Australian Government | Australia Council for the Arts

Arts Nation

An Overview of Australian Arts

Technical Appendix
2015 Edition

Arts Nation: An Overview of Australian Arts Technical Appendix
was prepared by the Australia Council for the Arts and Lateral Economics.

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INTRODUCTION

Purpose

Arts Nation: An Overview of Australian Arts 2015 Edition provides a fresh approach to understanding Australian arts through a new set of indicators. It is a resource for the arts sector and encourages informed national dialogue about arts and culture in Australia.

The *Arts Nation Technical Appendix* is a companion document providing further information on the underlying data behind the selected set of *Arts Nation* indicators and measures.

Methodology

Arts Nation is organised across five themes:

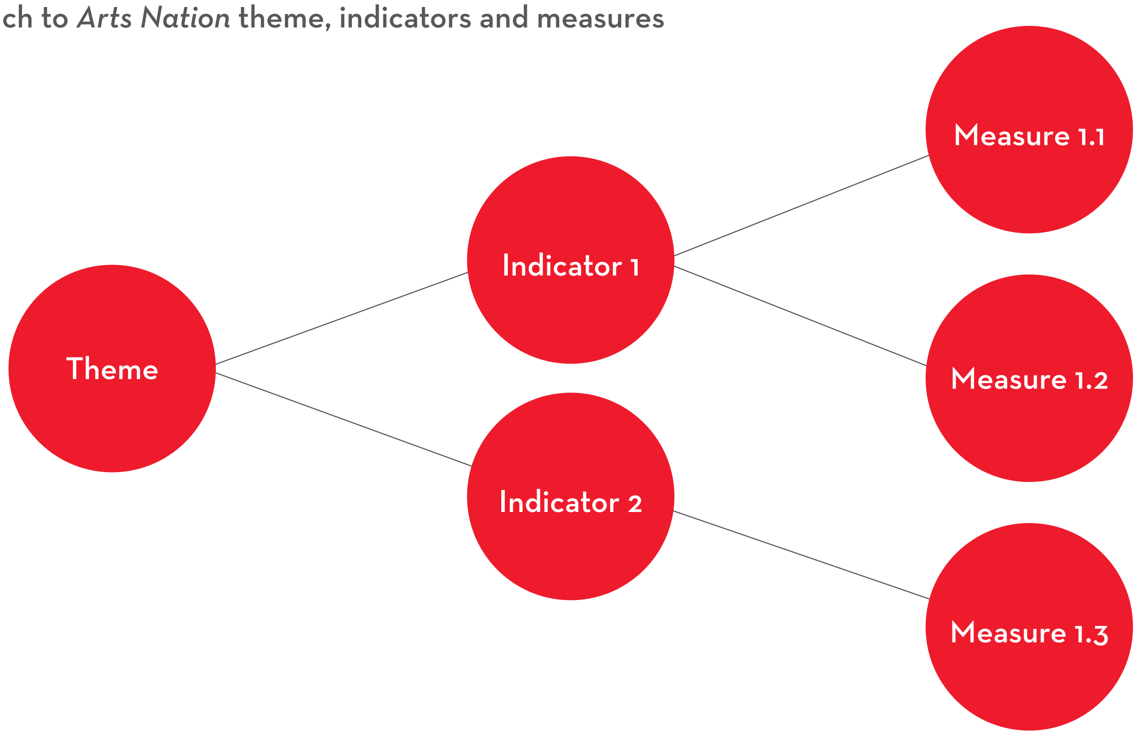
- Australians experiencing the arts
- Artists and the arts
- Australian arts internationally
- Aboriginal and Torres Strait Islander arts
- The cultural economy

These themes map broadly to the Australia Council's Strategic Plan goals[1].

Within each theme, a number of indicators articulate different aspects of that theme, and measures look at specific observations.

FIGURE 1

Approach to *Arts Nation* theme, indicators and measures



1. See A culturally ambitious nation – Australia Council Strategic Plan 2014 to 2019, www.australiacouncil.gov.au/strategic-plan/

Arts Nation's indicators were developed to reach across the commercial and not-for-profit arts sectors, taking a national and predominantly cross-art form approach. Indicators and measures are drawn from data sources across the sector and were developed by the Australia Council Research team with input from key stakeholders and sector leaders, including the Australia Council's Board and Chairs of Arts Practice. *Arts Nation* brings together original research, new analysis of existing data, and extensive contextual data from researchers across Australia and the world. Over 100 arts and research organisations provided data for this project. The report also identifies data gaps and will evolve over time as new information is identified and to respond to sector feedback.

Where possible, 2013–14 financial year data has been used. Where current or annual data was not available, the most recent information has been used to report results and trends. Some of the data collections are only done periodically but were still important to include to provide a comprehensive picture.

The scope of *Arts Nation* is principally the 'core arts', broadly defined in relation to Australia Council's areas of responsibility:

- literature
- music in all forms
- theatre, musical theatre and opera
- dance in all forms
- other performing arts such as circus, comedy and puppetry
- arts festivals
- visual arts and craft
- arts education and training
- Aboriginal and Torres Strait Islander arts
- community arts and cultural development
- emerging and experimental arts

Where sources of data have not entirely matched this scope of arts activities, a best-fit approach has been taken. For example, some measures have drawn on available data regarding international tourists 'visiting museums or galleries'. While visiting galleries is within the scope of the 'core arts' (i.e. visual arts and crafts), visiting social or natural history museums does not fit into the scope. As the data cannot be disaggregated, the Australia Council has made a best-fit judgement to include 'visiting museums or galleries' as an arts activity. For transparency, technical information sections of each measure describe what is included or excluded within each data source.

INDICATORS & MEASURES

The Technical Appendix describes each indicator and associated measures using the following format:

INDICATOR X – TITLE	
MEASURE X.X – TITLE	
Current level	Most recent level of the measure available from existing or new data
Trend	Trend in the measure over time where previous comparable data points are available
Comparative context	Other information to help put the measure in perspective, for example greater disaggregation, or contextual information on the levels of similar measures internationally or in different sectors
Technical information	Detail on how the data has been generated, how the measure has been calculated, what the data includes or excludes given the scope of *Arts Nation*, and data tables
Issues and limitations	Technical matters to consider in interpreting and applying the measure
Data sources	References for data sources for the measure

*The terms 'Aboriginal and Torres Strait Islander' and 'Indigenous' are both used in this report to refer to the Aboriginal and Torres Strait Islander peoples of Australia, and their arts and cultures. The Australia Council for the Arts respects that these lands and waters are the location of the longest continuing cultures and civilisations in the world. At the time of European arrival this place was and is home to some 500 distinct nations and each has their own name. Therefore we acknowledge the right of all peoples to claim, control and enhance their cultural inheritance and the names by which they are known. Operating across these nations, the Australia Council uses the words 'Aboriginal and Torres Strait Islander' and 'Indigenous' in this report, respecting the true diversity of the original peoples in these lands and waters. We also understand that some Aboriginal and Torres Strait Islander people are not comfortable with some of these words. The Australia Council means only respect when we use these words.

AUSTRALIANS EXPERIENCING THE ARTS

INDICATOR 1 – PERSONAL VALUE FROM ENGAGING WITH THE ARTS

MEASURE 1.1: PROPORTION OF AUSTRALIANS WHO AGREE THAT THE ARTS MAKE FOR A MORE RICH AND MEANINGFUL LIFE

Current level

85% of Australians agree or strongly agree that the arts make for a more rich and meaningful life.

Trend

The trend is up – there is an increasing trend over time from previous Australia Council *Arts Participation* surveys (71% in 1999, 80% in 2009).

Comparative context

Results for certain groups within the overall sample include:

- Gender: 82% of males, 87% of females
- Attended arts in last 12 months: 75% of those not attended, 89% of those attended
- Created arts in last 12 months: 78% of those who had not created arts, 92% of those who had created

This measure of personal value appears to be linked to direct experiences with the arts as attendees or arts creators. For example 89% of people that have attended the arts in the last 12 months agree that the arts make life more rich and meaningful, compared to 75% of those that did not attend the arts.

The direction of this relationship is unclear; it may be that those who already value the arts are more likely to attend and that attending the arts does not necessarily increase personal value from the arts.

The overall level in Australia is a similar level to a comparable measure in New Zealand. In a 2011 survey of New Zealanders, 87% of those surveyed agreed that 'the arts are good for you' (54% strongly agreed, 33% slightly agreed), and 69% agreed that 'my community would be poorer without the arts' (44% strongly agreed, 25% slightly agreed) (Creative New Zealand 2012, pp.27 – 30).

Technical information

The data was sourced from the Australia Council's 2013 *Arts Participation Survey* conducted by telephone interview of 3,004 people aged 15 or over from around Australia. Survey results were weighted to Australian Bureau of Statistics (ABS) Census data to ensure that they were nationally representative. The weighting specification included state/territory, age and gender.

Australians' attitudes towards the statement 'The arts make for a richer and more meaningful life', 2009 and 2013

Responses	*% of Australians, 2009*	*% of Australians, 2013*
Strongly disagree	1%	1%
Disagree	9%	4%
Neither agree nor disagree	10%	9%
Agree	60%	59%
Strongly agree	20%	26%
Don't know	1%	1%
Total	*100%*	*100%*
Agree + Strongly agree	**80%**	**85%**

Technical information *continued.*

QE1: I will read out a number of statements about the arts. For each of them could you tell me whether you strongly agree, agree, neither agree nor disagree, disagree, or strongly disagree? ...The arts make for a richer and more meaningful life

Note: Red text indicates statistically significant differences from 2009 to 2013 at 95% confidence.

Attitudes towards the statement 'The arts make for a richer and more meaningful life' by Australians' attendance and/or creative participation status, 2013

Responses	*Attendance*		*Creative participation*		*Attendance and/ or Creative participation*	
	Yes	*No*	*Yes*	*No*	*Yes*	*No*
Strongly disagree	0%	1%	0%	1%	0%	2%
Disagree	3%	7%	2%	6%	3%	9%
Neither agree nor disagree	7%	15%	5%	13%	7%	18%
Agree	58%	61%	57%	60%	59%	57%
Strongly agree	32%	14%	35%	18%	30%	12%
Don't know	0%	2%	0%	1%	0%	2%
Total	*100%*	*100%*	*100%*	*100%*	*100%*	*100%*
Agree + Strongly agree	**89%**	**75%**	**92%**	**78%**	**89%**	**69%**

Note: Attendance or creative participation refers to those that have attended or creatively participated in the arts in the 12 months prior to the survey. Total sample (attendance: Yes n=2146, No n=858; creative participation: Yes n=1428, No n=1576; attendance and/or creative participation Yes n=2438, No n=576).

Issues and limitations

The survey question is asked in the abstract – for example it does not ask whether the arts make for a more rich and meaningful life of the person interviewed. There may also be some self-selection in the survey sample towards those with an interest in the arts, as respondents opt in to participate. The survey aimed to minimise self-selection by assuring potential respondents that the survey was relevant to those with no experience with the arts.

It would be reasonable to expect the measure would reach a practical peak at a level less than 100%, given there may always be a section of the community that do not derive personal value from the arts.

Data sources

Australia Council for the Arts 2014a, *Arts in Daily Life: Australian Participation in the Arts*, May.

INDICATOR 2 – SCALE AND MODE OF CONSUMER ENGAGEMENT WITH THE ARTS

MEASURE 2.1: PROPORTION OF AUSTRALIANS WHO READ LITERATURE

Current level

In 2013, nearly nine out of ten Australians (87%) read some form of literature in the previous 12 months.

Around 50% of Australians read at least weekly.

Trend

The trend is up – the 2013 overall result is slightly higher than in 2009, when a total 84% of Australians reported reading some kind of literature in the previous 12 months.

Comparative context

Reading is the most popular way of consuming the arts. Most read novels (73%) or creative non-fiction such as biographies, memoirs or histories (56%).

The proportion of Australians who read literature appears to be substantially higher than in the United States of America (US) and England. In 2012, around 47% of American adults read novels, short stories, poetry or plays, and the total was 57% when also including books not required for work or school (National Endowment for the Arts 2013).

In England, nearly two thirds of adults (67%) read for pleasure in 2013–14 (Department for Culture, Media and Sport 2015).

Technical information

The data was sourced from the Australia Council's 2013 *Arts Participation Survey* conducted by telephone interview of 3,004 people aged 15 or over from around Australia. Survey results were weighted to ABS Census data to ensure that they were nationally representative. The weighting specification included state/territory, age and gender.

For this *Arts Nation* measure, 'literature' includes the following forms of creative writing: novels; creative non-fiction such as biographies, memoirs or histories; short stories, poetry, graphic novels or comic books; and plays. In the 2013 survey, the categories graphic novel or comic books and plays were added to the list of reading materials.

Proportion of Australians who read literature (previous 12 months), 2009 and 2013

Type of literature	*% of Australians, 2009*	*% of Australians, 2013*
Read a novel	70%	73%
Read creative non-fiction (biography, memoir or history)	52%	56%
Read a short story	45%	47%
Read poetry	21%	26%
Read a graphic novel or comic book	n/a	19%
Read a play	n/a	8%
Read any literature	**84%**	**87%**

QB2: What form or forms of [type of literature] did you participate in over the last 12 months?

Note: Red text indicates statistically significant differences from 2009 to 2013 at 95% confidence.

Issues and limitations	There may be some self-selection in the survey sample towards those with an interest in the arts, as respondents opt in to participate. This could lead to the survey reporting higher levels in reading literature than the true population. The survey aimed to minimise this by assuring potential respondents that the survey was also relevant to those with no experience with the arts. Survey responders could interpret 'novel' or 'creative non-fiction', to include books that would not normally be considered literature, for example works with only limited artistic intent. This could also lead to the survey reporting higher literature-reading levels than the true population.
Data sources	Australia Council for the Arts 2014a, *Arts in Daily Life: Australian Participation in the Arts*, May.

MEASURE 2.2: PROPORTION OF AUSTRALIANS USING THE INTERNET TO ACCESS ARTS CONTENT

Current level	In 2013, over half (56%) of Australians used the Internet to watch or download art such as music, visual art, performances, or creative writing including e-books and audio books.
Trend	The trend is up – while the detail of the 2013 questions were not asked in the 2009 survey, the 2009 survey indicated that about a third of people had used the internet to research, view or create some kind of music, writing or artistic performance in the previous year. This number increased to two thirds by 2013. This indicates the growing importance of the internet in artistic engagement.
Comparative context	Use of the internet for the arts increased at a faster rate than overall internet usage between 2009 and 2013 (113% for arts only internet usage, 17% for general internet usage) (Australia Council for the Arts 2014a). Comparing this figure internationally, in 2012 a total of 38% of people in the US used a handheld or mobile device to consume art, and 32% used the internet (not through a handheld or mobile device) to consume art (National Endowment for the Arts 2013). The proportion using both to consume art, which would be the most comparable with the Australian figures, is not available.
Technical information	The data was sourced from the *Australia Council's 2013 Arts Participation Survey* conducted by telephone interview of 3,004 people aged 15 or over from around Australia. Survey results were weighted to ABS Census data to ensure that they were nationally representative. The weighting specification included state/territory, age and gender.

Proportion of Australians downloading or viewing art online, 2013

Type of downloading or viewing art online	*% of Australians*
Downloaded music	45%
Watched a recording or live stream of a performance (excluding music)	27%
Looked at visual art or craft (including digital or video art)	30%
Read creative writing	18%
Accessed an e-book	31%
Downloaded an audio book	12%
Downloaded or viewed any art online	**56%**

Technical information *continued.*	QD2: I am going to read out ways that you could have participated in or accessed the arts online using your computer or mobile device in the past 12 months. Just answer yes or no as I read each out. QD3.1: I want to find out more about the art you have participated in or accessed using the Internet in the past 12 months. Please answer yes or no if you have done the following online via your computer, tablet or mobile device in the last 12 months…
Issues and limitations	There may be some self-selection in the survey sample towards those with an interest in the arts, as respondents opt in to participate. The survey aimed to minimise self-selection by assuring potential respondents that the survey was relevant to those with no experience with the arts. The survey questions about the arts and the internet changed substantially between 2009 and 2013 in order to reflect the increased presence of the internet since 2009.
Data sources	Australia Council for the Arts 2014a, *Arts in Daily Life: Australian Participation in the Arts*, May.

