



PARTLY EMBARGOED¹

9 October 2017

The Hon Chief Justice Robert French AC
Chair
Steering Committee
The Justice Project
Law Council of Australia
GPO Box 1989
Canberra ACT 2601

By Email: justiceproject@lawcouncil.asn.au

Dear Mr French,

The Justice Project: A National Blueprint for Justice for All

Submission by Arts Law Centre of Australia

In August 2017 the Law Council of Australia released consultation papers for The Justice Project to review the state of access to justice in Australia for those facing significant economic and other disadvantage. The Arts Law Centre of Australia ('**Arts Law**') is the national legal centre for the arts and provides this letter with annexure by way of response to the request for submissions to support the development of more evidence-based policies and laws.

Consultation questions in focus

This submission focusses on two of the questions asked in the consultation:

- What else works, and why? In what circumstances, and for whom?
- What are the conditions, or enablers, which are needed to ensure that what works, can work well?

People in Australia experiencing disadvantage include artists

The examples of people identified in the consultation as facing economic and other disadvantage include:

- (a) Aboriginal and Torres Strait Islander peoples;
- (b) Those with disabilities;
- (d) Economically disadvantaged and impoverished Australians;
- (g) Prisoners and detainees; and
- (m) Those residing or working in regional and remote areas of Australia.

This submission draws attention to the many artists in these categories or who are otherwise disadvantaged and face impediments to access to justice.

¹ Appendix 1 of this submission is embargoed.

About the Arts Law Centre of Australia

Arts Law is the national community legal centre for the arts and is accredited by the National Association of Community Legal Centres (NACLC). Established in 1983 with the support of the Australia Council for the Arts, Arts Law provides artists and arts organisations with:

- specialist legal and business advice;
- referral services;
- professional development resources (including publications and education); and
- advocacy.

Arts Law is skilled to provide assistance in relation to most art forms and across a wide range of legal areas including:

- business structures and governance;
- tax;
- employment;
- debt;
- insurance and liability;
- wills and estates;
- contracts;
- personal property and security interests;
- copyright, moral rights, performers rights and resale royalty;
- trade marks, business names and reputation;
- designs and patents;
- Indigenous Cultural and Intellectual Property (ICIP);
- confidentiality;
- defamation;
- privacy and image rights;
- classification; and
- dispute resolution including mediation.

About Arts Law clients who are relevant to The Justice Project

The mission of Arts Law is to empower artists and creative communities through the law. Arts Law works nationally to support the broad interests of artistic creators, the vast majority of whom are emerging or developing artists and the organisations which support them.

The need of artists is largely told through statistics about their income. In 2007-2008, of the 44,000 practising professional artists in Australia, only 55% could support themselves from income earned from their creative work alone, 56% of them earned \$10,000 or less from their creative income each year and only 12% earned more than \$50,000 from this income source.² The most recent and comprehensive indications of disadvantage experienced by the artists are currently under review and are scheduled to be published in 2017.³

The historical trend is that artists throughout Australia require legal empowerment to properly protect, manage and enforce their legal and financial interests. Our clients facing impediments to this form of access to justice reside not only in metropolitan centres, but also contact us from regional, rural and remote parts of Australia and from all Australian states and territories. Many of the most remotely located artists, in places where the sale of Aboriginal and Torres Strait Islander art is often the only income source, are serviced through Artists in the Black ('AITB') – the Arts Law legal advice and information program established in 2004 for Aboriginal and Torres Strait Islander artists and communities and which comprises approximately 35% of the workload of Arts Law.

² Throsby D and Zednik A, (2010) *Do you really expect to get paid? An economic study of professional artists in Australia*, Australia Council for the Arts, pp 9, 17, 41.

³ See Appendix 1.

What else works, and why? In what circumstances, and for whom?

Arts Law is a positive influence. As reported in the most recent Annual Report⁴, in 2016, Arts Law helped more than 4,000 artists working across a wide range of creative endeavours to understand their rights and protect their work. Arts Law helped artists achieve better outcomes throughout their careers by providing them with the right legal advice for their arts practice. The majority of matters involve the personal property (including intellectual property) and the reputation of artists. Arts Law promoted the respect and recognition of the legal and cultural rights of Aboriginal and Torres Strait Islander artists and communities through AITB and our Fake Art Harms Culture advocacy campaign. Arts Law also advocated for better laws and policies for the benefit of Australia's artists and provided specialised legal education for artists all over the country. Arts Law achieves this through its own small legal and non-legal staff and through the pro-bono contributions of individual lawyers and law firms. This structure allows clients to access a high standard of legal service and allows external lawyers to work closer towards pro bono targets. Often the Arts Law clients will be talking to some of the best intellectual property and media lawyers in Australia. While most of the advice is given by telephone, Arts Law also undertakes extensive travel to communities in need.

Arts Law with the support of Arts Access Victoria established "Raw Law". Raw Law is a series of factsheets that explore the main legal issues for creative people who are presenting their work in public. Raw Law provides simple, accessible legal information for people who experience major barriers to participating in the arts, including artists with a disability. Example of Raw Law information includes what is copyright, what are moral rights, contracts, how to protect your work online, as well as general information for visual artists, musicians, writers and filmmakers.

