistic income for dancers whilst the difference between these two measures for writers was almost \$15,000.

Table 30 Practising artists, average and median income, 2000–01

Artistic occupation	Average annual income (\$)		Median annual income (\$)	
	Arts component	Annual gross— all sources	Arts component	Annual gross— all sources
Writers	26,400	46,100	11,700	35,000
Visual artists	20,000	29,300	9,200	22,900
Craft practitioners	23,300	30,300	14,300	22,600
Actors	27,400	41,700	18,400	32,000
Dancers	23,900	26,900	23,600	26,000
Musicians	27,600	41,100	20,000	35,800
Composers	26,700	38,200	19,200	31,100
Community cultural development workers	16,700	26,100	16,500	22,600
All artists	24,600	37,200	15,700	30,000

Source: Throsby and Hollister: *Don't Give Up Your Day Job*, tables 33 and 34.

Figure 24 Average and median income, 2000–01



Paid and unpaid involvement

As with the Census, income data in the Work in Culture Survey was collected in ranges. As respondents were able to specify involvement in more than one activity, total income estimates cannot be calculated for some individuals. For example, if a person was involved in both photography and computer art and indicated that their income from each activity was less than \$5,000 in the 12-month period, it is not possible to determine if the combined income from both activities was more than \$5,000 or less than \$5,000. Thus Table 31 presents an overview of annual income for selected activities only and no attempt will be made to calculate average income estimates for individuals.

Table 31 Some paid involvement by selected activities(a) and annual income(b), 2004

Type of activity	Annual income from activity		Total(c)
	Less than \$5,000	Greater than \$5,000	
Writing	75,700	60,100	185,500
Publishing	20,200	38,900	77,900
Visual art activities			
Drawing	21,700	*13,400	46,000
Painting	20,700	*6,200	38,800
Photography	32,500	*12,500	59,200
Computer art	33,000	25,900	82,500
Craft activities			
Textiles	*9,400	*4,800	21,100
Furniture-making and wood crafts	28,400	13,700	51,500
Music			
Live performer	36,300	*11,500	64,300
No involvement as live performer	*6,700	*7,400	19,500
Total	43,000	18,900	83,800
Performing arts			
Performer	19,000	*5,400	40,400
No involvement as performer	*10,800	15,100	32,000
Total	29,800	20,500	72,400
Design	76,800	117,100	239,100
Radio	*10,300	*11,700	28,200
Television	14,600	30,400	48,400
Film production	14,600	*12,400	32,100
Interactive content creation	50,900	45,900	117,800
Teaching	49,400	23,300	81,200
Festival organising	18,700	*9,500	41,400

* Estimate has a relative standard error of between 25 per cent and 50 per cent and should be used with caution.

(a) Several activities (e.g. other cultural activities) were excluded due to high relative standard errors.

(b) Some totals are not presented because data were collected in ranges.

(c) Includes persons who only received payment in-kind, and persons who did not state the amount of payment they received.

Source: ABS, *Work in Selected Culture and Leisure Activities, Australia, April 2004*, (cat. no. 6281.0), table 8.

The survey found most persons involved in culture and leisure activities had only a short-term or part-time involvement. As a result, the annual income received from these activities was relatively low, as shown in Table 31.

Some of the activities where a majority of paid participants earned more than \$5,000 were television, publishing and design. The activities where a majority of those who had some paid involvement earned less than \$5,000 included teaching, music (live performers), furniture-making and woodcrafts, photography and painting.

High income earners

Main job

Table 32 presents a comparison of income distribution for core artists and all employed persons. As mentioned previously, the income data from the Census was collected in ranges and, in the absence of exact incomes, midpoint values have been used in the calculation of annual income ranges. As a result these distribution patterns should be viewed as approximations only.

Approximately 95 per cent of those employed in core artistic occupations provided income details in the 2001 Census, with 54.1 per cent of these (39,821 persons) found to earn less than \$30,000 annually. By comparison, 51.5 per cent of all employed persons (who stated their income) had an annual income below this threshold. The distribution pattern of artists earning between \$30,000 and \$50,000 closely approximated that of all employed persons, although artists were found to be less likely to have earnings over \$50,000.

For more details of core artist incomes and distribution, see Tables 14 and 15 of Appendix D.

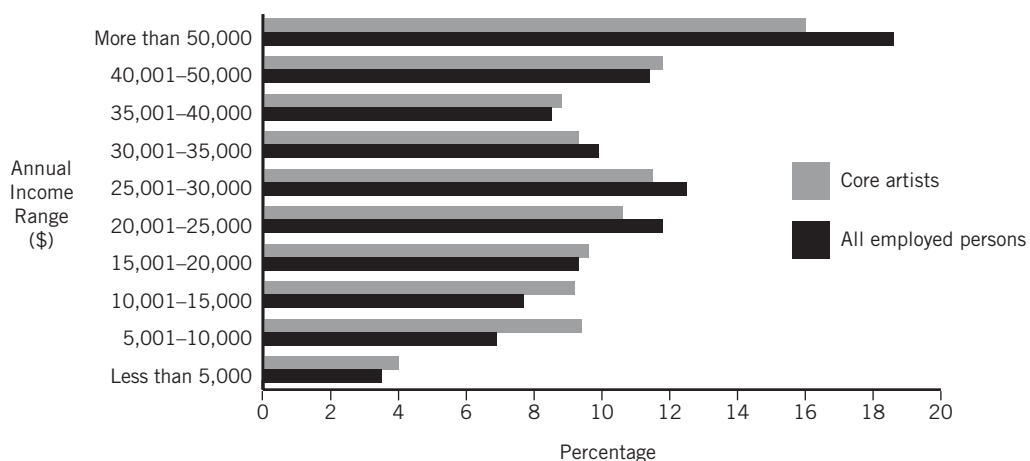
Table 32 Income distribution of core artists(a), 2001