MEASURE 2.3: NUMBER OF TICKETS SOLD TO PERFORMING ARTS EVENTS FOR EVERY 100 AUSTRALIANS PER ANNUM

Current level	In 2013, around 78 tickets to performing arts events were sold for every 100 Australians.
Trend	The trend is up – the 2013 level is substantially higher than the previous year when 72 tickets were sold for every 100 Australians. The measure is at a similar level to 2011 and 2010.
Comparative context	There was a total of 17.9 million (17,926,626) ticketed attendances at performing arts events in Australia in 2013. Ticketed attendance has fluctuated over the last few years, but it was slightly higher in 2013 than the previous three years. As a comparison across sectors, ticketed attendances at performing arts events were more than double the ticketed attendances for the most popular spectator sport in Australia, the Australian Football League (AFL). Around 31 tickets were sold to AFL games for every 100 Australians in 2013. The AFL attendances for pre-season, season and finals totalled 7.2 million (7,193,366) (Schmook 2014). These are not unique spectators, as ticketed attendance figures include individual people attending multiple times. Looking at the proportion of the overall population that attended arts events at least once in 2013, around two thirds (66%) of Australians attended a performing arts event (theatre, dance or music) and 71% attended arts events including visual arts and crafts (Australia Council 2014a). As an international comparison, around 69% of adults in England reported attending an arts event in 2011–12. (NCA 2013, p.37). In the US, 33% of the adult population attended a live performing arts event in 2011 and 13% attended an art museum (Americans for the Arts 2013, p.1).

Technical information

Data on ticketed attendances at performing arts is from the Live Performance Australia (LPA) *Ticket Attendance and Revenue Survey 2013*. This process draws together live performance annual attendance and gross ticketing revenue data from ticketing companies, self-ticketing venues, and event promoters across Australia, and from the Australia Council for the Arts for the Australian Major Performing Arts Group companies.

The ticketed attendance data incorporates both paid and non-paid tickets. Non-paid tickets can include complimentary, sponsor and zero price tickets such as those given away for free or as part of contracts, sponsorship or sales incentive agreements; and tickets with an undetermined value at the time of issue providing the ticket is generated with a zero price. For further detail see: http://reports.liveperformance.com.au/ticket-survey-2013/appendix

Ticketed attendances at live performing arts events, 2009 to 2013

Year	*Total tickets*	*Australia estimated resident population (as at June)*	*Tickets per 100 Australians*
2009	15,196,773	21,691,700	70.1
2010	17,241,139	22,031,800	78.3
2011	17,345,720	22,340,000	77.6
2012	16,273,730	22,728,300	71.6
2013	17,926,626	23,129,300	77.5

Issues and limitations

LPA data includes most major performing arts events by commercial and major not-for-profit producers. The coverage of the survey is expanding over time to include more ticket providers, however it is not comprehensive across smaller performing arts events and those outside capital cities.

Coverage excludes events in some regional venues, free performances, and also schools' performances of the major performing arts companies. Small to medium companies and independent theatre are also underrepresented as many of these companies either self-ticket or use ticketing service providers and venues not currently involved in the Survey. For inclusions see: http://reports.liveperformance.com.au/ticket-survey-2013/appendix

Attendance numbers at ticketed gallery shows or other ticketed arts events has not been available. Similarly, comprehensive information is not available for the number of arts attendances in Australia that are unticketed (for example free events and festivals, and unticketed gallery exhibitions).

Data sources

Based on LPA (Live Performance Australia) 2014, *Ticket Attendance and Revenue Survey 2013*, August.

Data on estimated resident population, Australia, from ABS 2014a, *Australian Demographic Statistics*, Table 1. Population Change, Summary – Australia, (cat. no. 3101.0), 25 September.

INDICATOR 3 – SCALE OF CREATIVE PARTICIPATION IN THE ARTS

MEASURE 3.1: PROPORTION OF AUSTRALIANS WHO CREATIVELY PARTICIPATE IN THE ARTS SIX OR MORE TIMES PER YEAR

Current level	In 2013, around 38% of Australians creatively participated in at least one type of arts activity at least six times per year. This includes activities within visual arts and craft, theatre, dance, music and creative writing.
Trend	The trend is up – a comparable frequent participation figure derived from the 2009 Australia Council *Arts Participation Survey* was 32%.
Comparative context	Frequent creative participation rates decrease with age, especially from the group aged 15–24 (53%) to 25–34 (38%). Almost half of Australians (48%) creatively participate in the arts at least once a year, up from 41% in 2009. In England, 48% of adults say they creatively participated in an arts activity at least once a year in 2011–12 (NCA 2013, p.39), but there was no direct comparison of high frequency participation.
Technical information	The data was sourced from the Australia Council's 2013 *Arts Participation Survey* conducted by telephone interview of 3,004 people aged 15 or over from around Australia. Survey results were weighted to ABS Census data to ensure that they were nationally representative. The weighting specification included state/territory, age and gender. 'Frequent' creative participation was defined as the respondent indicating that over the previous year they participated at least once every two months in one of the following specific creative activities: – photography as an artistic endeavour (rather than to record events) – sculpture or installation art – digital or video art – painting, drawing or street art – crafts like ceramics, jewellery making, sewing or woodcraft – traditional or contemporary theatre – experimental theatre – circus or physical theatre – ballet or classical dance – social dance like ballroom or street dance – multicultural dance or theatre – contemporary dance – writing a novel or short story – writing poetry – writing a play – writing creative non-fiction, such as a biography, memoir, personal essay or history – playing a musical instrument – singing – writing songs, mixing or composing music

Technical information
continued.

Creative participation of Australians, 2009 and 2013

All Australians	2009	2013
'Frequent' creative participation	32%	38%
Any creative participation	41%	48%

Note: Red text indicates statistically significant differences from 2009 to 2013 at 95% confidence.

Creative participation of Australians by age group and gender, 2013

Age group or gender	*'Frequent' creative participation*	*Any creative participation*
15-24	53%	65%
25-34	38%	49%
35-44	36%	48%
45-54	33%	40%
55-64	35%	44%
65+	31%	39%
Males	37%	47%
Females	38%	48%
All	**38%**	**48%**

QB2.2-A to QB2.2-S. Example form: In the past 12 months, how often did you participate in Photography as an artistic endeavour (rather than to record events)?

Note: Total sample (aged 15-24 n=497, 25-34 n=513, 35-44 n=530, 45-54 n=511, 55-64 n=433, 65+ n=521; Males n=1472, Females n=1532)

'Any' creative participation calculated as a positive response to participation to any of the categories in QB1: Please tell me which of the following have you personally participated in or attended in the last 12 months. Your involvement may have been in person or online using your computer or mobile device. ... Participation is where you have created or done the art form yourself, or with a group, whether in a hobby or in a professional manner...

(a) Visual arts and craft (like painting, photography, digital art, street art, ceramics, woodwork, textiles)

(b) Theatre and Dance (like acting, circus, dancing, or being part of a production)...

(c) Creative Writing (writing stories, poetry, plays, creative non-fiction)

(d) Music (like playing an instrument, singing, writing or mixing music or attending live music such as concerts, bands, music festivals, opera, musicals or cabaret)

Issues and limitations

Frequent creative participation only includes those who participated six or more times per year in a single art form. Due to data constraints, it does not capture those participating six or more times per year across art forms. For example, someone participating in dance three times a year and painting three times a year would not be counted, whereas they would be if they danced six times a year. Therefore, there may be more Australians that creatively participate in the arts frequently and this measure is likely to be a conservative estimate.

There may be some self-selection in the survey sample towards those with an interest in the arts, as respondents opt in to participate. The survey aimed to minimise self-selection by assuring potential respondents that the survey was also relevant to those with no experience with the arts.

Data sources

Australia Council for the Arts 2014a, *Arts in Daily Life: Australian Participation in the Arts*, May.

INDICATOR 4 – DIVERSITY OF ARTS AUDIENCES AND PARTICIPANTS

MEASURE 4.1: PROPORTION OF AUSTRALIANS WHO ATTEND THE ARTS BY REGION

Current level	In 2013, residents in major cities were slightly more likely to attend arts events than those in inner regional, outer regional and remote areas (74%, compared with 69%, 65% and 67%).
Trend	Trend data was not available this year due to the geographic classification used. See Technical information for details, and see Comparative context for a trend over time using an alternative geographic classification.
Comparative context	Using an alternative geographic classification (based on the Australian Electoral Commission classification) to the *Arts Nation* measure, *Arts In Daily Life* reported that 66% of people living in regional areas attended at least one arts event in the previous 12 months to 2013, compared with 74% of people living in metropolitan areas. This was similar to the picture in 2009, when 69% of regional Australians attended an arts event, compared with 73% of metropolitan people. Between 2009 and 2013, regional Australians reported declining attendance in visual arts and craft (38% to 33%) and theatre and dance (39% to 32%). Creative participation rose amongst regional Australians between 2009 and 2013, from 39% to 49%. People living in regional areas now creatively participate at about the same level as those in metropolitan Australia (47%). People living in the regions were less likely than people living in metropolitan areas to agree that 'there are plenty of opportunities to get involved in the arts' (66% compared to 75%); were more likely to agree that the arts have a big impact on 'helping us manage stress, anxiety and depression' (59% compared with 55%); and were more likely to perceive the potential of the arts in 'bringing visitors to our community' (46% compared with 42%) (Australia Council for the Arts 2014a, pp.19-20).
Technical information	The data was sourced from the Australia Council's 2013 *Arts Participation Survey* conducted by telephone interview of 3,004 people aged 15 or over from around Australia. Survey results were weighted to ABS Census data to ensure that they were nationally representative. The weighting specification included state/territory, age and gender. The data was reanalysed in line with the ABS Australian Standard Geographical Classification (ASGS) Remoteness Structure for this measure. This was to ensure the measure would be in line with ABS standards moving forward. The Remoteness Structure divides Australia into broad geographic regions that share common characteristics of remoteness (i.e. relative access to services) for statistical purposes. There are six classes of Remoteness Areas in the Remoteness Structure: Major Cities of Australia, Inner Regional Australia, Outer Regional Australia, Remote Australia, Very Remote Australia and Migratory. For the purposes of *Arts Nation*, Remote Australia and Very Remote Australia have been combined in a single 'Remote' region type and Migratory is not relevant. For further detail on the ASGS see: www.abs.gov.au/websitedbs/D3310114.nsf/home/Australian+Statistical+Geography+Standard+(ASGS) The 2013 *Arts Participation Survey* data was re-classified to the ASGS Remoteness Structure using individual respondents' postcodes. As postcode level data was not available for reanalysis of the 2009 *Arts Participation Survey*, a comparable data point was not available for the measure.

Technical information *continued.*	**Proportion of Australians that attend the arts by region, 2013**

Region type	*Attendance*
Major cities	74%
Inner regional	69%
Outer regional	65%
Remote	67%
All	**71%**

QB1: Please tell me which of the following have you personally…attended in the last 12 months. Your involvement may have been in person or online using your computer or mobile device. … Attendance is where you have taken in someone else's creation. Just answer yes or no as I read them out…

(a) Visual arts and craft (like painting, photography, digital art, street art, ceramics, woodwork, textiles)

(b) Theatre and Dance (like acting, circus, dancing, or being part of a production)…

(d) Music (like playing an instrument, singing, writing or mixing music or attending live music such as concerts, bands, music festivals, opera, musicals or cabaret)

'Attendance' includes personally attending some kind of theatre or dance, visual art or craft, or music activity in the last 12 months.

Issues and limitations

There may be some self-selection in the survey sample towards those with an interest in the arts, as respondents opt in to participate. This could lead to the survey reporting higher arts attendance levels than the true population. The survey aimed to minimise this by assuring potential respondents that the survey was also relevant to those with no experience with the arts.

To ensure ABS standards were incorporated for the measure moving forward, the 2013 *Arts Participation Survey* data was reclassified to the ASGS Remoteness Structure using individual respondents' postcodes. Postcode level data was not available for reanalysis of the 2009 *Arts Participation Survey*, so a comparable data point was not available to report a trend over time for this measure in the inaugural report.

The Major Cities region of the ASGS is an aggregation of suburbs and other urban localities which can be diverse. Further contextual information in *Arts Nation* describes variation in attendance between inner urban and peri-urban residents in Australia's capital cities.

Data sources

Based on Australia Council for the Arts 2014a, *Arts in Daily Life: Australian Participation in the Arts*, May.

Based on ABS 2013a, Australian Statistical Geography Standard (ASGS): Volume 5 – Remoteness Structure, July 2011, (cat. no. 1270.0.55.005), 31 January.

MEASURE 4.2: PROPORTION OF AUSTRALIANS FROM THESE GROUPS WHO ATTEND OR CREATIVELY PARTICIPATE IN THE ARTS: NON-ENGLISH SPEAKING COUNTRY OF BIRTH, PEOPLE WITH DISABILITY, INCOME < $20,000

Current level	Australians born in non-English speaking countries are less likely to creatively participate in the arts or attend arts events (38% and 64%) compared to Australians overall (48% and 71%). Australians with disability are also less likely to attend arts events than all Australians (59% compared to 71%). However they are now just as likely to creatively engage with the arts. In 2013 nearly half of people living with disability created art. Only one in two Australian households with a household income under $20,000 (16% of all Australians) attend arts events. However, income does not have the same impact on creative participation. Australians with a household income under $20,000 are just as likely to creative participate in the arts as Australians overall.
Trend	For arts attendance the trend is stable – similar patterns of arts attendance were seen in 2009 and 2013 for the three groups. For example arts attendance for Australians with disability was 58% in 2009, compared to 74% of Australians without disability. For creative participation the trend is up for two of the groups – there is an increasing trend for creative arts participation amongst people with disability and people with low incomes. Over the period 2009 to 2013, the proportion of people that create art in both groups increased from around a third to about half – from 35% for both groups to 49% and 47% respectively. The proportion of people from a non-English speaking country of birth that create art did not change significantly between 2009 and 2013.
Comparative context	Australians in all three groups have lower arts attendance than other Australians. For example, just 52% of those on the lowest household income level of less than $20,000 attend the arts. It is not until households earn in the $60,000 - $79,999 range that they reach the average level of attendance by Australians overall. In 2013, around 59% of those with disability or impairment that affects their activities attend the arts, compared to 74% of people without disability or impairment. 64% of those born in non-English-speaking countries attend arts events in 2013, compared to 72% of those born in English-speaking countries (including Australia). Following increases in creative participation for two of the three diverse groups that are the subject of this measure, only Australians with a non-English speaking country of birth have much lower creative participation levels than the general Australian population in 2013 (38% compared to 48%).

Technical information

The data was sourced from the Australia Council's 2013 *Arts Participation Survey* conducted by telephone interview of 3,004 people aged 15 or over from around Australia. Survey results were weighted to ABS Census data to ensure that they were nationally representative. The weighting specification included state/territory, age and gender.

'Attendance' includes personally attending some kind of theatre or dance, visual art or craft, or music activity in the last 12 months.

'Participation' includes personally participating in some kind of theatre or dance, visual art or craft, creative writing or music activity in the last 12 months.

'Non-English speaking country of birth' includes a country of birth other than Australia, Canada, New Zealand, South Africa, UK or US.

'Disability' was determined by respondents identifying as having 'disability or impairment that affects activities the person can do'.