The following case studies are some examples of how Arts Law has achieved access to justice for clients.

Koskela & Galiwin'ku weavers from Elcho Island Arts Collaboration Project Yuta Badayala⁵

Elcho Island (Galiwin'ku) artists, Mapuru, and Koskela: Yuta Badayala (In A New Light). Yuta Badayala (In A New Light) is a collaborative project between Indigenous weavers from the Galinwin'ku Elcho Island community and Mapuru and Koskela, an Australian design company.

Sasha Titchkosky, a director of Koskela took an interest in the Elcho Island weaving and wanted to find a way to combine the traditional weaving with a contemporary design aesthetic. Sasha met with women from Mapuru doing weaving and started to think about possible projects, including lighting. It was important to consider a product that people would be prepared to pay money for when a lot of time and work goes into the weavings.

Sasha subsequently attended the Darwin Art Fair with 2 lampshade frames. Sasha met with Mavis Ganambarr and the then Elcho Island Art Centre manager, Dion Teasdale. Mavis embraced the project. Sasha visited Elcho Island a couple of times to get a better understanding of the lives of the women weavers and how they work. Importantly the Elcho Island women have also visited Koskela in Sydney which has helped to develop the trust between them. Sasha believes the women have enjoyed sharing their culture with Koskela. The cultural context has definitively assisted with selling the lights. Koskela's aim of the project was to create a long term sustainable business opportunity for the women.

Koskela, at the beginning of the project thought it was important to work through the art centre as opposed with artists on an individual basis. This ensured that pricing was agreed through the arts centre and artists are paid at a fair rate. Koskela are conscious of the exploitation that has existed in the Indigenous art industry and wanted to avoid any taint of the problems that have been associated with some in the Indigenous art trade. The artists are paid according to both the size of the lampshade and the quality of the weaving. The arts centre manager decides the payment and if there are any disputes Mavis Ganambarr and Judy Manany (Mavis and Judy are both artists who are also employed by the arts centre)

⁴ Arts Law Centre of Australia, Annual Report, 2016, <https://www.artslaw.com.au/about/annual-financial-reports/>

⁵ <https://www.artslaw.com.au/videos-and-audio/entry/elcho-island-galiwinku-artists-mapuru-and-koskelayuta-badayala-in-a-new-lig/>

arbitrate. The arrangement makes for certainty for both Koskela and the artists. The arts centre also receives a management fee for management work of the project.

A memorandum of understanding is in place between Koskela and the art centre to ensure commitments are met. This includes confirming how many shipments per year, which is about 4 and that the women have a reasonable idea about the yearly income stream from the lights project.

The only restriction in place by Koskela is to not cover the light fitting. Therefore the women are free to interpret the form as they like. Additionally, Koskela attributes every artist with the artist's name as well as the art centre being attached to each of the lampshades. Each lampshade has a serial number and is catalogued. The purchaser also receives a biography of the artist. In terms of the copyright, the form belongs to Koskela and the weaving to the artist, so it is a truly collaborative effort.

AITB have worked with all parties involved to ensure that fair and just agreements are put in place. AITB have played a role in ensuring that the Elcho Island women's intellectual property rights are put first.

AITB work with the women artists to ensure that their artwork is protected at law and that they are receiving a reasonable and justified sum for each completed work. AITB also work with the women on a financial level to provide assistance if they are in debt as well as assist in draft any legal documents including wills. AITB ensure that each individual understands the intellectual property laws and all legal documents they may be entering into.

Debt recovery through Perth Magistrate's Court

Most artists work towards an exhibition at a gallery which takes their work on consignment and tries to sell it on the artist's behalf. The work then remains the property of the artist until the gallery sells it. The gallery takes its commission and pays the remainder to the artist. This usually works well unless the gallery meets financial difficulties and goes bankrupt before paying the artist out.

An Indigenous-owned Arts Centre based west of Alice Springs has arranged most of its sales through city-based galleries on a consignment basis. One city-based gallery took on a large number of works on consignment under an agreement which made it clear that the artists of the Arts Centre retained ownership of the works until they were sold. If any of the works remained unsold for 3 months would be returned or paid for. The relationship between the Arts Centre and the gallery became strained in 2011 after the gallery refused to return unsold works as well as pay the Arts Centre for sold works. Arts Law arranged for pro bono help to be provided to the Arts Centre to ensure that they received the unsold works and the moneys payable for the sold works.

Judgment was obtained against the gallery in the Perth Magistrate's Court. The Judgment for the debts was in excess of \$17,000. The pro bono firm negotiated payment of a little over \$13,000 of the judgment debt from the city-based gallery. However, in 2013 the city-based gallery filed for bankruptcy leaving debts owed to the artists which included interest and costs of about \$5,600.

As bankruptcy had been filed the artists became unsecured creditors despite the outstanding funds representing the sale of the works. Unsecured creditors are at the lower end of the ladder for recovering funds and the artists may only recover a small portion of the amount owed if anything at all.