Annual income range (\$)	Number of core artists	% of core artists	% of total employed(a)
Less than 5,000	2,956	4.0	3.5
5,001–10,000	6,877	9.4	6.9
10,001–15,000	6,763	9.2	7.7
15,001–20,000	7,035	9.6	9.3
20,001–25,000	7,760	10.6	11.8
25,001–30,000	8,430	11.5	12.5
30,001–35,000	6,808	9.3	9.9
35,001–40,000	6,453	8.8	8.5
40,001–50,000	8,704	11.8	11.4
More than 50,000	11,756	16.0	18.6
Total	73,542	100.0	100.0

(a) Includes only those workers who stated their income.

Source: ABS, 2001 Census of Population and Housing, data available on request.

Figure 25 Income distribution of core artists and all employed persons, 2001



Practising professional artists

The 2002 Artists Survey found that 53 per cent of all artists earned less than \$20,000 gross income from their artistic occupations, with 6 per cent of all artists reporting no income from artistic means (Table 33).

When looking at gross income from all sources the survey found that 30 per cent of all artists earned less than \$20,000 with only 1 per cent of all artists reporting no income from any source.

At the other end of the spectrum, 8 per cent of all artists were found to have a gross annual income (from arts sources) greater than \$60,000 with this figure rising to 15 per cent of all artists when income from all sources is taken into account.

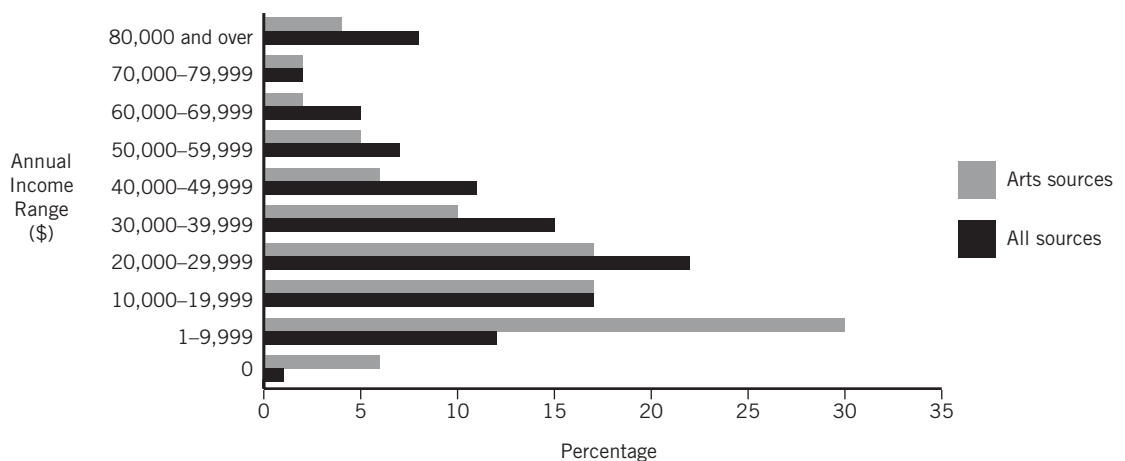
For details of income distribution for individual PAOs, see Tables 16 and 17 of Appendix D.

Table 33 Income distribution of practising artists, 2002

Annual income range (\$)	% distribution	
	Arts sources	All sources
0	6	1
1–9,999	30	12
10,000–19,999	17	17
20,000–29,999	17	22
30,000–39,999	10	15
40,000–49,999	6	11
50,000–59,999	5	7
60,000–69,999	2	5
70,000–79,999	2	2
80,000 and over	4	8
Total	100	100

Source: Throsby and Hollister: *Don't Give Up Your Day Job*, appendix tables 8.3 and 8.4.

Figure 26 Income distribution of practising artists by source, 2002



Total income

Main job

Using the average income figures derived previously, it is estimated that the total income for all cultural workers in 2001 was \$8.8 billion with those employed in core artistic occupations earning \$2.4 billion (27.2 per cent of the total). These figures should be used as a guide only and do not take account of persons who did not state their income.

Designers and illustrators had the third highest average income of all core artists. However, with more than 32,000 employed at the time of the 2001 Census, they accounted for 48.5 per cent (\$1.2 billion) of all artistic earnings. Conversely, relatively few people were employed in the more specialised field of artistic directors and therefore, despite having the second highest average income of core artists, the profession accounted for less than 1 per cent (\$9.6 million) of artistic income.

The aggregate earning of those employed in arts-related occupations was \$2.3 billion. Journalists, technical writers, etc. (\$715.6 million) and architects (\$626.7 million) were the major contributors.

