

ARTIST SURVEY, AUSTRALIA, 1983

User's Guide for the Machine-Readable
Data File

(SSDA Study No. 198)

Social Science Data Archives



The Australian National University
Canberra 2600

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ARTIST SURVEY, AUSTRALIA, 1983

User's Guide for the Machine-Readable
Data File

(SSDA Study No. 198)

Principal Investigator
Committee for the Individual Artists Inquiry

Conducted for
Australia Council

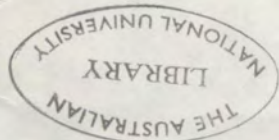
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SOCIAL SCIENCE DATA ARCHIVES

MRDF CATALOGUING DURING PRODUCTION DATA

(Machine-readable data file plus user's guide)

Artist survey, Australia, 1983: [machine-readable data file] / Principal Investigator, Committee for the Individual Artists Inquiry; data collected by Beacon Research Company Pty Ltd; data produced by Information Corporation Pty Ltd. -- Sydney: Information Corporation Pty Ltd [producer], 1983. Canberra: Social Science Data Archives, The Australian National University [distributor], 1984.

1 data file (17,568 logical records) + accompanying user's guide (76 p.)

Summary: A nationwide survey of artists was conducted to provide basic data on the economic and social circumstances of practising professional artists in Australia. Topics investigated included income comparisons, main artistic achievements, employment arrangements, allocation of working time, average hours of work, income sources, expenditures, regularity of incomes, work preferences, child care, and knowledge of Australia Council. Historical questions covered family background, levels of early encouragement, age at initial involvement, period of training, time between training and first job, unemployment, range of work throughout career, constraints on career, employers, and financial assistance. Attitudinal variables included adequacy of training opportunities, importance of overseas travel, and technology. Demographic variables covered age, sex, birthplace, level of education and years of training.

1. Information storage and retrieval systems - Arts. Arts - Australia - Data processing. I. Australian National University. Social Science Data Archives. II. Australia Council. III. Australia Council. Committee for the Individual Artists Inquiry. IV. Beacon Research Company. V. Information Corporation. (Series: SSDA study; no. 198).

ACKNOWLEDGEMENT OF ASSISTANCE

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CONTENTS

STUDY DESCRIPTION

QUESTIONNAIRE

CODING FRAME

DATA LIST

Study Description



The Australian National University
Canberra 2600

SOCIAL SCIENCE DATA ARCHIVES
THE AUSTRALIAN NATIONAL UNIVERSITY

Study No.

SSDA 198

ARTIST SURVEY, AUSTRALIA, 1983

STUDY DESCRIPTION

IDENTIFICATIONS AND ACKNOWLEDGEMENTS

TITLE OF STUDY

Artist survey, Australia, 1983

LOCAL ARCHIVE WHERE STUDY IS STORED

Social Science Data Archives
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G.P.O. Box 4
Canberra, A.C.T. 2601

number of study (data set): SSDA 198

DEPOSITOR

Mr Devon Mills, Principal Project Officer
Policy and Planning Division
Australia Council
G.P.O. Box 302
North Sydney, N.S.W. 2060

DATE OF DEPOSIT

30 November 1983

PRINCIPAL INVESTIGATOR

Committee for the Individual Artists Inquiry

DATA COLLECTOR

Beacon Research Company Pty Ltd

RESEARCH INITIATOR

Australia Council

FUNDING AGENCY

Australia Council

OTHER IDENTIFICATIONS AND ACKNOWLEDGEMENTS

Information Corporation Pty Ltd

data producer

Beacon Research Company Pty Ltd now known as

Research International Australia Pty Ltd

ANALYSIS CONDITIONS

RESEARCH TOPIC (ABSTRACT)

A nationwide survey of artists was conducted to provide basic data on the economic and social circumstances of practising professional artists in Australia.

Topics investigated included income comparisons, main artistic achievements, employment arrangements, allocation of working time, average hours of work, income sources, expenditures, regularity of incomes, work preferences, child care, and knowledge of Australia Council. Historical questions covered family background, levels of early encouragement, age at initial involvement, period of training, time between training and first job, unemployment, range of work throughout career, constraints on career, employers, and financial assistance. Attitudinal variables included adequacy of training opportunities, importance of overseas travel, and technology. Demographic variables covered age, sex, birthplace, level of education and years of training.

KIND OF DATA

survey

coded textual data included

TIME DIMENSIONS

cross-sectional (one-time) study

DEFINITION OF TOTAL UNIVERSE (UNIVERSE SAMPLED)

artists in Australia

SAMPLING PROCEDURES

stratified random sample

A sampling list of 3390 was drawn up from names supplied from 125 separate sources. The expected success rate in obtaining interviews was 1 in 3, the interviewing goal being 1000 artists. The 2169 cases contacted, which formed the actual sample, were stratified across State of residence and artistic category, with minimum category sizes selected to ensure adequate representation of smaller groups.

NUMBER OF UNITS (CASES)

number of units in original sample: 2169
number of losses: 1193
number of cases (unweighted): 976

DATES OF DATA COLLECTION

first date of data collection: January 1983
last date of data collection: February 1983

METHOD OF DATA COLLECTION

personal interview

Initial contact made by telephone (6% by letter). Screening questions then asked to determine eligibility. Interview then sought.

ACTIONS TO MINIMISE LOSSES

If the initial attempt to reach an artist by telephone failed, at least two further attempts were made before replacing the artist with another in the sampling list.

DATA GATHERING STAFF

national field force of Beacon Research Company

WEIGHTING

weighting criteria

State of residence and artistic category were used in relation to known population totals to obtain proportional representation.

weighting procedures

see attached table in Appendix A

OTHER ANALYSIS CONDITIONS

A pilot study was conducted in December, 1981 to test both the questionnaire and the feasibility of a large inquiry. In a second pilot study in December, 1982, after substantial redrafting of the questionnaire, 26 artists in Sydney were interviewed and further amendments to the survey instrument were made.

DIMENSIONS OF DATA SET

number of cases: 976
number of variables per case: 974
number of cards per case: 18

ACCESSIBILITY

A copy of the User Undertaking Form must be signed before data may be accessed.

The following access category also applies: A

A: the depositor wishes to be informed (by the Archives) of use being made of the data, in order to comment on that use and make contact with colleagues of similar interests.

REANALYSIS CONDITIONS

see Appendix B

REFERENCES TO RELEVANT PUBLICATIONS/RESULTS/STUDIES

PUBLICATIONS/REPORTS BY THE PRIMARY INVESTIGATOR

Report of the Committee for the Individual Artists Inquiry.
The Artist in Australia Today. Sydney: Australia Council,
1983.

DESCRIPTORS

Achievement
Art education
Artists
Career development
Copyright
Craftsmen
Employment
Income
Job training
Occupational choice
Occupational status
Performing arts
Travel abroad
Visual Arts
Writers

NAMES

Australia Council

APPENDIX A

Table 3.1 Population and Sample Size Stratified by Occupational Group by State

Final sample size is given in brackets under the population size. Weighted cell size is given under that and off-set from the column. These are the figures used for weighting the raw data back to proportional representation.

Ethnic artists and urban Aboriginal artists have not been separately weighted by State as they were included for analysis purposes in their appropriate PAO groups. See Section 10 of the report for a discussion of Aboriginal artists in isolated areas.

	Writers	Craftpeople	Visual artists	Directors/ designers	Actors	Dancers	Choreographers	Musicians/ Singers	Composers	Community artists	Aboriginal artists	Ethnic artists
NSW/ACT	1545 (77) 61	1323 (54) 52	1333 (64) 53	97 (16) 4	1651 (46) 66	340 (16) —14—	14 (8)	3426 (51) 136	187 (14) 7	34 (7) 1	34 (6)	459 (25)
VIC	573 (27) 23	1110 (45) 44	987 (45) 39	23 (6) 1	947 (28) 38	233 (8) —9—	7 (1)	2536 (34) 101	83 (8) 3	24 (5) 1	7	128 (7)
QLD	201 (18) 8	271 (19) 11	206 (18) 8	16 (3) 1	294 (13) 12	13 (3) —1—	1 (1)	711 (19) 28	11 (2) 0	38 (8) 2	82	19 (1)
SA/NT	252 (21) 10	396 (19) 15	670 (30) 27	12 (4) 1	337 (13) 13	90 (3) —4—	3 (-)	1057 (21) 42	14 (2) 1	24 (5) 1	290 (1)	36 (2)
WA	140 (20) 6	219 (20) 9	241 (21) 10	10 (5) —	188 (9) 7	63 (3) —3—	2 (-)	911 (23) 36	5 (1) 0	—	49 (1)	19 (1)
TAS	46 (19) 2	244 (19) 10	84 (21) 3	5 (3) —	13 (7) 1	2 (1) —0—	1 (-)	803 (21) 32	— (-) 0	—	—	—
TOTAL	2757 (183) 110	3563 (176) 141	3521 (199) 140	163 (37) 7	3430 (116) 137	741 (34) —31—	28 (10)	9444 (169) 375	300 (27) 11	120 (25) 5	462 (8+ tribal) 18	661 (36) 26

(Source: Report of the Committee for the Individual Artists Inquiry. The Artist in Australia Today, Sydney: Australia Council, 1983, Appendix I, Section 3)

APPENDIX B

The original data file contained 23 identifiable errors i.e. cases with codes outside the code boundaries. The SSDA data file has been corrected so that users will have a clean set of data. The following table summarises the changes that were made. (Note: The symbol '^' has been used to denote a blank column).

Case I.D. (cols.2-5 of any card)	Card/Column	Error	Correction
1026	4/75-77	0^^	^^0
1026	7/39-41	&^^	^^^
1027	4/16	5	2
1050	2/29	9	^
1051	2/45	3	1
1061	1/21	5	^
1187	1/49-51	^9&	&9^
1233	2/29	8	1
1277	4/38	9	0
1298	3/59-60	7^	17
1300	2/67-68	6^	16
1405	4/09	4	^
2003	2/29	4	1
2188	4/35	9	4
2304	1/21-22	2^	^2
3014	1/50-51	^8	8^
3068	2/29	&	1
3107	4/09	4	^
4059	2/47	-	4
4070	1/51	8	6
5005	4/09	5	^
5012	3/17-19	^42	42^
6001	3/59-60	3^	13

Questionnaire



The Australian National University
Canberra 2600

(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)
1							

SURVEY OF ARTISTS

January 1983

<u>Respondents Name:</u>	1. Capital City	(9)
<u>Address:</u>	- Inner City	1
.....	- Middle/Outer Suburbs	2
<u>Phone No:</u>	2. Large City (not Capital)	3
<u>Appointment Details:</u>	3. Small/medium town	4
.....	4. Rural	5
<u>Interviewer:</u>	5. Other (Specify)	6

"FIRSTLY, ASKING ABOUT YOUR PARTICULAR PROFESSION ..."

"AS YOU WILL REALISE, ARTISTS' OCCUPATIONS ARE SOMETIMES DIFFICULT TO CLASSIFY BUT WE NEED TO DO SO FOR THE PURPOSES OF THIS SURVEY.

- Q1a) "HERE IS A LIST OF TYPES OF ARTISTIC WORK. (SHOW CARD 1)
WHICH OF THESE TYPES OF WORK HAVE YOU BEEN SERIOUSLY ENGAGED IN DURING YOUR CAREER ?" (MULTIPLE RESPONSE)
- b) "LOOKING AT THE SAME LIST (SHOW CARD 1), WHICH TYPE OF ARTISTIC WORK ARE YOU ENGAGED IN MOST, THESE DAYS, IN TERMS OF TIME ?" (SINGLE RESPONSE)

INTERVIEWER TO ENTER GROUP (e.g. Writer, Actor) FOR ANSWER TO (b) AS RESPONDENT'S PRINCIPAL ARTISTIC OCCUPATION (P.A.O.) AND CHECK WITH RESPONDENT (BASIS FOR LATER QUESTIONS).

.....

- c) "LOOKING AT THE LIST ONCE MORE (SHOW CARD 1), WHICH IS THE TYPE OF WORK THAT YOU MOST WANT TO DO, IN TERMS OF ARTISTIC SATISFACTION ?" (SINGLE RESPONSE)

WRITER

(10) (11) (12)

* NOVELIST	1	1	1
* SHORT-STORY WRITER	2	2	2
* POET	3	3	3
* LYRICIST	4	4	4
* PLAYWRIGHT FOR LIVE STAGE	5	5	5
* SCREENPLAY WRITER FOR FILM	6	6	6
* SCRIPTWRITER FOR TELEVISION	7	7	7
* SCRIPTWRITER FOR RADIO	8	8	8
* CHILDREN'S WRITER	9	9	9
* NON-FICTION WRITER	0	0	0
* OTHER WRITER (Specify)	*	*	*

CRAFTSPERSON

(13) (14) (15)

* POTTER	1	1	1
* FIBRE/TEXTILE WORKER	2	2	2
* LEATHER WORKER	3	3	3
* GLASS MAKER	4	4	4
* METAL OR JEWELLERY WORKER	5	5	5
* WOOD WORKER	6	6	6
* OTHER CRAFT WORKER (Specify)	*	*	*

VISUAL ARTIST

(16) (17) (18)

* PAINTER	1	1	1
* MURALIST	2	2	2
* SCULPTOR	3	3	3
* PRINTMAKER	4	4	4
* PHOTOGRAPHER	5	5	5
* VIDEO/FILM ARTIST	6	6	6
* PERFORMANCE ARTIST	7	7	7
* ILLUSTRATOR	8	8	8
* CARTOONIST	9	9	9
* OTHER VISUAL ARTIST (Specify)	*	*	*

CINEMATOGRAPHER

(19) (20) (21)

1 ... 1 ... 1

COMPOSER/ARRANGER

(22) (23) (24)

* COMPOSER OF "SERIOUS" MUSIC (CLASSICAL OR CONTEMPORARY)	1	1	1
* COMPOSER OF JAZZ MUSIC FOR LIVE PERFORMANCE	2	2	2
* COMPOSER OF FOLK MUSIC FOR LIVE PERFORMANCES	3	3	3
* COMPOSER OF ROCK MUSIC FOR LIVE PERFORMANCES	4	4	4
* COMPOSER OF POPULAR MUSIC FOR LIVE PERFORMANCES	5	5	5
* COMPOSER OF OTHER MUSIC FOR LIVE PERFORMANCES	6	6	6
* COMPOSER FOR FILM, TELEVISION OR RADIO (NOT COMMERCIALS)	7	7	7
* ARRANGER	8	8	8
* OTHER COMPOSER/ARRANGER (Specify)	*	*	*

DIRECTOR/DESIGNER

DIRECTOR

(25) (26) (27)

* STAGE DIRECTOR	1	1	1
* FILM DIRECTOR	2	2	2
* TELEVISION DIRECTOR	3	3	3
* RADIO PRODUCER	4	4	4
* OTHER DIRECTOR (Specify)	*	*	*

DESIGNER

(28) (29) (30)

* SET DESIGNER (INCLUDING OPERA, BALLET)	1	1	1
* LIGHTING DESIGNER (STAGE)	2	2	2
* COSTUME DESIGNER	3	3	3
* ART DIRECTOR (FILM)	4	4	4
* OTHER DESIGNER (Specify)	*	*	*

C. PERFORMING ARTIST

ACTOR

(31) (32) (33)

* LIVE-STAGE ACTOR	1	1	1
* FILM ACTOR	2	2	2
* TELEVISION ACTOR (DRAMA, COMEDY)	3	3	3
* RADIO ACTOR	4	4	4
* REVUE/VARIETY ARTIST	5	5	5
* VOICE-OVERS ACTOR	6	6	6
* OTHER ACTOR (Specify)	*	*	*

MIME ARTIST

(34) (35) (36)

1 ... 1 ... 1

PUPPETEER

2 ... 2 ... 2

DANCER/CHOREOGRAPHER

(37) (38) (39)

* CHOREOGRAPHER	1	1	1
* PRINCIPAL/FEATURED DANCER (CLASSICAL/CONTEMPORARY COMPANY)	2	2	2
* DANCER (CLASSICAL/CONTEMPORARY COMPANY)	3	3	3
* CABARET/MUSICAL COMEDY DANCER	4	4	4
* TELEVISION DANCER (NOT COMMERCIALS)	5	5	5
* OTHER DANCER (Specify)	*	*	*

INSTRUMENTAL MUSICIAN

(40) (41) (42)

* ORCHESTRAL PLAYER	1	1	1
* CONDUCTOR	2	2	2
* CHAMBER OR SMALL ENSEMBLE PLAYER	3	3	3
* SOLOIST IN CLASSICAL MUSIC	4	4	4
* INSTRUMENTAL PLAYER IN LIVE JAZZ MUSIC	5	5	5
* INSTRUMENTAL PLAYER IN LIVE ROCK MUSIC	6	6	6
* INSTRUMENTAL PLAYER IN LIVE FOLK MUSIC	7	7	7
* INSTRUMENTAL PLAYER IN LIVE POPULAR MUSIC	8	8	8
* INSTRUMENTAL PLAYER FOR FILM OR BROADCAST MUSIC	9	9	9
* INSTRUMENTAL PLAYER FOR RECORDED MUSIC	0	0	0
* OTHER INSTRUMENTAL MUSICIAN (Specify)	*	*	*

SINGER

(43) (44) (45)

* OPERA SINGER - PRINCIPAL	1	1	1
* OPERA SINGER - CHORUS	2	2	2
* SOLOIST IN CLASSICAL MUSIC	3	3	3
* SINGER IN MUSICAL COMEDY	4	4	4
* LEAD SINGER IN JAZZ GROUP	5	5	5
* LEAD SINGER IN ROCK GROUP	6	6	6
* LEAD SINGER IN FOLK GROUP	7	7	7
* LEAD SINGER IN POPULAR GROUP	8	8	8
* CHOIR SINGER	9	9	9
* VOCALIST	0	0	0
* OTHER SINGER (Specify)	*	*	*

D. COMMUNITY ARTIST

(46) (47) (48)

* MULTI-ARTS COMMUNITY ARTIST	1	1	1
* PRIMARILY WRITER	2	2	2
* PRIMARILY CRAFTSPERSON	3	3	3
* PRIMARILY VISUAL ARTIST	4	4	4
* PRIMARILY THEATRE ARTIST	5	5	5
* PRIMARILY MUSICIAN/SINGER	6	6	6
* OTHER (Specify)	*	*	*

IF MORE THAN ONE FIELD, RANK MOST IMPORTANT, SEPARATELY, IN REGARD TO AMOUNT OF TIME SPENT IN EACH FIELD.