A better deal for prisoners⁶

Whilst in prison, an artist created a painting as part of a rehabilitation program. The artist agreed that the prison service could hang his painting in a recreational area of the prison. The agreement provided that the artist would receive \$120 worth of "buy ups" from the prison store. The artist never received the

⁶ See also *Recognising Artists in prison: a review of the law and policy in Australia* (Position Paper) <https://www.artslaw.com.au/news/entry/recognising-artists-in-prison-a-review-of-the-law-and-policy-in-australia-p/>

"buy ups". A short time later, the artist saw his painting, which excluded any accreditation, reproduced on a poster advertising the rehabilitation program. The artist never gave permission for his painting to be reproduced in that way.

Outcome: Arts Law, with the assistance of a law firm acting pro bono, were able to resolve the dispute with the prison service. A settlement was reached and the artist received an appropriate amount of compensation for the infringements of his copyright and moral rights in the painting he created whilst in prison.

What are the conditions, or enablers, which are needed to ensure that what works, can work well?

There is limited funding for both community legal centres and the arts which has a direct flow on effect to the number of artists Arts Law can help. This has meant that Arts Law has failed to meet its demand. The average number of queries received per day is 11. Arts law was closed for 143 days last year (excluding the Christmas shutdown period) and as a result suspended taking new legal queries for 44% of its operational year. If Arts Law was able to keep the queue open then it would have been able to provide legal assistance to an additional 1573 people. This includes people across all the groups mentioned in this submission. Stable funding is a crucial enabler to our access to justice service working well. With uncertain funding environments we are never able to plan further than three years in advance and it leaves some programs in flux as we await results of grant applications. While we have made significant progress in increasing the amount of earned income to our organisation, there remains a significant gap between the funding and policy frameworks and the goals of our community legal centre.

There is a high demand for AITB services and whilst Arts Law have been able to attract increased fundraising and project grants it is still unable to deliver the face to face services that are required. Redistribution of Arts Law resources in accordance with actual funding received for general Arts Law services and the Artists in the Black program has resulted in a decrease of AITB services in some jurisdictions for example in South Australia and Victoria. Arts Law is heavily reliant on the pro-bono assistance provided by individual lawyers and law firms and considers that their ongoing support is a key condition to ensure that Arts Law can continue servicing its clients at the current level. While the support from private law firms is very beneficial to Arts Law and our clients, there is a heavy reliance on private law firms to provide this assistance as Arts Law is under high demand and does not receive sufficient funds to employ staff to manage the full demand for its services.

It is understood that at least 120 different languages exist amongst the Aboriginal communities and it is fundamental that services and education are provided in all languages. Arts Law presently has funding for its Digital Dillybag project, which will be a video explaining a standard artist agreement voiced in 7 different Indigenous languages. However, clients require this information in 20 plus languages. Artists who are isolated without access to legal advice and information are often exploited and taken advantage of. There is limited research into the prevalence of this exploitation and a significant group of people being denied any access to justice with this issue. Increased understanding of this practice would be incredibly beneficial and would allow for evidence based laws to be introduced around stopping this exploitation.

In terms of people with disabilities, Arts Law is open to working with the community appropriate to an individual client's disability(s) and ensuring that the client does not meet any issues whilst receiving Arts Law services. However, at present Arts Law is restricted with time restraints and limited resources and focuses on ensuring that the client's legal needs are met.

Measurable indicators for Arts Law would include free access to interpreters for non-English speaking populations, and free access to Auslan interpreters.

The Law Council could champion the various advocacy efforts of community legal centres (CLCs) who are very small and under-resourced. More generally the Law Council could increase the awareness of CLCs generally, as the role that CLCs play is sometimes misunderstood in the community. The LegalAidMatters campaign is important but only focusses on one aspect of the legal assistance sector.

Arts Law thanks the Law Council of Australia for considering our brief submission for The Justice Project and look forward to hearing your views on this matter.

Please do not hesitate to contact us if you require further information in relation to any of the above.

Yours sincerely

A handwritten signature in black ink, appearing to read 'Suzanne Derry', with a stylized, cursive script.

Suzanne Derry
Acting Chief Executive Officer



EMBARGOED¹

9 October 2017

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The Justice Project: A National Blueprint for Justice for All