Table 34 Employment in cultural occupations by estimated total earnings(a), 2001

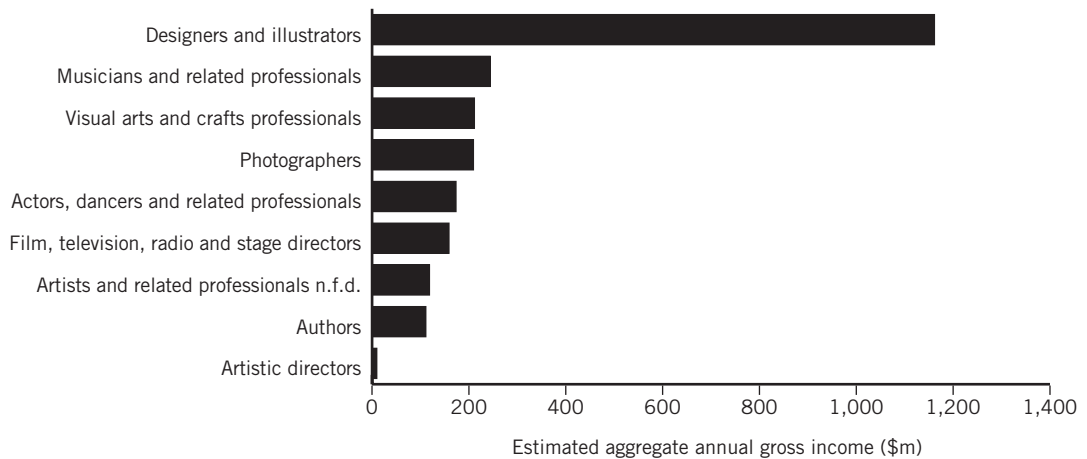
ASCO occupation	Estimated aggregate annual gross income (\$m)(b)
Core artists occupations	
Actors, dancers and related professionals	173.2
Artistic directors	9.6
Artists and related professionals n.f.d.	118.4
Authors	110.9
Designers and illustrators	1,161.3
Film, television, radio and stage directors	158.7
Musicians and related professionals	243.7
Photographers	209.2
Visual arts and crafts professionals	211.2
<i>Total</i>	<i>2,396.2</i>
Arts-related occupations	
Architects	626.7
Artistic directors—related professions	328.0
Arts teachers	281.2
Book and script editors	31.8
Copywriters	43.3
Film, television, radio and stage directors—related professions	147.3
Journalists, technical writers, etc.	715.6
Media presenters	88.3
<i>Total</i>	<i>2,262.3</i>
Other cultural occupations	4,153.7
All cultural occupations	8,812.1
All employed persons(a)	279,865.8

(a) Includes only those workers who stated their income.

(b) Assumptions have been made in the calculation of aggregate income. Refer to first paragraph of text in section 5.1 for more detail.

Source: ABS, 2001 Census of Population and Housing, data available on request.

Figure 27 Estimated total earnings of core artists, 2001



Practising professional artists

Whilst not specifically calculated by the 2002 Artists Survey, it is possible to generate a crude estimate of the total earnings of Australia's 45,000 practising and professional artists. Using the average income determined by the survey (\$37,200) it can be estimated that the total income for all artists in 2001–02 was \$1.7 billion.

Although recording the highest average income, writers ranked second highest for aggregate income estimate, with almost \$337 million. Musicians, with a slightly lower average income but significantly more numbers, generated the highest estimate of total income, approximately \$514 million.

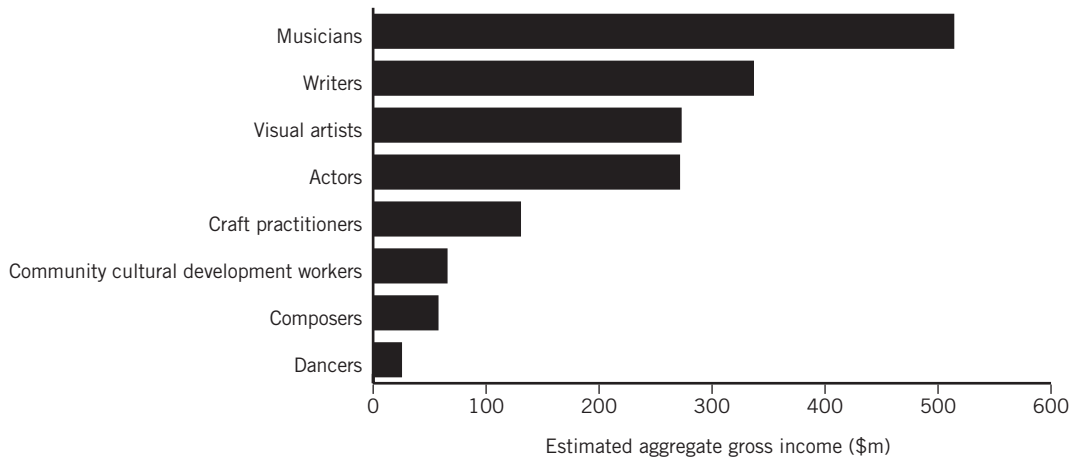
Dancers recorded an overall income estimate of only \$35 million, which can be attributed to both their lower average income and the small number of artists in the profession.