	MOST IMPORTANT (Single Response) (49)	OTHER (Multiple Response) (50)
* STAGE	1	1
* CONCERT HALLS OR CHAMBER MUSIC ROOMS	2	2
* CLUBS OR HOTELS	3	3
* FILMS	4	4
* VIDEO OR AUDIO-VISUAL PROGRAMS (NOT TV)	5	5
* TV - PROGRAMS	6	6
* RADIO - PROGRAMS	7	7
* FILM/TV/RADIO COMMERCIALS	8	8
* RECORDS OR CASSETTES	9	9
* BOOKS	0	0
* NEWSPAPERS, MAGAZINES OR JOURNALS	-	-
* GALLERIES OR MUSEUMS	+	+
	(51)	(52)
* SHOPS	1	1
* OWN STUDIO	2	2
* COMMUNITY CENTRES, OR WORKPLACES (FACTORIES, OFFICES, ETC.)	3	3
* PUBLIC BUILDINGS, OR INSTITUTIONS (HOSPITALS, PRISONS, ETC.)	4	4
* EDUCATIONAL INSTITUTIONS	5	5
* TENTS, MOBILE VENUES OR OUTDOORS	6	6
* OTHER (Specify)		
.....	*	*
.....	*	*

SECTION TWO

"THE NEXT GROUP OF QUESTIONS ARE AIMED AT LOOKING AT YOUR CAREER FROM CHILDHOOD TO THE PRESENT. THEY ARE IMPORTANT FOR US TO ASK BECAUSE WE NEED TO KNOW MORE ABOUT HOW ARTISTS DEVELOP THEIR CAREERS AND THE SORTS OF TRAINING THAT THEY HAVE FOUND USEFUL".

Q3a) "DID YOU GROW UP IN A HOUSEHOLD WHERE THE LEVEL OF APPRECIATION OF THE ARTS WAS ..." (READ 1-4) (53)

1. STRONG 1
2. EVIDENT, BUT NOT STRONG 2
3. WEAK 3
4. NON-EXISTENT 4
5. NOT SURE/DON'T KNOW 5

b) "WERE ANY OF YOUR CLOSE RELATIVES PROFESSIONALLY INVOLVED IN THE ARTS ?" (54)

IF 'YES' - "WAS IT IN YOUR OWN PARTICULAR ARTISTIC FIELD OR IN A DIFFERENT FIELD OF THE ARTS ?"

- * YES - SAME 1
- * YES - DIFFERENT 2
- * YES - BOTH 3
- * NO 4
- * NOT SURE/DON'T KNOW 5

c) "WHAT IS/WAS YOUR FATHER'S OCCUPATION ?"

(Write in)

(55)

d) "AND YOUR MOTHER'S OCCUPATION ?"

(Write in)

(56)

e) "WITH REGARD TO YOUR INITIAL INTEREST IN THE ARTS, DID YOU RECEIVE POSITIVE ENCOURAGEMENT AT ... ?" (Read List) (57)

- * HOME 1
- * SCHOOL 2
- * OTHER (Specify) 3
- * NONE 4

Q4a) "AT WHAT AGE DID YOU START BECOMING INVOLVED IN ANY WAY IN BECOMING A (... P.A.O.), INCLUDING ANY CHILDHOOD CLASSES ?"

b) "HOW OLD WERE YOU WHEN YOU BEGAN WORKING PROFESSIONALLY IN THAT OCCUPATION ?"

	(a)	(b)
	(58)	(60)
5 years and under	1	1
6 - 7 years	2	2
8 - 9 years	3	3
10 - 11 years	4	4
12 - 13 years	5	5
14 - 15 years	6	6
16 - 17 years	7	7
18 - 19 years	8	8
20 - 21 years	9	9
22 - 23 years	0	0
24 - 25 years	-	-
26 - 27 years	+	+
	(59)	(61)
28 - 29 years	1	1
30 - 34 years	2	2
35 - 39 years	3	3
40 - 44 years	4	4
45 - 49 years	5	5
50 - 54 years	6	6
55 - 59 years	7	7
60 - 64 years	8	8
65 + years	9	9

ASK ALL

- e) "LOOKING BACK, DO YOU WISH YOU HAD UNDERTAKEN A DIFFERENT TYPE OF TRAINING OR LEARNING EXPERIENCE TO BE A (P.A.O.) ?"

(75)
YES 1
NO 2 } - Go to Q.7
NOT SURE/DON'T KNOW 3

IF "YES", ASK:

- f) "WHAT TYPE ?" Circle Under Third Column (f) on previous page

- Q7. "IN YOUR OPINION, ARE THERE ADEQUATE OPPORTUNITIES IN AUSTRALIA FOR LEARNING TO DEVELOP SKILLS AS A (P.A.O.) ?"

(76)
YES 1
NO 2
NOT SURE/DON'T KNOW 3

- Q8a) "HAVE YOU BEEN ABLE TO TAKE FULL ADVANTAGE OF WHAT OPPORTUNITIES THERE ARE IN AUSTRALIA TO DEVELOP SKILLS AS A (P.A.O.) ?"

(77)
YES 1 - Go to Q.9
NO 2 - Go to Q.8b)
NOT APPLICABLE 3 - Go to Q.9

IF "NO" ASK:

- b) "WHY NOT ? WHAT WAS THE REASON ?"
(Do not read list)

(78)
FINANCIAL 1
QUALITY OF TRAINING 2
GEOGRAPHICAL DISTANCE FROM TRAINING LOCATION 3
COMPETITION FOR PLACES 4
NO FORMAL TRAINING OPPORTUNITIES 5
FACILITIES NOT AVAILABLE 6
WORKING FULL TIME/UNABLE TO SPARE THE TIME 7
OTHER (Specify) *

- Q.9a) "HAVE YOU EVER UNDERTAKEN TRAINING TO WORK IN AN ARTISTIC OCCUPATION OTHER THAN ... (P.A.O.) ?"

(79)
YES 1
NO 2

CARD 2 1 - 2
DUP COLS 2 - 8

IF "YES", ASK:

- b) "WHICH OCCUPATIONS ?"
(Multiple Response)

(9)
WRITER 1
CRAFTSPERSON 2
VISUAL ARTIST 3
CINEMATOGRAPHER 4
COMPOSER/ARRANGER 5
DIRECTOR 6
DESIGNER/ART DIRECTOR 7
ACTOR 8
MIME ARTIST 9
PUPPETEER 0
DANCER/CHOREOGRAPHER -
MUSICIAN +
(10)
SINGER 1
COMMUNITY ARTIST 2

AVAILABLE FOR WORKING, BOTH WITH ARTS AND NON-ARTS WORK?"

Q10a)

SHOW CARD 4

"LOOKING AT THIS CARD, COULD YOU TELL ME HOW YOUR WORKING TIME WAS DIVIDED OVER THESE ACTIVITIES?"

%

ARTS

1. WORKING AS A ... (P.A.O.) (INCLUDING REHEARSALS AND PREPARATIONS)

(11) (12)

2. WORKING AT ANOTHER OCCUPATION CONNECTED WITH THE ARTS (e.g. TEACHING)

(13) (14)

(Specify)

(15)

3. STUDYING OR TRAINING IN THE ARTS

(16) (17)

TOTAL ARTS

(18) (19)

NON-ARTS

4. WORKING AT SOMETHING NOT CONNECTED WITH ARTS

(20) (21)

(Specify)

(22)

5. STUDYING OR TRAINING (NON-ARTS)

(23) (24)

6. DOMESTIC DUTIES

(25) (26)

7. OTHER (Specify)

(27) (28)

(29)

TOTAL NON-ARTS

(30) (31)

8. UNEMPLOYED

(32) (33)

TOTAL

100%

If Total Arts = 100%, Go to Q.11

If Total Arts is less than 100%, Ask

b) "YOU SAID YOU WORKED ON ARTS WORK FOR % OF THE TIME. WHAT % OF TIME WOULD YOU HAVE LIKED TO SPEND ON ARTS WORK?"

(34) (35)

%

(36)

MORE 1

LESS 2

SAME 3

DON'T KNOW 4

Go to Q.11

If 'More':

(37)

c) "WHAT PREVENTED YOU FROM SPENDING MORE TIME ON IT?"

WORK NOT AVAILABLE 1

INSUFFICIENT INCOME FROM THAT

TYPE OF WORK 2

DOMESTIC RESPONSIBILITIES 3

OTHER (Specify)

..... *

NOTHING +

ASK ALL:

Q11a)

"WHAT PERCENTAGE OF TIME DID YOU SPEND ON THE TYPE OF ARTISTIC WORK THAT YOU SAID YOU MOST WANT TO DO; THAT IS - -" (Q.1c)

(38) (39)

%

Code

(40)

SAME AS TOTAL ARTS % ... 1

Go to Q.12

LESS THAN TOTAL ARTS % ... 2

Ask Q.11b)

DON'T KNOW 3

Q11b) "WHAT PERCENTAGE OF TIME WOULD YOU
HAVE LIKED TO SPEND AS A ?" (Q.1c)

(41) (42)

(43)

MORE 1 - Go to Q.11c
LESS 2
SAME 3 Go to Q.12
DON'T KNOW 4

If More:

c) "WHAT PREVENTED YOU FROM SPENDING
MORE TIME ?"

(44)

WORK NOT AVAILABLE 1
INSUFFICIENT INCOME FROM THAT
TYPE OF WORK 2
DOMESTIC RESPONSIBILITIES 3
OTHER (Specify) *
..... *
NOTHING +

Q12a) "WERE YOU WORKING IN THE ARTS
5 YEARS AGO ?"

(45)

YES 1
NO 2 - Go to (c)

If 'Yes':

b) "JUST ASKING ABOUT THE % OF TIME YOU
WORKED IN A FIELD CONNECTED WITH THE
ARTS, 5 YEARS AGO - WAS THAT THE SAME
PROPORTION AS IN 1981/82 ?"

(46)

YES 1 - Go to Q.13
NO, MORE 2
NO, LESS 3

If 'No', Ask:

c) "WOULD YOU HAVE LIKED TO SPEND MORE
TIME WORKING AS A ... (P.A.O.) FIVE
YEARS AGO ?"

(47)

YES 1
NO 2
NOT SURE 3 - Go to Q.13
NOT APPLICABLE/
TOO YOUNG 4

If 'Yes', Ask:

d) "WERE THERE ANY DIFFICULTIES
PREVENTING YOU ?"

(Do not read list)

(48)

WORK NOT AVAILABLE 1
INSUFFICIENT INCOME FROM P.A.O. 2
DOMESTIC RESPONSIBILITIES 3
OTHER (Specify) *
..... *
NONE 4

Q13a) "WITHIN THE LAST FIVE YEARS HAVE
YOU BEEN UNEMPLOYED, NOT INCLUDING
PERIODS OF TRAINING ?"

(49)

YES 1
NO 2 - Go to Q.14

If Mentioned training overseas, etc., give particulars

COMMENTS:

(50)

If Unemployed

b) "FOR WHAT TOTAL AMOUNT OF TIME, HAVE
YOU BEEN UNEMPLOYED IN THE LAST FIVE
YEARS ?"

(51)

c) "IF YOU WERE UNEMPLOYED ON MORE THAN ONE
OCCASION, WHAT WAS THE LONGEST PERIOD OF
TIME FOR WHICH YOU WERE UNEMPLOYED ?"

(52)

NOT APPLICABLE

d) "DID YOU EVER APPLY FOR UNEMPLOYMENT
BENEFITS IN THE LAST FIVE YEARS ?"

(53)

YES 1
NO 2 - Go to Q.14

If 'Yes', Ask:

e) "WERE YOU EVER REFUSED UNEMPLOYMENT
BENEFIT ?"

(54)

YES 1
NO 2 - Go to Q.14

f) "WHY WAS THAT ?" (Do not read list)

ARTISTIC OCCUPATION NOT RECOGNISED
BY SOCIAL SERVICES DEPARTMENT ... 1
COULD NOT PROVE WORK HISTORY
AS ARTIST 2
REFUSED OTHER WORK OFFER 3
OTHER (Specify)
..... *

ASK ALL:

0.14 a) "SUMMING UP, HOW MANY HOURS A WEEK,
DO YOU USUALLY WORK THESE DAYS AS A
...(P.A.O.), INCLUDING PREPARATION
TIME ?"

..... (56) (57)
CAN'T ESTIMATE *

--	--

b) "AND HOW MANY HOURS A WEEK DO YOU USUALLY
WORK ON OTHER INCOME-PRODUCING WORK ?"

..... (58) (59)
CAN'T ESTIMATE *

--	--

c) "TOTAL HOURS (a) + (b) - "

..... (60) (61)
CAN'T ESTIMATE *

--	--

0.15 a) "ARE THERE ANY DIFFICULTIES IN DEVELOPING
THE QUALITY OR THE RANGE OF THE WORK YOU
DO ?"

(62)
YES 1
NO 2
NOT SURE 3 } Go to 0.16 a)

If 'Yes', Ask:

b) "WHAT SORT OF DIFFICULTIES ARE
THEY ?"

(63)
AGE 1
SEX DISCRIMINATION 2
CHILD CARE OR DOMESTIC DUTIES 3
PHYSICAL DISABILITY 4
INADEQUATE COMMAND OF ENGLISH LANGUAGE. 5
LACK OF TRAINING 6
INABILITY TO OBTAIN MATERIALS OR
EQUIPMENT 7
INABILITY TO OBTAIN SUITABLE WORK AREA. 8
LIVE IN REMOTE OR 'DISADVANTAGED' AREA. 9
*PROFESSIONAL RESTRICTIONS 0
*LACK OF FINANCE -
OTHER (Specify)
..... *

If Codes Not Applicable, Write In:

(Other):
.....
.....
.....
.....
.....
.....

*If professional restrictions:

c) "WOULD YOU TELL ME MORE ABOUT THAT ?" "WHICH PARTICULAR RESTRICTIONS WOULD THEY BE ?"

.....
..... (65)

If 'Lack of finance'

d) "WOULD YOU TELL ME MORE ABOUT THAT ?" "WHICH PARTICULAR DIFFICULTIES ARE DUE TO LACK OF
FINANCE ?"

.....
..... (66)

0.16 a) "HAS YOUR HEALTH SUFFERED IN ANY
WAY FROM YOUR ARTISTIC
OCCUPATION ?"

(67)
YES 1
NO 2
NOT SURE 3 } Go to 0.17

If 'Yes', Ask:

b) "IN WHAT WAY ?" (Write In)

..... (68)
..... (69)

ASK ALL:

Q17a) "THINK NOW OF CHANGES IN TECHNOLOGY ...
WOULD YOU SAY THAT THESE CHANGES HAVE
AFFECTED YOUR PRACTICE OVERALL AS AN
ARTIST, IN ANY WAY, FOR BETTER, FOR
WORSE OR NOT AT ALL?"

(70)
BETTER 1
WORSE 2
SOME BETTER/SOME WORSE ... 3
NOT AT ALL 4
NOT SURE 5
NOT APPLICABLE 6

- Go to Q.18

IF "BETTER" AT ALL:

b) "IN WHAT WAYS DO YOU FEEL THAT IT CHANGED FOR THE BETTER?" (Probe fully)

..... (71)
..... (72)
.....

IF "WORSE" AT ALL:

c) "IN WHAT WAYS DO YOU FEEL THAT IT CHANGED FOR THE WORSE?" (Probe Fully)

..... (73)
..... (74)
.....

ASK ALL:

Q18a) "DURING YOUR CAREER AS A ... (P.A.O.),
HAVE YOU HAD CHILDREN UNDER YOUR
DOMESTIC CARE?"

(75)
YES 1
NO 2 - Go to Q.19

IF "YES", ASK:

b) "DID THAT RESTRICT YOUR WORK AS A
... (P.A.O.)?"

(76)
YES 1
NO 2 - Go to Q.18 d)

IF "YES", ASK:

c) "IN WHAT WAY DID IT RESTRICT WORK AS A (P.A.O.)?"

..... (77)
..... (78)
.....

d) "DID YOU MAKE ANY ARRANGEMENTS FOR
HAVING THE CHILDREN LOOKED AFTER
DURING THAT TIME?"

(79)
YES 1
NO 2
NOT APPLICABLE/OTHER
PARTNER CARED FOR
CHILDREN IN HOME 3

- Go to Q.19

IF "YES", ASK:

e) "WHAT KIND OF ARRANGEMENTS WERE THEY?"

SHOW CARD 5

Multiple Response

(80)
OCCASIONAL CARE CENTRES FOR OCCASIONAL
USE, 2 OR 3 HOURS AT A TIME 1
BEFORE AND AFTER SCHOOL CARE 2
LONG DAY CARE CENTRES (EARLY MORNING TO
EARLY EVENING) 3
FAMILY DAY CARE (IN PEOPLE'S HOMES) 4
PRE-SCHOOL CENTRES OR KINDERGARTEN 5
VACATION PROGRAMMES 6
RELATIVES OR FRIENDS 7
OTHER (Specify) *

f) "WERE YOU SATISFIED WITH THE ARRANGEMENTS ?"

