Occupational and Employment Characteristics of Artists

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OCCUPATIONAL AND EMPLOYMENT CHARACTERISTICS OF ARTISTS*

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This paper reports some further analyses of data from the nation-wide survey of artists that was undertaken as part of the Individual Artists Inquiry in 1983. Details of sampling procedures and survey methods used, and the major empirical results of the survey, are contained in the Report of that Inquiry, *The Artist in Australia Today* (Australia Council, 1984). The present paper focusses on the characteristics of artists as workers in a labour market that exists alongside labour markets for other skilled occupations. Comparisons are drawn between artists and workers in the labour force using Australian Bureau of Statistics (ABS) data.

Several words of caution are in order. Firstly, the artists' survey data must be interpreted within the constraints applying to all surveys of this nature. In general it can be said that the definition of the population of artists that was developed in

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this survey and the sample sizes used mean that the results can be taken as representative of the artistic population in Australia, both as a whole and in its major art-form groupings. Note, however, that sample numbers in some occupations (e.g. composers, directors, designers) were quite small, and inference for these groups may become difficult in cases where substantial variation is evident in responses. Secondly, the use of mean results gives a picture only of the average tendency of responses and does not indicate the distribution of the data; therefore in this paper distributional data are given wherever appropriate. Thirdly, the ABS data for the workforce are not always available in precisely the form that would be of most use for comparative purposes, and some approximation is necessary in some instances. Fourthly, although results are reported throughout to a standard level of accuracy (e.g. percentages to three significant figures), the underlying data do not always warrant this degree of precision. Note also that rounding errors often occur in the sorts of tabulations reported here, so that totals may differ slightly from the sum of their components. Fifthly, it should be noted that the results in this paper have been derived from a more extensive and in some respects more precise analysis of the survey data than was possible for *The Artist in Australia Today*; when minor discrepancies are noticed between the latter Report and figures given in this paper, it is these more recent statistics that are to be preferred.

Finally, it should be borne in mind that the survey data relate to the artist population as it existed in January 1933, and the data

on artists' incomes are those for the financial year 1981-82. The ABS workforce data assembled here for comparative purposes relate as closely as possible to the same years. In the period since the survey, economic conditions have changed to some extent. For example, money incomes have increased across the board; nominal average weekly earnings for full-time adult employees have risen by about 40 per cent in the period from first quarter 1982 to first quarter 1986, and an adjustment of this order to income estimates given herein would be appropriate to bring them roughly to present-day terms. However, the comparative results reported in this paper are still likely to be as true today in broad terms as they were at the time of the survey, since there is no reason to suppose that artists' relative position or the characteristics of the artist population have shifted markedly in the last three years.

This paper begins in Section 1 by drawing the basic comparisons between artists and the overall workforce in respect of such characteristics as gender, age, education, etc. Then Section 2 looks at artists' incomes and their distribution, again in comparison to the workforce as a whole. Section 3 brings together data on training patterns by occupation. Finally, in Section 4, we report the results of some more detailed analyses of determinants of artists' incomes, working hours and success in finding employment.

1. Occupational Characteristics

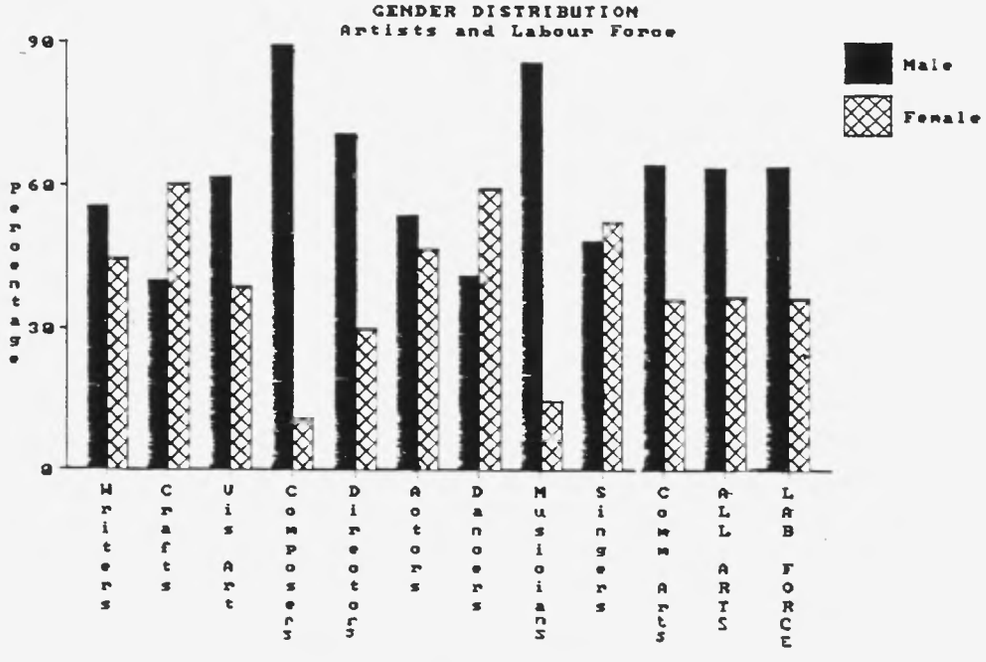
1.1 Gender

Of all professional artists in Australia, almost two-thirds are male, corresponding almost exactly with the gender distribution

of the total labour force, as shown in Table 1. Within principal artistic occupations (PAOs), however, there is considerable variation. The predominance of females amongst craftspeople, dancers and singers is notable, as is the exceptionally high proportion of males amongst composers, musicians and directors/ designers. These characteristics are illustrated in Figure 1; in this diagram "Labour Force" refers to the "Total Labour Force" data as shown in Table 1.

Further light is shed on the gender breakdown of artists in later tables and diagrams where other characteristics are disaggregated by gender.

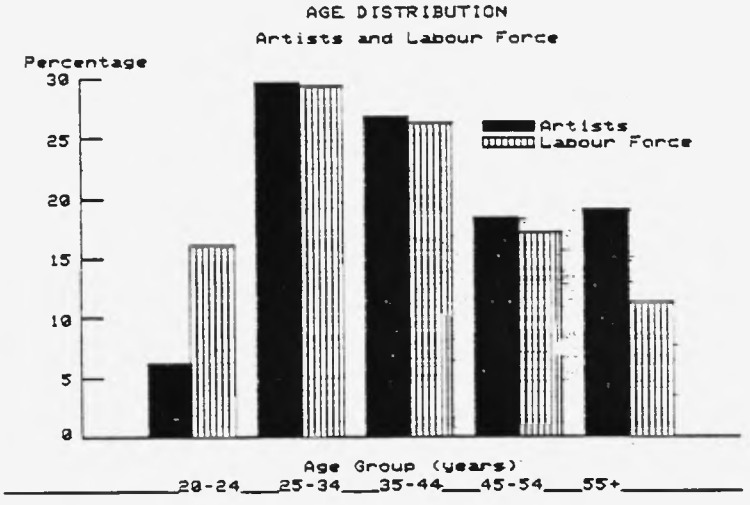
Figure 1



1.2 Age

In the age range covering the main working lives of the employed population, i.e. from about 25 to about 55 years of age, the distribution of artists corresponds closely to that of the labour force as a whole, as is shown in Table 2 and Figure 2. However, there are relatively fewer artists in the younger post-school age range and relatively more in the age groups above 55. This reflects, at one end, the slower entry of

Figure 2



artists into the workforce (partly due to their relatively long average periods of training) and, at the other end, a tendency for artists to remain working for longer than people in most other occupations. In the latter respect, they tend not to be governed by formal employment arrangements with set retirement ages, but are more similar to self-employed workers, especially those for whom working is a "way of life", such as farmers and some professional occupations.

Within artistic occupations, the data in Table 2 show that the age distributions for writers and composers in particular are skewed towards older age groups, whilst those for performing artists such as actors, dancers and musicians are biased towards younger age groups. Especially striking is the fact that dancing is a young profession; two-thirds of dancers are below the age of 35. Community artists, too, are relatively young, with more than half concentrated in the late-twenties and early-thirties age ranges.

The breakdown of the age distribution for artists by gender is shown in Figure 3 for all artists, and in Table 3 disaggregated by PAO. There appears to be some tendency amongst initial creative artists (writers, craftspeople, visual artists) for women to predominate in the older age groups, whereas the reverse tends to be true for performing artists, though the survey data provide no clear indication as to why this is so.