Table 35 Estimated total earnings of practising artists, 2000–01

Artistic occupation	Number of persons	Average annual gross income (\$)	Estimated aggregate annual gross income (\$m)
Writers	7,300	46,100	336.5
Visual artists	9,300	29,300	272.5
Craft practitioners	4,300	30,300	130.3
Actors	6,500	41,700	271.1
Dancers	1,300	26,900	35.0
Musicians	12,500	41,100	513.8
Composers	1,500	38,200	57.3
Community cultural development workers	2,500	26,100	65.3
All artists	45,000	37,200	1,674.0

Source: Throsby and Hollister: *Don't Give Up Your Day Job*, tables 1 and 33.

Figure 28 Estimated total earnings of practising artists, 2000–01



Tax paid

Main job

Whilst taxation statistics for specific occupations are not readily available from the Australian Taxation Office (ATO), it is possible to generate an estimate of total tax payable by all cultural workers. Tax rates (for individuals) from the 2001–02 financial year were applied to the average incomes derived previously for all cultural occupations and the results are presented in Table 36. For the purposes of these calculations net income has been assumed to be the same as gross income and those who did not state their income have been excluded. These figures should be taken as a guide only.

Based on these crude estimates, core artists were required to pay \$452.6 million in tax—26.3 per cent of the total tax payable by all cultural workers. More than half of this amount (\$234 million or 51.7 per cent) was paid by designers and illustrators. At the occupation level, comparatively little tax (\$2.1 million) was paid by artistic directors.

Table 36 Employment in cultural occupations by gross tax payable(a), 2001

ASCO occupation	Estimated gross tax (\$m)
Core artists occupations	
Actors, dancers and related professionals	30.3
Artistic directors	2.1
Artists and related professionals n.f.d.	21.4
Authors	21.6
Designers and illustrators	234.0
Film, television, radio and stage directors	34.7
Musicians and related professionals	41.1
Photographers	38.5
Visual arts and crafts professionals	28.8
<i>Total</i>	<i>452.6</i>
Arts-related occupations	
Architects	141.4
Artistic directors—related professions	77.8
Arts teachers	35.6
Book and script editors	6.7
Copywriters	9.7
Film, television, radio and stage directors—related professions	32.7
Journalists, technical writers, etc.	158.9
Media presenters	17.4
<i>Total</i>	<i>478.3</i>
Other cultural occupations	788.6
All cultural occupations	1,719.5

(a) Includes only those workers who stated their income.
Source: ABS, 2001 Census of Population and Housing.

Practising professional artists

Applying tax rates for the 2000–01 financial year to the average annual gross income determined by the Artists Survey yields an estimate of the total tax paid by practising artists.

Table 37 shows that, on aggregate, practising professional artists paid approximately \$340.9 million in tax. It is assumed, for the purposes of these calculations, that net income is the same as gross income (that is, the artists claimed no deductions). These figures should be taken as no more than a guide.

Table 37 Gross tax payable by practising artists, 2000–01

Artistic occupation	Number of persons	Average annual gross income (\$)	Estimated gross tax paid (\$m)
Writers	7,300	46,100	74.5
Visual artists	9,300	29,300	48.1
Craft practitioners	4,300	30,300	23.5
Actors	6,500	41,700	57.8
Dancers	1,300	26,900	5.8
Musicians	12,500	41,100	108.9
Composers	1,500	38,200	11.8
Community cultural development workers	2,500	26,100	10.5
All artists	45,000	37,200	340.9

Source: Throsby and Hollister: Don't Give Up Your Day Job, tables 1 and 33.

CHAPTER 6

What types of jobs do artsworkers do?

Industry of employment

Main job

As discussed in Chapter 1, occupation data collected through the 2001 Census was coded and aggregated according to the Australian Standard Classification of Occupations (ASCO). Similarly, a respondent's industry of employment was coded according to the Australian and New Zealand Standard Industrial Classification (ANZSIC), which aims to group businesses that carry out similar economic activities.

Table 38 (see page 50) provides details of the number of core artists by their industry of employment. In the table, ANZSIC industry classes have been identified as 'cultural' based on their correspondence with the industry classification of the Australian Culture and Leisure Classification (ACLCL). For more information about the industry classification of the ACLCL and a comparison between ANZSIC and ACLCL, see Appendix C.

There were 75,111 people identified as core artists in the 2001 Census. Of these, 49.7 per cent (37,310 persons) were employed in cultural industries. Design (13.3 per cent), music and theatre production (9.2 per cent) and creative arts (8.5 per cent) employed the largest numbers of artists.

The industries where core artists accounted for significant proportions of total employment were photographic studios (68.5 per cent), creative arts (68 per cent) and music and theatre productions (64.1 per cent). Conversely, very few of those employed in heritage industries such as libraries and parks and gardens worked in artistic occupations.