(9)

YES 1 - Go to (h)
NO 2 - Go to (g)

g) "WHY WAS THAT ?" (Do not read list)

(10)

DON'T LIKE LEAVING CHILDREN 1
TOO EXPENSIVE 2
NOT SATISFIED WITH QUALITY OF CARE ... 3
NO ARRANGEMENTS AVAILABLE AT TIMES
REQUIRED 4
NO ARRANGEMENTS AVAILABLE WITHIN
REASONABLE DISTANCE 5
OTHER (Specify)
..... *

h) "AT WHAT TIMES OF THE WEEK WOULD YOU NORMALLY
HAVE NEEDED TO LEAVE CHILDREN FOR WORK
REASONS ?" (Read list)
(Single Response)

(11)

WEEKDAYS DAYTIME 1
WEEKDAYS EVENINGS 2
WEEKENDS DAYTIME 3
WEEKENDS EVENINGS 4
VARIOUS TIMES 5

ASK ALL - EXCEPT PERFORMING ARTISTS (Circle (2))

Q19 "DO YOU WORK AS A ... (P.A.O.)
(Read list) ?"

(12)

MAINLY AT HOME 1
MAINLY ELSEWHERE 2
BOTH 3

ASK ALL:

Q20a) "IN TERMS OF PERSONAL OR CAREER DEVELOPMENT, HOW IMPORTANT DO YOU THINK IT IS FOR PEOPLE
WORKING AS A ... (P.A.O.) TO TRAVEL ABROAD FOR THE PURPOSE OF EXPOSURE TO THE ARTS AND
ARTISTS OF OTHER COUNTRIES ?" (Read list)

(13)

VERY IMPORTANT 1
FAIRLY IMPORTANT 2
ONLY IN ISOLATED CASES 3
NOT IMPORTANT AT ALL 4

b) "WHY DO YOU SAY THAT ?"

.....
.....
.....
.....

(14)

(15)

(16)

Q21 "TO ROUND OFF THIS SECTION, WHICH OF THESE BEST DESCRIBES YOURSELF IN TERMS OF DEGREE
OF ESTABLISHMENT AS A (P.A.O.) ?"

(17)

SHOW CARD 6

COMMENTS: (Write In if Other than Codes)

.....
.....
.....
.....
.....
.....
.....

BEGINNING/STARTING OUT 1
BECOMING ESTABLISHED 2
ESTABLISHED 3
EXPERIENCED BUT NOT WORKING AT FULL
CAPACITY 4
OTHER (Specify)
..... *

SECTION THREE

"THE NEXT GROUP OF QUESTIONS ARE PARTICULARLY IMPORTANT, AND WILL HELP A LOT IN DEVELOPING FUTURE POLICIES OF SUPPORT FOR THE ARTS. MAY I REPEAT THAT THE INDIVIDUAL INFORMATION YOU GIVE WILL BE HELD IN STRICT CONFIDENCE AND NOT COMMUNICATED TO THE AUSTRALIA COUNCIL OR ANY OTHER AGENCY ".

"COULD WE START WITH A FEW QUESTIONS ABOUT FINANCIAL ASSISTANCE ?"

Q22a) "DO YOU KNOW OF THE AUSTRALIA COUNCIL ?"

(18)

YES 1

NO 2 - Go to Q.23

IF "YES", ASK:

b) "DO YOU FEEL THAT YOU UNDERSTAND, IN A GENERAL WAY, THE PROCEDURES WHICH THE AUSTRALIA COUNCIL FOLLOWS IN DECIDING AN APPLICATION FOR GRANTS ?"

(19)

YES 1

NO 2

NOT SURE 3

c) "WHAT IS YOUR OPINION OF THE WAY THE COUNCIL CARRIES OUT ITS ACTIVITIES ?"

.....

(20)

.....

(21)

.....

d) "WHAT IS YOUR OPINION OF THE RESULTS OF THE COUNCIL'S ACTIVITIES OVER THE LAST TEN YEARS OR SO ?"

.....

(22)

.....

(23)

.....

Q23a) "HAVE YOU IN THE LAST FIVE YEARS APPLIED FOR AN ARTS GRANT FOR YOURSELF AS AN INDIVIDUAL FROM A GOVERNMENT FUNDING AGENCY, AN EDUCATIONAL BODY, FOUNDATION OR OTHER SPONSOR ?"

(24)

YES, AUSTRALIA COUNCIL 1

YES - OTHER BODY..... 2

NO (GO TO Q.24) 3

IF "YES", ASK:

b) "DID YOU RECEIVE A GRANT OR SIMILAR ASSISTANCE ?"

(25)

YES 1

NO 2 - Go to Q.24

IF "YES", ASK:

c) "FROM WHOM DID YOU GET THE ASSISTANCE, AND HOW MUCH ?"

d) PROMPT

No.

TOTAL AMOUNT

EACH AGENCY (1978-82)

1. AUSTRALIA COUNCIL	\$	<table border="1" data-bbox="1061 257 1261 324"><tr><td></td><td></td><td></td><td></td></tr></table>					(26-28)
2. AUSTRALIAN FILM COMMISSION	\$	<table border="1" data-bbox="1061 324 1261 392"><tr><td></td><td></td><td></td><td></td></tr></table>					(29-31)
3. STATE GOVERNMENT DEPT. OR AGENCY	\$	<table border="1" data-bbox="1061 392 1261 459"><tr><td></td><td></td><td></td><td></td></tr></table>					(32-34)
4. LOCAL (MUNICIPAL) GOVT.	\$	<table border="1" data-bbox="1061 459 1261 526"><tr><td></td><td></td><td></td><td></td></tr></table>					(35-37)
5. OTHER (Specify)	\$	<table border="1" data-bbox="1061 526 1261 593"><tr><td></td><td></td><td></td><td></td></tr></table>					(38-41)
.....	\$						

e) "HOW DID (EACH) GRANT AFFECT YOUR ARTISTIC WORK ?"

(Identify Grant with specific benefits)

No.1:	<table border="1" data-bbox="1135 694 1380 750"><tr><td>(42)</td></tr></table>	(42)
(42)		
.....	<table border="1" data-bbox="1135 750 1380 806"><tr><td>(43)</td></tr></table>	(43)
(43)		
No.2:	<table border="1" data-bbox="1135 873 1380 929"><tr><td>(44)</td></tr></table>	(44)
(44)		
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(45)		
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(46)		
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(47)		
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(48)		
.....	<table border="1" data-bbox="1135 1265 1380 1321"><tr><td>(49)</td></tr></table>	(49)
(49)		
No.5:	<table border="1" data-bbox="1135 1377 1380 1433"><tr><td>(50)</td></tr></table>	(50)
(50)		
.....	<table border="1" data-bbox="1135 1433 1380 1489"><tr><td>(51)</td></tr></table>	(51)
(51)		

f) "DID YOUR GRANT (GRANTS) MAKE YOU FEEL RESTRICTED AT ALL, IN TERMS OF ARTISTIC FREEDOM ?"

(52)

YES 1
NO 2
NOT SURE 3

g) "WHAT WAS THE LAST YEAR IN WHICH YOU WERE ON A GRANT OR SIMILAR ASSISTANCE ?"

..... (53)

Q 24 "THERE ARE MANY PURPOSES FOR WHICH FINANCIAL SUPPORT FOR INDIVIDUAL ARTISTS MIGHT BE MADE AVAILABLE. WHICH OF THESE PURPOSES DO YOU BELIEVE IS THE MOST IMPORTANT FOR HELPING TO DEVELOP INDIVIDUAL ARTISTS IN YOUR FIELD OF THE ARTS ?" (P.A.O.)

SHOW CARD 7

Obtain Most Important, then others considered very important

	Most Important (54)	Other Important (55)
LOCAL LEARNING OR STUDY	1	1
OVERSEAS TRAINING OR STUDY	2	2
OVERSEAS WORK EXPERIENCE	3	3
PURCHASE OF MATERIALS OR EQUIPMENT	4	4
EXPERIMENTATION OR INNOVATION	5	5
INCOME MAINTENANCE OR 'BUYING TIME' TO ALLOW INDIVIDUAL TO CONCENTRATE ON ARTS WORK	6	6
RESEARCH	7	7
HELPING ARTISTS TO ENCOURAGE ACTIVE COMMUNITY PARTICIPATION IN ARTS ACTIVITIES	8	8
ALLOWING ARTISTS TO PARTICIPATE IN EDUCATING PEOPLE ..	9	9
OTHER (Specify)		
..... *		*

Q25a) "APART FROM STRAIGHT-OUT GRANTS OR FELLOWSHIPS, ARE THERE OTHER FORMS OF FINANCIAL ASSISTANCE THAT YOU WOULD BENEFIT FROM, IF THEY WERE AVAILABLE ?"

(56)

YES 1
NO 2 - Go to Q.26

IF "YES", ASK:

b) "WHAT FORMS ?"

.....
.....
.....

(57)

(58)

Q26a) "IS THERE ANY OTHER HELP, APART FROM FINANCIAL ASSISTANCE, THAT YOU HAVE NEEDED OR COULD BENEFIT FROM ?"

(59)

YES 1
NO 2 - Go to Q.27

IF "YES", ASK:

b) "WHAT SORTS OF ASSISTANCE ?"

.....
.....
.....

(60)

(61)

Q27a) "APART FROM ANY INVOLVEMENT YOU MAY HAVE HAD ON A PERSONAL BASIS AS REGARDS A GRANT, THINKING NOW IN GENERAL, DO YOU CONSIDER THAT IN ... (P.A.O.) FINANCIAL SUPPORT FOR INDIVIDUAL ARTISTS SHOULD BE GIVEN ... (Read 1-3) ?"

(62)

1. DIRECTLY TO INDIVIDUAL ARTISTS 1
2. INDIRECTLY, I.E. TO PERFORMING COMPANIES,
PUBLIC GALLERIES OR OTHER INSTITUTIONS,
WHICH EMPLOY ARTISTS OR BUY THEIR WORK 2
3. OTHER (Specify)
..... 3
4. DEPENDS ON THE CIRCUMSTANCES 4

b) "WHY DO YOU SAY THAT ?"

.....
.....
.....

(63)

(64)

Q28a) "THINKING OF THE LAST FEW YEARS, WOULD YOU DESCRIBE THE WAY IN WHICH YOU RECEIVED INCOME AS A ... (P.A.O.) AS BEING ?" (Read list)

- (65)
- * ON A REGULAR BASIS 1
 - * ON A SEMI-REGULAR BASIS 2
 - * INTERMITTENT OR OCCASIONAL 3
 - * NOT APPLICABLE 4

b) "HAVE YOU HAD ANY PARTICULAR TAXATION PROBLEMS DUE TO BEING AN ARTIST ?"

- (66)
- * YES 1
 - * NO 2
 - * NOT SURE/DON'T KNOW ... 3
 - * PROBLEM OF EARNING MONEY IN ANOTHER COUNTRY 4
- Go to (d)

IF "YES", ASK:

c) "WHAT WERE THEY ?"

.....
.....
.....

(67)

(68)

d) "HAVE YOU HAD TO GO INTO DEBT SPECIFICALLY TO FINANCE YOUR ARTISTIC CAREER ?"

- (69)
- * YES 1
 - * NO 2
 - * NOT SURE 3

Q29a) "DO YOU FEEL THAT YOU HAVE ADEQUATE INSURANCE COVER FOR THE FOLLOWING PURPOSES ?" (Read list)

	YES	NO	N/A	
LIFE INSURANCE	1	2	3	(70)
HEALTH	1	2	3	(71)
HOUSE AND CONTENTS	1	2	3	(72)
CAR	1	2	3	(73)
PUBLIC LIABILITY	1	2	3	(74)
WORKERS COMPENSATION	1	2	3	(75)

b) "DO YOU HAVE OTHER ARRANGEMENTS AIMED AT PROVIDING FINANCIAL SECURITY ?" (Read list)

(76)

SUPERANNUATION WITH AN INSURANCE COMPANY	1	Go to Q.30
SUPERANNUATION WITH ANY EMPLOYER WHERE EMPLOYER CONTRIBUTES	2	
OTHER ARRANGEMENT (Specify)	3	
.....	*	
NO SUCH ARRANGEMENTS	3	

IF NO SUCH ARRANGEMENTS, ASK:

c) "WOULD YOU PARTICIPATE IN A SUPERANNUATION SCHEME IF ONE WERE AVAILABLE ON REASONABLE TERMS ?"

- (77)
- YES 1
 - NO 2
 - NOT SURE/DON'T KNOW 3

ASK ALL

Q30a) "HAVE YOU EVER HAD ANY DIFFICULTY BORROWING MONEY, WHICH YOU THINK WAS DUE TO BEING AN ARTIST ?"

- (78)
- YES 1
 - NO 2
 - NOT SURE 3
 - NEVER APPLIED 4
- Go to Q.31

IF "YES", ASK:

b) "WHERE DID YOU ENCOUNTER THE DIFFICULTY ?"

(Read list)

- (79)
- BANK 1
 - BUILDING SOCIETY 2
 - FINANCE COMPANY 3
 - CREDIT UNION 4
 - OTHER (Specify)

Q31a) "DO YOU HOLD COPYRIGHT IN ANY CREATIVE WORK PRODUCED BY YOU ?"

(80)

YES 1
NO 2
NOT SURE 3
APPLYING FOR COPYRIGHT 4

Go to Section 4

IF "YES", ASK:

CARD 4
COL (1)4
DUP COLS 2-8

b) "HAVE YOU SUFFERED ANY INFRINGEMENTS OF THAT COPYRIGHT ?"

(9)

YES 1
NO 2
NOT SURE/DON'T KNOW 3

Go to Section 4

IF "YES", ASK:

c) "HAVE YOU BEEN ABLE TO HAVE COMPENSATION FOR THE INFRINGEMENTS ?"

(10)

YES 1
NO, NOT SOUGHT 2
NO, UNSUCCESSFUL 3
NOT SURE 4

SECTION FOUR

" THE NEXT SET OF QUESTIONS ARE ABOUT EMPLOYMENT, PROMOTION AND OTHER MATTERS IN YOUR ARTISTIC WORK ... "

"AT PRESENT ...

Q32a) "WHICH OF THE FOLLOWING EMPLOYMENT ARRANGEMENTS BEST DESCRIBES YOUR SITUATION AS A ... (P.A.O.) ? PLEASE READ THE FULL LIST ?"

SHOW CARD 8	If multiple answers establish which applies most of the time	MOST OF THE TIME	OTHERS
1.	EMPLOYED ON SALARY OR WAGES BY ONE OR MORE COMPANIES OR ORGANISATIONS	(11) 1	(12) 1
2.	EMPLOYED ON CONTRACT OR RETAINER BY ONE OR MORE COMPANIES OR ORGANISATIONS	2	2
3.	YOU WORK AS PART OF A "COOPERATIVE" OR PARTNERSHIP WITH OTHER PROFESSIONAL ARTISTS	3	3
4.	YOU WORK AS A SELF-EMPLOYED OR "FREELANCE" INDIVIDUAL, AND		
	a) YOU WORK <u>DIRECTLY</u> FOR ONE OR A SMALL NUMBER OF COMPANIES, ORGANISATIONS OR CLIENTS	4	4
	b) YOUR WORK IS HANDLED BY A REPRESENTATIVE (AGENT, GALLERY ETC.)	5	5
	c) YOU WORK INDEPENDENTLY OF ANY EMPLOYER, CLIENT OR REPRESENTATIVE	6	6
5.	OTHER (Specify)	*	*

b) "IN YOUR WORK AS A ...P.A.O., DO YOU HAVE ANY PERMANENT OR LONG-TERM EMPLOYEES (PAID EMPLOYEES) OF YOUR OWN ?" (13)

YES	1
NO	2

FOR RESPONDENTS WHOSE WORK IS HANDLED BY AN AGENT/GALLERY - Q.32a) Code 5

Q33 "ARE YOU SATISFIED THAT THE CONTRACT ARRANGEMENTS YOU HAVE WITH YOUR AGENT (OR GALLERY) ARE FAIR TO YOU IN THE CIRCUMSTANCES ?"

(14)

YES COMPLETELY	1
YES PARTIALLY	2
NO	3
NOT SURE	4
NOT APPLICABLE	5

ASK ALL:

Q34a) "WHO MOSTLY PROMOTES YOU AND YOUR WORK AS A ... (P.A.O.) - THAT IS, TO EXPAND YOUR MARKET OR RANGE OF EMPLOYMENT POSSIBILITIES ?"

(Read list)

(15)

AGENT OR GALLERY	1
EMPLOYER	2
GOVERNMENT AGENCY	3
UNION OR ARTS MEMBERSHIP ORGANISATION	4
YOURSELF	5
TEACHER	6
OTHER (Specify)	*
NOT SURE/DON'T KNOW	7
NOT APPLICABLE (Go to Q.35)	8

Q34 b) "HOW SATISFACTORY TO YOU IS THE PROMOTION ? IS IT ?" (Read list)

(16)

HIGHLY SATISFACTORY 1 - Go to Q.35
ADEQUATE/SATISFACTORY 2
UNSATISFACTORY 3

c) "HOW COULD IT BE IMPROVED ?"

.....
.....
.....

(17)

(18)

Q35a) "DO YOU CONSIDER THAT AT PRESENT, THE COMPETITION IN (P.A.O.) (Read 1-3) ...