Figure 3

1.3 Ethnicity

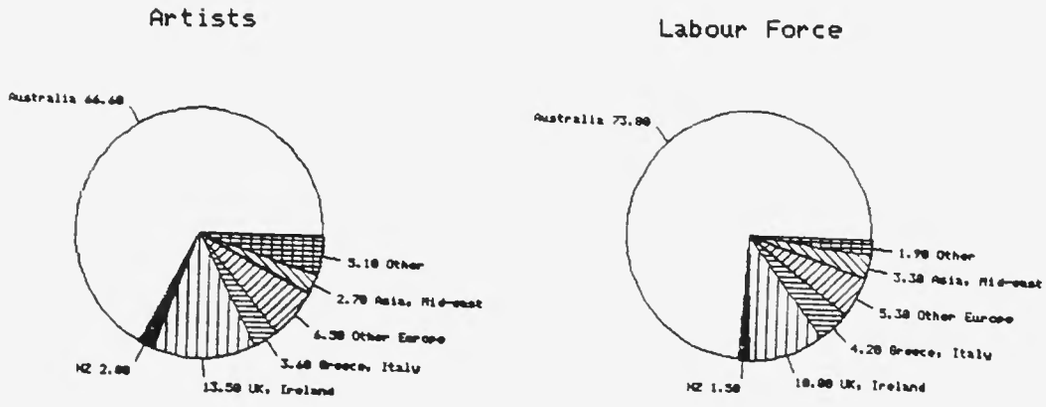
The ethnic mix of the artist population in Australia is more skewed towards non-Australian origins than is the case for the general workforce. Table 4 indicates that, whilst about 74 per cent of the labour force is Australian-born, only about 67 per cent of artists are of Australian origin. The proportions of the population drawn from UK, Ireland and central and northern Europe are greater amongst artists than amongst the labour force, whilst there are proportionately fewer artists from southern Europe (Greece, Italy), the Middle East and Asia. These results simply reflect that the migrant population to Australia in the last generation that has fed into the labour force has been drawn predominantly from Italy, Greece, Lebanon, and more recently from south and south-east Asia, whereas artists have tended to come from more traditional migrant sources.

These data are shown in diagrammatic form in Figure 4, where the "Labour Force Data" relate to "All Employed persons" as shown in Table 4.

Within artistic occupations there are several significant features of the ethnic pattern. For example, a relatively high proportion of singers and dancers were born overseas. Furthermore a higher-than-average proportion of writers and actors, i.e. artists whose currency is the English language, come from English-speaking countries such as the UK and New Zealand, whilst the large numbers of visual artists falling in the "Other Europe" category is notable.

Figure 4

ETHNICITY



1.4 Working Hours

Comparison of working hours of artists with those of other workers is difficult. Data are collected by the ABS for working hours of employees, both full- and part-time, but these are not particularly illuminating because they tend to cluster around the average full-time working week as laid down by industrial awards, so that the distribution of working hours is strongly peaked in the 35-40 hours per week range. Artists, on the other hand, are mostly self-employed individuals who are free, like other self-employed persons in the economy, to choose their own work-time allocation. Furthermore, those artists who work as artists under some regular or irregular employment arrangements (e.g. actors) do not necessarily have fixed time arrangements as part of their

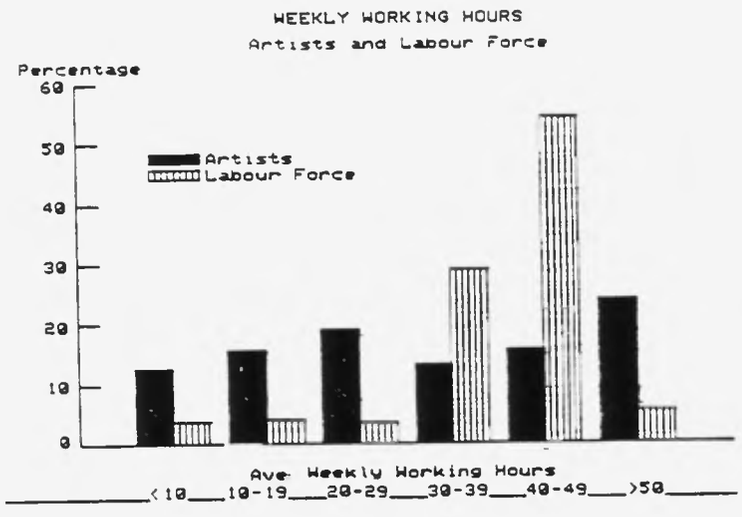
conditions of employment. About the only group of artists who are comparable with other employees in this respect are salaried orchestral musicians.

Bearing in mind these difficulties, we show in Table 5 the distribution of working hours for artists and for the labour force. The artists' working time referred to here relates to all arts-related work, including teaching; the labour force data differentiate between non-managerial and managerial employees, the latter tending to work longer hours. The labour force working hours show, as noted above, the concentration around the award week length (plus overtime), whereas the artists' data show a considerable spread. Numbers of artists working weeks of different lengths are spread fairly evenly from zero to 50 hours. It is notable that almost one quarter of artists in Australia work for more than 50 hours per week on average on their arts work, compared to only about 10 per cent of all employees working for this length of time. The distributions of working time are skewed towards longer hours for male artists and towards shorter hours for females, parallelling the gender differences in the working hours of the overall workforce, as can be seen in Table 5.

The comparison of weekly working hours is shown graphically in Figure 5, where the "Labour Force" data relate to "All non-managerial employees".

Within artistic occupations, the spread in working hours is as shown in Table 6. Writers, craftspeople, composers and

Figure 5



visual artists work longer hours than most others, though the hardest working according to these data are directors/designers and community artists. Dancers and singers cluster in the 30-50 hour range, whilst actors' working hours show something of a bimodal distribution, with peaks below 30 and above 40 hours per week.

The data in Tables 5 and 6 relate to all arts-related work. Within an artist's working time, however, it is important to note that there is generally a split between work at the primary creative activity and other arts-related work such as teaching etc. which is usually used, in addition to non-arts work, to provide income to support the basic creative work. Because of economic circumstances, the majority of artists are forced to work for less time than they would wish at their original creative activities. This is illustrated in Table 7 where the distribution by PAO of artists' time allocation for their original creative work is compared with the

distribution for all arts-related work. To take just one example, we can observe that about half (51%) of Australian visual artists work more-or-less full-time at some arts-related work (i.e. spend more than 80 per cent of their time in these activities), but only one-fifth (20%) of all visual artists can work more-or-less full-time at their original creative work. A similar pattern obtains for other artistic occupations, as Table 7 shows.

1.5 Full-time/part-time status

As in the previous section, comparison between artists and the workforce in regard to full-time/part-time status are rendered difficult by the imprecise nature of artists' working arrangements. Various definitions of "full-time" status might be proposed for artists. For purposes of comparison with labour force data, we suggest the following definitions for "full-time working artist":

Definition 1: working more than 80 per cent of working time at primary creative activity.

Definition 2: working more than 80 per cent of working time at all arts-related work.

Definition 3: working more than 30 hours per week at all arts-related work.

The last of these definitions (more than 30 hours per week) corresponds approximately to the standard used by the ABS in determining full-time status for the general workforce.

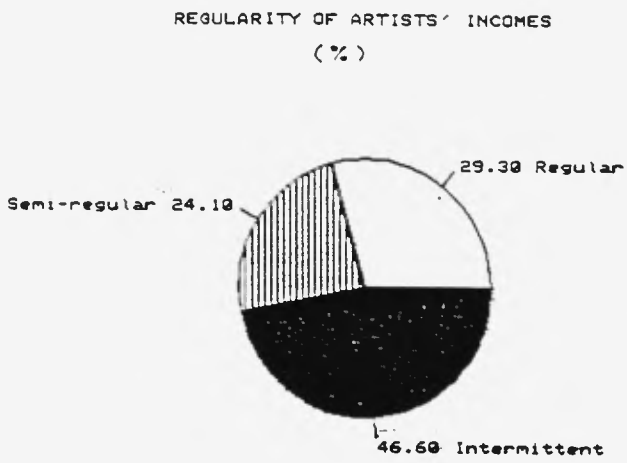
Table 8 shows the data for artists under these definitions compared with ABS data for non-managerial and all employees. As noted earlier, a much smaller proportion of artists works full-time than is the case for the employed labour force. Proportionately more female than male artists work part-time, in common with the rest of the work-force, presumably mainly because of domestic duties and child-rearing responsibilities. However, the difference between male and female artists in this respect diminishes when a number-of-hours rather than a proportion-of-time measure of "full-time" is used, because all artists, both male and female, tend to work longer hours than employed workers in most other industries.

The proportions of each separate artistic occupation working full-time according to definitions 1 and 2 above can be read directly from the 80-100% column of Table 7, and those working full-time according to definition 3 can be readily deduced from Table 6. Similar conclusions emerge to those discussed in the previous section.