Submission by Arts Law Centre of Australia

APPENDIX 1

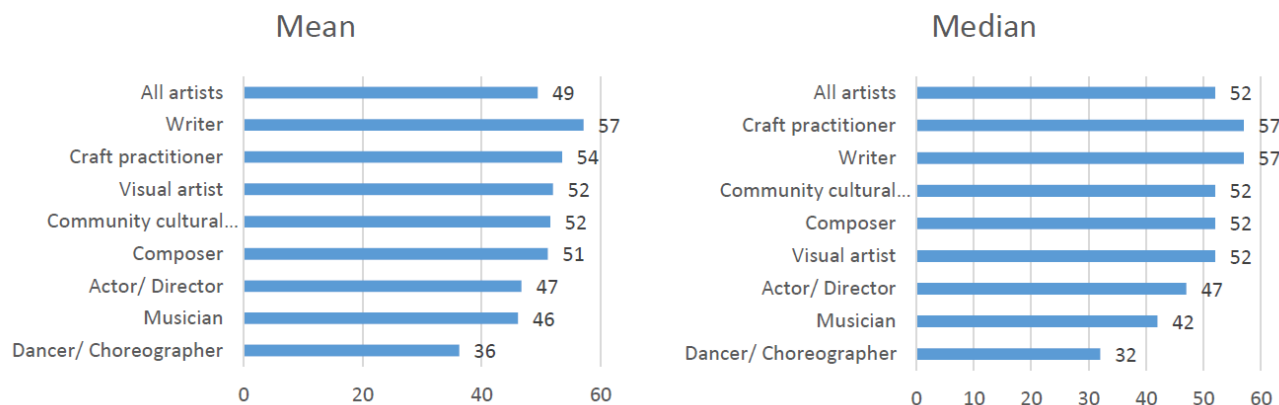
High level preliminary findings from the sixth survey in a series of economic studies of professional artists in Australia which the Australia Council for the Arts has commissioned from Macquarie University since 1987.

Sourced from Throsby, D. and Peteskaya, K. (forthcoming) *An economic study of professional artists in Australia [Working Title]*. Publication by the Australia Council for the Arts is expected in 2017.

¹ Embargoed until the publication of findings by the Australia Council for the Arts.

The artist population is ageing: more so than the general workforce.

Figure 3.2 Mean and median age of Australian artists (years)



Appendix II Table 3.1 Age distribution of Australian artists (percent)

	Writers	Visual artists	Craft practitioners	Actors/ Directors	Dancers/ Choreographers	Musicians	Composers	Community artists	All artists
Under 20	-	-	-	2	2	1	-	-	1
20-24	1	2	2	8	15	5	3	-	5
25-29	3	4	4	8	19	10	4	4	7
30-34	2	9	6	7	22	14	9	3	9
35-39	7	7	8	5	4	10	11	3	8
40-44	4	6	6	10	13	10	6	16	8
45-49	9	10	11	14	6	9	14	14	11
50-54	14	15	5	14	6	7	6	17	11
55-59	13	15	17	13	11	10	19	21	14
60-64	10	11	19	6	2	8	12	14	9
65-69	18	11	14	12	-	6	8	-	10
70-74	9	4	4	-	-	7	4	7	5
75-79	4	5	2	-	-	1	4	-	2
80-84	4	1	1	1	-	1	-	-	1
85-89	1	-	-	-	-	-	-	-	0
90+	-	-	-	-	-	-	1	-	0
Total	100	100	100	100	100	100	100	100	100
N	160	190	88	101	47	112	99	29	826

- indicates nil response in the sample

Total incomes have stagnated: Average and median incomes for artists continue to be well under the Australian workforce.

Table 8.3 Comparison of artists' gross incomes in the financial year 2014–15 with gross incomes of employees in other occupations (\$)

	Mean	Median
Artists ^(a) :		
Creative income	18,800	6,000
Creative and arts-related income	32,600	15,500
Total income	48,400	42,200
All earners Australia-wide ^(b) :		
Managers	91,700	69,500
Professionals	82,400	73,400
All employees	61,600	50,100

^(a) Excludes outliers.

^(b) Australian Bureau of Statistics (2017) *Estimates of Personal Income for Small Areas, 2011–2015*, 6524.0.55.002.

Table 8.1 Mean gross incomes of artists in the financial year 2014–15 ^(a) (\$)

	Writers	Visual artists	Craft practitioners	Actors/Directors	Dancers/Choreographers	Musicians	Composers	Community cultural development artists	All artists
Gross creative income	19,900	18,100	18,400	19,600	21,300	15,600	19,100	22,400	18,800
Gross arts-related income	4,600	10,700	15,900	12,800	14,400	15,000	25,200	15,300	13,900
Total gross creative and arts-related income	24,500	28,800	34,300	32,400	35,700	30,600	44,300	37,700	32,700
Gross non-arts income	19,000	18,200	8,900	13,700	7,400	22,300	12,000	6,600	15,700
Total gross income	43,500	47,000	43,200	46,100	43,100	52,900	56,200	44,200	48,400

^(a) Includes only those artists who provided income details across all categories of income; sample size n=662. Excludes outliers.

Table 8.2 Median gross incomes of artists in the financial year 2014–15 ^(a) (\$)

	Writers	Visual artists	Craft practitioners	Actors/Directors	Dancers/Choreographers	Musicians	Composers	Community cultural development artists	All artists
Gross creative income	4,500	5,200	7,000	9,000	10,000	4,700	4,500	15,000	6,000
Total gross creative and arts-related income	6,600	12,000	24,500	20,500	33,300	9,900	32,600	40,100	15,500
Total gross income	35,000	34,400	41,000	44,400	43,000	45,000	53,000	45,000	42,200

^(a) Includes only those artists who provided income details across all categories of income; sample size n=662. Excludes outliers.

Average creative income has declined by 19% since 2009: While artists continue to spend 55% to 60% of their total working time on their creative work, they are earning less from it.