(19)

COMMENTS:

IS EXTREMELY STRONG 1

VARIES 2

IS EXTREMELY WEAK 3

NOT SURE/DON'T KNOW 4 - Go to Q.36

b) "IN WHICH DIRECTION, IF ANY, DO YOU
EXPECT THIS SITUATION TO CHANGE ?"
(Read 1-3)

(20)

1. TOWARDS MORE COMPETITION 1

2. NO CHANGE 2

3. TOWARDS LESS COMPETITION 3

4. NOT SURE/DON'T KNOW 4

FOR WOMEN RESPONDENTS - Ask Q.36a/b

Q36 a) "AS A ... (P.A.O.), HAVE YOU
SUFFERED PROFESSIONAL DISAD-
VANTAGES COMPARED WITH MEN ?"
(Read 1-3)

(21)

VERY FREQUENTLY 1

SOME OF THE TIME 2

HARDLY EVER 3 - Go to Q.37

NOT SURE/DON'T KNOW 4

b) "WHY WAS THAT SO ?"

.....
.....
.....

(22)

(23)

ASK ALL:

Q37 "IN ... (P.A.O.) , WOULD YOU SAY,
AS REGARDS QUALIFIED PEOPLE THERE
WERE ... (Read 1-4) ?"

(24)

1. TOO MANY QUALIFIED PEOPLE 1

2. AN ADEQUATE NUMBER OF QUALIFIED PEOPLE 2

3. TOO FEW QUALIFIED PEOPLE 3

4. TOO MANY UNQUALIFIED PEOPLE 4

NOT SURE/DON'T KNOW 5

OTHER (Specify)

..... *

COMMENTS:

.....
.....
.....
.....

5 YEARS."

Go to Questions Appropriate to Respondent

CHECK EACH CATEGORY
GIVEN Q.1a)

i) "IN THE LAST 5 YEARS, HAVE YOU - -"

Read out each on list/for each applicable, ask:

ii) "AND HOW MANY TIMES IN THE PAST 5 YEARS HAVE YOU (statement) - -"

iii) "WHICH OF THESE ACHIEVEMENTS, WOULD YOU CONSIDER TO BE YOUR MAJOR ACHIEVEMENT ?"

	(i)		(ii)	(iii)
	YES	NO	NO. OF	MAJOR
	(25)		TIMES	ACHIEVE-
				MENT
				(7)
WRITER:				
* HAD A NOVEL PUBLISHED	1	*	(28)	1
* HAD A POEM PUBLISHED	2	*	(29)	2
* HAD A SHORT STORY PUBLISHED	3	*	(30)	2
* HAD ANOTHER PIECE OF CREATIVE WRITING PUBLISHED ..	4	*	(31)	4
* HAD A PLAY PRODUCED	5	*	(32)	5
* HAD A PLAY WORKSHIPPED	6	*	(33)	6
* HAD A SCREENPLAY PRODUCED	7	*	(34)	7
* HAD A SCRIPT PRODUCED FOR TELEVISION OR RADIO (DRAMA, COMEDY OR DOCUMENTARY)	8	*	(35)	8

COMMENTS ON MAJOR ACHIEVEMENT: (Probe to code in Column (iii))

	(26)		(48)
CRAFTSPERSON:			
* HAD A ONE-PERSON SHOW AT A MAJOR GALLERY	1	*	(36)
* HAD A ONE-PERSON SHOW AT A SMALLER OR MINOR GALLERY	2	*	(37)
* HAD A WORK OR WORKS SHOWN AT A MAJOR GALLERY ..	3	*	(38)
* HAD A WORK OR WORKS SHOWN AT A SMALLER OR MINOR GALLERY	4	*	(39)
* HAD WORK COMMISSIONED OR PURCHASED BY A PUBLIC GALLERY OR INSTITUTION	5	*	(40)

COMMENTS ON MAJOR ACHIEVEMENT: (Probe to code in Column (iii))

	(27)		(49)
VISUAL ARTIST:			
* HAD A ONE-PERSON SHOW AT A MAJOR GALLERY	1	*	(41)
* HAD A ONE-PERSON SHOW AT A SMALLER OR MINOR GALLERY	2	*	(42)
* HAD A WORK OR WORKS SHOWN AT A MAJOR GALLERY ..	3	*	(43)
* HAD A WORK OR WORKS SHOWN AT A SMALLER OR MINOR GALLERY	4	*	(44)
* HAD WORK COMMISSIONED OR PURCHASED BY A PUBLIC GALLERY OR INSTITUTION	5	*	(45)
* HAD WORK PUBLISHED IN BOOK OR DOCUMENTARY FORM ..	6	*	(46)

COMMENTS ON MAJOR ACHIEVEMENT: (Probe to code in Column (iii))

CINEMATOGRAPHER:

	(i)		(ii)	(iii)
	YES	NO	NO. OF TIMES	MAJOR ACHIEVE- MENT
	(50)			(75)
* BEEN THE PRINCIPAL CINEMATOGRAPHER ON A FEATURE FILM	1	..*	(53)	1
* ASSISTED IN SHOOTING A FEATURE FILM	2	..*	(54)	2
* BEEN THE PRINCIPAL CINEMATOGRAPHER ON A SHORT CREATIVE FILM	3	..*	(55)	3
* ASSISTED IN SHOOTING A SHORT CREATIVE FILM	4	..*	(56)	4
* SHOT A DOCUMENTARY	5	..*	(57)	5

COMMENTS ON MAJOR ACHIEVEMENT: (Probe to code in Column (iii))

COMPOSER/ARRANGER:

	(51)			(76)
* HAD A COMPOSITION OF "SERIOUS" OR "CLASSICAL" MUSIC PERFORMED LIVE IN PUBLIC	1	..*	(58)	1
* HAD A COMPOSITION OF FOLK MUSIC OR JAZZ PERFORMED LIVE IN PUBLIC	2	..*	(59)	2
* HAD A COMPOSITION OF OTHER MUSIC PERFORMED LIVE IN PUBLIC	3	..*	(60)	3
* HAD A COMPOSITION OF "SERIOUS" OR "CLASSICAL" MUSIC RECORDED OR BROADCAST	4	..*	(61)	4
* HAD A COMPOSITION OF FOLK OR JAZZ MUSIC RECORDED OR BROADCAST	5	..*	(62)	5
* HAD A COMPOSITION OF OTHER MUSIC RECORDED OR BROADCAST	6	..*	(63)	6

COMMENTS ON MAJOR ACHIEVEMENT: (Probe to code in Column (iii))

DIRECTOR/DESIGNER:

	(52)			(77)
* DIRECTED/DESIGNED A STAGE PLAY FOR A MAJOR COMPANY	1	..*	(64)	1
* ASSISTED IN DIRECTING/DESIGNING A STAGE PLAY FOR A MAJOR COMPANY	2	..*	(65)	2
* DIRECTED/DESIGNED A STAGE PLAY FOR A MINOR COMPANY	3	..*	(66)	3
* DIRECTED/DESIGNED A FEATURE FILM	4	..*	(67)	4
* ASSISTED IN DIRECTING/DESIGNING A FEATURE FILM ..	5	..*	(68)	5
* DIRECTED/DESIGNED A SHORT CREATIVE FILM	6	..*	(69)	6
* DIRECTED A DOCUMENTARY FILM	7	..*	(70)	7
* DIRECTED/DESIGNED A TELEVISION DRAMA	8	..*	(71)	8
* PRODUCED A RADIO PLAY	9	..*	(72)	9
* DIRECTED/DESIGNED AN OPERA, BALLET, OR WORK OF MUSIC-THEATRE FOR A MAJOR COMPANY	0	..*	(73)	0
* DIRECTED/DESIGNED AN OPERA, BALLET, OR WORK OF MUSIC-THEATRE FOR A MINOR COMPANY	-	..*	(74)	-

COMMENTS ON MAJOR ACHIEVEMENT: (Probe to code in Column (iii))

YES
(9)

NO

NO. OF
TIMESMAJOR
ACHIEVE-
MENT
(4)ACTOR:

* HAD A LEAD ROLE WITH A MAJOR THEATRICAL COMPANY	1	*	(13)	1
* HAD A SMALL ROLE WITH A MAJOR THEATRICAL COMPANY	2	*	(14)	2
* HAD A LEAD ROLE WITH A SMALLER OR MINOR THEATRICAL COMPANY	3	*	(15)	3
* HAD A SMALL ROLE WITH A SMALLER OR MINOR THEATRICAL COMPANY	4	*	(16)	4
* HAD A LEAD FILM/TELEVISION ROLE	5	*	(17)	5
* HAD A MINOR FILM/TELEVISION ROLE	6	*	(18)	6
* ACTED IN RADIO DRAMA	7	*	(19)	7

COMMENTS ON MAJOR ACHIEVEMENT: (Probe to code in Column (iii))
.....
.....DANCER:

(10)

(35)

* HAD A LEAD ROLE WITH A MAJOR DANCE COMPANY	1	*	(20)	1
* DANCED IN THE CHORUS WITH A MAJOR DANCE COMPANY	2	*	(21)	2
* HAD A LEAD ROLE WITH A SMALLER OR MINOR DANCE COMPANY	3	*	(22)	3
* DANCED IN THE CHORUS FOR A SMALLER OR MINOR DANCE COMPANY	4	*	(23)	4
* DANCED FOR A FILM OR TELEVISION PRODUCTION	5	*	(24)	5

COMMENTS ON MAJOR ACHIEVEMENT: (Probe to code in Column (iii))
.....
.....CHOREOGRAPHER:

(11)

(36)

* CHOREOGRAPHED A WORK FOR A MAJOR DANCE COMPANY	1	*	(25)	1
* CHOREOGRAPHED A WORK FOR A SMALL DANCE COMPANY	2	*	(26)	2
* CHOREOGRAPHED A WORK FOR TELEVISION	3	*	(27)	3

COMMENTS ON MAJOR ACHIEVEMENT: (Probe to code in Column (iii))
.....
.....INSTRUMENTAL MUSICIAN:

(12)

(37)

* PLAYED IN A MAJOR PROFESSIONAL ORCHESTRA	1	*	(28)	1
* PLAYED IN A PROFESSIONAL ENSEMBLE PLAYING "CLASSICAL" OR "SERIOUS" MUSIC	2	*	(29)	2
* PLAYED IN A PROFESSIONAL GROUP PLAYING FOLK MUSIC OR JAZZ	3	*	(30)	3
* PLAYED IN A PROFESSIONAL GROUP PLAYING OTHER MUSIC	4	*	(31)	4
* GIVEN A SOLO RECITAL AS A CLASSICAL OR SERIOUS MUSICIAN	5	*	(32)	5
* GIVEN A SOLO RECITAL AS A MUSICIAN OTHER THAN SERIOUS OR CLASSICAL	6	*	(33)	6

COMMENTS ON MAJOR ACHIEVEMENT: (Probe to code in Column (iii))
.....
.....

	(i)		(ii)	(iii)
	YES (38)	NO	NO. OF TIMES	MAJOR ACHIEVE- MENT (52)
<u>SINGER:</u>				
* SUNG IN OPERA IN A LEADING ROLE	1	..*	(40)	1
* SUNG IN OPERA IN A MINOR ROLE OR IN THE CHORUS	2	..*	(41)	2
* SUNG IN A MUSICAL OR IN MUSICAL COMEDY IN A LEADING ROLE	3	..*	(42)	3
* SUNG IN A MUSICAL OR IN MUSICAL COMEDY IN A MINOR ROLE OR THE CHORUS	4	..*	(43)	4
* PERFORMED IN A PROFESSIONAL GROUP SINGING "SERIOUS" OR "CLASSICAL" MUSIC	5	..*	(44)	5
* PERFORMED IN A PROFESSIONAL GROUP SINGING "FOLK" MUSIC OR JAZZ	6	..*	(45)	6
* PERFORMED IN A PROFESSIONAL GROUP SINGING OTHER MUSIC	7	..*	(46)	7
* PERFORMED ON RADIO OR TELEVISION AS A SOLOIST	8	..*	(47)	8
* PERFORMED ON RADIO OR TELEVISION AS A MEMBER OF A GROUP	9	..*	(48)	9

COMMENTS ON MAJOR ACHIEVEMENT: (Probe to code in Column (iii))

.....

.....

	(39)			(53)
<u>COMMUNITY ARTIST:</u>				
* CONTRIBUTED IN A SIGNIFICANT WAY TO THE DEVELOPMENT OF A MAJOR ARTS PROJECT	1	..*	(49)	1
* PLAYED AN IMPORTANT PART IN ENCOURAGING MEMBERS OF THE COMMUNITY TO CREATE WORKS OF ART	2	..*	(50)	2
* HAD A SUBSTANTIAL ARTISTIC ROLE IN A FESTIVAL OR OTHER IMPORTANT ARTS EVENT	3	..*	(51)	3

COMMENTS ON MAJOR ACHIEVEMENT: (Probe to code in Column (iii))

.....

.....

SECTION FIVE

"I WOULD LIKE TO ASK JUST A FEW QUESTIONS WHICH WILL HELP US IN ANALYSING THE COMBINED RESULTS OF THE SURVEY".

Q 39 "IN WHICH COUNTRY WERE YOU BORN ?" (54)

AUSTRALIA	1
NEW ZEALAND	2
UNITED KINGDOM	3
MALTA, GREECE, ITALY, TURKEY	4
OTHER EUROPE	5
ASIA	6
MIDDLE EAST	7
EIRE	8
OTHER (Specify)	
.....	9

Q40 a) "IN WHICH AGE GROUP ARE YOU ?" (55)

SHOW CARD 9

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

b) RECORD SEX (56)

MALE	1
FEMALE	2

Q41 "WHAT IS THE HIGHEST LEVEL OF GENERAL EDUCATION YOU HAVE ATTAINED ?" (57)

SHOW CARD 10

COMPLETED PRIMARY SCHOOL.....	1
SOME SECONDARY SCHOOL.....	2
COMPLETED SECONDARY SCHOOL.....	3
POST-SECONDARY CERTIFICATE	4
DIPLOMA OR DEGREE COURSE BUT DID NOT COMPLETE	5
DIPLOMA	6
DEGREE	7
POST-DEGREE DIPLOMA	8
POSTGRADUATE DEGREE	9
OTHER (Specify)	
.....	*

Q42 "WHICH OF THE FOLLOWING SITUATIONS BEST DESCRIBES YOUR LIVING ARRANGEMENTS ?" (58)

Read List

LIVING BY YOURSELF	1
LIVING AS PART OF A FAMILY UNIT	2
LIVING WITH FRIEND(S).....	3
LIVING IN A CO-OPERATIVE	4

Q43 "WHICH OF THE FOLLOWING APPLIES TO YOU ?" (59)

Read list

OWNING OR BUYING THE ACCOMMODATION IN WHICH YOU LIVE	1
JOINTLY OWNING OR BUYING THE ACCOMMODATION IN WHICH YOU LIVE	2
RENTING THE ACCOMMODATION	3
LIVING IN FAMILY HOME	4
OTHER (Specify)	
.....	5

Q44. "ARE THERE ANY CHILDREN IN THE HOUSEHOLD
UNDER YOUR DIRECT CARE ?"

(60)

YES 1
NO 2- Go to Q.45

IF YES:

"ARE THERE ANY CHILDREN UNDER 10 YEARS OF AGE ?"
"ARE THERE ANY CHILDREN 10 OR OVER ?"

(61)

CHILDREN - UNDER 10 YEARS 1
CHILDREN 10 AND OVER 2

Q45 "WHAT PROFESSIONAL ORGANISATIONS OR UNIONS DO YOU BELONG TO, IF ANY ?"

(62)

.....
.....
.....
.....

☐

"THANK YOU VERY MUCH FOR HELPING US WITH THESE SECTIONS OF OUR SURVEY, THERE IS ONLY ONE VERY
SHORT SECTION LEFT TO BE COMPLETED."

"I WOULD APPRECIATE VERY MUCH IF YOU WOULD COMPLETE THIS SECTION."

"THE QUESTIONS ARE ABOUT INCOME, GRANTS AND RELATED MATTERS."

"THESE QUESTIONS ARE PARTICULARLY IMPORTANT, AND WILL HELP A LOT IN DEVELOPING FUTURE POLICIES OF
SUPPORT FOR THE ARTS. MAY I REPEAT THAT THE INDIVIDUAL INFORMATION YOU GIVE WILL BE HELD IN STRICT
CONFIDENCE AND NOT COMMUNICATED TO THE AUSTRALIA COUNCIL OR ANY OTHER AGENCY."

"WE KNOW THAT YOU MAY NOT BE ABLE TO SUPPLY THE INFORMATION OFF THE TOP OF YOUR HEAD, BUT IT IS
IMPORTANT THAT THE FIGURES OR ESTIMATES THAT YOU GIVE BE AS ACCURATE AS POSSIBLE. YOU MAY WISH TO
CHECK YOUR FINANCIAL RECORDS WHILE FILLING IN THESE INCOME SHEETS."

IF CONVENIENT WAIT FOR FORM TO BE COMPLETED, MAKE ARRANGEMENTS FOR COLLECTION IF NECESSARY AND
LEAVE ENVELOPE.

INTERVIEWER: PLEASE ENTER ON INCOME SECTION:

Respondents Category (at Q.1b)

RECORD

(63)

WAITED TO COLLECT FORM 1
RETURNED TO COLLECT FORM 2
UNABLE TO COLLECT FORM 3
REFUSED FORM 4
FORM TO BE MAILED IN REPLY PAID
ENVELOPE 5

COLLECTION ARRANGEMENTS:

.....