Table 38 Core artists by cultural industries, 2001

Industry of main job	Number of core artists employed	As percentage of all core artists	Total number of persons employed	Core artists as percentage of total employed
Cultural industries(a)				
Newspaper printing or publishing	1,605	2.1	25,736	6.2
Other periodical publishing	713	0.9	8,713	8.2
Book and other publishing(b)	1,157	1.5	11,312	10.2
Film and video production	2,194	2.9	7,688	28.5
Film and video distribution	72	0.1	1,050	6.9
Motion picture exhibition	672	0.9	10,073	6.7
Radio services	335	0.4	5,878	5.7
Television services	1,718	2.3	17,390	9.9
Film, radio and television services undefined(c)	156	0.2	1,251	12.5
Music and theatre productions	6,931	9.2	10,819	64.1
Creative arts	6,352	8.5	9,339	68.0
Services to the arts(d)	608	0.8	5,638	10.8
Libraries	61	0.1	11,461	0.5
Museums	249	0.3	5,413	4.6
Libraries, museums and the arts undefined(e)	405	0.5	972	41.7
Parks and gardens(f)	72	0.1	10,330	0.7
Photographic studios	3,336	4.4	4,867	68.5
Design(g)	9,962	13.3	67,362	14.8
Religious organisations	237	0.3	24,386	1.0
Other cultural industries(h)	475	0.6	59,536	0.8
<i>Total cultural industries</i>	<i>37,310</i>	<i>49.7</i>	<i>299,213</i>	<i>12.5</i>
Other industries				
Printing and services to printing	3,660	4.9	50,879	7.2
Computer services	3,047	4.1	121,584	2.5
Other business services	2,488	3.3	239,923	1.0
Government administration	883	1.2	293,484	0.3
Education	2,692	3.6	595,399	0.5
Photographic film processing	1,527	2.0	9,039	16.9
Other(i)	23,504	31.3	6,689,032	0.4
<i>Total other industries</i>	<i>37,801</i>	<i>50.3</i>	<i>7,999,340</i>	<i>0.5</i>
Total all industries	75,111	100.0	8,298,553	-

- Nil or rounded to zero (including null cells).

(a) Industries have been deemed 'cultural' based on the correspondence between ANZSIC industry classes and ACLC industry classes. Refer to Appendix C for that correspondence.

(b) Includes Publishing undefined.

(c) Comprises Motion picture, radio and television services undefined, Film and video services undefined and Radio and television services undefined.

(d) Comprises Sound recording studios, Performing arts venues, Services to the arts n.e.c. and Services to the arts undefined.

(e) Includes Arts undefined.

(f) Comprises Zoological and botanic gardens, Recreational parks and gardens and Parks and gardens undefined.

(g) Comprises Architectural services, Commercial art and display services and Advertising services.

(h) Comprises Recorded media manufacturing and publishing, Book and magazine wholesaling, Newspaper, book and stationery retailing, Recorded music retailing and Video hire outlets.

(i) Includes not stated and inadequately described.

Source: ABS, *Employment in Culture, Australia, 2001*, (cat. no. 6273.0), table 1.1, data available on request.

Paid and unpaid involvement

The 2004 Work in Culture Survey found that 616,700 people undertook cultural activities as part of a job they held in the week before the interview (64.4 per cent of the 957,500 reporting payment for their cultural work). The industries where the largest numbers of people reported paid cultural involvement related to their job were property and business services, education and manufacturing.

Table 39 Involvement in culture by industry, 2004

Industry	Persons with paid involvement			Persons with unpaid involvement	Total with cultural involvement	% with involvement related to job
	Related to job	Not related to job	Total			
Agriculture, forestry and fishing	*9,000	*3,000	*12,000	51,300	63,300	*14.2
Mining	*1,600	–	*1,600	12,200	13,800	*11.9
Manufacturing	67,500	25,500	93,000	85,500	178,500	37.8
Electricity, gas and water supply	–	*1,600	*1,600	*8,200	*9,800	–
Construction	23,000	10,000	33,100	53,000	86,100	26.8
Wholesale trade	16,800	*5,000	21,800	41,000	62,800	26.8
Retail trade	28,600	46,900	75,500	170,200	245,700	11.6
Accommodation, cafes and restaurants	*10,600	*6,800	17,400	56,000	73,400	*14.4
Transport and storage	*5,600	*5,200	*10,800	34,000	44,700	*12.5
Communication services	*5,900	*300	*6,200	21,900	28,100	*21.0
Finance and insurance	*8,600	*5,700	14,300	35,800	50,100	*17.1
Property and business services	115,500	44,400	159,800	133,500	293,300	39.4
Government administration and defence	42,800	*10,600	53,400	55,200	108,600	39.4
Education	114,700	22,100	136,800	167,800	304,600	37.6
Health and community services	45,200	18,100	63,400	152,600	215,900	20.9
Cultural and recreational services	73,700	*10,400	84,100	23,700	107,800	68.4
Personal and other services	25,600	*6,300	31,900	61,400	93,300	27.4
Industry not known	21,800	*8,400	30,200	47,300	77,600	28.1
Not employed	..	110,700	110,700	719,300	830,000	..
Total	616,700	340,800	957,500	1,929,900	2,887,500	21.4

– Nil or rounded to zero (including null cells).

* Estimate has a relative standard error greater than 25 per cent and should be used with caution.

Source: ABS, *Work in Selected Culture and Leisure Activities, Australia, April 2004*, data available on request.

Working hours

Main job

Prior to discussing the data presented in Table 40 it should be noted that the Census question related to the total number of hours worked in all jobs. As a result, the hours indicated in Table 40 could include time spent working in a non-cultural occupation.

With this in mind, Table 40 shows 59.5 per cent of those employed in core artistic occupations worked at least 35 hours per week prior to the Census. This compares with 64.6 per cent of all employed persons. Artistic directors (76.8 per cent), film, television, radio and stage directors (74.8 per cent) and designers and illustrators (72.4 per cent) were found to be more likely to work at least 35 hours per week than musicians and related professionals (30 per cent) and actors, dancers and related professionals (37.8 per cent). It was common for those working in the latter occupations to work less than 15 hours per week (Figure 29).