Table 19.3 Mean proportion of working time spent on creative work as a PAO in different survey years (percent)

	Writers	Visual artists	Craft practitioners	Actors/Directors	Dancers/Choreographers	Music-ians	Comp- osers	Community cultural development artists	All artists
1988	47	45	53	43	35	41	53	46	44
1993	51	50	59	39	39	45	48	41	48
2002	46	49	56	44	49	50	49	36	47
2009	46	51	48	42	42	47	48	51	47
2016(a)	57	55	55	50	49	46	49	52	52

(a) In the 2016 survey, this category was separated into the following two: “working at creative work as a PAO” and “working to support my creative work as a PAO”, therefore the figures for 2016 show the sum of these two.

**Table 19.4 Mean and median gross creative incomes in different survey years (a) (b)
(in 2015 \$)**

	Writers	Visual artists	Craft practitioners	Actors/Directors	Dancers/Choreographers	Music-ians	Comp- osers	Community cultural development artists	All artists
Mean creative income:									
1986–87	23,500	20,200	24,100	38,100	14,300	22,200	32,800	27,000	23,500
1992–93	24,300	15,800	20,600	19,700	12,600	21,900	36,800	28,200	21,200
2000–01	28,400	16,800	22,900	33,100	25,000	26,700	19,000	12,500	24,300
2007–08	13,600	18,700	27,000	33,200	21,200	23,600	31,700	29,900	23,200
2014–15	19,900	18,100	18,400	19,600	21,300	15,600	19,100	22,400	18,800
Median creative income:									
1986–87	5,000	6,100	9,300	21,700	4,300	10,900	21,700	23,900	7,600
1992–93	3,600	5,400	14,300	8,900	12,600	8,900	16,200	11,600	8,900
2000–01	6,600	4,500	11,800	15,700	18,500	15,700	5,900	5,000	10,400
2007–08	4,400	5,500	12,300	18,400	9,700	8,800	9,900	17,900	8,600
2014–15	4,500	5,200	7,000	9,000	10,000	4,700	4,500	15,000	6,000

(a) Number for all artists are weighted to represent Australia's artists population

(b) Excludes outliers.

Total work hours have increased: Artists are working an average of 45 hours per week (including creative and other work), up from 41 hours in 2009.

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	CACD artists	All artists
07/08	40	42	43	41	39	39	45	44	41
	Writers	Visual artists	Craft practitioners	Actors / directors	Dancers / choreographers	Musicians	Composers	CACD artists	All artists
14/15	40	45	46	41	44	45	47	49	45

Lack of income is the biggest perceived barrier (at present time) to professional development: In the last survey it was lack of time for creative work.

2007/08:

	Writers	Visual artists	Craft practitioners	Actors	Dancers	Musicians	Composers	Community cultural develop. workers	All artists (a)
Lack of work opportunities	11	9	7	57	24	33	37	17	25
Lack of financial return from creative practice	27	28	30	13	23	14	16	17	21
Lack of access to funding or other financial support	8	6	9	9	11	3	4	17	7
Subtotal: Economic Factors	47	42	46	79	59	50	57	50	53
Lack of time to do creative work due to other pressures and responsibilities	34	33	39	12	22	25	25	33	28

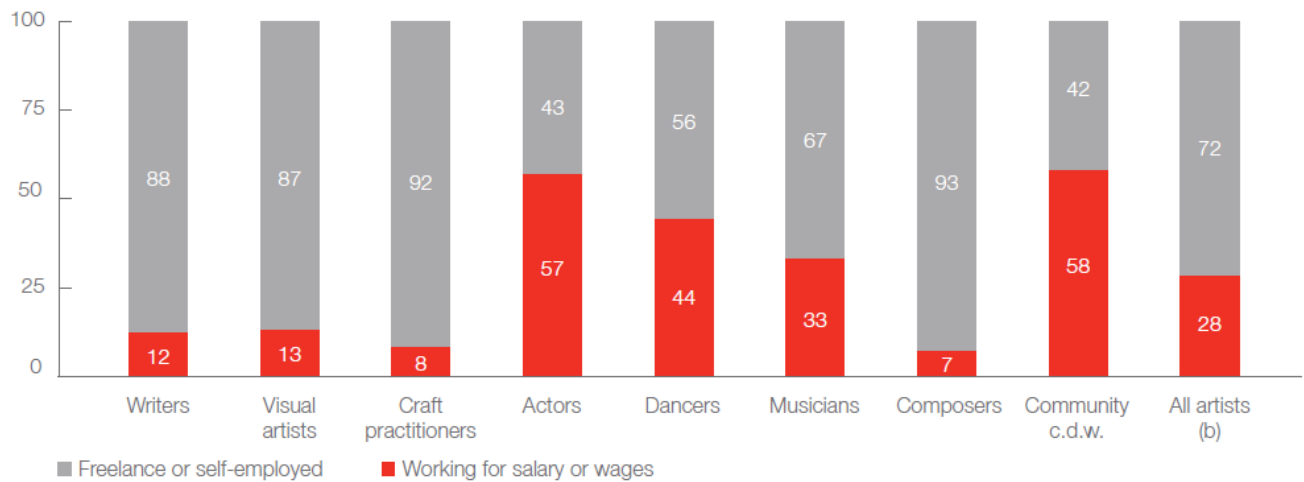
2014/15:

	Writers	Visual artists	Craft practitioners	Actors / Directors	Dancers / Choreographers	Musicians	Composers	Community artists	All artists
Economic factors:									
Lack of work opportunities	6	6	6	35	23	14	7	7	14
Lack of financial return from creative practice	34	30	24	15	17	26	36	32	28
Lack of access to funding or other financial support	3	9	3	18	25	8	6	16	10
Time constraints:									
Lack of time to do creative work due to other pressures and responsibilities	29	24	34	4	13	25	24	14	21

Casualisation has increased: The vast majority of artists (81%) work as freelancers or are self-employed, up from 72% in the last survey.