1.6 Regularity of Income

In the Artists Survey of 1983 a question was asked about the regular or sporadic nature of receipt of arts income by practising artists. The results for this question are shown for all artists in Figure 6 and broken down by PAO in Table 9. Only 29 per cent of artists, and only 21 per cent of female artists, earn income from their art on a regular basis. Writers and visual artists appear to suffer

Figure 6



most in this respect, with over 60 per cent of their number in each case earning only intermittent income from their primary artistic work. Actors, singers, craftspeople and community artists are also notable for the irregularity of their artistic incomes.

No comparable data are available for the workforce as a whole, though the obvious point can be made that the employed labour force in full-time continuous work would fall into the "regular" category. Thus, it can be safely concluded from the results in Table 9 that artists' receipts are substantially more volatile and irregular than those of the majority of the working population in other occupations.

2. Incomes and Income Distribution

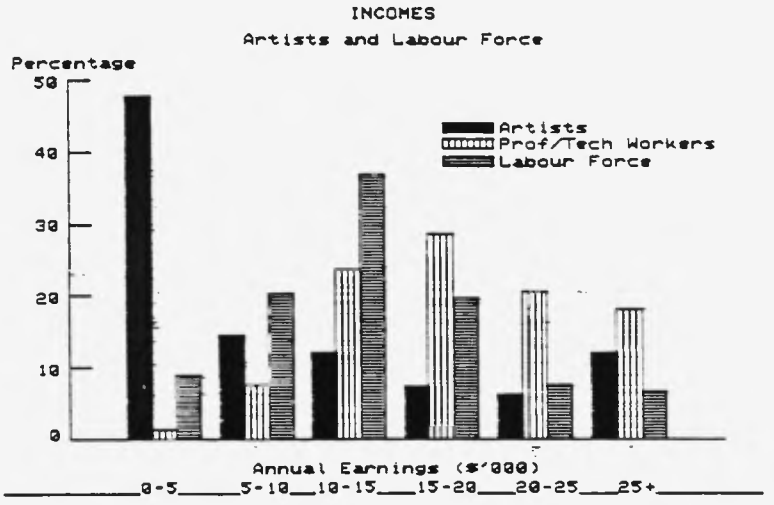
Artists earn arts-related income from their primary creative activity (writing, painting, acting etc.) and also from associated work such as teaching that is connected with their professional life as an artist but which does not of itself contribute to their own

creative output. In the Artists Survey an attempt was made to identify these two artistic income sources, the former being called "PAO income" and the latter "Other arts income". Further analysis of the survey data since the publication of *The Artist in Australia Today* has resulted in some amendment to the proportions of Total Arts Income allocated between PAO income and Other. Thus, comparison between the results in the tables in this Section and those in the earlier Report will show some discrepancies in the amounts allocated to PAO income and Other, although All-arts Income estimates remain the same, apart from some minor improvements in accuracy.

Table 10 shows the distribution of artists' incomes compared with those of the labour force. The most appropriate comparison is that between artists' income from all arts-related activities and the incomes of professional and technical workers, since the latter groups have undergone periods of training comparable with those of artists, and represent, in a broad sense, a roughly similar level of skill. It can be seen that the spread of artists' incomes is strongly concentrated at the lower end of the income range, with almost half of all artists earning an arts-related income of under $5,000 per year in 1981-82 compared with less than 2 per cent of the skilled full-time labour force. Even after allowing for a wide range of occupations and for full-time plus part-time work, we still find less than 10 per cent of the employed labour force earning less than $5,000 per year. At the other extreme, about 12 per cent of all artists earned more than $25,000 p.a. in 1981-82 from all arts sources, compared to 18 per cent of all professional and technical employees, and 25 per cent of administrative and executive employees.

These comparisons can also be seen in Figure 7, which shows the distribution of all arts-related income from Table 10, alongside that for professional and technical employees from the same Table. Also shown in Figure 7 is the earnings distribution for the entire labour force (all jobs, part-time and full-time).

Figure 7



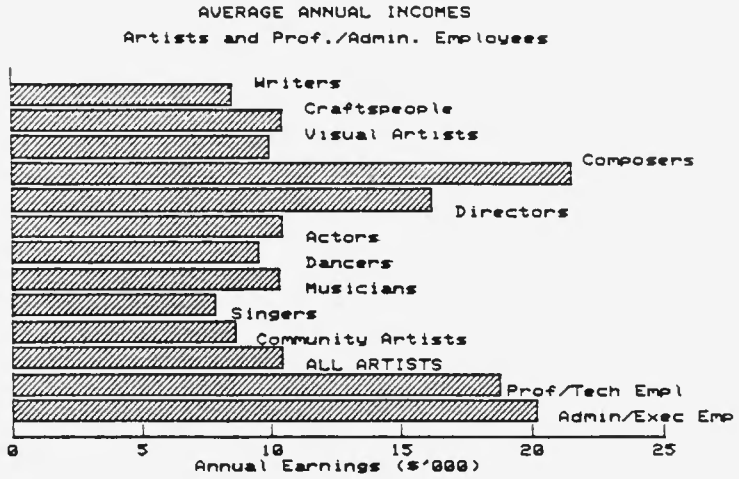
The data in Table 10 also highlight the financial disadvantage of women artists, who are worse off in relation to men than are women in the workforce at large, as the following tabulation shows:

	Female earnings as proportion of male earnings (%)
Artists:	
PAO income	54.6
All arts income	57.6
Total income	57.8
Labour force:	
Prof., tech. employees	77.7
Admin.,exec. employees	67.3
All occupations	76.4

Looking at the distribution of earnings amongst different art forms, we can see in Tables 11 and 12 that writers, visual artists, singers and community artists tend to be more represented amongst the poorer groups and to have the lowest average arts-related incomes. The artists who fare best financially are composers/ arrangers and directors/designers. In interpreting the figures for composers in these tables, and those in Figure 8 where mean earnings by art form are displayed in comparison with average incomes of professional/technical and administrative/executive employees, it should be borne in mind that the population of composers for the survey was defined to include composers of "serious" music, jazz, rock, popular and other music, composers for film, TV or radio, and arrangers. More than half (57 per cent) of the population whose PAO was "composer" spent most of their time in the relatively lucrative areas of arranging and composition for film, TV and radio (see *The Artist in Australia Today*, Appendix I, Table 3.2), hence their relatively high incomes.

From the data assembled here, it is clear that overall the earnings provided by arts-related work are insufficient to sustain artists and they must therefore resort to non-arts work to provide a reasonable living. Once non-arts earnings are included, the earnings distribution of artists (Tables 10 and 13) is somewhat more comparable with that of the workforce as a whole, but it should be noted both that artists' incomes are more widely spread than in the overall labour force, and that there is still a concentration in the lower income ranges (aggregate income of less than $10,000 p.a.). Of particular concern in this respect is the disadvantaged

Figure 8



position of actors, community artists, and all initial creative artists apart from composers; for all of these groups of artists, between 40 and 60 of their number earned less than $10,000 from *all* (arts + non arts) sources in 1981-82, an income comparable with only about $14,000 p.a. today. By contrast 29 per cent of all employees, and only 9 per cent of professional and technical employees and 7 per cent of administrative and managerial employees, fall into this income range.

The mean annual earnings of artists are shown in Table 14. In addition to the components of arts and nonarts income noted above, this table also shows an estimate of the income of a spouse or other person forming part of the household in which the artist lives and whose income is of benefit to the artist in some way. The sum of this income and the artist's own personal income is here termed "household income" although it is not strictly comparable with other

conventional measures of household income currently in use. Table 14 generally confirms the conclusions drawn earlier about the low income position of artists and about the need for them to rely on other income sources and in some cases on other members of their household for financial support of their artistic activities.

The gender breakdown of these results as shown in Table 15 further confirms the financial disadvantage of women artists. It is amongst initial creative artists (writers, craftspeople and visual artists) where this disadvantage is most acute; the PAO incomes of women artists in these categories are less than half those of their male counterparts. Differences between men and women in all art forms decrease as other income sources are added, and by the time "spouse income" is included, the discrepancies have largely (though not entirely) disappeared.