Proportion of Australians from different groups who attend or creatively participate in the arts, 2009 and 2013

		2009	2013
Non-English speaking country of birth	Attendance	63%	64%
	Creative participation	34%	38%
People with disability	Attendance	58%	59%
	Creative participation	35%	49%
Income less than $20k	Attendance	54%	52%
	Creative participation	35%	47%
Australians overall	**Attendance**	**72%**	**71%**
	Creative participation	**41%**	**48%**

Note: Red text indicates statistically significant differences from 2009 to 2013 at 95% confidence.

QB1: Please tell me which of the following have you personally participated in or attended in the last 12 months. Your involvement may have been in person or online using your computer or mobile device. … Participation is where you have created or done the art form yourself, or with a group, whether in a hobby or in a professional manner…Attendance is where you have taken in someone else's creation. Just answer yes or no as I read them out…[note: questions asked separately for each of attend and participate].

(a) Visual arts and craft (like painting, photography, digital art, street art, ceramics, woodwork, textiles)

(b) Theatre and Dance (like acting, circus, dancing, or being part of a production)…

(c) Creative Writing (writing stories, poetry, plays, creative non-fiction) [note: only counted for 'participation', not counted for 'attendance']

(d) Music (like playing an instrument, singing, writing or mixing music or attending live music such as concerts, bands, music festivals, opera, musicals or cabaret)

Technical information
continued.

Attendance and creative participation by household income, 2013

Household income levels ($)	*Creative participation*	*Attendance*
Less than 20,000	47%	52%
20,000 - 39,999	41%	64%
40,000 - 59,999	46%	70%
60,000 - 79,999	49%	73%
80,000 - 99,999	49%	79%
100,000 - 119,999	55%	83%
120,000 - 139,999	45%	91%
140,000 - 159,999	49%	85%
160,000 - 179,999	45%	80%
180,000 - 199,999	44%	84%
200,000+	55%	82%
All	**48%**	**71%**

Issues and limitations

There may be some self-selection in the survey sample towards those with an interest in the arts, as respondents opt in to participate. This could lead to the survey reporting higher levels than the true population. The survey aimed to minimise self-selection by assuring potential respondents that the survey was relevant to those with no experience with the arts.

Due to data limitations, income is presented in bands for this measure and is not comparable with the ABS definition of a 'low income household' (those with household income in second and third deciles) used in measure 5.1.

Data sources

Australia Council for the Arts 2014a, *Arts in Daily Life: Australian Participation in the Arts,* May.

INDICATOR 5 – AFFORDABILITY OF THE ARTS TO CONSUMERS

MEASURE 5.1: AVERAGE COST OF ARTS PURCHASES AS A SHARE OF WEEKLY DISPOSABLE HOUSEHOLD INCOME

Current level	In terms of prices: – The average (mean) 2013 ticket price for professional performing arts in Australia was $92.16. This varies across type of event, with the average price for children's and family events much less at $38.17 and for opera much more at $145.28, for example. – The average selling price of literary books was $17.07 in 2013 or $20.78 excluding children's books, based on selected literature categories within the top 100 highest selling books in Australia. Average selling prices varied between $12.03 and $33.70, excluding children's books. – Median adult ticket prices to paid exhibitions at major Australian public galleries were $17.00 in 2014 and $16.00 in 2013. Prices varied between $10 and $26. In terms of affordability: – A ticket to a professional performing arts event is 11% of median weekly equivalised household disposable income (note: the most recent income figures available were for 2011–12, so the 2012 prices have been used for comparison). For a low income Australian household, defined as those with household income in second and third deciles, a ticket cost 18% of median weekly equivalised household disposable income. – A book and a gallery exhibition ticket are each around 2% of median weekly equivalised household disposable income.
Trend	Average prices for performing arts are increasing at slightly higher than the rate of inflation, but they are staying at around the same level of 'affordability' (that is, price as a proportion of 'after tax' income). Figures indicated ticket prices may be slightly more affordable in 2012 compared to 2010, but there is no clear trend. A similar pattern is seen for across income quintiles, although it was most volatile for those on lower incomes, as ticket prices constitute a higher proportion of their household income. Book and gallery data were not used for affordability over time since there appears to be data quality issues between years that would affect the results.
Comparative context	While comprehensive data on different types of other ticketed non-arts events is not readily available, ticket prices for arts purchases can be compared against cinema ticket prices. An average Australian cinema ticket was $13.41 in 2013 and $13.68 in 2014, with a top price of $27.00 in both years (Screen Australia 2015). On average, a professional performing arts ticket is over six times the cost of a cinema ticket.
Technical information	Average (mean) ticket prices at performing arts by live performance category are from the LPA *Ticket Attendance and Revenue Survey 2013*. This process draws together live performance annual attendance and gross ticketing revenue data from ticketing companies, self-ticketing venues, and event promoters across Australia, and from the Australia Council for the Arts for the Australian Major Performing Arts Group companies. The ticketed attendance data incorporates both paid and non-paid tickets. Non-paid tickets can include complimentary, sponsor and zero price tickets such as those given away for free or as part of contract, sponsorship or sales incentive agreements; and also tickets with an undetermined value at the time of issue providing the ticket is generated with a zero price. For further detail see: http://reports.liveperformance.com.au/ticket-survey-2013/appendix

Technical information
continued.

Average ticket price by live performance event category, 2010 to 2013

	2010	2011	2012	2013
Ballet and Dance	$64.86	$71.93	$77.93	$74.69
Children's/Family	$34.23	$43.87	$43.17	$38.17
Circus and Physical Theatre	$43.03	$86.81	$103.67	$118.91
Classical Music	$60.43	$68.82	$60.34	$73.18
Comedy	$51.53	$55.07	$53.55	$48.82
Contemporary Music	$102.78	$103.45	$100.27	$110.50
Festival (Multi Category)	$43.12	$57.02	$59.58	$34.59
Festival (Single Category)	$119.39	$138.97	$128.71	$130.46
Musical Theatre	$98.84	$92.79	$97.08	$100.94
Opera	$112.86	$124.66	$126.84	$145.28
Special Events	$88.67	$57.28	$57.58	$73.18
Theatre	$51.47	$56.14	$59.86	$72.88
All Categories	**$86.43**	**$85.99**	**$85.46**	**$92.16**

The average selling price (ASP) of each book in the top 100 best-selling books in Australia was sourced from Nielsen BookScan. Book categories considered within the scope of *Arts Nation* met two criteria:
1) Being in one of the included product classes:

- Included: F1.1 General and Literary Fiction, F2.1 Crime, Thriller and Adventure, F2.2 Science Fiction and Fantasy, F2.3 Historical and Mythological Fiction, F2.4 Horror and Ghost Stories, F2.5 Romance and Sagas, F2.6 Erotic Fiction, S3.6 Cultural Studies, T18.1 True Crime, T18.3 True Stories, T4.0 Biography: General, T4.0A Autobiography: General, T4.1A Autobiography: The Arts, T4.2 Biography: Historical, Political and Military, T4.2A Autobiography: Historical, Political and Military, T4.8 Biography: Business, T5.2 Regional History, T5.3 History: Specific Subjects, T8.0 Popular Science, T8.7 Popular Culture and Media: General Interest, Y1.3 Picture Books, Y2.1 Children's Fiction, Y2.2 Young Adult Fiction.
- Not included: T10.0 Mind, Body and Spirit: General, T13.0 Humour: Collections and General, T14.8 Street Maps and City Plans, T16.0 Food and Drink: General, T16.1 National and Regional Cuisine, T16.2 Health, Dieting and Wholefood Cookery, T2.0 Encyclopedias and General Reference, T4.4 Biography: Sport, T4.4A Autobiography: Sport, T9.4 Fitness and Diet, Y1.1 Pre-school and Early Learning, Y1.2 Novelty and Activity Books, Y4.1 Children's General Interest and Leisure, Y4.4 Young Adult General Interest and Leisure.

2) Not Harlequin Mills & Boon title.
The mean ASP weighted by volume sold is broadly equivalent to the LPA's calculation of mean performing arts ticket price which is also weighted by volume.

Technical information

continued.

Book average selling prices (in *Arts Nation* book categories), 2011 to 2013

	2011	2012	2013
Mean ASP weighted by volume sold	$18.64	$14.05	$17.07
Mean ASP weighted by volume sold - excluding children's books	$22.29	$15.02	$20.78
Median ASP unweighted	$20.43	$14.95	$18.60
Median ASP unweighted – excl. children's books	$20.88	$18.53	$19.62

Adult ticket prices from paid exhibitions at major Australian public galleries were collected by the Australia Council. The median adult ticket price for exhibitions was used in the analysis, as ticket volume was not available to calculate a weighted average.

Adult ticket prices to paid exhibitions at major Australian public galleries, 2010 to 2014

	2010	2011	2012	2013	2014
Average ticket price of all exhibitions (unweighted)	$15.00	$16.63	$17.06	$17.80	$17.05
Minimum	$10.00	$10.00	$10.00	$10.00	$10.00
Maximum	$20.00	$25.00	$26.00	$26.00	$26.00
Median	$15.00	$16.50	$16.00	$16.00	$17.00
Count	5	16	17	15	10

Paid gallery exhibition ticket prices, across a total of 63 exhibitions from 2010 to 2014, were sourced from the:

- National Gallery of Australia
- Art Gallery of New South Wales
- Art Gallery of South Australia
- Art Gallery of Western Australia
- National Gallery of Victoria
- Queensland Art Gallery/ Gallery of Modern Art

'Equivalised income' is the method of standardising the income, expenditure or wealth of households to take account of household size and composition differences.

'Disposable income' is defined as gross income less the value of income tax and Medicare levy to be paid on the gross income. In the summary description, 'after tax' income is used as a shorthand instead of 'disposable' to avoid confusion with the everyday use of 'disposable income' to refer to what people have to spend after they have paid for necessities.

'Low income households' are defined as those with household income in the second and third deciles, that is, a household at the 20th percentile of income (see ABS 2013d). In 2011–12, the mean weekly equivalised household disposable income of all households in Australia was $918 per week, and the median was $790 per week. For the measure, median was used (that is, the top of the 50th percentile of household income). Due to data availability from the ABS, the mean weekly equivalised household disposable income was used when discussing low income households. The year 2011–12 was the most recent year available.

Technical information *continued.*

Mean and median equivalised weekly disposable incomes, 2007–08 to 2011–12

	2007–08	*2009–10*	*2011–12*
Mean income per week			
Lowest quintile	$330	$330	$346
Second quintile	$556	$552	$581
Third quintile	$766	$760	$793
Fourth quintile	$1,024	$1,029	$1057
Highest quintile	$1,857	$1,797	$1814
All persons *[all households mean]*	**$907**	**$894**	**$918**
Second and third deciles *(low income households)*	$452	$452	$475
Median income per week			
All persons *[all households median]*	$766	$754	$790

One performing arts ticket as a percentage of income, 2008 to 2012

	2008 prices, 2007–08 income	*2010 prices, 2009–10 income*	*2012 prices, 2011–12 income*
Mean income per week			
All persons	8.4%	9.7%	9.3%
Second and third deciles *(low income households)*	16.9%	19.1%	18.0%
Median income per week			
All persons *[all households median]*	10.0%	11.5%	10.8%

Issues and limitations

Information available on prices is not comprehensive across all arts events and products.

Consumers could potentially substitute more expensive arts experiences with less expensive or free arts experiences rather than stopping arts consumption altogether. For example borrowing from a library instead of buying a book, or seeing a local band at a pub instead of an international artist in concert at a major venue.

The data does also not acknowledge that some consumers, for example those on concession, may pay at price points less than the mean or median of ticket prices paid by all consumers.

Book and gallery data were not used for affordability over time since there appears to be data quality issues between years that would affect the results.

At the time of publication, 2011–12 income data was the most recent available. Therefore 2012 ticketing data, rather than 2013, was used to construct the affordability measure.

Data sources

Based on LPA 2014, *Ticket Attendance & Revenue Survey 2013*, August.

Based on Nielsen BookScan 2014, data provided to the Australia Council for the Arts, August-September.

Based on Australia Council for the Arts 2014b, research on gallery exhibition ticket prices from six major Australian public galleries, August.

Based on ABS 2013c, *Household Income and Income Distribution, Australian, 2011–12* (cat. no. 6523.0), Table 1, 16 August.

ARTISTS AND THE ARTS

INDICATOR 6 – ARTS EDUCATION AND TRAINING

MEASURE 6.1: NUMBER OF STUDENTS UNDERTAKING CREATIVE ARTS QUALIFICATIONS AT TERTIARY LEVEL

Current level

There were approximately 109,000 students undertaking creative arts qualifications at tertiary or specialist institutions in 2013. This includes universities, TAFE and some other vocational education and training (VET).

Trend

The trend is up – there has been modest and relatively steady growth in the number of students over time, increasing from around 97,000 students in 2009. This is average growth of 2.9% per year from 2009 to 2013.

Comparative context

On average, more than one third of professional artists continue to engage in some form of training throughout their career. Most also recognise that their skills are improved and diversified through experience and learning on the job.

The average growth rate of creative arts students from 2009 to 2013 (2.9%) was substantially lower than the growth rate for health students (5.7%) and for students across all areas of education (4.6%); but was higher than the growth rate for information technology which has seen a decline in students (by 2.6%) over the same period.

Technical information

The measure incorporates students in higher education and vocational education and training (VET) relevant to the arts.

Creative arts students by institution type, 2009 to 2013

	2009	2010	2011	2012	2013
VET – selected arts categories	18,192	19,495	18,831	19,406	20,577
Higher education – creative arts	79,085	83,167	85,078	86,574	88,364
Total	**97,277**	**102,662**	**103,909**	**105,980**	**108,941**

VET in scope incorporates the training packages of Visual Arts, Craft and Design (CUV), Music (CUS) and Live Performance (CUA). Other training packages such as Screen and Media (CUF), Library, Information and Cultural Services (CUL), Printing and Graphic Arts (ICP) or Entertainment (CUE) are not included. Data incorporates VET delivered by TAFE and other government providers, multi-sector higher education providers, community providers and private providers. It does not include training for recreation, leisure and personal enrichment (i.e. non-vocational), fee-for-service VET by private providers, VET delivered by Australian institutions overseas or VET undertaken by and delivered in schools.

Technical information *continued.*	**VET students by parent training packages in Australia (selected arts categories), 2009 to 2013**

	2009	2010	2011	2012	2013
Visual Arts, Craft and Design (CUV)	12,739	13,272	12,748	13,081	14,377
Music (CUS)	5,453	6,223	6,070	6,242	5,799
Live Performance (CUA)	0	0	13	83	401
Total VET	**18,192**	**19,495**	**18,831**	**19,406**	**20,577**

'Parent training package' refers to the highest (major) qualification level where students are enrolled in more than one qualification.

For higher education data, 'creative arts' comprises of performing arts, visual arts and crafts, graphic and design studies, communication and media studies and other performing arts. Higher education courses range from doctorates through to bachelor degrees, associate degrees, diplomas and enabling courses. Data is reported by all higher education providers.

Higher education creative arts students, 2009 to 2013

	2009	2010	2011	2012	2013
Creative Arts – all students	79,085	83,167	85,078	86,547	88,364

Issues and limitations

The field of higher education classification 'creative arts' includes some areas of education that are not part of the core arts, for example fashion design (within graphic and design studies) and journalism (within communication and media studies). Therefore the summary figure is likely to be higher than the actual number of higher education students for the core arts.

Data sources

Based on Department of Education 2014, *Students 2013 (full year): Selected Higher Education Statistics.*

Based on National Centre for Vocational Education Research 2014, *Students and Courses 2013: Australia.*

INDICATOR 7 – PROFESSIONAL ARTIST POPULATION

MEASURE 7.1: NUMBER OF PRACTICING PROFESSIONAL ARTISTS IN AUSTRALIA

Current level

In 2009 there were estimated to be about 44,000 practising professional artists in Australia.

Trend

The trend is stable – whilst this population experienced strong growth between 1987 and 2001, the numbers have remained relatively stable since then.