Card	Q'nnaire Number						
(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)
6							

(PRINCIPAL ARTISTIC OCCUPATION)

ARTISTS SURVEY QUESTIONNAIRE

THANK YOU FOR HELPING US WITH OUR SURVEY

PLEASE COMPLETE THIS SHEET TO THE BEST OF YOUR ABILITY.

(GROSS INCOME MEANS BEFORE TAX OR ANYTHING ELSE IS TAKEN OUT)

		INCOME		OFFICE	
		FINANCIAL YEAR			
		1981-1982			
		\$			
1. GROSS INCOME FROM ALL ARTISTIC SOURCES					
* SALARIES AND WAGES					(9-11)
* GROSS SALES OF WORKS OF ART					(12-14)
* FEES AND COMMISSIONED WORK					(15-17)
* ROYALTIES AND ADVANCES					(18-20)
* OTHER COPYRIGHT EARNINGS					(21-23)
* GRANTS OR FELLOWSHIPS					(24-26)
* PUBLIC LENDING RIGHT					(27-29)
* PRIZES OR SCHOLARSHIPS					(30-32)
* OTHER (Specify)					(33-35)
TOTAL (Office Use Only)					(36-39)
2. GROSS INCOME FROM OTHER SOURCES					
* SALARIES AND WAGES					(40-42)
* DIVIDENDS, INTEREST					(43-45)
* UNEMPLOYMENT AND SOCIAL BENEFITS					(46-48)
* OTHER (Specify)					(49-51)
TOTAL (Office Use Only)					(52-55)
GRAND TOTAL (Office Use Only)					(56-59)

3. WHAT PROPORTION OF YOUR GROSS 1981-1982 INCOME IN GROUP (1) ABOVE, I.E., FROM YOUR ARTISTIC OCCUPATION(S) IS PAID TO YOU BY AN

(i) ARTS ORGANISATION/INSTITUTION WHICH IS MAINTAINED OR SUBSIDISED BY GOVERNMENT. (EITHER COMMONWEALTH GOVERNMENT - E.G. THROUGH THE AUSTRALIA COUNCIL - OR STATE OR LOCAL GOVERNMENT).

\$	(or)	 %	(60)	(61)	(62)	(63)	(64)
----------	------	---------	------	------	------	------	------

(ii) AND WHAT PROPORTION IS PAID BY AN EDUCATIONAL ORGANISATION/ INSTITUTION WHICH IS MAINTAINED OR SUBSIDISED BY GOVERNMENT.

\$	(or)	 %	(65)	(66)	(67)	(68)	(69)
----------	------	---------	------	------	------	------	------

4i) DO YOU LIVE WITH SOMEONE WHOSE INCOME
YOU BENEFIT FROM IN SOME WAY ?

(70)
YES 1
NO 2

IF "YES", PLEASE ANSWER (ii), (IF YOU HAVE NO OBJECTION TO ANSWERING):

ii) WHAT WAS THE GROSS INCOME OF THAT PERSON
FOR THE FINANCIAL YEAR 1981-82 ?

\$ (71) (72) (73) (74)

5. GROSS EXPENDITURE FOR ALL ARTISTIC PURPOSES

(All those costs that can be deducted from the income for taxation purposes).

CARD 7
COL (1)7
DUP COLS 2-8

	Financial Year 1981/82	Office	
	\$		
* MATERIALS			(9-11)
* EQUIPMENT			(12-14)
* OWN TRAINING			(15-17)
* SALARIES AND WAGES PAID TO EMPLOYEES			(18-20)
* AGENTS COMMISSIONS			(21-23)
* UNION DUES			(24-26)
* RENT OF STUDIO SPACE, ETC.			(27-29)
* FREIGHT AND TRAVEL (Other than that which IS PAID FOR BY OTHERS)			(30-32)
* SALES TAX			(33-35)
* INSURANCE			(36-38)
* SUPERANNUATION			(39-41)
* CHILD-MINDING COSTS			(42-44)
* HOSPITAL/MEDICAL CONTRIBUTIONS			(45-47)
* OTHER (Specify)			(48-50)
			(51-54)
TOTAL (Office Use Only)			

6. GROSS EXPENDITURE ASSOCIATED WITH EARNING INCOME FROM OTHER SOURCES (NOT P.A.O.)

OFFICE

\$ (55) (56) (57) (58)

7. COULD YOU PLEASE SHOW BELOW HOW YOUR OVERALL INCOME WAS EARNED FROM DIFFERENT SOURCES
IN THE YEARS SET OUT BELOW ?

TOTAL GROSS INCOME EARNED:

1978-79 1979-80 1980-81

* FROM ARTISTIC SOURCES EXCLUDING GRANTS OR FELLOWSHIPS	\$		
* GRANTS OR FELLOWSHIPS FOR ARTISTIC PURPOSES	\$		
* OTHER SOURCES	\$		
<u>TOTAL</u>	\$		

8. PROPORTION OR WORKING TIME SPENT ON:

* ARTISTIC PROFESSION	%		
* OTHER INCOME SOURCES	%		
<u>TOTAL</u>	%	100	100

OFFICE USE	(59)	(60)	(61)	(62)	(63)	(64)	(65)	(66)	(67)	(68)	(69)	(70)	(71)
(72)	(73)	(74)	(75)	(76)	(77)	(78)	(79)	(80)	CARD 8 COL (!)8 DUP COLS 2-8				
(9)	(10)	(11)	(12)	(13)	(14)	(15)	(16)	(17)	(18)	(19)	(20)	(21)	(22)
(24)	(25)	(26)	(27)	(28)	(29)	(30)	(31)	(32)	(33)	(34)	(35)	(36)	(37)

Coding Frame



The Australian National University
Canberra 2600

The coding frame supplements the information provided on the study questionnaire(s) by describing the classifications devised to quantify responses to 'open' questions and other coding additions.

INTRODUCTORY NOTES

The coding frame provides information, for all variables where applicable, about values which are either additional to those on the questionnaire (in the case of multiple choice questions), or values which have been created from the responses to open-ended questions. Any variable not mentioned in the coding frame will fit one of the following four categories:

1. Single response, single column variables, with no values additional to those on the questionnaire.
2. Single response, single column variables, with the last value printed on the questionnaire being an asterisk. Unless otherwise specified in the coding frame, the asterisk is replaced by the next available value in the sequence 1-9, 0, -, + and is given the value label "other".
3. Single response, multiple column variables, all of which are continuous and measure either percentages or dollars. (The questionnaire specifies which type applies each time.) Note: Variables C326-C338, C759-C823, C839 are all coded in hundreds of dollars. All other dollar variables are coded in actual dollars.
4. Multiple response variables, all of which have been relocated to cards 9-18 (A-J), with each column representing a possible response to a variable. Therefore all such variables are dichotomous, coded "1" if the value received a response and coded blank if not. Note that an asterisk is often used as the last value on the questionnaire for multiple response variables, in the same manner as for single response variables (see point 2 above). Note: For questions 38(i) and 38(iii) no asterisks are printed on the questionnaire. However, such an "other" category exists in all cases.

The Data List section of this User's Guide describes how variables have been named. That section should also be consulted for the new card and column locations of the variables created from multiple response questions.

CARD	COLUMN	VARIABLE	VALUE	DESCRIPTION
1	6	C106		<u>Principal Artistic Occupation</u>
			1	Writer
			2	Craftsperson
			3	Visual Artist
			4	Cinematographer
			5	Composer/Arranger
			6	Director
			7	Designer
			8	Actor
			9	Mime Artist
			0	Puppeteer
			-	Dancer
			+	Choreographer
	7	C107	1	Instrumental Musician
			2	Singer
			3	Community Artist
	8	C108	1	Ethnic Artist
			2	Aboriginal Artist
			3	Tribal Aboriginals
	9	C109		<u>Large City</u>
			3	Newcastle
				Canberra
				Broken Hill
				Bendigo
				Ballarat
				Geelong
				Dubbo
				Launceston
				Townsville
18	26	C14012	+	<u>Instrumental Musician</u>
1	41	C141		Accompanist
	42	C142		

CARD	COLUMN	VARIABLE	VALUE	DESCRIPTION
<u>Father's/Mother's Occupation</u>				
1	55,56	C155,C156	1	Unskilled worker, casual labourer, domestic etc.
			2	Semi-skilled worker, tram conductor, plumber's mate, process worker apprentice, hotel cook etc.
			3	Skilled tradesman, fitter, self-employed plumber, shop assistant, hairdresser, etc.
			4	Owner, manager of small business (less than 5 employees), clerk, typist, commercial traveller, school teacher, nurse, etc.
			5	Owner/manager of medium sized business (5 to 50 employees), bank manager, headmaster, hospital matron, junior doctor, etc.
			6	Director/Manager of large business (more than 50 employees), senior doctor, senior lawyer etc.
			7	Farmer/grazier
			8	Same artistic field
			9	Unemployed
			0	Full time home duties
			-	Full time student
			+	Other artistic field
<u>Initial Encouragement</u>				
9	32	C15705	5	Relatives/friends outside home
	33	C15706	6	Private Tuition
<u>Time training</u>				
1	71	C171	1-0	1-10 years
			-	More than 10 years
			+	Can't say
<u>Time between training and income</u>				
1	74	C174	6	Have not earned income yet

CARD	COLUMN	VARIABLE	VALUE	DESCRIPTION
10	20-23	C17808	8	<u>Reason if training inaccessible</u>
		C17809	9	Family ties/personal relationships
		C17810	0	Lack of information
		C17811	-	Language barrier
10	38	C21003	3	Other
				<u>Other art for which trained</u>
10	39-44	C21501- C21506	1	<u>Other art job specified</u>
			2	Teaching
			3	Composing
			4	Writing
			5	Choreographing
			6	Visual arts
2	22	C222	1	<u>Non-art work specified</u>
			2	Unskilled worker, casual labourer, domestic etc.
			3	Semi-skilled worker, tram conductor, plumber's mate, process worker apprentice, hotel cook etc.
			4	Skilled tradesman, fitter, self-employed plumber, shop assistant, hairdresser, etc.
			5	Owner, manager of small business (less than 5 employees), clerk, typist, commercial traveller, school teacher, nurse, etc.
			6	Owner/manager of medium sized business (5 to 50 employees), bank manager, headmaster, hospital matron, junior doctor etc.
			7	Director/manager of large business (more than 50 employees), senior doctor, senior lawyer etc.
			8	Farmer/grazier
			9	Same artistic field
			0	Unemployed (includes ill health)
			-	Full time home duties
			+	Full time student
				Other artistic field
2	29	C229	1	<u>Other work specified</u>
				Other

CARD	COLUMN	VARIABLE	VALUE	DESCRIPTION
<u>Why more time wanted</u>				
10	48-53	C23704	4	Study
		C23705	5	Overseas travel
		C23706	6	Ill health
		C23707	7	Work commitments
		C23708	8	Other
		C23712	+	Nothing
<u>Why more time wanted on favourite</u>				
10	57-62	C24404	4	Study
		C24405	5	Overseas travel
		C24406	6	Ill health
		C24407	7	Work commitments
		C24408	8	Other
		C24412	+	Nothing
<u>Difficulties preventing work 5 years ago</u>				
10	66-71	C24804	4	Study
		C24805	5	Overseas travel
		C24806	6	Ill health
		C24807	7	Work commitments
		C24808	8	Other
		C24812	+	Nothing
<u>Unemployment reasons last 5 years</u>				
2	50	C250	1	Due to ill health
			2	Other
<u>Time unemployed in last 5 years</u>				
2	51	C251	1	Less than 1 month
			2	1-2 months
			3	3-4 months
			4	5-6 months
			5	7-9 months
			6	10-12 months
			7	1-3 years
			8	Over 3 years
			9	Don't know/no answer

CARD	COLUMN	VARIABLE	VALUE	DESCRIPTION
2	52	C252		<u>Longest period unemployed in last 5 years</u>
			1	Less than 1 month
			2	1-2 months
			3	3-4 months
			4	5-6 months
			5	7-9 months
			6	10-12 months
			7	1-3 years
			8	Over 3 years
			9	Don't know/no answer
				Note: Col 52 will be blank if not applicable
2	56-57	C256		<u>Usual arts work hours</u>
			98	98 or more
			99	Can't estimate/don't know/varies
			Blank	None
2	58-59	C258		<u>Usual other work hours</u>
			98	98 or more
			99	Can't estimate/don't know/varies
			Blank	None
2	60-61	C260		<u>Usual total hours work</u>
			98	98 or more
			99	Can't estimate/don't know/varies
			Blank	None
11	12-23	C26501- C26512		<u>Professional restrictions</u>
			1	Lack of trained teachers/quality instructors/ directors/technical advisers
			2	Lack of promotional facilities/don't hear about opportunities/hearing about openings for work
			3	Lack of time/not given enough time to do the job well
			4	Problems with work on commission/getting work published/problems due to freelancing/ problems with outlets for work/lack of feedback
			5	Lack of competition in specialised field/ not enough demand for my special work/ I'm in a very specialised field/need to have a wider audience

CARD	COLUMN	VARIABLE	VALUE	DESCRIPTION
11	12-23	C26501- C26512		<u>Professional restrictions (cont)</u>
			6	Acceptance of own artistic area/my type of dancing/music
			7	Contract restrictions/copyright restrictions
			8	Difficulties for unknown artists/need to know someone in the business/auditions are already cast/closed area/vicious circle/need to be in actors equity
			9	Commercialism has taken over from creative fields/the demand is for commercial/in travel writing/in photography/the demand is for popular, not artistic
			0	Others
			-	Lack of professionalism in employees/ levels of professionals vary/the difference in professional standard required
			+	The difficulty of the job itself/job doesn't run smoothly
11	24-34	C26601- C26611		<u>Lack of Finance</u>
			1	Need to work in non-artistic field to supplement income/to repay loans/to meet commitments/need to teach to support family
			2	Lack of money to do further training/to train with top professionals to do research/ to travel overseas for further training
			3	To purchase materials/books/instruments/ adequate lighting/the cost of photographic equipment/the latest equipment
			4	Need finance to promote myself/to employ top agent
			5	To buy workshop space/rehearsal space
			6	Need to stop working to develop a project/ need finance to support me whilst working on project
			7	Need to improve studio facilities/space
			8	Unsuccessful application for grants/grants delayed
			9	Employees need to be paid immediately
			0	Other
			-	Uncertain finance due to changing economical & political climate

CARD	COLUMN	VARIABLE	VALUE	DESCRIPTION
11	35-42	C26801- C26808		<u>Health problems</u>
			1	Nervous disorders/tension/stress/migraine/ blood pressure/nervous anxiety/heart ailment
			2	Physical exhaustion due to need to earn extra income
			3	Overworked in profession/too many hours required
			4	General physical exhaustion/no time for recreation
			5	Developed asthma/allergy due to materials used/allergy to chemicals
			6	Arthritis/gout/tenosynovitis/back strain/ injuries
			7	Eye strain
			8	Hearing problems
			0	Other (Sunburnt)/act more quickly
11	44-55	C27101- C27112		<u>Better due to technology</u>
			1	Electric typewriters/word processors/ photocopiers
			2	Photographic equipment/colour photography/ processing/film speed
			3	TV/TV Monitors/video
			4	Musical equipment/electronic organ/electric keyboards/synthesisers
			5	Lighting/lighting techniques
			6	Better equipped studios/sound equipment/ recording engineering/recording studio
			7	Better materials/paint/acrylics/fibre glass/ costume materials
			8	Improved craft equipment/kiln design/improved tools of trade
			9	Better theatre design/advanced design techniques/ stage machine
			0	Other
			-	Exciting opportunities generally for creative people
			+	Better overall quality/improved techniques generally

CARD	COLUMN	VARIABLE	VALUE	DESCRIPTION
11	56-67	C27301- C27312		<u>Worse due to technology</u>
			1	Use of TV & video discourages stage attendances/ people stay home instead of going to the theatre/TV robs you of an audience
			2	At the mercy of sound engineers & media/media dictates minds of people/disc jockeys direct public spending on musicians groups
			3	Advent of colour photography interfered with the business of illustration
			4	So much visual media, people are reading less/ not interested in poetry
			5	Synthesisers are over used/gives plastic reality/not true music
			6	Excess of power spoils music sound
			7	Discos have spoilt things for musicians/ cheaper than engaging musicians
			8	Removes the creative atmosphere between artists & technicians
			9	Lack of finance to take advantage of the changes/ very expensive, adds to cost
			0	Other
			-	Causing unemployment
			+	Less demand for product/art form
11	68-77	C27701- C27710		<u>Ways children restricted work</u>
			1	Needed to work outside artistic field to support children
			2	Worked in less preferred artistic field because of economics/the type of music I didn't like because of the money
			3	Restricted the engagements able to accept/ very little playing in public
			4	Restricted times available to work/had to work at night
			5	Couldn't concentrate/children distracted me whilst working
			6	The physical caring was time & energy consuming
			7	Wife had to work to support family so had to care for the children
			8	Time taken in participating in school activities/ children's entertainment
			9	Work suffered generally/domestic problems
			0	Other

CARD	COLUMN	VARIABLE	VALUE	DESCRIPTION
12	13-14	C28008- C28009		<u>Type of childcare</u>
			8	Other
			9	Baby sitter
12	26-35	C31401- C31410		<u>Reasons if very important to travel</u>
			1	Stimulus of other countries/stimulates ideas - creative ability
			2	To keep up with overseas developments/ techniques
			3	To be exposed to different cultures/learn about different cultures
			4	To have contact with overseas artists in your own field
			5	Broadens your outlook/can see what other people are doing/how they live & work/ background material
			6	To confirm that Australia is well up with the rest of the world
			7	To see original works of art/to see great artists/hear great artists
			8	To get more experience
			9	Australia very insular/behind rest of the world/Australia very isolated
			0	Other
12	36-40	C31501- C31505		<u>Reasons if occasionally important</u>
			1	Not necessary for work, but interesting
			2	Travel can broaden outlook but not necessary for creative ability
			3	Depends on circumstances/good for some but not for all/depends on artistic field
			4	Can keep in touch with overseas through magazines, TV, films etc.
			5	Australia more advanced in some fields
	41	C31510	0	Other
12	42-43	C31601 C31602		<u>Reasons if never important</u>
			1	Doesn't affect creative ability
			2	Can keep in touch with overseas through magazines, TV, films etc
			0	Other
	44	C31610	0	Other