Figures 9 and 10 show the make-up of artists' incomes from the various sources defined, for all artists and for males and females

Figure 9

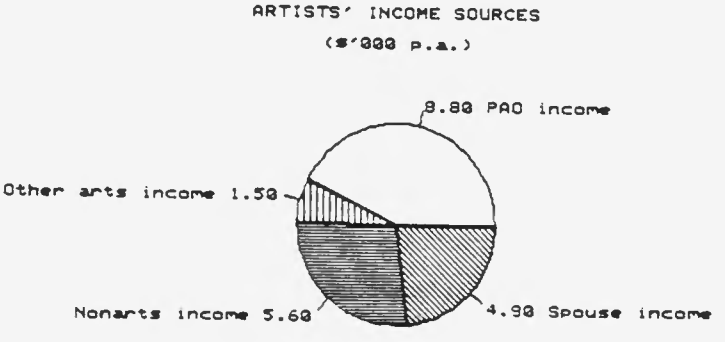
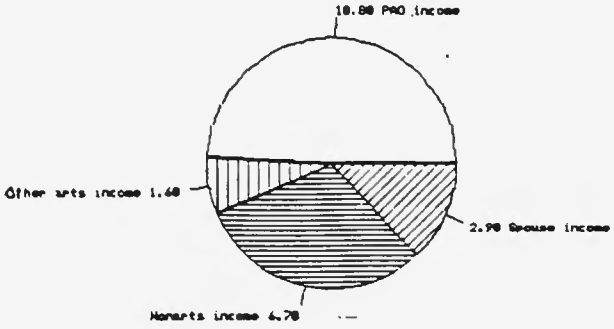


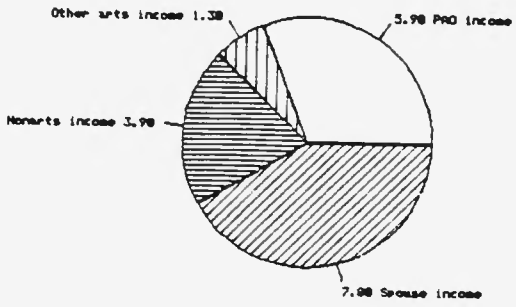
Figure 10

ARTISTS' INCOME SOURCES ($'000 p.a.)

Males



Females



separately. These diagrams are derived from the data in Tables 14 and 15 respectively.

3. Career Patterns

There is a wide diversity in backgrounds and career paths for artists. Unlike most professions and trades, there is no standard sequence of training and career development in the arts. Some artists spend exceptionally long periods in training (about 13 per

cent of all artists spend more than 10 years at their formal arts training), and a number do not in fact become artists until relatively late in life (for instance, 18 per cent of craftspeople and 13 per cent of writers currently practising in Australia did not begin professional work in their art form until they were beyond the age of 40).

Nevertheless, we can draw from the Artists' Survey data an overall picture of the career path of the "typical" Australian professional artist, bearing in mind the limitations of such an average representation. The artist is likely to have come from a family background where appreciation of the arts was significant (especially true for musicians), but is not particularly likely to have had a close relative professionally involved in the arts (except again for musicians). The home background in most cases will have provided positive encouragement towards an interest in the arts as a career, and to a lesser but still important extent the school environment will have provided similar encouragement. The artist is likely to have begun his/her interest in the arts at a young age (early teens), with a distinct tendency to an earlier start amongst dancers and musicians (see Table 16). But professional work in their chosen career does not come for most artists until about their mid twenties. This is because, after leaving school, the typical artist spends about 5 years in formal arts training, leading to the award of some qualification (degree, diploma etc.) on completion. Significant numbers of artists undertake wider or further training than the straightforward qualification required

for their principal artistic occupation; about one-third of all artists are trained in another field of the arts additional to that of their PAO, and around 12 per cent of artists who have taken out one formal qualification then undertake a further or higher qualification in their field.

It should also be borne in mind that an important aspect of the development of artistic skills is seen by artists to be related to learning on the job, or improving their skills from the experience of actual artistic practice. Of course this is not unique to the arts; it is the mark of a good professional in many fields to be constantly learning. Nevertheless, on-the-job experience is generally regarded as especially important in the arts where formal training typically provides only the basic ingredients for successful practice, and much depends on the development of skills and talents which in a direct sense cannot be taught.

4. Determinants of Earnings, Hours Worked and Success at Finding Employment

In this section some results are reported of more detailed analyses of labour-market relationships for artists using the Artists' Survey data.[1] From an extensive range of analyses undertaken, only some indicative results are presented here, which serve

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1. A more technical account of the theoretical basis of these analyses and some more detailed empirical results are reported elsewhere; see C.D. Throsby "Labour Supply and Earnings Functions for Artists" (forthcoming).

to draw out the main conclusions of interest for policy purposes. Three analyses are considered here: determinants of artists' earnings, determinants of the allocation of artists' time, and factors associated with success in finding employment and with the duration of unemployment experienced by artists.

(i) Earnings Functions

Economic theory suggests that differences in incomes between individuals in particular occupations can be explained in part by differences in "human capital", as reflected in the investment by the individual in formal training and by the acquisition of skills through experience. Such models have been importantly addressed at investigating ways in which education and training contribute to an individual's earning capacity. Applications of these models in many industries have demonstrated that human capital considerations do play an important part in explaining earnings distributions, although these factors are by no means the whole story.

In this study we propose a simple model to explain the levels of artists' incomes in which both training and experience are used to represent the human-capital aspects in determining both arts and non-arts income. Broadly, it is hypothesised that arts-related

earnings are explained by the proportion of time devoted to arts work, the length of time the individual has spent in arts training and the amount of experience the artist has had as a practising professional. Non-arts earnings in turn are hypothesised to be explained by the proportion of time spent on non-arts work, the level of general education (i.e. the equivalent of "training" for non-arts work), and age as a measure of general "experience" of possible relevance to non arts work. In addition the degree of establishment as a professional artist is included in both arts and non-arts functions as a measure of the extent to which the artist is willing and able to supply his/her labour to the arts labour market in preference to the non-arts labour market, the *a priori* hypothesis being that more established artists, having settled into an artistic career, will tend to devote themselves to arts in preference to non-arts work, and will tend to earn higher arts incomes and lower non-arts incomes as a result. Finally, gender is included as an explanatory variable in both functions to control for male/female earnings differentials in both labour markets.

The measurement of variables is as follows. Arts income is all arts-related income for 1981-82 measured in $'00, non-arts income is income from all non-arts sources (personal income only) for the same year and measured in the same units. Time is measured as the proportion of time allocated to arts and non-arts work respectively. Training is measured as the number of years spent

in formal arts training, while general education is measured as a dummy variable where "Education 1" indicates incomplete schooling, "Education 2" indicates completed secondary school, "Education 3" indicates diploma or degree, and "Education 4" (suppressed) indicates a higher qualification. Experience is measured as the length of time the artist has been working since completion of formal training. Age is measured in years, whilst gender is indicated as a dummy variable with male = 0, female = 1. Finally, degree of establishment is measured by three dummies, with "Estab. 1" indicating becoming established or starting out, "Estab. 2" indicating fully established as a professional artist and "Estab. 3" (suppressed) denoting experienced but not working at full capacity.

The two functions (with arts income and non-arts income respectively as dependent variables) were fitted to data covering initial creative artists (writers, craftspeople, visual artists, composers) as a group and performing artists (actors, dancers, musicians, singers, directors) as a group, as well as to all artists. Logarithmic functions were used, estimated using ordinary least-squares regression.

The results, summarised in Table 17, can be interpreted as follows. The training and experience variables in the arts income function appear as a positive influence on earnings, but

not particularly significantly. The non-arts income functions exhibit the expected relationships with both education and age, with non-arts income rising significantly with level of general education and with age. Note, however, that the rate of increase of non-arts income with age falls off as age rises, indicating a levelling out of non-arts receipts as artists grow older. In addition, a comparison between functions of results for the establishment variables indicates confirmation of the hypothesis put forward earlier, i.e. arts income tends to increase and non-arts income tends to decline as the artist becomes established.

Of the other variables, time allocation is clearly strongly associated with income from arts and non-arts sources. Arts income rises approximately in step with the proportion of time devoted to the arts, i.e. a 1 per cent increase in the proportion of time devoted to arts work leads to a roughly 1 per cent increase in arts income. In the case of non-arts income, the increase is less marked, with a 1 per cent increase in time allocation resulting in about a 0.5 per cent increase in non-arts income. Finally, gender is a significant explanatory variable, as expected. Income from all sources for all groups is significantly lower for women artists than for men, even after all other measured sources of variation are accounted for. It is notable that this effect is smallest for the arts income of performing artists, suggesting somewhat lower levels of disadvantage for women in the performing arts labour market than elsewhere.

In summary, these analyses suggest that earnings differences between artists are explained to a significant extent by the traditional "human capital" model where investment in skills through training, and development of expertise through experience, lead to greater earning capacity. Overall these effects may be somewhat less marked in general for artists than for many other professions, because in the arts the innate creative talent of the individual plays a more important and less easily measurable role in leading to a successful career than in other occupations. The results also confirm the disadvantaged financial status of women artists, and throw some light on the relationship between the arts and non-arts labour market. The latter subject is looked at more closely in the following section.