Comparative context

One estimate of the artist workforce in the US is approximately 850,000 artists or about 0.6% of the labour force (based on National Endowment for the Arts 2011). A population of 44,000 practising professional artists in Australia is about 0.4% of the labour force. Given that cross-country attribution of different types of work as 'artists' is only rough, these rates might be considered broadly similar.

Technical information

Throsby and Zednik 2010 reports the results of a survey of Australian artists' careers and economic circumstances. It is the most recent of a series of similar surveys supported by the Australia Council since the 1980s. A total of 1,030 Australian practising professional artists were surveyed through computer-assisted telephone interviewing. The survey was conducted between July and December 2009 (pilot between July and September 2009 and main survey between October and December 2009).

Practicing professional artists (writers, visual artists, craft practitioners, composers, actors and directors, dancers and choreographers, musicians and singers, community cultural development workers) were identified from membership lists of a wide range of arts organisations, both national and those operating in individual states and territories.

Throsby and Zednik also applied assumptions on various matters (for example the proportion that could be regarded as practicing professionals in each principal artist occupation). Given the 'fuzziness' of this estimation, low and high estimates are provided as well as a best-estimate. See Appendix 1 of Throsby and Zednik 2010 for a more detailed explanation of the survey methodology.

Estimated numbers of practicing professional artists in Australia, 2009

Principal artist occupation	*Low range*	*High range*	*Best estimate*
Actors	6,000	8,000	7,000
Community cultural development workers	1,400	2,400	1,900
Composers	600	1,400	900
Craft practitioners	3,500	4,500	3,800
Dancers	1,000	1,600	1,400
Musicians	10,000	15,000	12,500
Visual artists	8,500	9,500	9,000
Writers	6,500	8,600	7,600
All artists	**37,500**	**51,000**	**44,100**

Artist population trends can be seen via previous similar analyses conducted by Throsby.

Technical information *continued.*	**Estimated numbers of practicing professional artists (best estimate), 1987 to 2009**

Principal artist occupation	*1987*	*1993*	*2001*	*2009*
Actors	3,400	4,200	6,500	7,000
Dancers		1,300	1,300	1,400
Community cultural development workers	1,100	3,000	2,500	1,900
Composers	13,700	1,000	1,500	900
Musicians		11,500	12,500	12,500
Craft practitioners	4,400	5,500	4,300	3,800
Writers	3,200	6,000	7,300	7,600
Visual artists	6,200	7,500	9,300	9,000
All artists	**32,000**	**40,000**	**45,000**	**44,100**

Issues and limitations	This is the most comprehensive survey of professional artists in Australia, but it has not been undertaken since 2009. A bottom-up estimation of practising professional artists of this nature provides potential for error given membership lists are not necessarily comprehensive, and due to the assumptions made. Throsby and Zednik's survey methodology describes various checks and comparisons undertaken to minimise the potential for error. Given the acknowledged 'fuzziness' of the estimation, small differences over time are not necessarily significant.
Data sources	Throsby D and Zednik A 2010, *Do You Really Expect To Get Paid? An Economic Study of Professional Artists in Australia*, report for the Australia Council for the Arts, August.

MEASURE 7.2: NUMBER OF PROFESSIONAL ARTISTS IN AUSTRALIA WORKING FULL-TIME ON THEIR CREATIVE PRACTICE

Current level	A total of 17% of artists worked full time on their creative practice (more than 38 hours per week) in 2007–08.
Trend	Trend data is not available this year.
Comparative context	Of those artists working full time, the average time spent on their creative practice was 51 hours per week. Most artists have portfolio careers. On average they spend about half of their time on their creative practice, and the rest of their time on arts related work (for example, teaching music) and non-arts work (for example, hospitality). In 2007–08, an artist's median creative income was $7,000, compared to $22,500 for those who worked full time on their creative practice. Musicians, composers and dancers who worked at least 38 hours per week on their creative practice earned around five times the median creative income for their art form. However, working more hours does not always translate to more money. Craft practitioners earned similar median creative incomes regardless of hours worked. Taking into account all sources, the total median income for artists was around $35,900, compared to $43,300 for all employees in the workforce, $61,700 for professionals and $77,500 for managers (Throsby and Zednik 2010).

Technical information

Throsby and Zednik 2010 reports the results of a survey of Australian artists' careers and economic circumstances. It is the most recent of a series of similar surveys supported by the Australia Council since the 1980s. A total of 1,030 Australian practising professional artists were surveyed through computer-assisted telephone interviewing. The survey was conducted between July and December 2009 (pilot between July and September 2009 and main survey between October and December 2009).

Practicing professional artists (writers, visual artists, craft practitioners, composers, actors and directors, dancers and choreographers, musicians and singers, community cultural development workers) were identified from membership lists of a wide range of arts organisations, both national and those operating in individual states and territories. See Appendix 1 of Throsby and Zednik 2010 for a more detailed explanation of the survey methodology.

Survey question Q11a related to hours per week spent on creative practice. Questions Q50 to Q54b related to income. The measure was constructed based on the responses to these questions using 38 hours as the definition for full time work.

There were 851 professional practicing artists in the sample with a total income (from all sources) not exceeding $250,000 in the 2007–08 financial year. Of these, 148 were working greater than 38 hours per week on creative practice.

Of those artists working full time, the average time spent on creative practice was 51 hours per week.

Average time spent on creative work and median creative incomes by art form, 2009

	All		*Time spent > 38 hours*	
Principal artist occupation	***Average time (hours/ week)***	***Median creative income***	***Average time (hours /week)***	***Median creative income***
Actors	19	$15,000	49	$36,000
Community cultural development workers	22	$14,600	47	$60,000
Composers	20	$8,100	52	$45,000
Craft practitioners	27	$10,000	51	$13,000
Dancers	19	$7,900	45	$39,000
Musicians	18	$7,200	51	$31,000
Visual artists	28	$4,500	53	$19,200
Writers	23	$3,600	52	$6,100
All artists	**22**	**$7,000**	**51**	**$22,500**

Q11a: ….in relation to your working time, how many hours a week do you usually spend these days on your creative work as a [PAO] including rehearsals, preparation, promotion, marketing or other creative career administration but NOT including teaching, arts administration or other work?

Issues and limitations	This is the most comprehensive survey of professional artists in Australia, but it has not been undertaken since 2009. Self-reported time and income figures may not necessarily be accurate. The survey questionnaire was designed to guide respondents carefully through questions to increase response validity. Questions on income emphasised confidentiality and gave the option of the respondent taking time to collect relevant information and returning their response in a reply paid envelope rather than giving an immediate uninformed response.
Data sources	Based on Throsby D and Zednik A 2010, *Do You Really Expect To Get Paid? An Economic Study of Professional Artists* in Australia, report for the Australia Council for the Arts, August.

INDICATOR 8 – DIVERSITY OF ARTISTS

MEASURE 8.1: PROPORTION OF PROFESSIONAL ARTISTS IN AUSTRALIA WHO ARE FROM A NON-ENGLISH SPEAKING BACKGROUND

Current level	People from a non-English speaking background accounted for 8% of the professional artist population in 2009.
Trend	The trend is stable at 8% from 2002 to 2009.
Comparative context	Of the overall workforce, 16% are from a non-English speaking background, meaning that the proportion of artists from a non-English speaking background is around 50% lower than the proportion of people from a non-English speaking background in the overall workforce. Median income from creative practice is 40% lower for artists from a non-English speaking background than the median income of other artists. Professional artist populations are less diverse than the rest of the Australian workforce across a number of dimensions including gender.
Technical information	Throsby and Zednik 2010 reports the results of a survey of Australian artists' careers and economic circumstances. It is the most recent of a series of similar surveys supported by the Australia Council since the 1980s. A total of 1,030 Australian practising professional artists were surveyed through computer-assisted telephone interviewing. The survey was conducted between July and December 2009 (pilot between July and September 2009 and main survey between October and December 2009). Practicing professional artists (writers, visual artists, craft practitioners, composers, actors and directors, dancers and choreographers, musicians and singers, community cultural development workers) were identified from membership lists of a wide range of arts organisations, both national and those operating in individual states and territories. See Appendix 1 of Throsby and Zednik 2010 for a more detailed explanation of the survey methodology. 'Non-English speaking background' was defined as a first language learned being a language other than English.

Technical information *continued.*

Proportion of Australian artists from a non-English speaking background, 2002 and 2009

Principal artistic occupation	2002	2009
Writers	5%	4%
Visual artists	9%	14%
Craft practitioners	15%	14%
Actors	5%	5%
Dancers	9%	10%
Musicians	6%	6%
Composers	9%	4%
Community cultural development workers	13%	3%
All artists	**8%**	**8%**

Q46a (2009 survey): Was the first language you learnt English or another language?

Issues and limitations

Non-English speaking background is sometimes defined differently than first language learned, for example by country of birth or ethnicity.

This is the most comprehensive survey of artists in Australia, but it has not been undertaken since 2009.

Statistical significance of change between 2002 and 2009 was not assessed due to limitations in data availability. Given the method of the estimates, small differences over time are not necessarily significant.

Data sources

Throsby D and Zednik A 2010, *Do You Really Expect to Get Paid? An Economic Study of Professional Artists in Australia*, report for the Australia Council, August.

MEASURE 8.2: PROPORTION OF PROFESSIONAL ARTISTS IN AUSTRALIA WHO ARE LIVING WITH DISABILITY

Current level	People with disability made up 8% of the professional artist population in 2009.
Trend	The trend is stable – about 10% of practising professional artists lived with disability in 2002.
Comparative context	The proportion of artists with disability is slightly lower than the proportion of people with disability in the overall workforce (10%) (ABS 2013e). The gender and age profile of artists with disability does not differ greatly from other artists but, in terms of art form areas, a greater proportion of artists with disability are working in literature and visual arts. On average, artists with disability earn 25% less from their practice than other artists (Throsby and Zednick 2010). Around 19% of all Australians live with disability (ABS 2013e).
Technical information	Throsby and Zednik 2010 reports the results of a survey of Australian artists' careers and economic circumstances. It is the most recent of a series of similar surveys supported by the Australia Council since the 1980s. A total of 1,030 Australian practising professional artists were surveyed through computer-assisted telephone interviewing. The survey was conducted between July and December 2009 (pilot between July and September 2009 and main survey between October and December 2009). Practicing professional artists (writers, visual artists, craft practitioners, composers, actors and directors, dancers and choreographers, musicians and singers, community cultural development workers) were identified from membership lists of a wide range of arts organisations, both national and those operating in individual states and territories. See Appendix 1 of Throsby and Zednik 2010 for a more detailed explanation of the survey methodology. 'Disability' is defined in this survey as any of: an intellectual disability, a physical disability, a mental illness.

Proportion of Australian artists living with disability, 2002 and 2009

	2002	2009
All artists	10%	8%

Q47a (2009 survey): Do you have any of the following? An intellectual disability; A physical disability; A mental illness; None of the above.

The 2009 report states that 'on the basis of our survey sample we estimate that about 5% of Australian artists have some form of physical disability and about 3% have to cope with some sort of mental illness or intellectual impairment'.

Issues and limitations	This is the most comprehensive survey of artists in Australia, but it has not been undertaken since 2009. Statistical significance of change between 2002 and 2009 was not assessed due to limitations in data availability. Given the method of the estimates, small differences over time are not necessarily significant.
Data sources	Throsby D and Zednik A 2010, *Do You Really Expect to Get Paid? An Economic Study of Professional Artists in Australia*, report for the Australia Council, August.

MEASURE 8.3: PROPORTION OF FEMALES NOMINATED FOR NATIONAL AWARDS

Current level	In 2014, individual females accounted for less than a third (30%) of nominees for a selection of 21 major Australian arts awards open to both genders over the last three years that the awards were held.
Trend	Trend data is not available this year.
Comparative context	The gender split of nominations tends to reflect the proportions of professional practicing artists. Visual arts awards are exceptions – although female visual artists are more common than male visual artists, the majority of nominees were male.

Technical information	Australia Council's arts practice areas identified a list of 21 national arts awards for inclusion in this measure. These were:
	– Dance
	  – Australian Dance Awards
	  – Keir Choreographic Award
	– Writing (Literature and Theatre)
	  – Griffin Award
	  – Miles Franklin Literary Award
	  – Patrick White Playwrights' Award
	  – Prime Minister's Literary Awards
	– Music
	  – Art Music Awards
	  – Australian Recording Industry Association (ARIA) Awards®
	  – Australasian Performing Right Association (APRA) Awards
	  – Coopers Amp
	  – National Indigenous Music Awards
	– Visual arts
	  – Archibald Prize®
	  – Basil Sellers Art Prize
	  – Blake Prize
	  – John Fries Award
	  – Helen Lempriere Scholarship
	  – Moran Prizes
	  – Redland Art Awards
	  – Telstra National Aboriginal and Torres Strait Islander Art Award
	  – The Anne and Gordon Samstag International Visual Arts Scholarships
	– Multi-artform
	  – Helpmann Awards
	Research was undertaken on nominees from the last three years of each award. Data principally includes events in 2012, 2013 and 2014, but includes earlier time periods if the award is not held annually or if the most recent year was earlier than 2014.
	Gender-specific categories were excluded. These were the ARIA Awards for male and female artist, Australian Dance Awards for outstanding performance by a male and female dancer, and the Helpmann Awards for male and female lead and supporting performers in a musical, play, opera, and dance or physical theatre.

Technical information *continued.*

The gender of each nominee was identified through the awards organisation (self-identified information) or by desktop research of publicly available information, and allocated as male, female or mixed groups. Mixed groups included awards to groups and duos that definitely involved both males and females, as well as groups or for specific works where the gender of participating artists was not clear but likely to involve both males and females. Gender was not known for 17 persons/groups who were excluded from the analysis. This resulted in 2,465 individual nominees.

Nominees for selected national awards by art form and gender, three most recent years to 2014

Award art form	*Male*		*Female*		*Mixed groups*		*Total Count*
	%	No.	%	No.	%	No.	
Dance	31%	30	40%	39	29%	28	97
Writing (Literature and Theatre)	44%	65	55%	82	1%	1	148
Music	62%	581	15%	142	22%	208	931
Visual arts	54%	517	45%	438	1%	11	966
Multi-artform	46%	149	15%	48	39%	126	323
TOTAL – all awards	**54%**	**1,342**	**30%**	**749**	**15%**	**374**	**2,465**

Issues and limitations

Nominees for national arts awards were used as a proxy for a high level of arts practice achievement. This is intended to provide a cross-section of arts practice, but is not comprehensive. A different set of awards might yield different results.

With the exception of the multi-art form Helpmann Awards, the only theatre awards included were both playwriting awards (the Griffin Award and the Patrick White Playwrights' Award); and no community arts and cultural development or experimental arts awards were included. Any future awards analysis will seek better coverage of awards across art forms and the sector.

Binary gender categories used for data collection purposes are constructed and do not reflect the full range of gender identities.

Data sources

Australia Council for the Arts 2014c, research of 21 Australian arts awards, August.