2007/08:

Figure 17: Employment status in principal artistic occupation (a) (percent)



(a) percentages are of artists who have spent some of their working time on creative work in the PAO.

(b) numbers for all artists are weighted to represent Australia's artist population.

2014/15:

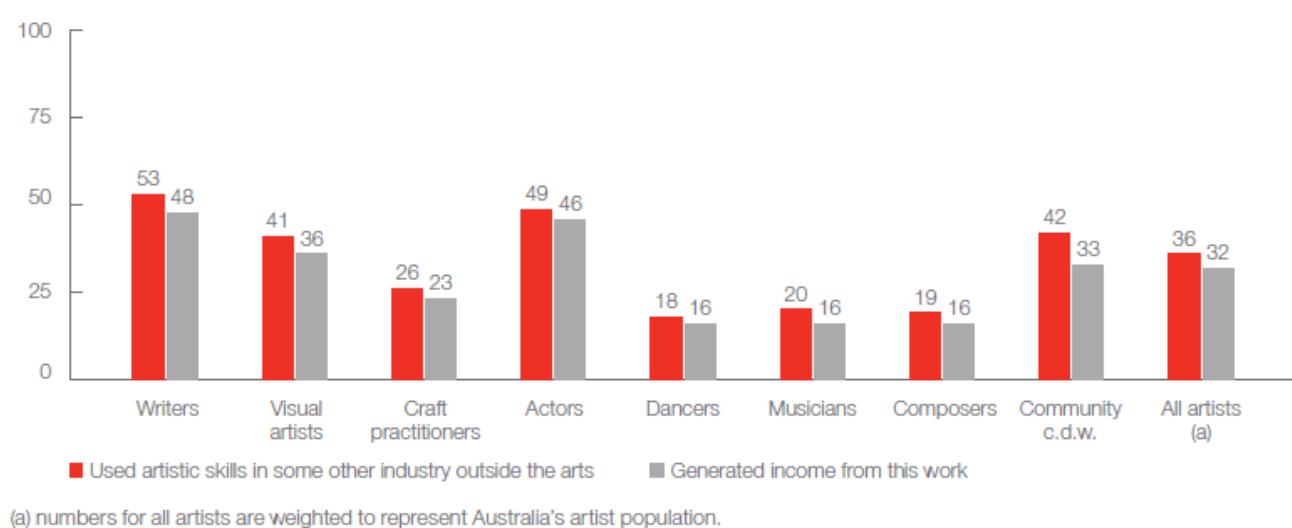
Figure 9.1 Employment status in principal artistic occupation (a) (percent)



Artists are increasingly applying their artistic skills outside the arts: Half of all artists are doing so, up from a third in 2009. Eg education/research, consulting/training.

2007/08:

Figure 25: Application of artistic skills outside the arts (percent)



2014/15:

Table 11.1 Artists applying their artistic skills outside the arts (percent)

	Writers	Visual artists	Craft practitioners	Actors/Directors	Dancers/Choreographers	Musicians	Composers	Community cultural development artists	All artists
Used artistic skills in some other industry outside the arts	60	59	47	58	60	42	33	69	51
Generated income from this work...									
Percent of all artists	52	47	35	46	57	35	26	62	43
Percent of those artists who used artistic skills in some other industry outside the arts	86	79	74	79	96	84	80	90	83

The gender pay gap for artists has narrowed, but is still significant: Men and women spend a similar amount of time on their creative work, but on average men earn 44% more from it. Female artists earn 32% less than men overall, in comparison to the pay gap in the workforce overall (16-18.5%).

2007/08:

Table 51: Mean and median incomes and expenses of artists by gender for the financial year 2007/08 (percent)

	female	male	diff (%)
Mean income (a)			
Creative income	13,100	24,600	88
Arts-related income	8,900	8,100	-9
Total arts income	22,100	32,700	48
Non arts-related income	12,200	14,500	19
Total income	34,200	47,200	38
Median income (a)			
Creative income	5,000	10,300	106
Total arts income	14,500	21,600	49
Total income	26,900	40,600	51
Expenses related to art practice (b)			
Mean	7,800	8,200	5
Median	5,200	5,100	-2
Minimum annual after-tax income required to meet basic needs (c)			
Mean	33,700	37,600	12
Median	30,000	33,600	12

2014/15:

Table 12.8 Mean and median incomes and expenses of artists by gender for the financial year 2014–15 ^(a) (percent)

	Female	Male	Female/ Male (%)
Mean gross income			
Creative income	15,400	22,100	70
Arts-related income	13,900	13,900	100
Total creative and arts-related income	29,400	36,000	82
Non-arts income	12,400	19,100	65
Total income	41,600	55,100	75
Median gross income			
Creative income	4,400	9,000	49
Total creative and arts-related income	15,100	16,500	92
Total income	36,000	50,000	72
Expenses related to art practice			
Mean	9,700	11,700	83
Median	5,900	5,700	104
Minimum annual after-tax income required to meet basic needs			
Mean	43,000	42,800	100
Median	39,100	39,100	100

^(a) Excludes outliers.