CARD	COLUMN	VARIABLE	VALUE	DESCRIPTION
12	50-61	C32001- C32012		<u>Opinion of Council methods</u>
			1	Do a good job/fair & helpful/give good support
			2	Do the best they can with funds provided
			3	Give grants where they are deserved
			4	Promote the arts generally/have broadened base of arts world
			5	Encourage new artists/existing artists/help people in the arts world
			6	Other favourable
			7	Don't know enough about it/don't know enough about their activities
			8	Lack of funds has restricted their work
			9	Other neutral
			0	Only give grants to artists known to them/personal favouritism
			-	Don't give enough grants to deserving artists
			+	Give grants to undeserving people/incompetent people
12	62-73	C32101- C32112		<u>Opinion of Council methods</u>
			1	Give too many grants to well established artists/not enough to struggling artists
			2	Do not communicate enough/too remote/more publicity needed
			3	More a business than the arts/too much money spent on bureaucracy
			4	Tend to be biased towards certain art forms/spends too much on some art forms & not enough on others
			5	Other unfavourable
			6	Favourable only
			7	Unfavourable only
			8	Both favourable & unfavourable
			9	Neutral only
			0	Neutral & favourable
			-	Neutral and unfavourable
			+	Neutral, favourable & unfavourable

CARD	COLUMN	VARIABLE	VALUE	DESCRIPTION
				<u>Opinion of Council Results</u>
12	74-80	C32201- C32207	1	Do a good job/fair & helpful/give good support
13	9-13	C32208- C32212	2	Do the best they can with funds provided
			3	Give grants where they are deserved
			4	Promote the arts generally/have broadened base of arts world
			5	Encourage new artists/existing artists/help people in the arts world
			6	Other favourable
			7	Don't know enough about it/don't know enough about their activities
			8	Lack of funds has restricted their work
			9	Other neutral
			0	Only give grants to artists known to them/personal favouritism
			-	Don't give enough grants to deserving artists
			+	Give grants to undeserving people/incompetent people
				<u>Opinion of Council Results</u>
13	14-25	C32301- C32312	1	Give too many grants to well established artists/not enough to struggling artists
			2	Do not communicate enough/too remote/more publicity needed
			3	More a business than the arts/too much money spent on bureaucracy
			4	Tend to be biased towards certain art forms/spends too much on some art forms & not enough on others
			5	Other unfavourable
			6	Favourable only
			7	Unfavourable only
			8	Both favourable & unfavourable
			9	Neutral only
			0	Neutral & favourable
			-	Neutral and unfavourable
			+	Neutral, favourable & unfavourable

CARD	COLUMN	VARIABLE	VALUE	DESCRIPTION
3	78-80	C337	\$	Q23d. Other grants
3	38-41	C338	\$	Q23d. Total grants
13	29-36	C34201- C34210		Australia Council Aust. Film Commission
	37-44	C34401- C34410		State Govt. Dept. or Agency
	45-52	C34601- C34610		Local (Municipal) Govt. Other
3	48	C348		Value labels used for all 5 variables above:
13	53-61	C35001- C35010	1	Gave me freedom from financial worries/ able to concentrate on work
			2	Enabled me to devote more time to my work/ trebled my output
			3	Enabled me to travel/to gain overseas experience/compare with other cultures
			4	Established my reputation/enabled me to publish
			5	Devoted my time to quality not just output/ to a major project
			6	Gave me the stimulus to continue, to confirm that it was worthwhile
			7	Helped in a practical way (e.g. freighting work to exhibition/buying materials etc.)
			0	Other
				<u>Last year on a grant</u>
3	53	C353	1	1978
			2	1979 (1978-79)
			3	1980 (1979-80)
			4	1981 (included 1980-81)
			5	1982
				<u>Most important purpose of money</u>
13	71	C35410	0	Other
				<u>Other important purposes of money</u>
14	9	C35510	0	Other
	10	C35512	+	Don't believe in grants/should get there on own merit/should be loans/advances to be repaid

CARD	COLUMN	VARIABLE	VALUE	DESCRIPTION
14	11-22	C35701- C35712		<u>Forms of finance that would benefit</u>
			1	Assistance in buying instruments/equipment/ materials
			2	Company sponsorships/private enterprise promotions
			3	Provide venues for exhibitions/as instance in staging exhibitions/taking exhibitions overseas/exhibitions in public places
			4	Bring overseas professionals to Australia to teach/make technical advisers available to groups, not to individuals/writers in residence/playwright in residence
			5	Student travel assistance/student maintenance overseas/to assist rural students to gain experience
			6	Arrangement of bank loans/of advances to be repaid
			7	Issue cards to obtain tax exemption/sales tax exemption on materials, instruments/ manuscript postage deduction
			8	More assistance to State galleries
			9	Commissions for works of art in public places/ make artists work visible in public places
			0	Other
			-	Provide information centre for work available/ scholarships available/information on overseas scholarships
			+	Don't know
14	23-25	C35801- C35803		<u>Forms of finance that would benefit</u>
			1	Promotion/publicity assistance/advice on promotion
			2	Body to encourage artistic level rather than economic gains/for research/an outside body to give comprehensive assessment of work/ evaluate
			3	More assistance to unknown artists/amateurs to gain work experience

CARD	COLUMN	VARIABLE	VALUE	DESCRIPTION
14	26-36	C36001- C36011		<u>Type of other assistance</u>
			1	Active support from curators/historians/directors of galleries
			2	Conservatorium type courses not needing matric. entry/more access to institutions such as NIDA/TV. schools
			3	Residential centres for professions to work together for mutual benefit/venues for trained musicians to benefit from each other's talent
			4	More workshops/seminars/director's workshops/extension summer schools/stage management schools
			5	Better access to facilities/studios/rehearsal space/performing areas/foundries for sculptors
			6	An organising body for employment of artists/to give work experience
			7	Advice on promotion/directing/marketing/publishing/a counselling service/an advisory system
			8	Research assistance/secretarial assistance/library assistance
			9	More professions in residence
			0	Other
14	41-46 47-51	C36301- C36306 C36308- C36312		<u>Why should support be given this way</u>
			1	As long as they justify grant in terms of work/output
			2	To enable artists to concentrate on other art without having to worry about earning money to live on
			3	To give him more time for his art/to give him more freedom of time/to give individual flexibility/freedom/mobility/the individual knows his needs
			4	They would know what to buy/study with the grant/if money given to companies artists would not benefit
			5	As long as they are genuine/honest/mature/proven to be hardworking/can handle the money
			6	Cuts out the red tape/the bureaucracy/the money is available directly/avoids the politics
			8	Other

CARD	COLUMN	VARIABLE	VALUE	DESCRIPTION
14	41-46	C36301-	9	<u>Why should support be given this way (cont)</u> To provide a market for artist's output
		C36306	0	To subsidise publishing/presentation of artist's work
	47-51	C36308-	-	Support for students/an apprenticeship system
		C36312	+	Money handled more efficiently/allocated according to financial need
14	52-56	C36401-	1	<u>Why should support be given this way (cont)</u> Public galleries set up to purchase artists work
		C36405	2	Benefits group rather than individual
	57	C36412	3	Other
			4	Depends/not if artist is rich and doesn't need assistance
			5	If needed for a group give to person responsible/to individual if painter or sculpture etc
			+	Other
14	58-67	C36702- C36710		<u>Nature of tax problems</u>
			2	Provisional tax too high
			3	Difficulty of proving tools of trade/books/travel are necessary for work
			4	Travelling expenses not allowed by Taxation Dept.
			5	Unable to claim tax concession for using home as work base
			6	Intermittent nature of income not allowed for by Taxation Dept.
			7	Wrangles over sales tax/shouldn't be charged sales tax
			8	Difficulty with deductions for theatre going & associated costs
			9	Insufficient deductions/depreciation allowances
			0	Other
14	71-73	C37604- C37606		<u>Security arrangements</u>
			4	Spouse's superannuation
			5	Spouse has job
			6	Other

CARD	COLUMN	VARIABLE	VALUE	DESCRIPTION
				<u>Ways promotion could be better</u>
15	30-41	C41701- C41712	1	Need an agent/to be able to afford a skilled promotionist/someone to personally promote me
			2	A reputable agent/a more hardworking agent/ an agent with more flair/a better agent
			3	Galleries should work harder at promotion/ public galleries should promote more/libraries should promote
			4	More publication outlets/better distribution venues/bookstall coverage
			5	More media coverage/press/TV/radio/more publicity generally
			6	Sheer hard work by individual artists/just getting out there to sell yourself
			7	Showing artists how to sell themselves/to be aggressive enough to sell
			8	Contact with successful artists/more contact with designers
			9	More work becoming available/it all depends on the economy
			0	Other
			-	The problem of becoming known/aware of my background/of my type of work
			+	Don't know
4	21	C421	5	<u>Disadvantaged by being female</u> None/not at all
				<u>Reasons for female disadvantages</u>
15	42-47	C42201- C42206 C42210	1	Was constant battle with my generation but things are now equalising/used to at first but much improved now
	48		2	There's more work generally available to men/ men more available for full time work/hard for women to work full-time
			3	Difficult for women to get promotion/permanency
			4	Bias in particular sections/in photography/ with playwrights/bias in the established industries/in some colleges
			5	Condescending attitudes/typecast/treated like dumb blonde
			6	Women not thought to be as reliable/problems with health/domestic problems interfere
			0	Other

CARD	COLUMN	VARIABLE	VALUE	DESCRIPTION
15	54-58	C42406- C42410		<u>Opinion of qualified people</u>
			6	Qualification means you can do the job/ you don't have to pass exams to do the job/ formal qualifications unnecessary in some fields
			7	Qualified but not creative/qualified but not genuine
			8	Not possible to obtain formal qualifications in some fields/no formal training available
			9	Too many unqualified people lower standard of the art
			0	Other
15	73-75	C42606- C42608 C448		<u>Craftsperson</u>
			6	Other
			7	Private commission
4	48		8	Media report
16	10-12	C42707- C42709 C449		<u>Visual artist</u>
			7	Other
			8	Photography
4	49		9	Private commission
4	28-46	C428-C446 C453-C474 C513-C533 C540-C551		<u>Number of times performed in artistic work in past 5 years</u>
			1	Hundreds/over 100/all the time
			2	50-100
			3	49-20
			4	19-10
			5	9-5
			6	4 & under
5	13-33		7	Don't know/can't say
16	78-80	C56201- C56212		<u>Union membership</u>
			1	Musicians union
17	9-17		2	Other music association
			3	Actors equity/actors & announcers equity
			4	Other theatrical association (includes A.T.A.E.A.)
			5	Australian Society of Authors (A.S.A.)
			6	Australian Writers Guild/Writers Guild
			7	Other Writers Association (inc. Society of Women Writers)

CARD	COLUMN	VARIABLE	VALUE	DESCRIPTION
				<u>Union membership (cont)</u>
16	78-80	C56201-		
17	9-17	C56212	8	Australian Journalists Association (A.J.A.)
			9	Designers Association/D.A.P.A.
			0	Teachers Federation
			-	Water Colour Institute of Aust./Royal Art Society
			+	Art Workers Union
				<u>Union membership (cont)</u>
17	18-24	C56401- C56407	1	Other Visual Artists Association
			2	Craft Council
			3	Other Craft Associations
			4	Other miscellaneous
			5	Don't belong to any association
			6	Dancers Association & Other Dancers
			7	Directors & Producers Guild
6	52-55	None	None	Columns not used
7	59-61	C759	\$	78-79 Artistic sources excluding grants
7	62-64	C762	\$	79-80 " " " "
7	65-67	C765	\$	80-81 " " " "
7	78-80	C778	\$	78-79 Other sources
8	9-11	C809	\$	79-80 " "
8	12-14	C812.	\$	80-81 " "
8	15-18	C815	\$	78-79 Total gross income earned
8	19-22	C819	\$	79-80 " " " "
8	23-26	C823	\$	80-81 " " " "
8	27-28	C827	%	78-79 Artistic profession work time
8	29-30	C829	%	79-80 " " " "
8	31-32	C831	%	80-81 " " " "
8	33-34	C833	%	78-79 Other income sources work time
8	35-36	C835	%	79-80 " " " "
8	37-38	C837	%	80-81 " " " "
8	39-42	C839	\$	Grand total of income

Data List



The Australian National University
Canberra 2600

NOTES

1. Column 1 on ALL cards = card type (i.e. card number for cards 1-8, card letter (A-J) for cards 9-18). It is not included as a variable on any of the 18 cards.
2. Columns 2-8 are repeated on all 18 cards for each case. The first card in each case has been referenced above. Columns 2-8 on cards 2-18 are treated as blank.
3. Variable names are created as follows:
 - (i) Single response variables - these remain in their original card locations as specified on the questionnaire. They all have 4 character names:
 - Character 1 = the letter 'C' (for column)
 - Character 2 = the card number (from 1 to 8)
 - Characters 3-4 = the column numberIn the case of multi-column variables, the first column is used for characters 3-4.
 - (ii) Multiple response variables - these have been transferred from their original locations on cards 1-8 (which are now blank or considered blank) to positions on newly created cards 9-18. Each possible value for each multiple response variable has been assigned a column on these new cards. The variable names, however, identify the original card location as specified on the questionnaire. They all have 6 character names. The first 4 characters are produced as for the single response variables. Characters 5-6 correspond to the value code number as follows:
 - 01-09 = 1-9
 - 10 = 0
 - 11 = -
 - 12 = +These created variables are by nature dichotomous and so no multi-column variables exist.
4. Whenever a variable was a possible multiple response variable, but in which no cases gave a multiple response, it has been retained as a single response variable.
5. Variable C557 is the only exception to the above rules. It was a multiple response variable, however it was transferred to card 5, column 78. A selection process was used so that only one response was coded for each case.
6. Note also variable C337, which was an additional variable and is located on card 4, columns 78-80.
7. The following columns were to be used if the number of values for the variables in the preceding columns exceeded 12 (the maximum number of value codes). They were not required and are therefore considered blank: Card 2, columns 64, 69, 72, 74, 78; card 3, columns 43, 45, 47, 49, 51, 61, 68; card 4, columns 18, 23.

According to your INPUT FORMAT, variables are to be read as follows:

Variable	Record	Columns	Print Format
ID	1	2 - 5	(O)
C106	1	6 - 6	(A)
C107	1	7 - 7	(O)
C108	1	8 - 8	(O)
C109	1	9 - 9	(O)
C111	1	11 - 11	(A)
C112	1	12 - 12	(O)
C114	1	14 - 14	(O)
C115	1	15 - 15	(O)
C117	1	17 - 17	(O)
C118	1	18 - 18	(O)
C119	1	19 - 19	(O)
C120	1	20 - 20	(O)
C121	1	21 - 21	(O)
C123	1	23 - 23	(O)
C124	1	24 - 24	(O)
C126	1	26 - 26	(O)
C127	1	27 - 27	(O)
C129	1	29 - 29	(O)
C130	1	30 - 30	(O)
C132	1	32 - 32	(O)
C133	1	33 - 33	(O)
C135	1	35 - 35	(O)
C136	1	36 - 36	(O)
C138	1	38 - 38	(O)
C139	1	39 - 39	(O)
C141	1	41 - 41	(A)
C142	1	42 - 42	(A)
C144	1	44 - 44	(O)
C145	1	45 - 45	(A)
C147	1	47 - 47	(O)
C148	1	48 - 48	(O)
C149	1	49 - 49	(A)
C151	1	51 - 51	(A)
C153	1	53 - 53	(O)
C154	1	54 - 54	(O)
C155	1	55 - 55	(A)
C156	1	56 - 56	(A)
C158	1	58 - 58	(A)
C159	1	59 - 59	(O)
C160	1	60 - 60	(O)
C161	1	61 - 61	(O)
C171	1	71 - 71	(A)
C172	1	72 - 72	(O)
C173	1	73 - 73	(O)
C174	1	74 - 74	(O)
C175	1	75 - 75	(O)
C176	1	76 - 76	(O)

Variable	Record	Columns	Print Format
C177	1	77 - 77	(0)
C179	1	79 - 79	(0)
C211	2	11 - 12	(0)
C213	2	13 - 14	(0)
C216	2	16 - 17	(0)
C218	2	18 - 19	(0)
C220	2	20 - 21	(0)
C222	2	22 - 22	(0)
C223	2	23 - 24	(0)
C225	2	25 - 26	(0)
C227	2	27 - 28	(0)
C229	2	29 - 29	(A)
C230	2	30 - 31	(0)
C232	2	32 - 33	(0)
C234	2	34 - 35	(0)
C236	2	36 - 36	(0)
C238	2	38 - 39	(0)
C240	2	40 - 40	(0)
C241	2	41 - 42	(0)
C243	2	43 - 43	(0)
C245	2	45 - 45	(0)
C246	2	46 - 46	(0)
C247	2	47 - 47	(A)
C249	2	49 - 49	(0)
C250	2	50 - 50	(0)
C251	2	51 - 51	(0)
C252	2	52 - 52	(0)
C253	2	53 - 53	(0)
C254	2	54 - 54	(0)
C255	2	55 - 55	(0)
C256	2	56 - 57	(0)
C258	2	58 - 59	(0)
C260	2	60 - 61	(0)
C262	2	62 - 62	(0)
C267	2	67 - 67	(0)
C270	2	70 - 70	(0)
C275	2	75 - 75	(0)
C276	2	76 - 76	(0)
C279	2	79 - 79	(0)
C309	3	9 - 9	(0)
C312	3	12 - 12	(0)
C313	3	13 - 13	(0)
C318	3	18 - 18	(0)
C319	3	19 - 19	(0)
C325	3	25 - 25	(0)
C326	3	26 - 28	(0)
C329	3	29 - 31	(0)