AUSTRALIAN ARTS INTERNATIONALLY

INDICATOR 9 – IMPACT OF ARTS ON INTERNATIONAL VIEWS OF AUSTRALIA

MEASURE 9.1: NUMBER OF ANNUAL INTERNATIONAL ARTS TOURISTS IN AUSTRALIA

Current level	Over two million (2.4 million) international visitors to Australia in 2013–14 were arts tourists. This includes, but is not limited to, gallery visitors and attendees at festivals or performing arts events. More than 1.8 million international tourists visited a museum or gallery in 2013–14, making it the most popular arts tourism activity.
Trend	The trend is up – the number of international arts tourists increased by 19% over the four years to 2013–14.
Comparative context	Over the last four years the overall number of international tourists to Australia has grown by 13%. The rate of increase in the number of international arts tourists (19%) is therefore higher than the rate of increase in tourist numbers overall. International arts tourists in Australia spent more on their trip, in aggregate, and had a longer stay. International tourists undertaking at least one arts activity spent $4,634 per person in Australia and stayed on average 53 days. Those not undertaking arts activities stayed for 24 days and on average spent $2,396 in Australia (Based on Tourism Research Australia 2015). See measure 9.2 for a comparison of tourist engagement in arts activities with other types of activities, and cross-country comparisons of the proportion of international tourists undertaking arts activities.
Technical information	The data is generated from results of the International Visitor Survey (IVS) conducted by Tourism Research Australia. The IVS annually samples 40,000 departing short-term international travellers aged 15 years and over (around 10,000 travellers each quarter) who have been visiting Australia. The survey is conducted by Computer Assisted Personal Interviewing (CAPI) in the departure lounges of the eight major international airports: Sydney, Melbourne, Brisbane, Cairns, Perth, Adelaide, Darwin and the Gold Coast. The IVS contains around 100 questions supported by 'show-cards' that are used to help the respondent answer particular sections. The IVS surveys international visitors in four languages: English, Japanese, Mandarin and Korean. Survey results are weighted to data on international visitor numbers over the period. See detailed methodology: www.tra.gov.au/methodology/international-visitor-survey.html For *Arts Nation*, an 'international arts tourist' was defined as someone who undertook one or more of the following activities while they were visiting Australia: – Attend theatre, concerts or other performing arts – Visit museums or art galleries – Visit art / craft workshops / studios – Attend festivals / fairs or cultural events

Technical information *continued.*	**Number of international tourists undertaking arts activities in Australia, 2010-11 to 2013-14**

Activity	*2010-11*	*2011-12*	*2012-13*	*2013-14*
Attend theatre, concerts or other performing arts	538,860	551,596	581,674	614,550
Visit museums or art galleries	1,481,935	1,529,403	1,647,408	1,800,112
Visit art/craft workshops/studios	356,498	367,653	406,504	399,193
Attend festivals/fairs or cultural events	501,575	544,321	642,268	669,807
At least one arts activity	**1,977,321**	**2,030,556**	**2,182,011**	**2,358,717**
Total international tourists	**5,369,942**	**5,438,430**	**5,714,272**	**6,147,386**

Looking at Card Q33, what (leisure activities) did you do during this trip? [multiple response for a card that lists various activities under the sections: Outdoor / nature activities; Active outdoors / sports activities; Arts / heritage activities; Indigenous culture activities; Local attractions/ tourist activities; Social/other activities]

Data is for categories 11, 12, 13 and 14 (the number of people that did each of these, the total that did at least one of these activities).

Issues and limitations

The response options in the survey are broad, with some responses including activities that were both within the scope of the *Arts Nation* definition of 'the core arts' and activities falling outside of it. For example, museums are out of scope for the report but have been included as an arts tourist activity as they are grouped with art galleries, and a 'best fit' approach was taken.

The broad responses also do not offer highly nuanced insight into the nature of how international tourists to Australia interact with the arts. For example, international visitors may indicate that they have visited 'festivals / fairs or cultural events' and this could cover a wide range of activities such as a music festival, a writer's festival, an international arts festival, or a local fair that is not relevant to the arts. Alternatively, some types of arts activities by international tourists may not be captured by the specific response options in the survey. Further, the questions do not provide data on frequency of arts attendance, depth of engagement or whether undertaking arts activities in Australia was a motivation for travel.

Data sources

Based on Tourism Research Australia 2014, International Visitor Survey data, Austrade, August-September.

MEASURE 9.2: PROPORTION OF ALL INTERNATIONAL TOURISTS IN AUSTRALIA UNDERTAKING ARTS ACTIVITIES

Current level

In 2013-14, around 38% of international tourists in Australia attended or experienced arts activities.

More than one in four (29%) international tourists visited a museum or gallery in 2013-14, making it the most popular arts tourism activity.

Trend

The trend is up – the proportion of all international tourists in Australia undertaking arts activities increased from 36.8% to 38.4% in the four years to 2013-14. Over the four years to 2013-14, the number of international tourists to Australia grew by 13%, while the number of international arts tourists increased by 19%.

Comparative context

Arts experiences are one of a number of experiences that international tourists engage in. Arts activities are less popular than going to the beach or markets, but are more popular than visiting casinos or organised sports. In 2013–14, around 76% of international tourists went shopping for pleasure, 61% went to the beach, 38% did at least one arts activity, 14% visited casinos and 6% attended an organised sporting event. The table below shows further detail.

Proportion of international tourists undertaking selected activities, 2013–14

Activity	%	*Number*
Shopping for pleasure	76%	4,654,653
Go to the beach	61%	3,731,619
Go to markets	45%	2,756,528
Visit national parks / State parks	43%	2,566,356
Any arts activity	38%	2,358,717
Visit museums or galleries	29%	1,800,112
Visit casinos	14%	887,374
Visit amusements / theme parks	13%	788,348
Any Indigenous arts activity	12%	736,526
Visit wineries	11%	692,587
Attend festivals/fairs or cultural events	11%	669,807
Attend theatre, concerts or other performing arts	10%	614,550
Visit art / craft workshops or studios	6%	399,193
Attend organised sporting event	6%	381,556
All international tourists	**100%**	**6,147,386**

Visitation by international tourists to museums or art galleries in Australia is similar to the UK and the US. In 2011, around 24% of international visitors to the US, and 27% of international visitors to the UK visited museums or art galleries (Americans for the Arts 2013; Visit Britain 2011).

Around 11% of Australians that went on holiday domestically in the last year visited an art gallery and 15% visited museums. This is lower than the 29% of international tourists visiting an Australian museum or art gallery. Domestic tourists also reported lower levels of visitation at national parks than international tourists (18% compared to 43%) despite this being a popular domestic tourism activity, with 86% of Australians agreeing with the statement ‘I prefer to holiday where I can see nature or be in a natural setting’ (Roy Morgan 2015).

Technical information

Data is generated from results of the International Visitor Survey (IVS) conducted by Tourism Research Australia. The IVS annually samples 40,000 departing, short-term international travellers aged 15 years and over (around 10,000 travellers each quarter) who have been visiting Australia. The survey is conducted by Computer Assisted Personal Interviewing (CAPI) in the departure lounges of the eight major international airports: Sydney, Melbourne, Brisbane, Cairns, Perth, Adelaide, Darwin and the Gold Coast. The IVS contains around 100 questions supported by ‘show-cards’ that are used to help the respondent answer particular sections. The IVS surveys international visitors in four languages: English, Japanese, Mandarin and Korean. Survey results are weighted to data on international visitor numbers over the period. See detailed methodology: www.tra.gov.au/methodology/international-visitor-survey.html

Technical information *continued.*	**Proportion of international tourists in Australia undertaking arts activities, 2010–11 to 2013–14**

Activity	*2010-11*	*2011–12*	*2012–13*	*2013–14*
Attend theatre, concerts or other performing arts	10%	10%	10%	10%
Visit museums or art galleries	28%	28%	29%	29%
Visit art / craft workshops / studios	7%	7%	7%	6%
Attend festivals / fairs or cultural events	9%	10%	11%	11%
At least one arts activity	**37%**	**37%**	**38%**	**38%**

Looking at Card Q33, what (leisure activities) did you do during this trip? [multiple response for a card that lists various activities under the sections: Outdoor / nature activities; Active outdoors / sports activities; Arts / heritage activities; Indigenous culture activities; Local attractions/ tourist activities; Social /other activities].

Data is for categories 11, 12, 13 and 14 (the number of people that did each of these, the total that did at least one of these activities).

Issues and limitations

The response options in the survey are broad, with some responses including activities that were both within the scope of the *Arts Nation* definition of 'the core arts' and activities falling outside of it. For example, museums are out of scope for the report but have been included as an arts tourist activity as they are grouped with art galleries, and a 'best fit' approach was taken. The broad responses also do not offer highly nuanced insight into the nature of how international tourists to Australia interact with the arts. For example, international visitors may indicate that they have visited 'festivals / fairs or cultural events' and this could cover a wide range of activities such as a music festival, a writer's festival, an international arts festival, or a local fair that is not relevant to the arts. Alternatively, some types of arts activities by international tourists may not be captured by the specific response options in the survey. Further, the questions do not provide data on frequency of arts attendance, depth of engagement or whether undertaking arts activities in Australia was a motivation for travel.

Data sources

Based on Tourism Research Australia 2014, International Visitor Survey data, Austrade, August–September.

INDICATOR 10 – PRESENCE OF AUSTRALIAN ARTS INTERNATIONALLY

MEASURE 10.1: PROPORTION OF AUSTRALIAN ARTISTS WHO HAVE HAD THEIR WORK SEEN OVERSEAS

Current level

Many Australian artists work internationally, with almost four in 10 (38%) having their work seen overseas.

Trend

The trend is stable between overall levels reported in 2009 (38%) and 2002 (37%).

Comparative context

International work is more common as careers progress. In 2009, over one in two established artists had their work seen overseas (55%), compared to under one in three artists who were still becoming established (31%).

Technical information

Throsby and Zednik 2010 reports the results of a survey of Australian artists' careers and economic circumstances. It is the most recent of a series of similar surveys supported by the Australia Council since the 1980s. A total of 1,030 Australian practising professional artists were surveyed through computer-assisted telephone interviewing. The survey was conducted between July and December 2009 (pilot between July and September 2009 and main survey between October and December 2009).

Practicing professional artists (writers, visual artists, craft practitioners, composers, actors and directors, dancers and choreographers, musicians and singers, community cultural development workers) were identified from membership lists of a wide range of arts organisations, both national and those operating in individual states and territories. See Appendix 1 of Throsby and Zednik 2010 for a more detailed explanation of the survey methodology.

Australian artists who have 'had their work seen overseas' are defined as practicing professional artists who have had a professional engagement to perform, or work selected for exhibition, presentation or publication overseas in the last five years.

Proportion of Australian artists who have had their work seen overseas, 2002 and 2009

Principal artistic occupation	2002	2009
Writers	40%	43%
Visual artists	32%	29%
Craft practitioners	45%	52%
Actors	44%	34%
Dancers	44%	50%
Musicians	36%	37%
Composers	69%	55%
Community cultural development workers	13%	31%
All artists	**37%**	**38%**

Q20d (2009 survey): In the last five years have you had a professional engagement to perform, or had your work selected for exhibition, presentation or publication overseas?

The stage of artistic career was self-identified by artists from a choice of four general descriptors: beginning/starting out; becoming established; established; established but working less intensively than before.

Proportion of Australian artists who have had their work seen overseas by stage of artistic career, 2009

Current stage of artistic career	*% of artists*
Beginning/starting out	12%
Becoming established	31%
Established	55%
Established but working less intensively than before	34%
All artists	**38%**

Q4a (2009 survey): Which of these statements best describes you in terms of degree of establishment as a [insert Principal Artistic Occupation] at present?

'All artists' figures weighted to represent Australia's artist population.

Issues and limitations

This is the most comprehensive survey of artists in Australia, but it has not been undertaken since 2009.

Self-reported information may not necessarily be accurate. The survey questionnaire was designed to guide respondents carefully through questions to increase response validity.

Statistical significance of change between 2002 and 2009 was not assessed due to limitations in data availability.

Data sources

Throsby D and Zednik A 2010, *Do You Really Expect to Get Paid? An Economic Study of Professional Artists in Australia*, report for the Australia Council for the Arts, August.

Throsby D and Hollister V 2003, *Don't Give Up Your Day Job: An Economic Study of Professional Artists in Australia*, report for the Australia Council for the Arts, June.

MEASURE 10.2: PROPORTION OF ARTISTS IN SELECTED OVERSEAS ARTS EVENTS WHO ARE AUSTRALIAN

Current level

In 2014, Australian artists accounted for approximately 1.7% of artists participating in 27 selected major international events and festivals, over the last three years of each event or festival.

Trend

Trend data is not available this year.

Comparative context

The current level is similar to Australia's representation in the population of Organisation for Economic Co-operation and Development (OECD) countries (1.8%, based on OECD 2014).

Technical information	Australia Council's arts practice areas identified a list of 27 international festivals and events for inclusion in this measure. These were:
	– Dance
	  – Dance Umbrella
	  – Dublin Dance Festival
	  – International Dance Festival Birmingham
	  – Jacob's Pillow Dance Festival
	  – Mercat de les Flors
	  – Montpellier Danse
	  – Vancouver International Dance Festival
	  – White Bird
	– Emerging and experimental arts
	  – ARS Electronica Festival
	  – International Triennial of New Media Art
	  – Transmediale
	– Literature
	  – Edinburgh International Book Festival
	– Music
	  – Coachella Valley Music and Arts Festival®
	  – Glastonbury Festival®
	  – Montreux Jazz Festival®
	  – Umbria Jazz Festival
	– Theatre
	  – Dublin Theatre Festival
	  – LIFT Festival
	– Visual arts
	  – Bienal São Paulo
	  – Documenta
	  – Gwangju Biennale
	  – Istanbul Biennial
	  – La Biennale de Venezia
	  – Manifesta
	  – MoMA PS1®
	  – Performa
	  – SOFA Chicago
	
	Research was undertaken on participants from the last three years of each event or festival. Participants and their nationality were identified through the festival organisation or by desktop research. Data principally includes events in 2012, 2013 and 2014, but also earlier time periods if the event is not held annually or if the most recent year was earlier than 2014. There were 8,284 participants in total. A total of 144 participants (1.7%) were known to be Australian. Australian was defined as Australian individuals/groups or where there was an Australian individual/group in an international collaboration. A total of 7,918 (96%) were from other identified countries, and the country of 222 participants (2%) was not known.

Technical information *continued.*	**Proportion of Australian artists participating in selected major international arts events and festivals by art form, three most recent years to 2014**

Event art form	*Australian*		*Non-Australian*		*Not known*		*Total count*
	%	***No.***	**%**	***No.***	**%**	***No.***	***No.***
Dance	3%	15	97%	518	0%	0	533
Emerging and experimental	4%	26	96%	703	0%	3	732
Literature and Theatre	2%	38	88%	1,861	10%	213	2,112
Music	2%	36	98%	1,546	0%	1	1,583
Visual arts	1%	29	99%	3,290	0%	5	3,324
Total	**2%**	**144**	**96%**	**7,918**	**3%**	**222**	**8,284**

Note: some festivals or events may total to 99% or 101% due to rounding. Literature and Theatre events were combined to a 'Literature and Theatre' category to prevent identification of data for individual organisations.

In 2011, the population of OECD countries was 1,244 million (OECD 2014) and the Australian population was 22.3 million (ABS 2014a). The Australian population is therefore around 1.8% that of the OECD. Most participants in the events and festivals (more than four fifths) appear to come from OECD countries.

Issues and limitations

A different set of international arts events and festivals may yield different results.

Only one international Literature Festival was included. In future this list may be expanded for better coverage and reporting by arts practice areas.

The way the data was collected did not allow for specific cross-country comparisons of artist numbers, but it may be collected to enable these comparisons in future.

Data sources

Australia Council for the Arts 2014d, research of 27 international events, August.

MEASURE 10.3: PROPORTION OF ARTISTS NOMINATED IN SELECTED INTERNATIONAL ARTS AWARDS WHO ARE AUSTRALIAN

Current level	Australian artists accounted for around 1.6% of artists shortlisted for 16 major international arts awards, over the last three years.
Trend	Trend data is not available this year.
Comparative context	The current level is similar to Australia's representation in the population of OECD countries (1.8%) (Based on OECD 2014).