The pay gap for artists with disabilities has widened since the last survey. On average, artists with disability earn 40% less on average. There was only a small difference in 2009.

2007/08:

Table 69: Incomes and expenses of artists with disability and no disability (\$)

	artists with disability	artists with no disability	diff (%)
Mean income (a)			
Creative income	20,400	18,600	-9
Arts-related income	5,700	8,800	54
Total arts income	26,100	27,400	5
Non arts-related income	11,400	13,300	17
Total income	37,500	40,700	9
Median income (a)			
Creative income	5,600	7,000	25
Total arts income	8,500	17,000	100
Total income	25,800	35,500	38
Expenses related to art practice (b)			
Mean	8,500	8,000	-6
Median	4,700	5,300	13
Minimum annual after-tax income required to meet basic needs (c)			
Mean	33,000	35,800	8
Median	30,000	31,200	4

2014/15:

Table 15.2 Mean and median incomes and expenses of artists with and without disability: 2014–15 (percent)

	Artists with disability	Artists with no disability	Artists with disability/ Artists with no disability (%)
Mean gross income (a)			
Creative income	9,600	19,600	49
Arts-related income	7,600	14,400	53
Total creative and arts-related income	17,200	34,100	50
Non arts income	11,700	16,100	73
Total income	29,000	50,100	58
Median gross income (a)			
Creative income	3,000	6,400	47
Total creative and arts-related income	5,400	18,000	30
Total income	17,800	45,000	40
Expenses related to art practice (a)			
Mean	10,000	10,800	93
Median	5,900	5,800	102
Minimum annual after-tax income required to meet basic needs			
Mean	40,100	43,100	93
Median	35,000	39,100	90

(a) Excludes outliers.

More artists of non-English speaking background feel their background has a negative impact on their art practice: 19%, up from 15% in 2009. However the majority (54%) still see it as more positive than negative.

2007/08:

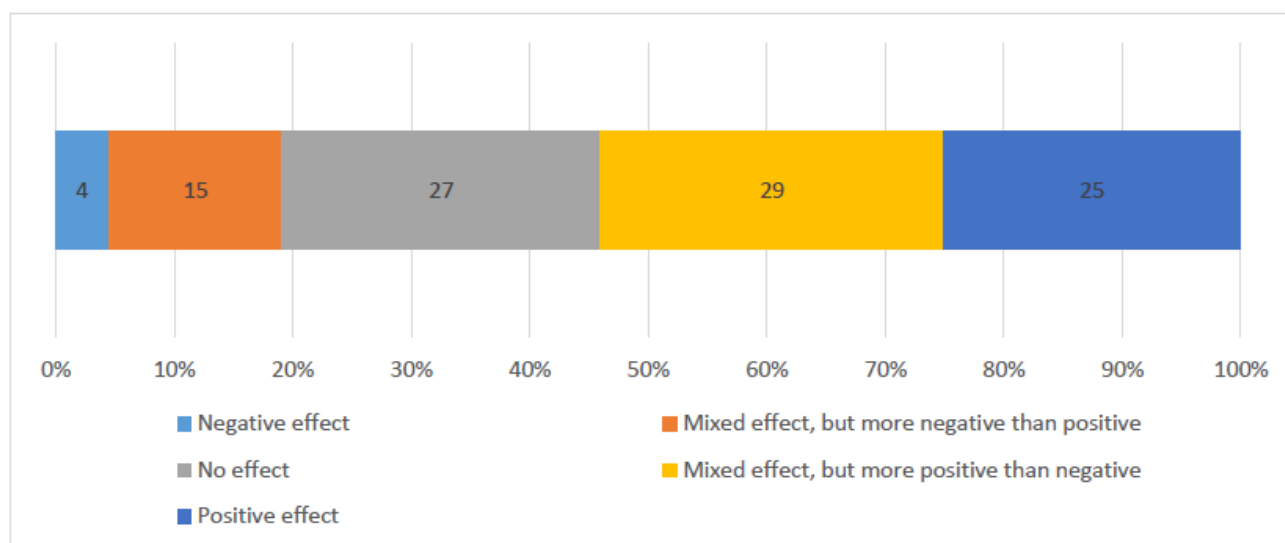
Table 60: Effect that being from a non-English speaking background has had on creative practice (a) (percent)

	(%)
positive effect	29
more positive than negative effect	30
no effect	26
more negative than positive effect	15
Total	100

(a) percentages are of all NESB artists

2014/15:

Figure 14.2 Effect that being from a non-English speaking background has had on creative practice (a) (percent)