Those employed in related arts occupations were slightly more likely to work at least 35 hours per week (61.1 per cent) while 66.9 per cent of people employed in other cultural occupations worked these hours.

Table 40 Employment in cultural occupations by hours worked, 2001

ASCO occupation	Hours worked in the week prior to the Census(a)					Total(c)
	None(b)	1-15	16-24	25-34	35 and over	
Core artists occupations						
Actors, dancers and related professionals	325	1,755	788	767	2,323	6,143
Artistic directors	4	13	17	18	182	237
Artists and related professionals n.f.d.	162	520	410	489	2,287	3,991
Authors	113	424	364	488	1,834	3,289
Designers and illustrators	1,027	2,422	2,242	2,689	23,309	32,195
Film, television, radio and stage directors	131	206	216	302	2,720	3,634
Musicians and related professionals	332	3,069	1,437	1,245	2,698	9,007
Photographers	287	852	611	690	4,260	6,845
Visual arts and crafts professionals	373	1,393	1,327	1,365	5,095	9,780
<i>Total</i>	<i>2,754</i>	<i>10,654</i>	<i>7,412</i>	<i>8,053</i>	<i>44,708</i>	<i>75,121</i>
Arts-related occupations						
Architects	345	550	564	807	10,647	13,101
Artistic directors—related professions	220	196	244	341	5,248	6,329
Arts teachers	272	6,316	2,194	1,854	2,741	13,760
Book and script editors	32	98	72	92	490	790
Copywriters	26	93	72	75	648	923
Film, television, radio and stage directors—related professions	138	193	176	214	2,450	3,222
Journalists, technical writers, etc.	748	1,207	1,147	1,244	11,070	15,593
Media presenters	90	742	304	291	1,089	2,580
<i>Total</i>	<i>1,871</i>	<i>9,395</i>	<i>4,773</i>	<i>4,918</i>	<i>34,383</i>	<i>56,298</i>
Other cultural occupations	4,787	13,064	11,231	11,029	85,986	128,493
Total cultural occupations	9,412	33,113	23,416	24,000	165,077	259,912
All occupations	324,847	890,821	710,251	763,790	5,360,693	8,298,533

(a) The Census question relating to hours worked asked respondents to report the total number of hours worked in all jobs.

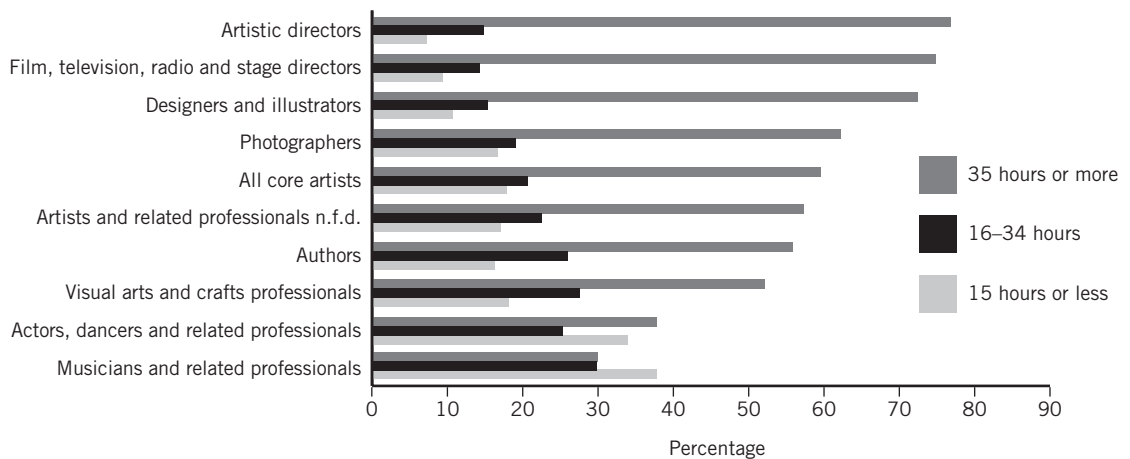
As a result the hours indicated may not be for cultural activities.

(b) Applies to those on holidays, on sick leave, on strike or temporarily stood down in the week before Census.

(c) Includes those not stating their number of hours worked.

Source: ABS, *Employment in Culture, Australia, 2001* (nat. no. 6273.0), table 2.5 and unpublished data.

Figure 29 Core artists by time worked in the week before Census, 2001



Practising professional artists

The 2002 Artists Survey found that artists, on average, worked 43 hours per week (Table 41). Respondents were also asked to provide a breakdown of the number of hours they spent working on various activities in a typical week. From this it was determined that artists, on average, spent 35 hours per week (81.4 per cent of their time) undertaking arts work, although only 60 per cent of this time (21 hours) was spent working in their main artistic activity.

Composers were found to work the longest hours, averaging 47 hours per week, with 85.1 per cent of this time spent undertaking arts work, although only 52.5 per cent of this arts work related to their composing. Craft practitioners and community cultural development workers both worked an average of 45 hours per week with workers in both occupations spending more than 80 per cent of their time undertaking arts work. However, whilst craft practitioners spent 74.4 per cent of their arts work time working in their main artistic activity, community cultural development workers spent less than half their arts work time (48.6 per cent) working in their main artistic activity.