Technical information	Australia Council's arts practice areas identified a list of 16 international arts awards for inclusion in this measure. These were:
	– Dance
	  – Bessie Awards
	  – Critics' Circle National Dance Awards
	  – Prix de Lausanne
	– Emerging and experimental arts
	  – Prix Ars Electronica
	– Literature
	  – Man Booker Prize®
	  – Pulitzer Prize
	– Music
	– Grammy Awards®
	– Ivor Novello Awards
	– Theatre
	  – Academy Awards®
	  – Olivier Awards®
	  – Tony Awards®
	– Visual arts
	  – Golden Lion
	  – Future Generation Art Prize
	  – Hugo Boss Prize®
	  – The Malcolm McLaren Award
	  – Prudential Eye Awards
	Research was undertaken on nominees from the last three years of each award.
	Nominees and nationality were identified through the award organisation or by desktop research. Data principally includes events in 2012, 2013 and 2014, but also earlier time periods if the award is not held annually or if the most recent year was earlier than 2014.
	Of the 3,023 individual nominees, 47 were known to be Australian (1.6%), defined as Australian individuals/groups or where there was an Australian individual/group in an international collaboration. A total of 2,668 nominees were from other identified countries (88%), and the country of 308 nominees (10%) was not known.
	Excluding Prudential Eye, which is an award only for Asia (including Australia) rather than global, reduces the number of Australian award nominees to 40 or 1.4% of nominees.

Technical information *continued.*

Proportion of Australian artists nominated in selected international arts awards by art form, 2012 to 2014

Award art form	*Australian*		*Non-Australian*		*Not known*		*Total count*
	%	No.	%	No.	%	No.	No.
Dance	3%	10	96%	297	1%	3	310
Literature	1%	1	99%	97	0%	0	98
Music	1	8	96%	1,227	4%	45	1,280
Theatre	2%	17	71%	687	27%	260	964
Visual arts and Emerging and experimental arts	3%	11	97%	360	0%	0	371
All awards	**2%**	**47**	**88%**	**2,668**	**10%**	**308**	**3,023**

Note: Visual arts and Emerging and experimental arts awards were combined to prevent identification of data for individual organisations.

In 2011, the population of OECD countries was 1,244 million and Australian was 22.3 million (OECD 2014). The Australian population is therefore around 1.8% that of the OECD. More than 90% of the nominees appear to come from OECD countries.

Issues and limitations

Most of these awards are based in Europe or North America. Geography is a factor affecting eligibility for some, which would tend to restrict Australian participation and, consequently, representation in nominees. For instance, some require an Australian or Australian production to perform or reside in a particular city or country in order to be eligible (for example the Olivier Awards with respect to London theatre productions, where British artists are clearly more likely to participate and be nominated than Australian artists).

The way the data was collected did not allow for specific cross-country comparisons of nominees, but it may be collected to enable these comparisons in future.

Data sources

Australia Council for the Arts 2014e, research of 16 major international awards, August.

ABORIGINAL AND TORRES STRAIT ISLANDER ARTS

INDICATOR 11 – ENGAGING WITH ABORIGINAL AND TORRES STRAIT ISLANDER ARTS

MEASURE 11.1: PROPORTION OF ABORIGINAL AND TORRES STRAIT ISLANDER PEOPLE WHO CREATIVELY PARTICIPATE IN INDIGENOUS ARTS

Current level	Over one in four Aboriginal or Torres Strait Islander people (28%) participated creatively in Indigenous arts in 2008.
Trend	The trend is stable – participation rates are similar to those in 2002 (27%).
Comparative context	Aboriginal and Torres Strait Islander people in remote areas have higher participation in Indigenous arts activities (38%). Younger Aboriginal and Torres Strait Islander people (aged 15 to 34 years) have lower levels of Indigenous arts participation (26%) than those aged 35 years and over (31%) (ABS 2009). Around two in three (63%) Aboriginal and Torres Strait Islander people participated in a selected cultural activity in 2008, referring to involvement in Aboriginal or Torres Strait Islander cultural events, ceremonies or organisations. This includes: ceremonies; NAIDOC week activities; sports carnivals; festivals or carnivals involving arts, craft, music or dance; involvement with Aboriginal or Torres Strait Islander organisations; or funerals/Sorry Business (ABS 2009). Aboriginal and Torres Strait Islander people who participate in arts and culture activities have markedly better physical and mental health and self-reported happiness (ABS 2010) and are more likely to complete secondary school and be employed (Dockery 2011).
Technical information	The data was sourced from the ABS 2008 *National Aboriginal and Torres Strait Islander Social Survey* (NATSISS). The ABS conducted the 2008 NATSISS from August 2008 to April 2009 in remote and non-remote areas in all states and territories of Australia, including discrete Indigenous communities. The scope of the survey was all Indigenous people who were usual residents of private dwellings in Australia. The 2008 NATSISS collected information on a range of demographic, social, environmental and economic characteristics. Experienced ABS interviewers undertook personal interviews at selected private dwellings, predominantly conducted using a Computer-Assisted Interviewing (CAI) questionnaire. For further detail see: www.abs.gov.au/AUSSTATS/abs@.nsf/productsbyCatalogue/AD174BBF36BA93A2CA256EBB007981BA?OpenDocument 'Aboriginal and Torres Strait Islander people' refers (for this measure) to all persons aged 15 years or over identified as being Aboriginal, Torres Strait Islander, or both Aboriginal and Torres Strait Islander. 'Creative participation in Indigenous arts' refers (for this measure) to participation in the 12 months before interview in one or more of the following: – Made Aboriginal or Torres Strait Islander arts and crafts – Performed Aboriginal or Torres Strait Islander music, dance or theatre – Written or told any Aboriginal or Torres Strait Islander stories

Participation rate of Aboriginal and Torres Strait Islander people in Indigenous creative arts activities, 2002 and 2008

Response	2002	2008
Made Aboriginal or Torres Strait Islander arts and crafts	16%	17%
Performed Aboriginal or Torres Strait Islander music, dance or theatre	8%	11%
Written or told any Aboriginal or Torres Strait Islander stories	13%	15%
At least one of the above activities	**27%**	**28%**

Participation rate of Aboriginal and Torres Strait Islander people in Indigenous creative arts by demographics, 2008

Demographics	%
Aged 15-34 years	26%
Aged 35 years and over	31%
Remote	38%
Non-remote	25%
All Indigenous people (aged 15 years or over)	**28%**

Issues and limitations

The NATSISS is the most comprehensive survey of Aboriginal and Torres Strait Islander people in Australia that includes questions on Indigenous arts and culture, but at the time of the *Arts Nation* publication, the most recent data available was for 2008.

Information recorded in the survey is 'as reported' by respondents, and therefore may differ from information available from other sources or collected using different methodologies. Responses may be affected by imperfect recall or individual interpretation of survey questions. Some respondents may have provided responses that they felt were expected, rather than those that accurately reflected their own situation. The ABS has made effort to minimise such bias through the development and use of culturally appropriate survey methodology.

In relation to Aboriginal and Torres Strait Islander identity, the Council respects the three step process of identity, descent and acceptance historically used by Indigenous communities to demonstrate that people are Aboriginal and Torres Strait Islander people: An Aboriginal person or Torres Strait Islander is defined as someone who is of Aboriginal or Torres Strait Islander descent, identifies as an Aboriginal or Torres Strait Islander person, and is accepted as such in the communities where he or she lives or comes from. For data collection conducted externally, self-identification is often used.

Statistical significance of change between 2002 and 2008 was not assessed due to limitations in data availability.

Data sources

ABS 2009, *National Aboriginal and Torres Strait Islander Social Survey*, (cat. no. 4714.0), 30 October.

MEASURE 11.2: PROPORTION OF AUSTRALIANS WHO HAVE A STRONG OR GROWING INTEREST IN INDIGENOUS ARTS

Current level

In 2013, 64% of Australians expressed a strong or growing interest in Indigenous arts.

Trend

Stable trend – the proportion of Australians who have a strong or growing interest in Indigenous arts has not changed since 2009.

Comparative context

While the overall trend is stable, the composition has changed. Some Australians previously with a growing interest in Indigenous arts now have progressed to a strong interest in Indigenous arts, demonstrated by a 4–5% switch between these two categories between 2009 and 2013.

Technical information

The data was sourced from the Australia Council's 2013 *Arts Participation Survey* conducted by telephone interview of 3,004 people aged 15 or over from around Australia. Survey results were weighted to ABS Census data to ensure that they were nationally representative. The weighting specification included state/territory, age and gender.

Australians' interest in Indigenous arts, 2009 and 2013

Response	2009	2013
I have a strong interest in Indigenous arts and will continue to	17%	22%
My interest in Indigenous arts is growing	46%	42%
My interest in Indigenous arts is declining	4%	4%
Indigenous arts are of low interest to me and will continue to be low	33%	32%
Total	**100%**	**100%**
Strong or growing interest	**63%**	**64%**

QE5: Which of the following statements best describes your own attitudes towards Indigenous arts?

Note: Red text indicates significant differences in figures between 2009 and 2013 at 95% confidence. Total sample excluding 'don't know' (2009 n=2872, 2013 n=2883).

Issues and limitations

Australians' interest in Indigenous arts is difficult to interpret in detail without a comparable question about their interest in the arts in general.

The way the question is structured makes it difficult to identify those with moderate and stable levels of interest.

Data sources

Australia Council for the Arts 2014a, *Arts in Daily Life: Australian Participation in the Arts*, May.

MEASURE 11.3: PROPORTION OF AUSTRALIANS WHO ATTEND INDIGENOUS ARTS

Current level	In 2013, around one in four Australians attended Indigenous arts (24%).
Trend	The trend is up – compared with 2009, Indigenous arts attendance in 2013 increased by 7 percentage points. There are significant increases across art forms.
Comparative context	There is a gap between the proportion of Australians who consider Indigenous arts are an important part of Australian culture (92%) and have a strong or growing interest in Indigenous arts (64%), comparative to those who attended an Indigenous arts event in the previous year (24%). Indigenous visual arts and crafts has the highest attendance rate (17%), followed by dance and live music (10% respectively).
Technical information	The data was sourced from the Australia Council's 2013 *Arts Participation Survey* conducted by telephone interview of 3,004 people aged 15 or more from around Australia. Survey results were weighted to ABS Census data to ensure that they were nationally representative. The weighting specification included state/territory, age and gender. 'Attendance' includes personally attending some kind of theatre or dance, visual art or craft, or music activity in the last 12 months. 'Indigenous arts' refers (for this measure) to arts created or performed by Aboriginal and/or Torres Strait Islander artists.

Proportion of Australians attending Indigenous arts, 2009 and 2013

Art form	2009	2013
Dance	8%	10%
Live music	8%	10%
Theatre	4%	6%
Visual arts and crafts	9%	17%
Total (all included art forms)	**17%**	**24%**

QB5: Thinking about the arts we have just been talking about that you have attended in the previous twelve months, were any of these created or performed by Aboriginal or Torres Strait Islander artists?

Note: Red text indicates significant differences in figures between 2009 and 2013 at 95% confidence.

Issues and limitations	There is potential for under-reporting if it is not obvious to survey respondents an artwork was created or performed by Aboriginal or Torres Strait Islander artists. Alternative definitions of Indigenous arts include that an Aboriginal and/or Torres Strait Islander artist should have creative decision making/control.
Data sources	Australia Council for the Arts 2014a, *Arts in Daily Life: Australian Participation in the Arts*, May.

INDICATOR 12 – DIVERSITY OF ARTISTS

MEASURE 12.1: PROPORTION OF NOMINEES FOR NATIONAL ARTS AWARDS WHO ARE ABORIGINAL OR TORRES STRAIT ISLANDER

Current level	In 2014, Aboriginal and Torres Strait Islander artists accounted for 4.7% of those nominated for a selection of major Australian arts awards in the last three years the awards were held.
Trend	Trend data is not available this year.
Comparative context	Aboriginal and Torres Strait Islander people make up 3.0% of the Australian population (ABS 2013b) and around 2.1% of all Australians in arts occupations (Based on ABS 2012). A proportion of 4.7% of nominees for major arts awards being Aboriginal or Torres Strait Islander is substantially larger. By art form, dance had the highest representation of Aboriginal or Torres Strait Islander artists as nominees for major arts awards (9%). The proportion of nominees who are Aboriginal or Torres Strait Island is higher when nominations from two Indigenous-specific awards are included (16%). These two awards are the National Indigenous Music Awards and the Telstra National Aboriginal and Torres Strait Islander Art Award.

Technical information	Australia Council's arts practice areas identified a list of 19 national arts awards open to all Australians for inclusion in this measure. These were:
	– Dance
	  – Australian Dance Awards
	  – Keir Choreographic Award
	– Writing (Literature and Theatre)
	  – Griffin Award
	  – Miles Franklin Literary Award
	  – Patrick White Playwrights' Award
	  – Prime Minister's Literary Awards
	– Music
	  – Art Music Awards
	  – Australian Recording Industry Association (ARIA) Awards®
	  – Australasian Performing Right Association (APRA) Awards
	  – Coopers Amp
	– Visual arts
	  – Archibald Prize®
	  – Basil Sellers Art Prize
	  – Blake Prize
	  – John Fries Award
	  – Helen Lempriere Scholarship
	  – Moran Prizes
	  – Redland Art Awards
	  – The Anne and Gordon Samstag International Visual Arts Scholarships
	– Multi-artform
	  – Helpmann Awards

Technical information *continued.*

Research was undertaken on nominees from the last three years of each award.

'Aboriginal or Torres Strait Islander' refers (for this measure) to artists identified as being Aboriginal, Torres Strait Islander, or both Aboriginal and Torres Strait Islander.

Aboriginal or Torres Strait Islander status was identified by a supplier to the Australia Council based on desktop research of publicly available material or through the award entity where possible. Data principally includes events in 2012, 2013 and 2014, but also earlier time periods if the award is not held annually or if the most recent year was earlier than 2014.

Around 150 people were excluded where their Aboriginal or Torres Strait Islander status was not clear. This resulted in 2,215 individual nominees over the three most recent years that the award was held.

Proportion of Aboriginal or Torres Strait Islanders artists nominated for selected national arts award, three most recent years to 2014

Award art form	*Aboriginal/ Torres Strait Islander %*	*Aboriginal/ Torres Strait Islander No.*	*All Australians*
Dance	9%	11	123
Writing (Literature and Theatre)	5%	7	147
Music	4%	31	838
Visual arts	5%	34	629
Multi-artform	5%	22	478
TOTAL	**5%**	**105**	**2,215**

Issues and limitations

Nominees for national arts awards were used as a proxy for a high level of arts practice achievement. This is intended to provide a cross-section of arts practice, but is not comprehensive. A different set of awards might yield different results.

With the exception of the multi-artform Helpmann Awards, the only theatre awards included were both playwriting awards (the Griffin Award and the Patrick White Playwrights' Award); and no community arts and cultural development or emerging and experimental arts awards were included. Any future awards analysis will seek better coverage of awards across art forms and the sector.

This measure may also under-estimate the number of Aboriginal and Torres Strait Islander artists if individual artists are Aboriginal or Torres Strait Islander people but do not publicly indicate this.

In relation to Aboriginal and Torres Strait Islander identity, the Council respects the three step process of identity, descent and acceptance historically used by Indigenous communities to demonstrate that people are Aboriginal and Torres Strait Islander people: An Aboriginal person or Torres Strait Islander is defined as someone who is of Aboriginal or Torres Strait Islander descent, identifies as an Aboriginal or Torres Strait Islander person, and is accepted as such in the communities where he or she lives or comes from. For data collection conducted externally, self-identification is often used.

Data sources

Australia Council for the Arts 2014c, research of 21 Australian arts awards, August.

INDICATOR 13 – PRESENCE OF AUSTRALIAN ARTS INTERNATIONALLY

MEASURE 13.1: PROPORTION OF AUSTRALIAN ARTISTS IN MAJOR OVERSEAS ARTS EVENTS WHO ARE ABORIGINAL OR TORRES STRAIT ISLANDER

Current level	Of Australians participating in 27 major international events and festivals, at least 4.9% were Aboriginal or Torres Strait Islander, over the last three of these events and festivals.
Trend	Trend data is not available this year.
Comparative context	Aboriginal and Torres Strait Islander artists appear to have a proportionally greater international presence than non-Indigenous Australian artists. The level of this measure is higher than Aboriginal and Torres Strait Islander peoples' proportion of the Australian population (3.0%) (ABS 2013b) or their presence in arts occupations (2.1%) (Based on ABS 2012).