(ii) Labour Supply Functions

In Section 1 above the work patterns and distribution of artists' working hours between arts and non-arts work were discussed. We turn now to a more detailed study of factors determining the allocation of artists' working time, and look in particular at the role of financial considerations in influencing the proportions of artists' time spent at arts and non-arts work.

The underlying economic theory which relates to this problem and which can contribute at least the basic framework of a model for analysis is the theory of labour supply. Essentially this theory explains the allocation of an individual's time between

working and leisure in terms of relative wage rates and the individual's trade-off between higher income and increased leisure time. The theory predicts generally that people will supply increased hours of work to the labour market as wages rise, but that beyond the point where an adequate income is being earned, the individual will tend to respond to increased wages by supplying decreasing amounts of labour and taking increased leisure. This theory has been used successfully to explain aggregate labour supply in a number of industries.

In the case of the arts, the problem of labour supply is a little more complicated. To begin with there is the interesting question of whether artists' behaviour can be interpreted at all within the context of an economic model. Some people, including a number of artists, will argue that the very nature of artistic production places it outside the realms of economic analysis and that inner visions, or whatever other forces drive the creative process, do not respond to economic stimuli. But even casual observation of the real world of professional artistic work suggests that this is not so. The existence of labour unions in the arts, artists' evident concern about public funding questions, and the fundamental and unavoidable need for survival, all point to some role for financial realities in affecting the pattern of artists' work.

Next, we have noted already that artists supply essentially two distinct labour markets, i.e. the market for their own primary

activity, and the non-arts market to which they turn essentially to gain income to sustain their arts work. A model of artists' labour supply decisions must therefore take account of this dual phenomenon.

In this study we propose a simple model along these lines in which the proportion of time devoted to arts work and to non-arts work is determined by relative wages in the arts and non-arts sectors, with other sociodemographic characteristics including age, gender, level of arts training, ethnicity, and education included as additional control variables. We specify the prior hypothesis that the amount of arts work will be positively related to the arts wage and negatively related to the non-arts wage, with the reverse holding true for the proportion of time devoted to non-arts work. Further we might propose that, in deference to the discussion above, arts working time will tend to be less responsive to changes in financial rewards than will non-arts time, and that some limit will be evident to the extent that artists are willing to work at non-arts activities, in line with the assumption that non-arts work is simply a means to the end of supporting the artist's creative work.

A number of alternative specifications of this basic model have been investigated in this study. The results presented below embody the main findings. In this version of the model, two functions were estimated, the dependent variables being percentage of time devoted to arts and to non-arts activity

respectively; since these two percentages sum in most cases to 100 (the odd ones being those observations for which some time in unemployment was recorded), the one function is more or less the inverse of the other. The "arts wage" and the "non-arts wage" were estimated from the survey data by expressing arts and non-arts income over a given period as a proportion of estimated hours worked at arts and non-arts activities respectively over that period. Needless to say these are rather crude measures, and some refining of the data was necessary to remove obviously inconsistent observations, but the measures do have the virtue of being specific to the individual concerned. Of the other explanatory variables, age, training, gender and education were measured as in the earnings functions reported above, whilst ethnicity was specified as a single dummy variable to indicate born in Australia (= 1) or born elsewhere (= 0).

The two functions were estimated for initial creative artists and for performing artists as defined above, and for all artists. The functional form preferred was a second degree polynomial in the arts wage, the non-arts wage and age, with the remainder of the variables being entered linearly. Results are shown in Table 18.

These results show that artists are indeed sensitive to economic incentives in allocating their working time in that they respond positively to increased earning opportunities in both arts

and non-arts labour markets. However, we can observe that they are more responsive to rewards in the non-arts sector than in the arts, supporting the proposition advanced above that arts work tends to be less sensitive to financial considerations because of its nature as compared to non-arts work. The relative influences of financial considerations in determining working patterns appear to be somewhat stronger amongst performing artists than amongst initial creative artists, especially in the effects of non-arts rewards in drawing them into the non-arts labour market.

In addition the relative sizes and levels of significance of coefficients on all four terms for the two wage variables in each of the functions are consistent with the further hypothesis put forward above about the differences between the effects of financial incentives in the two markets. That is, the results suggest that artists will supply the non-arts labour market only up to the point where an adequate return is being received to support their primary artistic work; no such limitation exists in their supply of effort to their arts work, a result consistent with the proposition that people do not become artists primarily in order to earn a living.

Looking at the remaining explanatory variables, we note that the proportion of time spent on the arts tends to decline with age, though the effect flattens out as age increases. Artists with longer periods of training behind them tend to spend more time on arts work than those with less. Ethnicity and educational level exert only minor influences over the allocation of time, whilst female

artists tend to spend less time on the arts than do males.

Overall these results do confirm *a priori* notions about the ways in which economic and other sociodemographic variables influence artists' working habits. In particular, the role of financial realities in determining artists' working hours is revealed, lending support to propositions that levels of arts output generally would be increased by any measures to reduce the financial hardship suffered by Australian artists.

(iii) Duration of Unemployment and Success at Finding Work

As a part of this study some analyses were undertaken to investigate what factors are associated with the unemployment experience of artists and with the length of time taken to find an arts-related job after completion of arts training. In neither case did significant results emerge. Some minor correlations were found between age and both length of period of unemployment and time to find a job, but these could not be regarded as significant. It also appeared that artists who have suffered difficulties of various sorts in developing the range and quality of their work are more likely to experience longer periods of unemployment than others, but again the results are not indicative for policy purposes.

Overall it can simply be said that circumstances peculiar to individual cases seem to be associated with unemployment and with

lack of success at finding work, and that no systematic explanations of these phenomena relating to measured variables appear to exist.

TABLES

Table 1

Gender Distribution: Artists and Labour Force: 1983

	Male	Female
	(%)	(%)
Artists		
Writers	55.5	44.5
Craftspeople	39.8	60.2
Visual artists	61.3	38.7
Composers	88.9	11.1
Directors/designers	70.3	29.7
Actors/puppeteers	53.4	46.6
Dancers/choreographers	40.9	59.1
Musicians	85.2	14.8
Singers	48.0	52.0
Community Artists	64.0	36.0
All artists	63.5	36.5
Labour Force		
Employed persons: full-time	71.5	28.5
part-time	22.8	77.2
total	63.2	36.3
Total labour force	63.6	36.4
Total civilian population (> 15 years)	49.4	50.6

Sources: Artists: Artists' Inquiry Survey, 1983
Labour Force: Data for January 1983 from ABS *Monthly Summary of Statistics, Australia*, April 1983, p. 3.

Table 2

Age Distribution: Artists and Labour Force: 1983
(for persons of 20 years of age and over)

	Age Group (years)						Mean
	20-24	25-34	35-44	45-54	55+	Total	
	(%)	(%)	(%)	(%)	(%)	(%)	(yrs)
Artists							
Writers	1.1	17.0	26.4	23.6	31.9	100.0	47.9
Craftspeople	5.1	27.3	31.3	19.9	16.5	100.0	41.5
Visual artists	2.5	35.5	27.9	14.7	19.3	100.0	41.5
Composers	7.4	14.8	18.5	25.9	33.3	100.0	47.6
Directors/designers	2.7	35.1	37.8	13.5	10.8	100.0	39.0
Actors/puppeteers	11.9	32.1	22.0	17.4	16.5	100.0	38.4
Dancers/choreographers	24.4	43.9	17.1	14.6	-	100.0	30.9
Musicians	8.2	33.6	23.9	18.7	15.7	100.0	40.2
Singers	16.7	16.7	37.5	12.5	16.7	100.0	38.9
Community artists	8.0	56.0	24.0	12.0	-	100.0	34.1
All artists	6.2	29.6	26.8	18.4	19.0	100.0	41.5
Labour Force							
Employed persons: male	14.1	29.2	25.9	17.9	12.8	100.0	38.9
female	19.6	29.5	26.8	15.9	8.2	100.0	36.9
total	16.1	29.3	26.2	17.2	11.2	100.0	38.2

Sources: Artists: Artists' Inquiry Survey, 1983
Labour Force: Data for February 1983 from ABS, *Labour Force Status and Educational Attainment*, February 1983.