Variable	Record	Columns	Print Format
C332	3	32 - 34	(0)
C335	3	35 - 37	(0)
C338	3	38 - 41	(0)
C348	3	48 - 48	(0)
C352	3	52 - 52	(0)
C353	3	53 - 53	(0)
C356	3	56 - 56	(0)
C359	3	59 - 59	(0)
C365	3	65 - 65	(0)
C366	3	66 - 66	(0)
C369	3	69 - 69	(0)
C370	3	70 - 70	(0)
C371	3	71 - 71	(0)
C372	3	72 - 72	(0)
C373	3	73 - 73	(0)
C374	3	74 - 74	(0)
C375	3	75 - 75	(0)
C377	3	77 - 77	(0)
C378	3	78 - 78	(0)
C380	3	80 - 80	(0)
C409	4	9 - 9	(0)
C410	4	10 - 10	(0)
C413	4	13 - 13	(0)
C414	4	14 - 14	(0)
C416	4	16 - 16	(0)
C419	4	19 - 19	(0)
C420	4	20 - 20	(0)
C421	4	21 - 21	(0)
C428	4	28 - 28	(0)
C429	4	29 - 29	(0)
C430	4	30 - 30	(0)
C431	4	31 - 31	(0)
C432	4	32 - 32	(0)
C433	4	33 - 33	(0)
C434	4	34 - 34	(0)
C435	4	35 - 35	(0)
C436	4	36 - 36	(0)
C437	4	37 - 37	(0)
C438	4	38 - 38	(0)
C439	4	39 - 39	(0)
C440	4	40 - 40	(0)
C441	4	41 - 41	(0)
C442	4	42 - 42	(0)
C443	4	43 - 43	(0)

Variable	Record	Columns	Print Format
C444	4	44 - 44	(0)
C445	4	45 - 45	(0)
C446	4	46 - 46	(0)
C447	4	47 - 47	(0)
C448	4	48 - 48	(0)
C449	4	49 - 49	(0)
C453	4	53 - 53	(0)
C454	4	54 - 54	(0)
C455	4	55 - 55	(0)
C456	4	56 - 56	(0)
C457	4	57 - 57	(0)
C458	4	58 - 58	(0)
C459	4	59 - 59	(0)
C460	4	60 - 60	(0)
C461	4	61 - 61	(0)
C462	4	62 - 62	(0)
C463	4	63 - 63	(0)
C464	4	64 - 64	(0)
C465	4	65 - 65	(0)
C466	4	66 - 66	(0)
C467	4	67 - 67	(0)
C468	4	68 - 68	(0)
C469	4	69 - 69	(0)
C470	4	70 - 70	(0)
C471	4	71 - 71	(0)
C472	4	72 - 72	(0)
C473	4	73 - 73	(0)
C474	4	74 - 74	(0)
C475	4	75 - 75	(0)
C476	4	76 - 76	(0)
C477	4	77 - 77	(A)
C337	4	78 - 80	(0)
C513	5	13 - 13	(0)
C514	5	14 - 14	(0)
C515	5	15 - 15	(0)
C516	5	16 - 16	(0)
C517	5	17 - 17	(0)
C518	5	18 - 18	(0)
C519	5	19 - 19	(0)
C520	5	20 - 20	(0)
C521	5	21 - 21	(0)
C522	5	22 - 22	(0)
C523	5	23 - 23	(0)
C524	5	24 - 24	(0)
C525	5	25 - 25	(0)
C526	5	26 - 26	(0)
C527	5	27 - 27	(0)
C528	5	28 - 28	(0)
C529	5	29 - 29	(0)
C530	5	30 - 30	(0)
C531	5	31 - 31	(0)
C532	5	32 - 32	(0)
C533	5	33 - 33	(0)
C534	5	34 - 34	(0)

Variable	Record	Columns	Print Format
C535	5	35 - 35	(0)
C536	5	36 - 36	(0)
C537	5	37 - 37	(0)
C540	5	40 - 40	(0)
C541	5	41 - 41	(0)
C542	5	42 - 42	(0)
C543	5	43 - 43	(0)
C544	5	44 - 44	(0)
C545	5	45 - 45	(0)
C546	5	46 - 46	(0)
C547	5	47 - 47	(0)
C548	5	48 - 48	(0)
C549	5	49 - 49	(0)
C550	5	50 - 50	(0)
C551	5	51 - 51	(0)
C552	5	52 - 52	(0)
C553	5	53 - 53	(0)
C554	5	54 - 54	(0)
C555	5	55 - 55	(0)
C556	5	56 - 56	(0)
C558	5	58 - 58	(0)
C559	5	59 - 59	(0)
C560	5	60 - 60	(0)
C563	5	63 - 63	(0)
C557	5	78 - 78	(0)
C609	6	9 - 11	(0)
C612	6	12 - 14	(0)
C615	6	15 - 17	(0)
C618	6	18 - 20	(0)
C621	6	21 - 23	(0)
C624	6	24 - 26	(0)
C627	6	27 - 29	(0)
C630	6	30 - 32	(0)
C633	6	33 - 35	(0)
C636	6	36 - 39	(0)
C640	6	40 - 42	(0)
C643	6	43 - 45	(0)
C646	6	46 - 48	(0)
C649	6	49 - 51	(0)
C656	6	56 - 59	(0)
C660	6	60 - 62	(0)
C665	6	65 - 67	(0)
C670	6	70 - 70	(0)
C671	6	71 - 74	(0)
C709	7	9 - 11	(0)
C712	7	12 - 14	(0)
C715	7	15 - 17	(0)
C718	7	18 - 20	(0)
C721	7	21 - 23	(0)
C724	7	24 - 26	(0)
C727	7	27 - 29	(0)
C730	7	30 - 32	(0)
C733	7	33 - 35	(0)

Variable	Record	Columns	Print Format
C736	7	36 - 38	(0)
C739	7	39 - 41	(0)
C742	7	42 - 44	(0)
C745	7	45 - 47	(0)
C748	7	48 - 50	(0)
C751	7	51 - 54	(0)
C755	7	55 - 58	(0)
C759	7	59 - 61	(0)
C762	7	62 - 64	(0)
C765	7	65 - 67	(0)
C768	7	68 - 70	(0)
C771	7	71 - 73	(0)
C774	7	74 - 76	(0)
C778	7	78 - 80	(0)
C809	8	9 - 11	(0)
C812	8	12 - 14	(0)
C815	8	15 - 18	(0)
C819	8	19 - 22	(0)
C823	8	23 - 26	(0)
C827	8	27 - 28	(0)
C829	8	29 - 30	(0)
C831	8	31 - 32	(0)
C833	8	33 - 34	(0)
C835	8	35 - 36	(0)
C837	8	37 - 38	(0)
C839	8	39 - 42	(0)
C15001	9	9 - 9	(0)
C15002	9	10 - 10	(0)
C15003	9	11 - 11	(0)
C15004	9	12 - 12	(0)
C15005	9	13 - 13	(0)
C15006	9	14 - 14	(0)
C15007	9	15 - 15	(0)
C15008	9	16 - 16	(0)
C15009	9	17 - 17	(0)
C15010	9	18 - 18	(0)
C15011	9	19 - 19	(0)
C15012	9	20 - 20	(0)
C15201	9	21 - 21	(0)
C15202	9	22 - 22	(0)
C15203	9	23 - 23	(0)
C15204	9	24 - 24	(0)
C15205	9	25 - 25	(0)
C15206	9	26 - 26	(0)
C15207	9	27 - 27	(0)
C15701	9	28 - 28	(0)
C15702	9	29 - 29	(0)
C15703	9	30 - 30	(0)
C15704	9	31 - 31	(0)
C15705	9	32 - 32	(0)
C15706	9	33 - 33	(0)
C16201	9	34 - 34	(0)
C16202	9	35 - 35	(0)

Variable	Record	Columns	Print Format
C16203	9	36 - 36	(0)
C16204	9	37 - 37	(0)
C16205	9	38 - 38	(0)
C16206	9	39 - 39	(0)
C16207	9	40 - 40	(0)
C16208	9	41 - 41	(0)
C16209	9	42 - 42	(0)
C16210	9	43 - 43	(0)
C16211	9	44 - 44	(0)
C16301	9	45 - 45	(0)
C16302	9	46 - 46	(0)
C16303	9	47 - 47	(0)
C16304	9	48 - 48	(0)
C16305	9	49 - 49	(0)
C16306	9	50 - 50	(0)
C16307	9	51 - 51	(0)
C16308	9	52 - 52	(0)
C16309	9	53 - 53	(0)
C16310	9	54 - 54	(0)
C16311	9	55 - 55	(0)
C16401	9	56 - 56	(0)
C16402	9	57 - 57	(0)
C16403	9	58 - 58	(0)
C16404	9	59 - 59	(0)
C16405	9	60 - 60	(0)
C16406	9	61 - 61	(0)
C16407	9	62 - 62	(0)
C16408	9	63 - 63	(0)
C16409	9	64 - 64	(0)
C16410	9	65 - 65	(0)
C16411	9	66 - 66	(0)
C16501	9	67 - 67	(0)
C16502	9	68 - 68	(0)
C16503	9	69 - 69	(0)
C16601	9	70 - 70	(0)
C16602	9	71 - 71	(0)
C16603	9	72 - 72	(0)
C16701	9	73 - 73	(0)
C16702	9	74 - 74	(0)
C16703	9	75 - 75	(0)
C16801	9	76 - 76	(0)
C16802	9	77 - 77	(0)
C16803	9	78 - 78	(0)
C16804	9	79 - 79	(0)
C16805	9	80 - 80	(0)
C16806	10	9 - 9	(0)
C16807	10	10 - 10	(0)
C16808	10	11 - 11	(0)
C16809	10	12 - 12	(0)
C17801	10	13 - 13	(0)
C17802	10	14 - 14	(0)
C17803	10	15 - 15	(0)
C17804	10	16 - 16	(0)

Variable	Record	Columns	Print Format
C17805	10	17 - 17	(0)
C17806	10	18 - 18	(0)
C17807	10	19 - 19	(0)
C17808	10	20 - 20	(0)
C17809	10	21 - 21	(0)
C17810	10	22 - 22	(0)
C17811	10	23 - 23	(0)
C20901	10	24 - 24	(0)
C20902	10	25 - 25	(0)
C20903	10	26 - 26	(0)
C20904	10	27 - 27	(0)
C20905	10	28 - 28	(0)
C20906	10	29 - 29	(0)
C20907	10	30 - 30	(0)
C20908	10	31 - 31	(0)
C20909	10	32 - 32	(0)
C20910	10	33 - 33	(0)
C20911	10	34 - 34	(0)
C20912	10	35 - 35	(0)
C21001	10	36 - 36	(0)
C21002	10	37 - 37	(0)
C21003	10	38 - 38	(0)
C21501	10	39 - 39	(0)
C21502	10	40 - 40	(0)
C21503	10	41 - 41	(0)
C21504	10	42 - 42	(0)
C21505	10	43 - 43	(0)
C21506	10	44 - 44	(0)
C23701	10	45 - 45	(0)
C23702	10	46 - 46	(0)
C23703	10	47 - 47	(0)
C23704	10	48 - 48	(0)
C23705	10	49 - 49	(0)
C23706	10	50 - 50	(0)
C23707	10	51 - 51	(0)
C23708	10	52 - 52	(0)
C23712	10	53 - 53	(0)
C24401	10	54 - 54	(0)
C24402	10	55 - 55	(0)
C24403	10	56 - 56	(0)
C24404	10	57 - 57	(0)
C24405	10	58 - 58	(0)
C24406	10	59 - 59	(0)
C24407	10	60 - 60	(0)
C24408	10	61 - 61	(0)
C24412	10	62 - 62	(0)
C24801	10	63 - 63	(0)
C24802	10	64 - 64	(0)
C24803	10	65 - 65	(0)
C24804	10	66 - 66	(0)
C24805	10	67 - 67	(0)
C24806	10	68 - 68	(0)
C24807	10	69 - 69	(0)

Variable	Record	Columns	Print Format
C24808	10	70 - 70	(0)
C24812	10	71 - 71	(0)
C26301	10	72 - 72	(0)
C26302	10	73 - 73	(0)
C26303	10	74 - 74	(0)
C26304	10	75 - 75	(0)
C26305	10	76 - 76	(0)
C26306	10	77 - 77	(0)
C26307	10	78 - 78	(0)
C26308	10	79 - 79	(0)
C26309	10	80 - 80	(0)
C26310	11	9 - 9	(0)
C26311	11	10 - 10	(0)
C26312	11	11 - 11	(0)
C26501	11	12 - 12	(0)
C26502	11	13 - 13	(0)
C26503	11	14 - 14	(0)
C26504	11	15 - 15	(0)
C26505	11	16 - 16	(0)
C26506	11	17 - 17	(0)
C26507	11	18 - 18	(0)
C26508	11	19 - 19	(0)
C26509	11	20 - 20	(0)
C26510	11	21 - 21	(0)
C26511	11	22 - 22	(0)
C26512	11	23 - 23	(0)
C26601	11	24 - 24	(0)
C26602	11	25 - 25	(0)
C26603	11	26 - 26	(0)
C26604	11	27 - 27	(0)
C26605	11	28 - 28	(0)
C26606	11	29 - 29	(0)
C26607	11	30 - 30	(0)
C26608	11	31 - 31	(0)
C26609	11	32 - 32	(0)
C26610	11	33 - 33	(0)
C26611	11	34 - 34	(0)
C26801	11	35 - 35	(0)
C26802	11	36 - 36	(0)
C26803	11	37 - 37	(0)
C26804	11	38 - 38	(0)
C26805	11	39 - 39	(0)
C26806	11	40 - 40	(0)
C26807	11	41 - 41	(0)
C26808	11	42 - 42	(0)
C26810	11	43 - 43	(0)
C27101	11	44 - 44	(0)
C27102	11	45 - 45	(0)
C27103	11	46 - 46	(0)
C27104	11	47 - 47	(0)
C27105	11	48 - 48	(0)
C27106	11	49 - 49	(0)
C27107	11	50 - 50	(0)

Variable	Record	Columns	Print Format
C27108	11	51 - 51	(0)
C27109	11	52 - 52	(0)
C27110	11	53 - 53	(0)
C27111	11	54 - 54	(0)
C27112	11	55 - 55	(0)
C27301	11	56 - 56	(0)
C27302	11	57 - 57	(0)
C27303	11	58 - 58	(0)
C27304	11	59 - 59	(0)
C27305	11	60 - 60	(0)
C27306	11	61 - 61	(0)
C27307	11	62 - 62	(0)
C27308	11	63 - 63	(0)
C27309	11	64 - 64	(0)
C27310	11	65 - 65	(0)
C27311	11	66 - 66	(0)
C27312	11	67 - 67	(0)
C27701	11	68 - 68	(0)
C27702	11	69 - 69	(0)
C27703	11	70 - 70	(0)
C27704	11	71 - 71	(0)
C27705	11	72 - 72	(0)
C27706	11	73 - 73	(0)
C27707	11	74 - 74	(0)
C27708	11	75 - 75	(0)
C27709	11	76 - 76	(0)
C27710	11	77 - 77	(0)
C28001	11	78 - 78	(0)
C28002	11	79 - 79	(0)
C28003	11	80 - 80	(0)
C28004	12	9 - 9	(0)
C28005	12	10 - 10	(0)
C28006	12	11 - 11	(0)
C28007	12	12 - 12	(0)
C28008	12	13 - 13	(0)
C28009	12	14 - 14	(0)
C31001	12	15 - 15	(0)
C31002	12	16 - 16	(0)
C31003	12	17 - 17	(0)
C31004	12	18 - 18	(0)
C31005	12	19 - 19	(0)
C31006	12	20 - 20	(0)
C31101	12	21 - 21	(0)
C31102	12	22 - 22	(0)
C31103	12	23 - 23	(0)
C31104	12	24 - 24	(0)
C31105	12	25 - 25	(0)
C31401	12	26 - 26	(0)
C31402	12	27 - 27	(0)
C31403	12	28 - 28	(0)
C31404	12	29 - 29	(0)
C31405	12	30 - 30	(0)
C31406	12	31 - 31	(0)