Technical information	Australia Council's arts practice areas identified a list of 27 international festivals and events for inclusion in this measure. These were:
	– Dance
	  – Dance Umbrella
	  – Dublin Dance Festival
	  – International Dance Festival Birmingham
	  – Jacob's Pillow Dance Festival
	  – Mercat de les Flors
	  – Montpellier Danse
	  – Vancouver International Dance Festival
	  – White Bird
	– Emerging and experimental arts
	  – ARS Electronica Festival
	  – International Triennial of New Media Art
	  – Transmediale
	– Literature
	  – Edinburgh International Book Festival
	– Music
	  – Coachella Valley Music and Arts Festival®
	  – Glastonbury Festival®
	  – Montreux Jazz Festival®
	  – Umbria Jazz Festival
	– Theatre
	  – Dublin Theatre Festival
	  – LIFT Festival
	– Visual arts
	  – Bienal São Paulo
	  – Documenta
	  – Gwangju Biennale
	  – Istanbul Biennial
	  – La Biennale de Venezia
	  – Manifesta
	  – MoMA PS1®
	  – Performa
	  – SOFA Chicago

Technical information *continued.*	Research was undertaken on participants from the last three years of each event or festival. Participants and their nationality were identified through the event entity or by desktop research by a supplier to the Australia Council. 'Aboriginal or Torres Strait Islander' refers (for this measure) to artists identified as being Aboriginal, Torres Strait Islander, or both Aboriginal and Torres Strait Islander. Aboriginal or Torres Strait Islander status was identified based on desktop research of publicly available material or through the event entity where possible. Data principally includes events in 2012, 2013 and 2014, but also earlier time periods if the event is not held annually or if the most recent year was earlier than 2014. There were 8,284 participants in total. A total of 144 participants (1.7%) were known to be Australian. Australian was defined as Australian individuals/groups or where there was an Australian individual/group in an international collaboration. A total of 7,918 (96%) were from other identified countries, and the country of 222 participants (2%) was not known. Of the 144 Australians, at least 7 (or 4.9%) were known to be Aboriginal or Torres Strait Islander persons/groups.

Proportion of Australian artists in selected overseas arts events who are Aboriginal or Torres Strait Islander, three most recent years to 2014

Indigenous status	%	*Count*
Indigenous individual/group	5%	7
Non-Indigenous individual/group	69%	99
Not known	26%	38
Total	**100%**	**144**

Issues and limitations	This may under-estimate the number of Aboriginal or Torres Strait Islander artists if individual artists are Aboriginal or Torres Strait Islanders but do not publicly indicate this. Aboriginal or Torres Strait Islander status was not identified for about a quarter of Australian participants in these international events. In relation to Aboriginal and Torres Strait Islander identity, the Council respects the three step process of identity, descent and acceptance historically used by Indigenous communities to demonstrate that people are Aboriginal and Torres Strait Islander people: An Aboriginal person or Torres Strait Islander is defined as someone who is of Aboriginal or Torres Strait Islander descent, identifies as an Aboriginal or Torres Strait Islander person, and is accepted as such in the communities where he or she lives or comes from. For data collection conducted externally, self-identification is often used. A different range of events may yield different results.
Data sources	Australia Council for the Arts 2014d, research of 27 international events, August.

INDICATOR 14 – IMPACT OF ARTS ON INTERNATIONAL VIEWS OF AUSTRALIA

MEASURE 14.1 – NUMBER OF ANNUAL INTERNATIONAL INDIGENOUS ARTS TOURISTS IN AUSTRALIA

Current level

There were around 736,526 Indigenous arts tourists in Australia in 2013–14.

Trend

The trend is up – the number of international tourists engaging with Indigenous arts activities has grown by 9% since 2010–11 from 675,361.

Comparative context

Around 12% of international tourists in Australia in 2013–14 engaged with Indigenous arts activities. The proportion of international tourists who engage with Indigenous arts activities has fluctuated in recent years between around 12 and 13%.

The table below shows a number of different activities by international tourists in 2013–14 for comparison (Based on Tourism Research Australia 2014).

Number and proportion of international tourists, various selected activities, 2013–14

Activity of international tourists	*Number*	%
Indigenous arts experiences (Aboriginal gallery, festival, dance or theatre performance, art craft or cultural display, art/craft or souvenir purchase)	736,526	12%
Arts experiences (theatre, concerts or other performing arts; museums or art galleries; art/craft workshops/studios; festivals/fairs or cultural events)	2,358,717	38%
Shopping for pleasure	4,654,653	76%
Go to the beach	3,731,619	61%
Go to markets	2,756,528	45%
Visit casinos	887,374	14%
Visit wineries	692,587	11%
Attend organised sporting event	381,556	6%
All international tourists	**6,147,386**	**100%**

Note: Data for Indigenous arts experiences and arts experiences are drawn from responses to different parts of the International Visitor Survey questionnaire. Figures for Indigenous arts activities may or may not be included in overall arts activities.

Technical information

Data is generated from results of the International Visitor Survey (IVS) conducted by Tourism Research Australia. The IVS annually samples 40,000 departing, short-term international travellers aged 15 years and over (around 10,000 travellers each quarter) who have been visiting Australia. The survey is conducted by Computer Assisted Personal Interviewing (CAPI) in the departure lounges of the eight major international airports: Sydney, Melbourne, Brisbane, Cairns, Perth, Adelaide, Darwin and the Gold Coast. The IVS contains around 100 questions supported by 'show-cards' that are used to help the respondent answer particular sections. The IVS surveys international visitors in four languages: English, Japanese, Mandarin and Korean. Survey results are weighted to data on international visitor numbers over the period. See detailed methodology: **www.tra.gov.au/methodology/international-visitor-survey.html**

Technical information *continued.*	For *Arts Nation*, an 'international Indigenous arts tourist' was defined as someone who undertook one or more of the following activities while they were visiting Australia: – Visit an Aboriginal gallery – Attend an Aboriginal festival – Attend an Aboriginal dance or theatre performance – See any Aboriginal art, craft or cultural display – Purchase Aboriginal art / craft or souvenirs

Number of international Indigenous arts tourists in Australia, 2010–11 to 2013–14

Activity of international tourists	*2010–11*	*2011–12*	*2012–13*	*2013–14*
Visit an Aboriginal gallery	269,111	265,111	260,262	248,266
Attend an Aboriginal festival	21,454	22,103	24,368	19,695
Attend an Aboriginal dance or theatre performance	206,390	249,372	298,560	286,482
See any Aboriginal art, craft or cultural display	341,155	344,909	377,384	343,083
Purchase Aboriginal art/craft or souvenirs	187,048	205,036	179,778	185,128
At least one Indigenous arts experience	**675,361**	**728,243**	**768,251**	**736,526**
Total international tourists	**5,369,942**	**5,438,430**	**5,714,272**	**6,147,386**

Q110a: I am now going to ask you some questions about some Aboriginal related activities you may have undertaken on this recent trip to Australia. Looking at Card Q110a, did you do any of these activities? [multiple response]. (Data is the number of people that did each of these, and the total that did at least one of these activities.)

Issues and limitations	The response options in the survey are broad, with some responses including activities that were both within the scope of the *Arts Nation* definition of 'the arts' and activities falling outside of it. The broad responses also do not offer highly nuanced insight into the nature of how international tourists to Australia interact with the arts. For example, there is a qualitative difference between tourists purchasing Aboriginal souvenirs and purchasing a work of Aboriginal art. Further, the questions do not provide data on frequency of Indigenous arts attendance, depth of engagement or whether undertaking Indigenous arts activities in Australia was a motivation for travel.
Data sources	Based on Tourism Research Australia 2014, International Visitor Survey data, Austrade, August-September.

THE CULTURAL ECONOMY

INDICATOR 15 – POPULATION OF ORGANISATIONS THAT CONTRIBUTE TO THE ARTS

MEASURE 15.1: PROPORTION OF NEW MEMBERS IN KEY NATIONAL ARTS INDUSTRY ASSOCIATIONS

Current level	Of a group of 17 national and state industry associations/peak bodies for the arts in Australia, around 7% were new organisation members in 2013–14, and 7% were new on average over the last three years.
Trend	The trend is stable – 6% of members were new in 2011–12, 8% in 2012–13, and 7% in 2013–14. This equated to 1,031 new member organisations across the three years, with an overall increase in membership of 374 (net turnover).
Comparative context	In 2013–14, the 17 national and state industry associations for the arts had around 4,800 organisations as members. As a rough comparison, this is higher than the number of organisations in Australia that employed one person or more in three core arts industries in 2013–14 (3,891). Of these, 2,480 (64%) were in the performing arts; 482 (12%) were in music recording and publishing; and 929 (24%) were in arts education. The proportion of the 3,891 arts organisations that were new that year was 11%. However as there were more exits than entries, the net turnover of employing organisations was -106. A further 13,702 individuals were registered businesses in these arts industries in 2013–14 , with 15% being new that year, but a net turnover of 99 (Based on ABS 2015).

Comparative context

continued.

Count of businesses in three core arts industries, June 2014

	Performing Arts	*Music Recording and Publishing*	*Arts Education*	*Total*
Operating at start of financial year				
Non employing	11,409	958	1,518	13,885
Employing	2,498	477	902	3,877
Entries				
Non employing	1,652	143	286	2,081
Employing	269	49	111	429
Exits				
Non employing	1,931	180	252	2,363
Employing	194	32	83	309
Net movement of surviving entities				
Non employing	78	17	4	99
Employing	-93	-12	-1	-106
Operating at end of financial year				
Non employing	11,208	938	1,556	13,702
Employing	2,480	482	929	3,891
New businesses in 2013–14 (%)				
Non employing	15%	15%	18%	15%
Employing	11%	10%	12%	11%

(a) Totals for employment size may differ where the components are confidentialised.

This table is based on ABS 2015, Table 1 Count of Australian Businesses, including Entries and Exits, June 2014. The three core arts industries for which there were ABS industry classifications (ANZSIC06) that were in scope for *Arts Nation* are shown. These core arts industries do not map directly to the list of industry associations/peak bodies (for example no visual arts representation) so figures are presented as a rough comparison only.

Technical information

Data on organisational members from the following peak bodies/industry associations across Australia have been incorporated into the measure:

- Theatre, dance and music
  - APRA
  - AusDance
  - Australian Circus and Physical Theatre Association (ACAPTA)
  - Australian Music Association (AMA)
  - Australian Performing Arts Centres Association (APACA)
  - Australian Recording Industry Association (ARIA)
  - Live Performance Australia (LPA)
  - Phonographic Performance Company of Australia (PPCA)
- Literature
  - ACT Writers Centre
  - Australian Booksellers Association (ABA)
  - Australian Publishers Association (APA)
  - QLD Writers Centre
  - SA Writers Centre
  - Writers Victoria
- Visual arts
  - Australian Commercial Galleries Association (ACGA)
  - Desart
- Other
  - Arts Access Australia

Each of these peak bodies provided sufficient relevant information to be included. A range of further peak bodies were approached and were not able to provide information, or provided certain information on their membership that for technical reasons has not been incorporated into the measure. In these cases, it was either not possible to disaggregate any organisation or individual members, or members were only individuals, or data was only for 2013–14 which made year-to-year comparison problematic. Many peak bodies were only able to provide partial data due to not having systems or resources to compile the data, or not having historical data.

For one organisation, it was assumed that membership for 2013–14 was the same as for 2012–13 as that year was not available. Data for a calendar year has been related to the forward financial year (for example calendar year 2013 as 2013–14). Peak bodies were asked to provide the numbers of new members in gross terms (i.e. all new members), not the net difference between new and lapsing members.

All organisation members of selected arts peak bodies/industry associations, 2011–12 to 2013–14

	2011–12	*2012–13*	*2013–14*
Theatre, dance and music	2,958	3,281	3,464
Literature	1,330	1,331	1,212
Visual arts and Other	129	114	115
Total	4,417	4,726	4,791

Technical information *continued.*	**New organisation members of selected arts peak bodies/industry associations, 2011–12 to 2013–14**

	2011–12	2012–13	2013–14
Theatre, dance and music	232	354	281
Literature	39	41	69
Visual arts and Other	3	4	8
Total new	274	399	358
% new	6%	8%	7%
Average (mean)			**7%**

Issues and limitations

This measure only gives insight into the scale of organisational infrastructure. It does not give detailed qualitative insight into the effectiveness of organisations in the sector or an infrastructure gap in a particular art form.

As organisations could be members of more than one peak body, there may be some double-counting. The extent of this is unknown.

Membership of key industry associations/peak bodies is used as a proxy for the number of arts organisations operating. Membership numbers could vary based on current and former members' satisfaction with the specific industry association and relevance of the association over time, independent of the number of arts organisations operating in the field the industry association/peak body covers.

Organisations folding and being replaced by new organisations shows resilience in the sector as a whole, but a very high level of turnover or change might suggest a problematic operating environment.

Data sources

Australia Council for the Arts 2014f, research of data from 17 key national or state industry associations or peak bodies, August-September.

INDICATOR 16 – LEVEL OF DIRECT GOVERNMENT EXPENDITURE ON CULTURE AND THE ARTS

MEASURE 16.1: ANNUAL EXPENDITURE BY GOVERNMENTS ON CULTURE AND THE CORE ARTS

Current level

In 2012–13, Australian governments contributed over $7 billion in revenue for cultural activity. Total cultural funding by the three layers of government included around $1 billion for capital works and $6 billion in recurrent expenditure.

The total Australian and state and territory governments' spend on making, presenting and accessing the core arts was $1.3 billion in 2012–13.

Trend

The trend is stable for cultural expenditure – overall cultural expenditure by government has not changed substantially between 2008–09 and 2012–13 once inflation has been taken into account. The largest increase was at the local government level (11% in real terms).

The trend is down for core arts expenditure – although overall expenditure on the core arts has increased by 4% since 2008–09 (in real terms), it decreased from 2011–12 to 2012–13 at both levels of government[2], and many state and territory arts portfolios have been subject to efficiency dividends and budget reductions over recent years.

2. Local government expenditure figures are currently not available for the core arts.

Comparative context	Core arts expenditure makes up 18% of the Australian Government's cultural funding and 28% of the state and territory governments' cultural funding in 2012–13. Cultural expenditure as a proportion of total government expenditure is 1.3%. This compares to 0.8% for agriculture, forestry and fishing, 3.0% for road transport and 3.9% for defence (Based on ABS 2014d, 2014e, 2014f). The main source of income to the arts is consumer spending. Australians spend almost $20 billion on cultural activities annually, with over a quarter of this being on arts products and experiences (Based on ABS 2011). Ticket sales for performances alone generated around $1.5 billion in revenue in 2013 (LPA 2014). Cultural activity is estimated to contribute $50 billion to Australia's GDP, or 4.0% on a National accounts basis (a similar share of GDP to the USA and Canada) (ABS 2014b). Performing arts, music recording and publishing, and arts education contribute over $4.2 billion to the economy – arts sector wide the economic contribution would be higher. This is based on ABS 2014b, Table 1 Arts activity as a share of Gross Domestic Product, 2008-09. ABS 2014b is a re-cut of the ABS's Cultural and Creative Activity Satellite Accounts by the three core arts industries for which there were ABS industry classifications (ANZSIC06) that were in scope for *Arts Nation*. Other ABS industry classifications were not included in the re-cut as there was too much activity that fell outside of *Arts Nation's* 'core arts' scope. The Customised Satellite Account is provided in its entirety at Attachment A.
Technical information	The data was sourced from the ABS Survey of Cultural Funding by Government. Information was collected on the amount of recurrent and capital expenditure by all Australian and state and territory government departments (and selected agencies and authorities) for cultural activities, facilities and services. Expenditure from other sources, such as donations, membership costs or entrance fees, has been excluded. Agencies classified by the ABS as public trading enterprises (for example most performing arts venues) are not included in this collection, except to the extent of any subsidies (or capital funding) paid to them from government budgets. Expenditure by government for major institutions which specialise in education of a cultural nature, such as the National Academy of Music, the National Institute of Dramatic Art, the Australian Ballet School and the Australian Film, Television and Radio School has been included. Expenditure on special libraries (for example parliamentary libraries), libraries in higher education institutions and schools is excluded. The ABS obtains the local government expenditure estimates on culture from state and territory Local Government Grants Commission's data, or equivalent. ABS categories within its definition of 'culture' are shown in the table below. The Australia Council has used a sub-set of these ABS categories as 'core arts', also shown in the table. 'Core arts' was defined by the Australia Council as categories of cultural expenditure aligned with the Australia Council's areas of responsibility (i.e. literature, music, theatre, musical theatre, opera, dance, other performing arts, arts festivals, visual arts and crafts, arts education and training, Aboriginal and Torres Strait Islander arts, community arts and cultural development, emerging and experimental arts). Local government expenditure on 'culture' is available, but not currently for the more limited scope of the 'core arts'.