Table 3

Age Distribution of Artists by Gender: 1983
(for persons of 20 years of age and over)

	Age Group (years)						Mean
	20-24	25-34	35-44	45-54	55+	Total	
	(%)	(%)	(%)	(%)	(%)	(%)	(yrs)
Writers: male	2.0	20.8	30.7	24.8	21.8	100.0	45.0
female	-	12.3	21.0	22.2	44.4	100.0	51.4
Craftspeople: male	4.3	31.4	32.9	12.9	18.6	100.0	41.0
female	5.7	24.5	30.2	24.5	15.1	100.0	41.7
Visual artists: male	1.6	37.7	28.7	16.4	15.6	100.0	41.0
female	4.0	32.0	26.7	12.0	25.3	100.0	42.3
Composers: male	4.2	16.7	16.7	29.2	33.3	100.0	48.6
female[(a)]	-	-	-	-	-	-	-
Directors: male	3.8	38.5	34.6	11.5	11.5	100.0	38.0
female	-	27.3	45.5	18.2	9.1	100.0	41.3
Actors: male	10.0	28.3	21.7	20.0	20.0	100.0	40.9
female	14.3	36.7	22.4	14.3	12.2	100.0	35.4
Dancers: male	27.8	27.8	22.2	22.2	-	100.0	34.2
female	21.7	56.5	13.0	8.7	-	100.0	28.6
Musicians: male	6.1	34.2	25.4	19.3	14.9	100.0	40.6
female	20.0	30.0	15.0	15.0	20.0	100.0	38.3
Singers: male	16.7	8.3	33.3	25.0	16.7	100.0	41.8
female	16.7	25.0	41.7	-	16.7	100.0	36.3
Community artists: male	6.3	68.8	12.5	12.5	-	100.0	33.6
female	11.1	33.3	44.4	11.1	-	100.0	35.1
All artists: male	5.3	31.3	27.4	19.0	17.1	100.0	41.4
female	7.5	27.2	26.0	17.5	21.9	100.0	41.6

Note: (a) Sample too small for generalisation.

Table 4

Country of Origin : Artists and Labour Force : 1983

	Country of Origin							
	Australia	NZ	UK and Ireland	Greece, Italy, Malta	Other Europe	Asia Mid-East	Other	Total
	(%)	(%)	(%)	(%)	(%)	(%)	(%)	(%)
Artists[a]								
Writers	70.9	3.6	15.5	1.8	4.5	–	3.6	100.0
Craftspeople	69.5	–	11.3	1.4	9.2	0.7	7.8	100.0
Visual artists	62.9	1.4	10.0	3.6	15.0	2.9	4.3	100.0
Actors	65.2	4.4	17.0	0.7	6.7	1.5	4.4	100.0
Dancers	60.0	3.3	6.7	6.7	3.3	3.3	16.7	100.0
Musicians	68.5	1.6	15.3	5.6	2.5	3.7	2.8	100.0
Singers	58.2	–	10.9	5.5	5.5	9.1	10.9	100.0
All artists	66.6	2.0	13.5	3.6	6.5	2.7	5.1	100.0
Labour Force								
Employed persons	73.8	1.5	10.0	4.2	5.3	3.3	1.9	100.0
Total labour force	73.5	1.5	10.1	4.2	5.4	3.4	1.9	100.0

Note: (a) Insufficient numbers of composers, directors/designers and community artists for analysis.

Sources: Artists: Artists' Inquiry Survey, 1983
Labour Force: Data for August 1982 for civilian labour force, from ABS, *Labour Statistics Australia 1982*, p. 14.

Table 5

Weekly Working Hours: Artists and Labour Force: 1983

	Average hours worked per week							Mean
	< 10	10-19	20-29	30-39	40-49	> 50	Total	
	(%)	(%)	(%)	(%)	(%)	(%)	(%)	(hrs)
Artists[a]								
Males	11.8	15.5	18.9	11.4	16.5	25.9	100.0	32.3
Females	14.0	15.5	19.5	15.8	14.3	21.0	100.0	30.3
Persons	12.7	15.5	19.1	13.2	15.6	23.9	100.0	31.5
Labour Force[b]								
Non-managerial employees								
Males	2.1	1.5	1.0	25.2	62.4	7.8	100.0	41.8
Females	6.4	7.9	7.5	35.0	41.9	1.3	100.0	35.2
Persons	3.7	4.0	3.5	29.0	54.5	5.3	100.0	39.3
All employees	7.2		4.4	18.3	59.2	10.9	100.0	40.9

Notes: (a) arts-related work only (see text).

(b) hours worked represent average weekly working hours of employees in all their jobs (including nightworkers, shiftworkers and persons holding more than one job), full-time and part-time.

Sources: Artists: Artists' Inquiry Survey, 1983
Labour Force: Data for mid-1981 from ABS, *Labour Statistics, Australia, 1982*, p. 94.

Table 6

Artists' Weekly Working Hours: by Principal Artistic Occupation: 1983

	Average hours worked per week							Mean
	< 10	10-19	20-29	30-39	40-49	> 50	Total	
	(%)	(%)	(%)	(%)	(%)	(%)	(%)	(hrs)
Writers	15.0	12.5	23.8	11.3	11.9	25.6	100.0	32.0
Craftspeople	8.9	14.0	17.2	15.9	14.0	29.9	100.0	35.1
Visual artists	10.9	10.3	22.4	14.9	19.0	22.4	100.0	32.0
Composers	5.6	22.2	11.1	16.7	22.2	22.2	100.0	33.4
Directors/designers	2.9	5.9	11.8	20.6	11.8	47.1	100.0	46.4
Actors/puppeteers	16.3	16.3	16.3	5.0	21.3	25.0	100.0	29.3
Dancers	16.2	18.9	18.9	5.4	24.3	16.2	100.0	27.5
Musicians	18.9	26.2	17.2	13.1	14.8	9.8	100.0	24.0
Singers	12.5	33.3	16.7	29.2	8.3	-	100.0	22.3
Community artists	4.8	9.5	14.3	4.8	4.8	61.9	100.0	46.2
All artists	12.7	15.5	19.1	13.2	15.6	23.9	100.0	31.5

Table 7

Distribution of Artists' Working Time: by Principal Artistic Occupation

	Proportion of working time spent on arts work						Mean
	0-19%	20-39%	40-59%	60-79%	80-100%	Total	
	(%)	(%)	(%)	(%)	(%)	(%)	(%)
		Original Creative Work					
Writers	17.6	26.4	17.6	13.7	24.7	100.0	50.5
Craftspeople	23.3	21.0	17.0	10.2	28.4	100.0	48.8
Visual artists	18.6	24.6	25.6	11.1	20.1	100.0	46.6
Composers	14.8	3.7	18.5	14.8	48.1	100.0	66.7
Directors	10.8	16.2	27.0	8.1	37.8	100.0	60.0
Actors	22.4	25.0	19.8	9.5	23.3	100.0	44.9
Dancers	18.2	29.5	11.4	11.4	29.5	100.0	49.2
Musicians	21.5	37.8	12.6	5.9	22.2	100.0	43.0
Singers	20.0	28.0	20.0	8.0	24.0	100.0	47.9
Community Artists	16.0	20.0	32.0	4.0	28.0	100.0	50.0
All artists	19.7	25.5	19.3	10.2	25.4	100.0	48.3
		All Arts-related Work					
Writers	11.0	13.8	17.7	17.1	40.3	100.0	67.6
Craftspeople	11.4	13.6	12.5	13.1	49.4	100.0	74.7
Visual artists	7.0	11.6	16.1	14.6	50.8	100.0	76.7
Composers	11.1	-	-	-	88.9	100.0	91.0
Directors	8.1	2.7	8.1	8.1	73.0	100.0	86.2
Actors	13.8	19.0	18.1	7.8	41.4	100.0	63.6
Dancers	6.8	15.9	9.1	13.6	54.5	100.0	74.6
Musicians	17.0	25.9	9.6	7.4	40.0	100.0	62.5
Singers	20.0	20.0	20.0	12.0	28.0	100.0	60.6
Community Artists	-	16.0	16.0	16.0	52.0	100.0	79.8
All artists	11.1	15.1	14.1	12.2	47.5	100.0	71.3

Table 8

Employment Status : Artists and Labour Force

		Full-time	Part-time	Total
		(%)	(%)	(%)
Artists				
Full-time, definition 1[(a)]	Males	27.1	72.9	100.0
	Females	22.8	77.2	100.0
	Persons	25.4	74.6	100.0
Full-time, definition 2[(a)]	Males	53.4	46.6	100.0
	Females	38.5	61.5	100.0
	Persons	47.5	52.5	100.0
Full-time, definition 3[(a)]	Males	53.8	46.2	100.0
	Females	51.0	49.0	100.0
	Persons	52.7	47.3	100.0
Labour Force				
Non-managerial employees	Males	95.4	4.6	100.0
	Females	78.2	21.8	100.0
	Persons	88.8	11.2	100.0
All employees		88.4	11.6	100.0

Note: (a) see text.

Source: As Table 5.