For more details relating to the distribution of hours worked by practising artists, see Table 18 of Appendix D.

Table 41 Practising artists and working hours per week(a), 2002

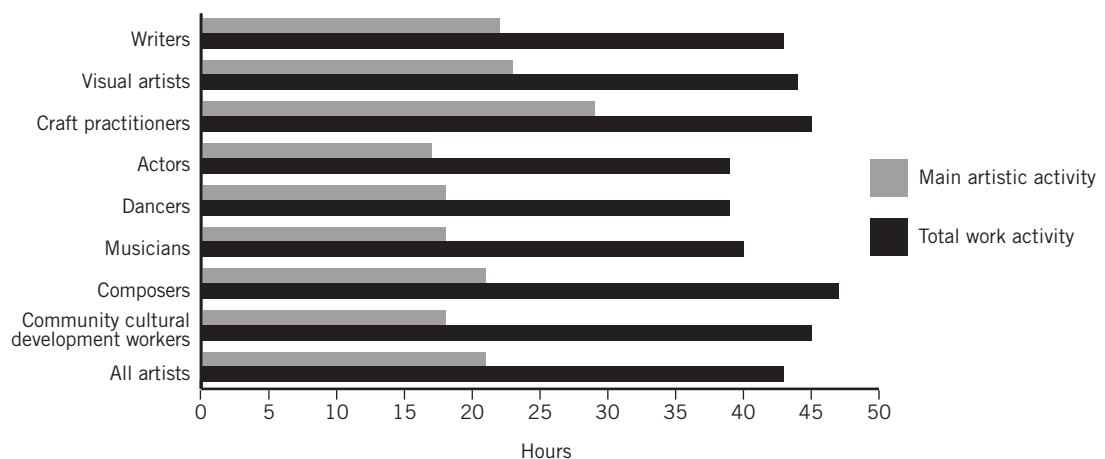
Artistic occupation	Hours worked				Total hours worked per week
	Main artistic activity	Other arts-related work(b)	All arts work	Paid and unpaid non-arts work	
Writers	22	10	31	12	43
Visual artists	23	14	37	7	44
Craft practitioners	29	10	39	6	45
Actors	17	12	29	10	39
Dancers	18	16	33	6	39
Musicians	18	13	31	9	40
Composers	21	19	40	7	47
Community cultural development workers	18	19	37	8	45
All artists	21	14	35	8	43

(a) Refers to the mean number of hours per week devoted to the different activities by artists within each principal artistic occupation for 2001–02.

(b) Comprises other creative artwork in an artform outside the artist's specific principal artistic occupation as well as paid and unpaid arts-related work.

Source: Throsby and Hollister: *Don't Give Up Your Day Job*, table 27.

Figure 30 Time spent per week by practising artists on main artistic and all activity, 2002



Paid and unpaid involvement

Respondents to the 2004 Work in Culture Survey were asked how many hours they usually spent per week, on average, on each of the different cultural activities in which they were involved. As the responses were collected in ranges it is not possible to aggregate the results to obtain a figure for the total amount of time spent on the combined cultural activities. However, taking each activity separately, the majority of people took part for less than 10 hours per week.

The Work in Culture Survey also highlights the temporary or irregular nature of much cultural activity, with the majority of work involvement being for less than three months per year. The majority of those involved in organising fetes, festivals and art and craft shows were most likely to report having taken part in the activity for less than 13 weeks in the 12 months before the interview. Conversely, while those involved in performing live music generally reported only a few hours involvement per week, the majority (74.3 per cent) indicated they had been involved for 13 weeks or more over the previous 12 months.

Table 42 Level of involvement(a) in cultural activities, 2004

Type of activity	Percentage				Total persons involved
	Less than 13 weeks per year		13 or more weeks per year		
	Less than 10 hours a week	10 or more hours a week	Less than 10 hours a week	10 or more hours a week	
Heritage organisations	45.3	*12.1	33.3	*9.3	62,200
Public art galleries	49.3	*18.4	*26.4	**6.0	43,500
Museums	44.0	**2.8	41.8	*11.4	43,800
National parks and reserves	50.9	16.5	22.1	*10.5	113,000
Zoos and aquariums	*35.6	*33.9	*23.9	**6.6	15,900
Botanic gardens	*58.3	*16.6	*18.6	**6.5	23,000
Libraries and archives	27.1	*8.4	38.1	26.3	87,800
Writing	47.2	9.1	30.7	13.0	556,500
Publishing	37.0	11.9	26.4	24.7	162,200
Music					
Live performer	24.1	*1.6	60.7	13.6	230,800
No involvement as live performer	34.6	*5.4	46.9	*13.1	69,100
Total(b)	26.5	*2.5	57.5	13.5	305,200
Performing arts					
Performer	41.1	6.4	45.2	7.4	272,700
No involvement as performer	49.7	*7.5	32.2	10.5	151,200
Total(b)	44.2	6.8	40.6	8.5	423,900
Visual art activities					
Drawing	44.1	5.8	39.8	10.2	288,700
Painting	45.1	6.6	40.8	7.5	262,400
Sculpture	34.7	*13.3	39.1	*12.9	61,500
Photography	53.2	6.2	34.9	5.8	300,100
Print-making	50.8	*10.6	24.4	*14.2	68,400
Computer art	48.9	6.7	30.4	14.0	286,300
Other visual art activities	47.9	*8.0	*29.6	*14.6	47,800
Craft activities					
Pottery and ceramics	53.8	*6.0	29.4	*10.8	57,600
Textiles	34.5	*5.9	41.9	17.8	144,300
Jewellery	60.9	**2.1	28.3	*8.8	63,500
Furniture-making and wood crafts	43.0	11.7	31.3	13.9	204,500
Glass crafts	61.5	**1.6	*35.4	**1.5	27,000
Other craft activities	37.8	*3.7	46.9	*11.5	122,100
Design	32.9	10.5	23.1	33.5	370,200
Radio	48.8	*4.5	31.2	15.5	93,000
Television	42.8	*14.9	*9.7	32.6	76,200
Film production	43.6	31.5	*13.5	*11.4	74,900
Cinema and video distribution	58.0	*13.7	*14.9	*13.4	28,100
Interactive content creation	44.7	13.6	23.9	17.8	214,700
Teaching	39.5	*5.8	37.6	17.1	183,200
Fete organising	78.7	9.3	10.9	*1.2	336,500
Festival organising	65.0	14.4	16.4	*4.3	252,200
Art and craft show organising	67.5	13.1	15.4	*4.0	153,200
Government arts organisations and agencies	*36.7	*22.5	*15.5	*25.3	22,000