Technical information
continued.

Descriptor	*Inclusions*
Core arts	– Art museums (for example galleries) – Literature and print media – Music performance – Drama – Dance – Music theatre and opera – Other performing arts (for example circus, puppetry, multi-performing arts festivals) – Performing arts venues – Music composition and publishing – Visual arts and crafts – Other arts (for example arts training, multi-arts grants, copyright collecting agencies)
Culture	– All art forms listed above in core arts – Archives – Design – Environmental heritage – Film and video production and distribution – Libraries – Multimedia – Radio and television services – Other museums and cultural heritage – (Local government cultural expenditure)

Expenditure on culture, by level of government, 2008–09 to 2012–13 ($ million, nominal)

($m)	*2008–09*	*2009–10*	*2010–11*	*2011–12*	*2012–13*
Australian Government	2,307	2,370	2,316	2,355	2,361
State and territory governments	2,920	3,036	3,064	3,280	3,292
Local governments	1,149	1,198	1,260	1,342	1,398
Total	**6,376**	**6,604**	**6,641**	**6,978**	**7,050**

Nominal and real expenditure on culture, 2008–09 to 2012–13 ($ million)

($m)	*2008–09*	*2009–10*	*2010–11*	*2011–12*	*2012–13*
Nominal	6,376	6,604	6,641	6,978	7,050
Real (2012–13 value)	7,044	7,126	6,953	7,138	7,050

Technical information

continued.

Expenditure on core arts, Australian Government and state and territory governments, 2008–09 to 2012–13 ($ million, nominal)

($m)	*2008–09*	*2009–10*	*2010–11*	*2011–12*	*2012–13*
Australian Government	449	449	437	428	419
State and territory governments	719	705	785	928	916
Total	**1,168**	**1,154**	**1,222**	**1,356**	**1,334**

Nominal and real expenditure on core arts, Australian Government and state and territory governments, 2008–09 to 2012–13 ($ million)

($m)	*2008–09*	*2009–10*	*2010–11*	*2011–12*	*2012–13*
Nominal	1,168	1,154	1,222	1,356	1,334
Real (2012–13 value)	1,291	1,246	1,280	1,387	1,334

Expenditure on core arts, Australian Government and state and territory governments, by art form, 2012–13 ($ million)

Art form or type of arts expenditure	*Australian*	*State and territories*	*Total*
Art museums	64	192	256
Literature and print media	34	12	46
Music performance	65	53	119
Drama	28	34	62
Dance	18	19	37
Music theatre and opera	24	28	52
Other performing arts	8	45	53
Performing arts venues	–	270	270
Music composition and publishing	2	1	3
Visual arts and crafts	30	35	65
Other arts	146	226	372
Total	**419**	**916**	**1,334**

Issues and limitations

Local government data for 'core arts' expenditure is currently not available, therefore the core arts figures are an underestimate of actual expenditure by all three levels of government.

Data sources

Based on ABS 2014c, Cultural Funding by Government, Australia, 2012–13, (cat. no. 4183.0), 30 May.

MEASURE 16.2: AVERAGE ANNUAL PER-PERSON EXPENDITURE ON CULTURE AND THE CORE ARTS

Current level	In 2012–13, the three levels of Australian governments contributed an equivalent of $308 for every Australian for cultural activity. The Australian and state and territory governments contributed $58 for every Australian on the core arts.
Trend	The trend is down – a decreasing annual per-person expenditure trend for both culture and the core arts
Comparative context	International differences in political systems and responsibilities of levels of government make it difficult to make comparisons with other countries, but analysis suggests that the spend per person on the core arts is similar to Canada, lower than continental European and Scandinavian countries, and higher than England and the US. These are cautious estimates and should be treated as contextual. In Canada, government expenditure on the arts in 2009–10 was CA$69.29 per person, or CA$42.27 incorporating federal and provincial/territorial expenditure and excluding municipal spending (Based on Statistics Canada 2012). This approximates AU$73 and AU$44, respectively (Based on ATO 2014). In 2011–12, England had per-person government arts funding from central government (Treasury), the Lottery and local government of £16.42 (or approximately AU$24). This was a fall from £19.64 (or approximately AU$34) from a figure taken two years previously (Based on NCA 2013 and ATO 2014). Note that these figures underestimate national government arts expenditure as additional direct grants are made to a number of institutions. The US had per-person federal and state government arts funding of around US$6.49 (or approximately AU$6) in 2011 (Based on Americans for the Arts 2013 and ATO 2014). This does not include local governments, which have many of the features of Australian state and territory governments. It likely does not include tax expenditures (i.e. foregone taxes) that are anecdotally an important aspect of government support for the arts in the US. Other points of comparison include Denmark with arts spending in the range of 446 to 1,042 Danish krones per capita in 2011 (or around AU$78 to AU$183), depending on what arts activity is included. Other European countries such as the Netherlands or Sweden have a similar order of magnitude (Based on Council of Europe 2012 and ATO 2014).
Technical information	The data was sourced from the ABS Survey of Cultural Funding by Government. Information was collected on the amount of recurrent and capital expenditure by all Australian and state and territory government departments (and selected agencies and authorities) for cultural activities, facilities and services. Expenditure from other sources, such as donations, membership costs or entrance fees, has been excluded. Agencies classified by the ABS as public trading enterprises (for example most performing arts venues) are not included in this collection, except to the extent of any subsidies or capital funding paid to them from government budgets. Expenditure by government for major institutions which specialise in education of a cultural nature, such as the National Academy of Music, the National Institute of Dramatic Art, the Australian Ballet School and the Australian Film, Television and Radio School has been included. Expenditure on special libraries (for example parliamentary libraries), libraries in higher education institutions and schools is excluded.

Technical information
continued.

The ABS obtains the local government expenditure estimates on culture from state and territory Local Government Grants Commission's data, or equivalent.

ABS categories within its definition of 'culture' are shown in the table below. The Australia Council has used a sub-set of these ABS categories as 'core arts', also shown in the table. 'Core arts' was defined by the Australia Council as categories of cultural expenditure aligned with the Australia Council's areas of responsibility (i.e. literature, music, theatre, musical theatre, opera, dance, other performing arts, arts festivals, visual arts and crafts, arts education and training, Aboriginal and Torres Strait Islander arts, community arts and cultural development, emerging and experimental arts). Local government expenditure on 'culture' is available, but not currently for the more limited scope of the 'core arts'.

Descriptor	*Inclusions*
Core arts	– Art museums (for example galleries) – Literature and print media – Music performance – Drama – Dance – Music theatre and opera – Other performing arts (for example circus, puppetry, multi-performing arts festivals) – Performing arts venues – Music composition and publishing – Visual arts and crafts – Other arts (for example arts training, multi-arts grants, copyright collecting agencies)
Culture	– All art forms listed above in core arts – Archives – Design – Environmental heritage – Film and video production and distribution – Libraries – Multimedia – Radio and television services – Other museums and cultural heritage – (Local government cultural expenditure)

Technical information *continued.*

The Australian population is defined as the ABS estimate for the mid-point of each financial year (i.e. end December quarter). Australia includes Other Territories comprising Jervis Bay Territory, Christmas Island and the Cocos (Keeling) Islands.

Cultural expenditure by all levels of government in Australia, 2008–09 to 2012–13

	2008–09	*2009–10*	*2010–11*	*2011–12*	*2012–13*
Total expenditure ($ million, nominal)	6,376	6,604	6,641	6,978	7,050
Australian population	21,644,000	22,155,400	22,477,400	22,485,300	22,906,400
Per-capita expenditure ($, nominal)	$294.58	$298.05	$295.43	$310.31	$307.80
Per-capita expenditure (real 2012–13 value)	$325.44	$321.63	$309.34	$317.45	$307.80

Core arts expenditure by the Australian Government, state and territory governments, 2008–09 to 2012–13

	2008-09	*2009-10*	*2010-11*	*2011–12*	*2012–13*
Total expenditure ($ million)	$1,168	$1,154	$1,222	$1,356	$1,334
Australian population	21,644,000	22,155,400	22,477,400	22,485,300	22,906,400
Per-capita expenditure ($, nominal)	53.98	52.10	54.38	60.31	58.25
Per-capita expenditure ($, real 2012–13 value)	$59.63	$56.22	$56.94	$61.70	$58.25

Issues and limitations

Local government data for 'core arts' expenditure is currently not available, therefore the core arts figures are an underestimate of actual expenditure by all three levels of government.

Data sources

Based on ABS 2014c, Cultural Funding by Government, Australia, 2012–13, (cat. no. 4183.0), 30 May.

INDICATOR 17 – PRIVATE SECTOR SUPPORT TO THE ARTS

MEASURE 17.1: TOTAL ANNUAL PRIVATE SECTOR SUPPORT RAISED BY ARTS ORGANISATIONS

Current level

Arts organisations secured $221 million from private support to the arts in 2009-10.

Trend

The trend is up – comparable results of private sector support in previous years were $212 million in 2008–09 from $204 million in 2007–08.

Private sector support had grown 59% since 2001–02 (in real terms) and accounted for more than 10% of total income for arts organisations in 2009–10.

Comparative context

By 2009–10, philanthropic donations had bec-ome the dominant source of private sector support for the arts, overtaking corporate sponsorship. Donations grew from 42% to 56% of private sector support for the arts between 2001–02 and 2009–10, while corporate sponsorship correspondingly reduced (AbaF 2011).

There is continued growth in private giving to the Major Performing Arts Group companies. Philanthropic donations rose from almost $20 million in 2009 to $39 million in 2013 (an 81% increase). Small, medium and large companies within this group have experienced growth, but the small companies have to commit more of their resources to get philanthropic income. Corporate sponsorship contributed an additional $30 million in 2013. These figures show strong growth in philanthropy and stable-to-low growth in sponsorship (in 2013 value based on AMPAG 2014).

Technical information

The former organisation Australian Business Arts Foundation (AbaF)[3] conducted an annual survey of private sector support that included results that represented more than 700 arts and cultural organisations across Australia. It measured total contributions received by participating arts organisations under two main categories, sponsorship and giving:

- Sponsorship (and partnerships): both monetary and value in-kind.
- Giving: donations from individuals and grants from foundations, trusts, and other\non-government sources. Gifts of property and artworks are not included.

Survey data was compiled from participating organisations who provided detailed information on private support, or from collating publicly available information.

Where robust organisation data was not available, indicative data modelling was employed based on known results for organisations with similar location, business structures and art forms.

Total private sector support for the arts in $AU (nominal terms) and as a percentage of the total income of arts organisations in Australia, 2001–02 to 2009–10

Year	*Sponsorship ($m)*	*Giving ($m)*	*Total ($m)*	*% Total Income*
2001–02	64	47	112	7%
2002–03	64	57	121	7%
2003–04	76	51	127	7%
2004–05	75	63	138	7%
2005–06	82	87	169	9%
2006–07	92	87	179	8%
2007–08	99	105	204	9%
2008–09	101	111	212	9%
2009–10	98	123	221	10%

3. AbaF and ArtSupport merged in 2013 to form the new body Creative Partnerships Australia.

Issues and limitations	AbaF previously conducted an annual survey of private sector support but this has since ceased. The most recent whole-of-sector data available on private sector support in the arts sector is from 2009–10.
Data sources	AbaF 2011, *AbaF survey of private sector support for the arts, 2009–10* http://arts.gov.au/sites/default/files/pdfs/Report_of_the_Review_of_Private_Sector_Support_for_the_Arts.pdf

MEASURE 17.2: ANNUAL CROWDFUNDING REVENUE TO AUSTRALIAN ARTS PROJECTS

Current level	In 2013–14, Australian arts projects raised nearly $5 million through four major crowdfunding sites.
Trend	The trend is up – the amount raised through crowdfunding in 2013–14 is over four times more than in 2011–12 (in real terms).
Comparative context	Two in three Australian arts crowdfunding campaigns reach their target in 2013–14, which is higher than the global average of one in two for all crowdfunding campaigns (not just for the arts).
Technical information	Data relates to the total amount successfully crowdfunded for arts projects with the location Australia through Pozible, Kickstarter, Indiegogo and Chuffed. Activity categories defined as in scope for 'arts projects' on the various platforms: – Pozible: music, performance, art, writing, craft, comics – Kickstarter: art, comics, crafts, dance, music, publishing, theatre – Indiegogo: art, comic, dance, music, theatre, writing – Chuffed: project-by-project judgement based on description Of these platforms, Australian-based Pozible was by far the largest for successful arts projects, accounting for about 83% of the market in 2013–14. Kickstarter experienced strong growth from a low base to account for 13% of the market in 2013–14, concurrent with the formal opening of Kickstarter to Australian projects in late 2013. Chuffed started in 2013–14 and had 1% of the market in that year. Note that this is not comprehensive across all crowdfunding platforms. Pozible directly supplied its data to the Australia Council. The Australia Council generated data for Kickstarter, Indiegogo and Chuffed by researching information on their websites. Where data was generated through website searches, the location Australia in some cases refers to location of the activity rather than location of the crowdfunder, so may include projects by overseas artists in Australia. A small number of projects that were considered unreliable were also excluded.

Crowdfunding for Australian arts projects, 2011–12 to 2013–14 ($AU, nominal)

Platform	*2011–12*	*2012–13*	*2013–14*
Pozible	$1,042,874	$2,791,868	$3,995,430
Kickstarter	$11,932	$189,242	$628,988
Indiegogo	$87,152	$209,167	$175,409
Chuffed	n/a	n/a	$28,947
Total	**$1,141,958**	**$3,190,277**	**$4,828,774**

Technical information *continued.*	**Average (mean) per-project crowdfunding for Australian arts projects, 2011–12 to 2013–14 ($AU, nominal)**

	2011–12	*2012–13*	*2013–14*
Amount successfully raised	$1,141,958	$3,190,277	$4,828,774
Number of relevant projects	301	605	931
Average (mean) per-project amount	$3,794	$5,273	$5,187

Projects in overseas currencies were converted to Australian dollars using currency conversion rates as at 12 August 2014.

Issues and limitations	There are various further smaller-scale crowdfunding platforms (Pledge Music, Start Some Good, Rockethub, Publishizer) or offline crowdfunding (for example The Funding Network) that are not included in the measure. As data is only collected from the main crowdfunding sites, there may be some crowdfunding that is not captured. This might be particularly relevant for types of artistic practice that are more likely to use less mainstream sites.
Data sources	Australia Council for the Arts 2014g, research of data from four crowdfunding sites (Pozible, Kickstarter, Indiegogo, Chuffed), August.

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ABOUT THE AUSTRALIA COUNCIL FOR THE ARTS

The Australia Council for the Arts is the Australian Government's arts funding and advisory body. The Australia Council supports Australia's arts through funding, strengthening and developing the arts sector. We collaborate to build new audiences, foster philanthropic support and deepen our understanding of the arts through research.

The Australia Council respects Aboriginal and Torres Strait Islander communities and cultures.

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