Variable	Record	Columns	Print Format
C31407	12	32 - 32	(0)
C31408	12	33 - 33	(0)
C31409	12	34 - 34	(0)
C31410	12	35 - 35	(0)
C31501	12	36 - 36	(0)
C31502	12	37 - 37	(0)
C31503	12	38 - 38	(0)
C31504	12	39 - 39	(0)
C31505	12	40 - 40	(0)
C31510	12	41 - 41	(0)
C31601	12	42 - 42	(0)
C31602	12	43 - 43	(0)
C31610	12	44 - 44	(0)
C31701	12	45 - 45	(0)
C31702	12	46 - 46	(0)
C31703	12	47 - 47	(0)
C31704	12	48 - 48	(0)
C31705	12	49 - 49	(0)
C32001	12	50 - 50	(0)
C32002	12	51 - 51	(0)
C32003	12	52 - 52	(0)
C32004	12	53 - 53	(0)
C32005	12	54 - 54	(0)
C32006	12	55 - 55	(0)
C32007	12	56 - 56	(0)
C32008	12	57 - 57	(0)
C32009	12	58 - 58	(0)
C32010	12	59 - 59	(0)
C32011	12	60 - 60	(0)
C32012	12	61 - 61	(0)
C32101	12	62 - 62	(0)
C32102	12	63 - 63	(0)
C32103	12	64 - 64	(0)
C32104	12	65 - 65	(0)
C32105	12	66 - 66	(0)
C32106	12	67 - 67	(0)
C32107	12	68 - 68	(0)
C32108	12	69 - 69	(0)
C32109	12	70 - 70	(0)
C32110	12	71 - 71	(0)
C32111	12	72 - 72	(0)
C32112	12	73 - 73	(0)
C32201	12	74 - 74	(0)
C32202	12	75 - 75	(0)
C32203	12	76 - 76	(0)
C32204	12	77 - 77	(0)
C32205	12	78 - 78	(0)
C32206	12	79 - 79	(0)
C32207	12	80 - 80	(0)
C32208	13	9 - 9	(0)
C32209	13	10 - 10	(0)
C32210	13	11 - 11	(0)
C32211	13	12 - 12	(0)

Variable	Record	Columns	Print Format
C32212	13	13 - 13	(0)
C32301	13	14 - 14	(0)
C32302	13	15 - 15	(0)
C32303	13	16 - 16	(0)
C32304	13	17 - 17	(0)
C32305	13	18 - 18	(0)
C32306	13	19 - 19	(0)
C32307	13	20 - 20	(0)
C32308	13	21 - 21	(0)
C32309	13	22 - 22	(0)
C32310	13	23 - 23	(0)
C32311	13	24 - 24	(0)
C32312	13	25 - 25	(0)
C32401	13	26 - 26	(0)
C32402	13	27 - 27	(0)
C32403	13	28 - 28	(0)
C34201	13	29 - 29	(0)
C34202	13	30 - 30	(0)
C34203	13	31 - 31	(0)
C34204	13	32 - 32	(0)
C34205	13	33 - 33	(0)
C34206	13	34 - 34	(0)
C34207	13	35 - 35	(0)
C34210	13	36 - 36	(0)
C34401	13	37 - 37	(0)
C34402	13	38 - 38	(0)
C34403	13	39 - 39	(0)
C34404	13	40 - 40	(0)
C34405	13	41 - 41	(0)
C34406	13	42 - 42	(0)
C34407	13	43 - 43	(0)
C34410	13	44 - 44	(0)
C34601	13	45 - 45	(0)
C34602	13	46 - 46	(0)
C34603	13	47 - 47	(0)
C34604	13	48 - 48	(0)
C34605	13	49 - 49	(0)
C34606	13	50 - 50	(0)
C34607	13	51 - 51	(0)
C34610	13	52 - 52	(0)
C35001	13	53 - 53	(0)
C35002	13	54 - 54	(0)
C35003	13	55 - 55	(0)
C35004	13	56 - 56	(0)
C35005	13	57 - 57	(0)
C35006	13	58 - 58	(0)
C35007	13	59 - 59	(0)
C35008	13	60 - 60	(0)
C35010	13	61 - 61	(0)
C35401	13	62 - 62	(0)
C35402	13	63 - 63	(0)
C35403	13	64 - 64	(0)

Variable	Record	Columns	Print Format
C35404	13	65 - 65	(0)
C35405	13	66 - 66	(0)
C35406	13	67 - 67	(0)
C35407	13	68 - 68	(0)
C35408	13	69 - 69	(0)
C35409	13	70 - 70	(0)
C35410	13	71 - 71	(0)
C35501	13	72 - 72	(0)
C35502	13	73 - 73	(0)
C35503	13	74 - 74	(0)
C35504	13	75 - 75	(0)
C35505	13	76 - 76	(0)
C35506	13	77 - 77	(0)
C35507	13	78 - 78	(0)
C35508	13	79 - 79	(0)
C35509	13	80 - 80	(0)
C35510	14	9 - 9	(0)
C35512	14	10 - 10	(0)
C35701	14	11 - 11	(0)
C35702	14	12 - 12	(0)
C35703	14	13 - 13	(0)
C35704	14	14 - 14	(0)
C35705	14	15 - 15	(0)
C35706	14	16 - 16	(0)
C35707	14	17 - 17	(0)
C35708	14	18 - 18	(0)
C35709	14	19 - 19	(0)
C35710	14	20 - 20	(0)
C35711	14	21 - 21	(0)
C35712	14	22 - 22	(0)
C35801	14	23 - 23	(0)
C35802	14	24 - 24	(0)
C35803	14	25 - 25	(0)
C36001	14	26 - 26	(0)
C36002	14	27 - 27	(0)
C36003	14	28 - 28	(0)
C36004	14	29 - 29	(0)
C36005	14	30 - 30	(0)
C36006	14	31 - 31	(0)
C36007	14	32 - 32	(0)
C36008	14	33 - 33	(0)
C36009	14	34 - 34	(0)
C36010	14	35 - 35	(0)
C36011	14	36 - 36	(0)
C36201	14	37 - 37	(0)
C36202	14	38 - 38	(0)
C36203	14	39 - 39	(0)
C36204	14	40 - 40	(0)
C36301	14	41 - 41	(0)
C36302	14	42 - 42	(0)
C36303	14	43 - 43	(0)
C36304	14	44 - 44	(0)
C36305	14	45 - 45	(0)

Variable	Record	Columns	Print Format
C36306	14	46 - 46	(0)
C36308	14	47 - 47	(0)
C36309	14	48 - 48	(0)
C36310	14	49 - 49	(0)
C36311	14	50 - 50	(0)
C36312	14	51 - 51	(0)
C36401	14	52 - 52	(0)
C36402	14	53 - 53	(0)
C36403	14	54 - 54	(0)
C36404	14	55 - 55	(0)
C36405	14	56 - 56	(0)
C36412	14	57 - 57	(0)
C36701	14	58 - 58	(0)
C36702	14	59 - 59	(0)
C36703	14	60 - 60	(0)
C36704	14	61 - 61	(0)
C36705	14	62 - 62	(0)
C36706	14	63 - 63	(0)
C36707	14	64 - 64	(0)
C36708	14	65 - 65	(0)
C36709	14	66 - 66	(0)
C36710	14	67 - 67	(0)
C37601	14	68 - 68	(0)
C37602	14	69 - 69	(0)
C37603	14	70 - 70	(0)
C37604	14	71 - 71	(0)
C37605	14	72 - 72	(0)
C37606	14	73 - 73	(0)
C37901	14	74 - 74	(0)
C37902	14	75 - 75	(0)
C37903	14	76 - 76	(0)
C37904	14	77 - 77	(0)
C37905	14	78 - 78	(0)
C41101	14	79 - 79	(0)
C41102	14	80 - 80	(0)
C41103	15	9 - 9	(0)
C41104	15	10 - 10	(0)
C41105	15	11 - 11	(0)
C41106	15	12 - 12	(0)
C41107	15	13 - 13	(0)
C41201	15	14 - 14	(0)
C41202	15	15 - 15	(0)
C41203	15	16 - 16	(0)
C41204	15	17 - 17	(0)
C41205	15	18 - 18	(0)
C41206	15	19 - 19	(0)
C41207	15	20 - 20	(0)
C41501	15	21 - 21	(0)
C41502	15	22 - 22	(0)
C41503	15	23 - 23	(0)
C41504	15	24 - 24	(0)
C41505	15	25 - 25	(0)
C41506	15	26 - 26	(0)

Variable	Record	Columns	Print Format
C41507	15	27 - 27	(0)
C41508	15	28 - 28	(0)
C41509	15	29 - 29	(0)
C41701	15	30 - 30	(0)
C41702	15	31 - 31	(0)
C41703	15	32 - 32	(0)
C41704	15	33 - 33	(0)
C41705	15	34 - 34	(0)
C41706	15	35 - 35	(0)
C41707	15	36 - 36	(0)
C41708	15	37 - 37	(0)
C41709	15	38 - 38	(0)
C41710	15	39 - 39	(0)
C41711	15	40 - 40	(0)
C41712	15	41 - 41	(0)
C42201	15	42 - 42	(0)
C42202	15	43 - 43	(0)
C42203	15	44 - 44	(0)
C42204	15	45 - 45	(0)
C42205	15	46 - 46	(0)
C42206	15	47 - 47	(0)
C42210	15	48 - 48	(0)
C42401	15	49 - 49	(0)
C42402	15	50 - 50	(0)
C42403	15	51 - 51	(0)
C42404	15	52 - 52	(0)
C42405	15	53 - 53	(0)
C42406	15	54 - 54	(0)
C42407	15	55 - 55	(0)
C42408	15	56 - 56	(0)
C42409	15	57 - 57	(0)
C42410	15	58 - 58	(0)
C42501	15	59 - 59	(0)
C42502	15	60 - 60	(0)
C42503	15	61 - 61	(0)
C42504	15	62 - 62	(0)
C42505	15	63 - 63	(0)
C42506	15	64 - 64	(0)
C42507	15	65 - 65	(0)
C42508	15	66 - 66	(0)
C42509	15	67 - 67	(0)
C42601	15	68 - 68	(0)
C42602	15	69 - 69	(0)
C42603	15	70 - 70	(0)
C42604	15	71 - 71	(0)
C42605	15	72 - 72	(0)
C42606	15	73 - 73	(0)
C42607	15	74 - 74	(0)
C42608	15	75 - 75	(0)
C42701	15	76 - 76	(0)
C42702	15	77 - 77	(0)
C42703	15	78 - 78	(0)
C42704	15	79 - 79	(0)

Variable	Record	Columns	Print Format
C42705	15	80 - 80	(0)
C42706	16	9 - 9	(0)
C42707	16	10 - 10	(0)
C42708	16	11 - 11	(0)
C42709	16	12 - 12	(0)
C45003	16	13 - 13	(0)
C45004	16	14 - 14	(0)
C45005	16	15 - 15	(0)
C45101	16	16 - 16	(0)
C45102	16	17 - 17	(0)
C45103	16	18 - 18	(0)
C45104	16	19 - 19	(0)
C45105	16	20 - 20	(0)
C45106	16	21 - 21	(0)
C45107	16	22 - 22	(0)
C45201	16	23 - 23	(0)
C45202	16	24 - 24	(0)
C45203	16	25 - 25	(0)
C45204	16	26 - 26	(0)
C45205	16	27 - 27	(0)
C45206	16	28 - 28	(0)
C45207	16	29 - 29	(0)
C45208	16	30 - 30	(0)
C45209	16	31 - 31	(0)
C45210	16	32 - 32	(0)
C45211	16	33 - 33	(0)
C45212	16	34 - 34	(0)
C50901	16	35 - 35	(0)
C50902	16	36 - 36	(0)
C50903	16	37 - 37	(0)
C50904	16	38 - 38	(0)
C50905	16	39 - 39	(0)
C50906	16	40 - 40	(0)
C50907	16	41 - 41	(0)
C50908	16	42 - 42	(0)
C51001	16	43 - 43	(0)
C51002	16	44 - 44	(0)
C51003	16	45 - 45	(0)
C51004	16	46 - 46	(0)
C51005	16	47 - 47	(0)
C51006	16	48 - 48	(0)
C51101	16	49 - 49	(0)
C51102	16	50 - 50	(0)
C51103	16	51 - 51	(0)
C51104	16	52 - 52	(0)
C51201	16	53 - 53	(0)
C51202	16	54 - 54	(0)
C51203	16	55 - 55	(0)
C51204	16	56 - 56	(0)
C51205	16	57 - 57	(0)
C51206	16	58 - 58	(0)
C51207	16	59 - 59	(0)
C53801	16	60 - 60	(0)

Variable	Record	Columns	Print Format
C53802	16	61 - 61	(0)
C53803	16	62 - 62	(0)
C53804	16	63 - 63	(0)
C53805	16	64 - 64	(0)
C53806	16	65 - 65	(0)
C53807	16	66 - 66	(0)
C53808	16	67 - 67	(0)
C53809	16	68 - 68	(0)
C53901	16	69 - 69	(0)
C53902	16	70 - 70	(0)
C53903	16	71 - 71	(0)
C53904	16	72 - 72	(0)
C53905	16	73 - 73	(0)
C53906	16	74 - 74	(0)
C53907	16	75 - 75	(0)
C56101	16	76 - 76	(0)
C56102	16	77 - 77	(0)
C56201	16	78 - 78	(0)
C56202	16	79 - 79	(0)
C56203	16	80 - 80	(0)
C56204	17	9 - 9	(0)
C56205	17	10 - 10	(0)
C56206	17	11 - 11	(0)
C56207	17	12 - 12	(0)
C56208	17	13 - 13	(0)
C56209	17	14 - 14	(0)
C56210	17	15 - 15	(0)
C56211	17	16 - 16	(0)
C56212	17	17 - 17	(0)
C56401	17	18 - 18	(0)
C56402	17	19 - 19	(0)
C56403	17	20 - 20	(0)
C56404	17	21 - 21	(0)
C56405	17	22 - 22	(0)
C56406	17	23 - 23	(0)
C56407	17	24 - 24	(0)
C11001	17	25 - 25	(0)
C11002	17	26 - 26	(0)
C11003	17	27 - 27	(0)
C11004	17	28 - 28	(0)
C11005	17	29 - 29	(0)
C11006	17	30 - 30	(0)
C11007	17	31 - 31	(0)
C11008	17	32 - 32	(0)
C11009	17	33 - 33	(0)
C11010	17	34 - 34	(0)
C11011	17	35 - 35	(0)
C11301	17	36 - 36	(0)
C11302	17	37 - 37	(0)
C11303	17	38 - 38	(0)
C11304	17	39 - 39	(0)
C11305	17	40 - 40	(0)
C11306	17	41 - 41	(0)

Variable	Record	Columns	Print Format
C11307	17	42 - 42	(0)
C11601	17	43 - 43	(0)
C11602	17	44 - 44	(0)
C11603	17	45 - 45	(0)
C11604	17	46 - 46	(0)
C11605	17	47 - 47	(0)
C11606	17	48 - 48	(0)
C11607	17	49 - 49	(0)
C11608	17	50 - 50	(0)
C11609	17	51 - 51	(0)
C11610	17	52 - 52	(0)
C12201	17	53 - 53	(0)
C12202	17	54 - 54	(0)
C12203	17	55 - 55	(0)
C12204	17	56 - 56	(0)
C12205	17	57 - 57	(0)
C12206	17	58 - 58	(0)
C12207	17	59 - 59	(0)
C12208	17	60 - 60	(0)
C12209	17	61 - 61	(0)
C12501	17	62 - 62	(0)
C12502	17	63 - 63	(0)
C12503	17	64 - 64	(0)
C12504	17	65 - 65	(0)
C12505	17	66 - 66	(0)
C12801	17	67 - 67	(0)
C12802	17	68 - 68	(0)
C12803	17	69 - 69	(0)
C12804	17	70 - 70	(0)
C12805	17	71 - 71	(0)
C13101	17	72 - 72	(0)
C13102	17	73 - 73	(0)
C13103	17	74 - 74	(0)
C13104	17	75 - 75	(0)
C13105	17	76 - 76	(0)
C13106	17	77 - 77	(0)
C13107	17	78 - 78	(0)
C13401	17	79 - 79	(0)
C13402	17	80 - 80	(0)
C13701	18	9 - 9	(0)
C13702	18	10 - 10	(0)
C13703	18	11 - 11	(0)
C13704	18	12 - 12	(0)
C13705	18	13 - 13	(0)
C13706	18	14 - 14	(0)
C14001	18	15 - 15	(0)
C14002	18	16 - 16	(0)
C14003	18	17 - 17	(0)
C14004	18	18 - 18	(0)
C14005	18	19 - 19	(0)
C14006	18	20 - 20	(0)
C14007	18	21 - 21	(0)
C14008	18	22 - 22	(0)

Variable	Record	Columns	Print Format
C14009	18	23 - 23	(0)
C14010	18	24 - 24	(0)
C14011	18	25 - 25	(0)
C14012	18	26 - 26	(0)
C14301	18	27 - 27	(0)
C14302	18	28 - 28	(0)
C14303	18	29 - 29	(0)
C14304	18	30 - 30	(0)
C14305	18	31 - 31	(0)
C14306	18	32 - 32	(0)
C14307	18	33 - 33	(0)
C14308	18	34 - 34	(0)
C14309	18	35 - 35	(0)
C14310	18	36 - 36	(0)
C14311	18	37 - 37	(0)
C14601	18	38 - 38	(0)
C14602	18	39 - 39	(0)
C14603	18	40 - 40	(0)
C14604	18	41 - 41	(0)
C14605	18	42 - 42	(0)
C14606	18	43 - 43	(0)
C14607	18	44 - 44	(0)
C16901	18	45 - 45	(0)
C16902	18	46 - 46	(0)
C16903	18	47 - 47	(0)
C16904	18	48 - 48	(0)
C16905	18	49 - 49	(0)
C16906	18	50 - 50	(0)
C16907	18	51 - 51	(0)
C16908	18	52 - 52	(0)
C16909	18	53 - 53	(0)
C17001	18	54 - 54	(0)
C17002	18	55 - 55	(0)
C17003	18	56 - 56	(0)
C17004	18	57 - 57	(0)
C17005	18	58 - 58	(0)
C17006	18	59 - 59	(0)
C17007	18	60 - 60	(0)
C17008	18	61 - 61	(0)
C17009	18	62 - 62	(0)

The INPUT FORMAT provides for 974 variables and 18 record(s) per case.

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