Table 9

Regularity of Artists' Incomes

	Basis for receiving artistic income			
	Regular	Semi-regular	Intermittent	Total
	(%)	(%)	(%)	(%)
Writers	20.8	17.9	61.3	100.0
Craftspeople	30.4	26.2	43.5	100.0
Visual artists	18.2	17.7	64.1	100.0
Composers	40.7	33.3	25.9	100.0
Directors	52.9	20.6	26.5	100.0
Actors	29.6	25.2	45.2	100.0
Dancers	38.1	26.2	35.7	100.0
Musicians	44.0	32.6	23.4	100.0
Singers	28.0	32.0	40.0	100.0
Community artists	24.0	32.0	44.0	100.0
All artists: males	35.1	24.4	40.5	100.0
females	20.7	23.6	55.6	100.0
persons	29.3	24.1	46.6	100.0

Table 10

Estimated Earnings Distribution: Artists and Labour Force: 1981-82

	Annual Earnings ($'000)								
	0-5	5-10	10-15	15-20	20-25	25-30	30+	Total	Mean
	(%)	(%)	(%)	(%)	(%)	(%)	(%)	(%)	($'000)
Artists:									
PAO income[a] males	48.2	13.8	11.5	8.1	5.5	3.7	9.2	100.0	10.8
females	63.8	15.3	10.8	2.8	3.5	1.4	2.4	100.0	5.9
persons	54.4	14.4	11.2	5.6	4.7	2.8	6.5	100.0	8.8
All arts income[b] males	41.0	14.5	11.5	9.9	6.9	4.6	11.5	100.0	12.5
females	57.8	14.6	12.9	3.5	5.2	2.4	3.5	100.0	7.2
persons	47.7	14.6	12.1	7.4	6.2	3.7	8.3	100.0	10.4
Total income[c] males	12.4	14.5	15.4	16.4	13.4	9.4	18.4	100.0	19.2
females	29.6	24.4	20.2	8.7	8.4	3.5	5.2	100.0	11.1
persons	19.3	18.4	17.3	13.3	11.4	7.1	13.2	100.0	15.9
Labour Force									
Prof. & tech.[d] males	1.1	5.0	18.0	29.0	22.8	13.1	10.9	100.0	20.6
females	1.8	11.8	32.2	28.0	17.2	6.9	2.0	100.0	16.0
persons	1.4	7.7	23.7	28.6	20.6	10.6	7.4	100.0	18.8
Admin. Exec. Manag.[d] males	1.5	4.3	18.4	31.5	16.2	14.8	13.3	100.0	20.8
females	3.7	18.5	51.1	14.8	7.4	3.7	0.7	100.0	14.0
total	1.7	5.7	21.4	29.9	15.4	13.8	12.1	100.0	20.2
Total[e] males	3.2	11.0	38.6	26.2	10.6	5.6	4.8	100.0	16.1
females	2.8	27.4	49.2	13.1	4.5	2.3	0.8	100.0	12.3
total	3.1	15.9	41.8	22.2	8.7	4.6	3.6	100.0	15.0
Total, all jobs, P/T and F/T[f]									
males	4.1	13.1	36.9	25.3	10.3	5.5	4.7	100.0	15.6
females	16.7	32.1	36.6	10.3	3.0	0.5	0.8	100.0	10.1
total	8.9	20.3	36.8	19.6	7.6	3.6	3.2	100.0	13.6

Notes: (a) income from work as PAO, not including amounts paid for teaching etc.
(b) income from all arts-related sources.
(c) personal income from all sources (arts + nonarts).
(d) full-time employees, based on weekly earnings in main job; some estimation involved in female distribution.
(e) total all occupations, full-time employees in main job only.
(f) total all employees in all jobs, full-time and part-time.

Sources: Artists: Artists' Inquiry Survey, 1983.
Labour Force: Data from ABS, *Weekly Earnings of Employees (Distribution) Australia*, August 1982, p. 23.

Table 11

Estimated Earnings Distribution: Artists' Earnings from Original Creative Activity[a]: 1981-82

	Annual Earnings ($'000)								
	0-5	5-10	10-15	15-20	20-25	25-30	30+	Total	Mean
	(%)	(%)	(%)	(%)	(%)	(%)	(%)	(%)	($'000)
Writers	60.5	12.4	9.3	4.7	2.3	3.9	7.0	100.0	7.8
Craftspeople	58.4	15.3	8.0	7.3	3.6	1.5	5.8	100.0	8.4
Visual artists	61.3	14.1	9.2	2.8	4.9	3.5	4.2	100.0	7.1
Composers	33.3	5.6	11.1	-	16.7	5.6	27.8	100.0	21.4
Directors	27.3	15.2	15.2	15.2	12.1	6.1	9.1	100.0	13.7
Actors	53.9	15.7	13.5	3.4	3.4	2.2	7.9	100.0	10.0
Dancers	47.1	8.8	29.4	5.9	5.9	2.9	-	100.0	8.0
Musicians	46.5	17.8	12.9	8.9	6.9	1.0	5.9	100.0	9.4
Singers	56.3	12.5	12.5	12.5	-	-	6.3	100.0	7.6
Community artists	60.0	20.0	5.0	10.0	-	5.0	-	100.0	5.6
All artists	54.4	14.4	11.2	5.6	4.7	2.8	6.5	100.0	8.8

Note: (a) estimated "PAO income".

Table 12

Estimated Earnings Distribution: Artists' Earnings from all Arts-related Sources: 1981-82

	Annual Earnings ($'000)								
	0-5	5-10	10-15	15-20	20-25	25-30	30+	Total	Mean
	(%)	(%)	(%)	(%)	(%)	(%)	(%)	(%)	($'000)
Writers	58.1	11.6	10.1	5.4	2.3	3.9	8.5	100.0	8.5
Craftspeople	49.6	14.6	10.2	8.8	5.8	2.2	8.8	100.0	10.4
Visual artists	47.9	16.9	11.3	3.5	7.7	4.9	7.7	100.0	9.9
Composers	33.3	5.6	11.1	-	16.7	5.6	27.8	100.0	21.5
Directors	18.2	12.1	18.2	15.2	12.1	15.2	9.1	100.0	16.2
Actors	51.7	16.9	11.2	4.5	4.5	2.2	9.0	100.0	10.4
Dancers	41.2	8.8	29.4	5.9	8.8	5.9	-	100.0	9.5
Musicians	43.6	16.8	11.9	10.9	8.9	1.0	6.9	100.0	10.3
Singers	50.0	18.8	12.5	12.5	-	-	6.3	100.0	7.8
Community Artists	45.0	15.0	10.0	25.0	-	5.0	-	100.0	8.6
All artists	47.7	14.6	12.1	7.4	6.2	3.7	8.3	100.0	10.4

Table 13

Estimated Earnings Distribution : Artists' Total Incomes (Arts + Non-arts): 1981-82

	Annual Earnings ($'000)								
	0-5	5-10	10-15	15-20	20-25	25-30	30+	Total	Mean
	(%)	(%)	(%)	(%)	(%)	(%)	(%)	(%)	($'000)
Writers	23.3	17.8	16.3	10.1	7.0	7.8	17.8	100.0	16.0
Craftspeople	27.7	16.8	13.9	13.1	9.5	6.6	12.4	100.0	15.3
Visual artists	18.3	22.5	20.4	8.5	13.4	4.9	12.0	100.0	14.7
Composers	5.6	11.1	11.1	5.6	16.7	5.6	44.4	100.0	29.3
Directors	12.1	6.1	12.1	24.2	18.2	18.2	9.1	100.0	18.8
Actors	18.0	29.2	18.0	9.0	9.0	4.5	12.4	100.0	15.3
Dancers	17.6	11.8	32.4	14.7	11.8	5.9	-	100.0	14.4
Musicians	7.9	12.9	18.8	20.8	18.8	9.9	10.9	100.0	17.9
Singers	18.8	18.8	12.5	31.3	6.3	6.3	6.3	100.0	13.8
Community Artists	35.0	25.0	10.0	25.0	-	5.0	-	100.0	9.5
All artists	19.3	18.4	17.3	13.3	11.4	7.1	13.2	100.0	15.9

Table 14

Mean Annual Earnings of Artists: 1981-82

($'000 p.a.)