* Estimate has a relative standard error of between 25 per cent and 50 per cent and should be used with caution.

** Estimate has a relative standard error greater than 50 per cent and is considered too unreliable for general use.

(a) Some totals are not presented because data were collected in ranges.

(b) Total includes some persons for whom details were unavailable.

Source: ABS, *Work in Selected Culture and Leisure Activities, Australia, April 2004 (cat. no. 6281.0)*, table 9.

Unemployment experience

Main job

While respondents were asked whether they were unemployed in the week prior to the 2001 Census, they were not asked to provide details of their former employment or their preferred employment. As a result it is not possible to estimate the number of artists unemployed, using Census data.

Practising professional artists

The 2002 Artists Survey sought information from practising artists and, as such, could make no estimate of the number of artists currently unemployed. However, one question asked of respondents concerned unemployment and in particular whether or not the artist had experienced any unemployment during the period from 1996 to the time of the survey.

Of the estimated 45,000 practising professional artists in Australia, 34 per cent (or approximately 15,300) had experienced some unemployment since 1996. Actors (56 per cent), community cultural development workers (55 per cent) and dancers (50 per cent) all recorded estimates significantly higher than that for all artists. Writers (21 per cent) were the least affected occupation in terms of unemployment.

The Artists Survey also found that the average period of unemployment for all artists was 17 months, ranging from 10 months for dancers to 24 months for visual artists.

Table 43 Unemployment experience of practising artists, 2002

Artistic occupation	Artists with some period of unemployment (%)	Average total period of unemployment months	Average longest period unemployed(a) (months)
Writers	21	13	12
Visual artists	34	24	17
Craft practitioners	25	23	17
Actors	56	15	8
Dancers	50	10	6
Musicians	27	15	7
Composers	28	15	9
Community cultural development workers	55	23	8
All artists	34	17	11

(a) Average calculated across artists with some period of unemployment between 1996 and 2001.

Source: Throsby and Hollister: *Don't Give Up Your Day Job*, table 31.

Figure 31 Proportion of artists unemployed sometime between 1996 and 2002

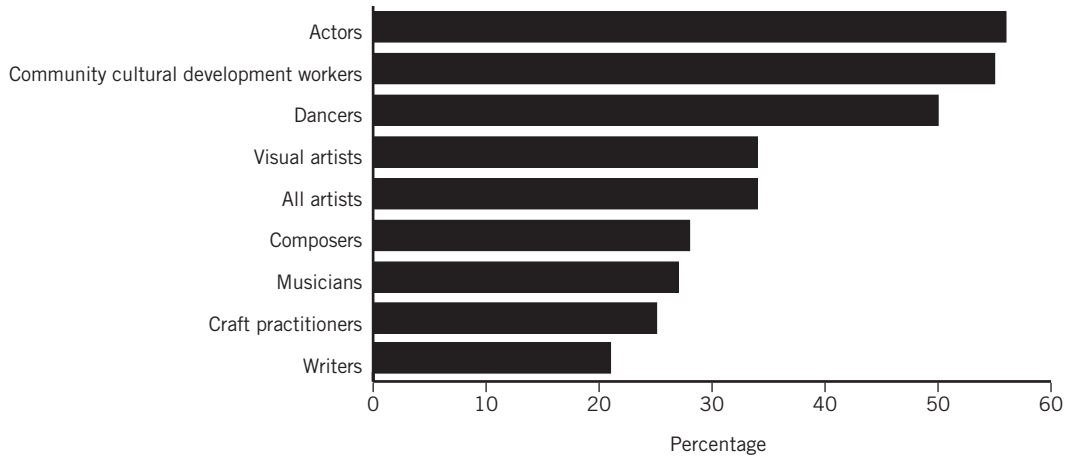


Figure 32 Practising artists and average total and longest time unemployed between 1996 and 2002