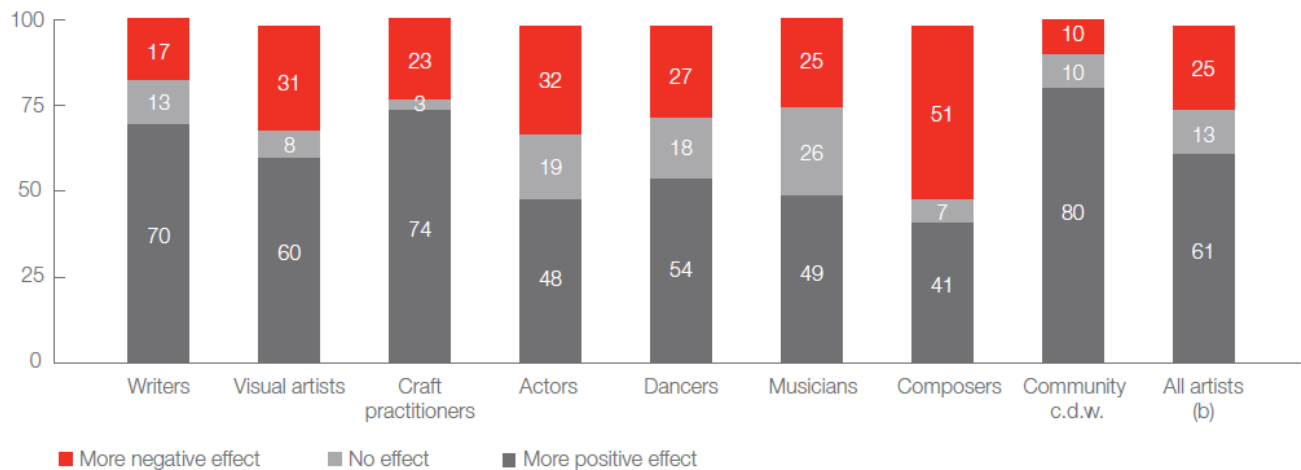


(a) Percentages are of all NESB artists.

Being regional has changed from positive to negative: 42% of artists in regional locations say their location has a more negative than positive impact on their practice, up from 25% in 2009.

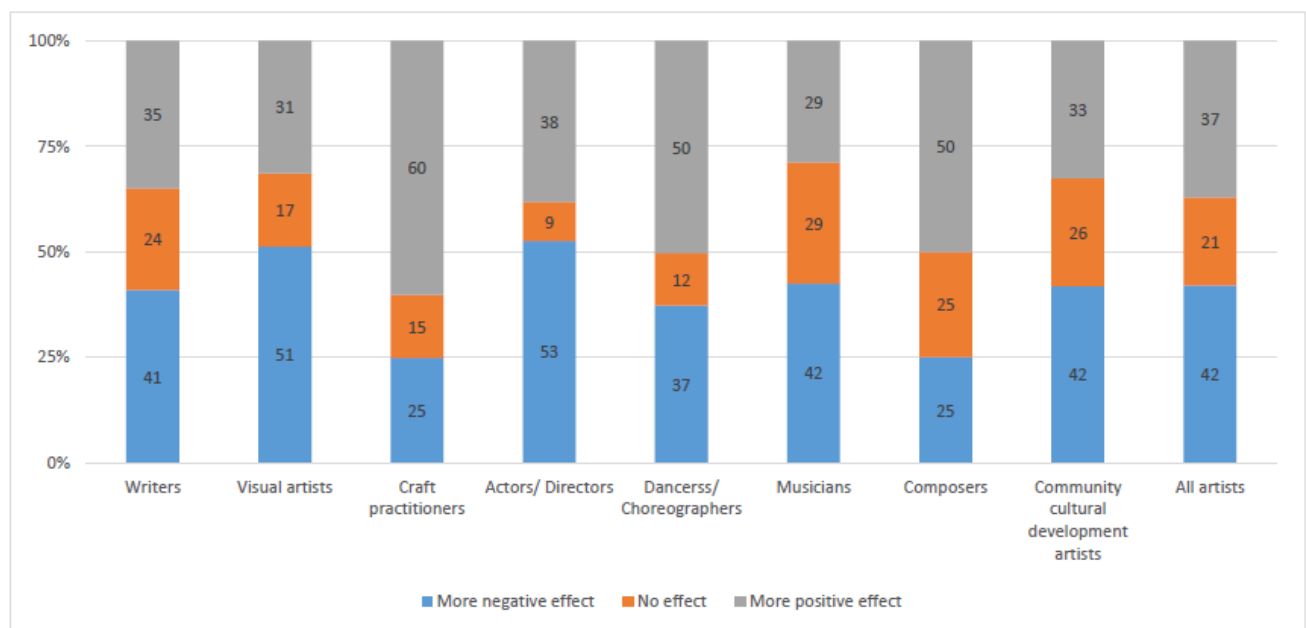
2007/08:

Figure 29: Effects of living outside a capital city on creative practice (a) (percent)



2014/15:

Figure 13.2 Effects of living outside a capital city on creative practice (a) (percent)



(a) Percentages are of artists who live outside a capital city.