	PAO Income	Other Arts Income	Total Arts Income	Non-Arts Income	Total pers. income	Spouse income	House-hold Income
	($000)	($000)	($000)	($000)	($000)	($000)	($000)
Writers	7.8	0.7	8.5	7.5	16.0	6.3	22.3
Craftspeople	8.4	2.0	10.4	4.8	15.3	7.5	22.8
Visual artists	7.1	2.7	9.9	4.9	14.7	3.0	17.8
Composers	21.4	0.1	21.5	7.8	29.3	4.2	33.4
Directors	13.7	2.5	16.2	2.6	18.8	2.6	21.3
Actors	10.0	0.5	10.4	4.9	15.3	4.4	19.8
Dancers	8.0	1.5	9.5	5.0	14.4	4.0	18.5
Musicians	9.4	0.9	10.3	7.6	17.9	4.7	22.6
Singers	7.6	0.1	7.8	6.0	13.8	1.6	15.4
Community Artists	5.6	3.0	8.6	0.9	9.5	1.5	11.0
All artists	8.8	1.5	10.4	5.6	15.9	4.9	20.8

Table 15

Mean Annual Earnings of Artists: by Gender: 1981-82

($'000 p.a.)

	PAO income	Other arts income	Total arts income	Non arts income	Total pers. income	Spouse income	House-hold income
	($000)	($000)	($000)	($000)	($000)	($000)	($000)
Writers: males	9.6	1.1	10.8	8.1	19.0	4.6	23.6
females	5.3	0.2	5.5	6.5	12.0	8.7	20.7
Craftspeople: males	12.2	3.0	15.2	7.3	22.5	2.2	24.6
females	5.9	1.4	7.4	3.2	10.6	10.9	21.5
Visual artists: males	9.1	3.0	12.1	5.4	17.5	2.2	19.7
females	3.6	2.3	5.9	3.9	9.8	4.6	14.3
Directors: males	14.6	2.7	17.3	3.2	20.6	1.2	21.8
females	11.9	2.0	13.9	1.3	15.2	5.3	20.5
Actors: males	12.0	0.6	12.6	6.0	18.6	2.8	21.4
females	7.0	0.2	7.2	3.3	10.5	6.8	17.3
Dancers: males	9.4	1.1	10.5	6.6	17.1	2.2	19.3
females	6.8	1.8	8.6	3.6	12.1	5.7	17.8
Musicians: males	9.8	0.7	10.5	8.2	18.7	3.5	22.2
females	7.2	2.1	9.3	4.1	13.4	11.2	24.6
All artists: [a] males	10.8	1.6	12.5	6.7	19.2	2.9	22.1
females	5.9	1.3	7.2	3.9	11.1	7.8	18.9

Note: (a) includes composers, singers and community artists, whose numbers were too small to provide a gender breakdown on their own.

Table 16

Career Characteristics of Artists

	Mean age of first: Involvement	Mean age of first: Prof. work	Mean yrs arts training	Propn. completing training	Propn. taking higher qual. (a)	Propn. taking higher qual. (b)	Propn. trained in > 1 field of arts
	(yrs)	(yrs)	(yrs)	(%)	(%)	(%)	(%)
Writers	16	28	5.0	69.5	39.4	18.3	40.6
Craftspeople	20	29	3.9	62.1	27.1	6.4	34.8
Visual artists	14	25	4.7	72.0	31.6	16.6	38.8
Composers	12	25	8.1	35.3	60.0	29.4	54.2
Directors	14	23	5.8	64.5	30.4	12.9	53.8
Actors	12	21	4.6	58.2	11.3	3.8	35.0
Dancers	10	19	7.1	73.0	14.8	2.7	44.4
Musicians	11	19	5.9	43.4	31.1	10.8	14.8
Singers	12	20	8.6	23.0	-	-	25.0
Community Artists	15	25	4.9	66.7	25.0	16.7	43.8
All artists	14	23	5.2	62.2	28.4	11.6	34.4

Notes: (a) Proportion of those artists completing their original formal training to the point of gaining a qualification.

(b) Proportion of those artists undertaking formal training but not necessarily gaining a qualification.

Table 17

Earnings Function Results

Explanatory Variables	Init. Creative Artists		Performing Artists		All Artists	
	Arts income	Non-arts income	Arts income	Non-arts income	Arts income	Non-arts income
Log time	1.1137	0.3034	0.9451	0.5519	0.9784	0.4122
	(8.7)	(5.2)	(11.9)	(9.5)	(12.7)	(10.1)
Log training	0.0755	-	-0.0024	-	0.0731	-
	(1.0)		(0.0)		(1.4)	
Education 1	-	-1.1572	-	-0.0725	-	-0.6168
		(-2.4)		(-0.1)		(-1.9)
2	-	-0.6175	-	-0.3149	-	-0.4916
		(-1.7)		(-0.6)		(-1.7)
3	-	-0.4425	-	-0.0911	-	-0.3641
		(-1.3)		(-0.2)		(-1.3)
Log experience	0.0588	-	0.1507	-	0.0727	-
	(0.7)		(1.8)		(1.2)	
Log age	-	0.8458	-	0.3240	-	0.5779
		(1.9)		(0.8)		(2.0)
Gender	-0.7590	-0.6796	-0.2003	-0.6636	-0.6587	-0.7529
	(-4.1)	(2.6)	(-1.2)	(-2.3)	(-5.0)	(-4.0)
Estab. 1	-0.1002	0.1001	0.1652	-0.3728	-0.1794	-0.0481
	(-0.4)	(0.3)	(0.7)	(-1.0)	(-1.1)	(-0.2)
2	0.7256	-0.1519	0.8218	-0.5830	0.7204	-0.3299
	(3.0)	(-0.5)	(4.5)	(-1.8)	(4.5)	(-1.5)
Constant	-1.3978	-0.8013	-0.5318	0.6741	-0.6391	0.0596
	(-2.4)	(0.5)	(-1.3)	(0.4)	(-1.8)	(0.1)
R^2	0.2529	0.0945	0.4724	0.3391	0.2927	0.1678
F	23.4	5.3	38.2	16.0	48.0	17.2
n	421	414	263	259	703	692

Note: Dependent variable is log income in each case; t-statistics are shown in parentheses.

Table 18

Estimates of Labour Supply Functions for Artists

	Initial Creative Artists		Performing Artists		All Artists	
	Arts Time	Nonarts Time	Arts Time	Nonarts Time	Arts Time	Nonarts Time
Arts wage	0.7721	-0.6317	1.0037	-0.8886	0.8102	-0.6778
	(4.3)	(-3.6)	(3.4)	(-3.1)	(5.2)	(-4.4)
Arts wage^2	-0.0002	0.0004	-0.0040	0.0032	-0.0006	0.0006
	(-0.3)	(0.6)	(-1.6)	(1.3)	(-0.7)	(0.8)
Nonarts wage	-0.9597	0.9261	-2.2777	2.3785	-1.2264	1.1853
	(-6.1)	(6.1)	(-7.0)	(7.5)	(-9.2)	(9.1)
Nonarts wage^2	0.0009	-0.0007	0.0291	-0.0358	0.0011	-0.0009
	(1.5)	(-1.3)	(3.5)	(-4.4)	(1.8)	(-1.6)
Age	-1.0986	0.8535	-0.6485	0.1508	-1.0235	0.7961
	(-1.5)	(1.2)	(-0.8)	(0.2)	(-1.9)	(1.5)
Age^2	0.0125	-0.0094	0.0044	0.0011	0.0111	-0.0083
	(1.6)	(-1.3)	(0.4)	(0.1)	(1.9)	(-1.4)
Training	0.4488	-0.5971	1.1330	-1.1893	0.6668	-0.7299
	(1.0)	(-1.4)	(2.5)	(-2.7)	(2.2)	(-2.5)
Origin	-1.6266	3.5751	4.2477	-6.1430	0.6837	-0.4604
	(-0.6)	(1.3)	(1.1)	(-1.6)	(0.3)	(-0.2)
Gender	-5.8657	6.4071	-2.4418	1.2299	-3.0088	3.2676
	(-2.1)	(2.4)	(-0.6)	(0.3)	(-1.3)	(1.5)
Education 1	-3.4347	2.2617	-6.7177	5.2046	-8.0259	7.0963
	(-0.7)	(0.4)	(-0.9)	(0.7)	(-2.0)	(1.8)
2	-5.1567	5.0919	-6.1883	5.3420	-7.3427	6.7208
	(-1.3)	(1.3)	(-0.9)	(0.8)	(-2.1)	(2.0)
3	-0.4345	-0.0525	3.4478	-4.5441	0.7781	-1.5330
	(-0.1)	(0.0)	(0.5)	(-0.6)	(0.2)	(-0.5)
Constant	98.6285	1.4621	83.2687	26.2424	94.2830	6.7230
	(6.1)	(0.0)	(4.4)	(1.4)	(8.0)	(0.6)
R^2	0.1740	0.1445	0.2803	0.2918	0.1883	0.1801
F	7.1	6.9	8.3	8.8	13.5	12.7
n	420	420	269	269	709	709