

# **PERFORMING ARTS**

*AUSTRALIA*

EMBARGO: 11.30AM (CANBERRA TIME) FRI 3 SEP 2004

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## **I N Q U I R I E S**

- For further information about these and related statistics, contact the National Information and Referral Service on 1300 135 070 or Marie Apostolou on Melbourne (03) 9615 7465.

# NOTES

## INTRODUCTION

This publication presents results from an Australian Bureau of Statistics (ABS) survey of organisations involved in selected performing arts services. The survey was conducted in respect of the 2002–03 financial year.

This is the third time the ABS has conducted the music and theatre production component of the Performing Arts Survey and the second time for the performing arts festival component. Music and theatre production and performing arts festivals surveys were previously conducted in respect of the 1999–2000 financial year.

## COMPARISONS WITH PREVIOUS SURVEY RESULTS

This survey has been designed to provide a measure of the financial and business structure of selected performing arts organisations operating in Australia. While comparisons are made between 2002–03 survey results and an earlier iteration of the survey of music and theatre production, the survey has not been designed to provide highly accurate estimates of change, so any comparisons made to the previous survey should be used with caution.

Historical comparisons are not made for performing arts festivals due to significant changes in scope since the conduct of the last survey in respect of 1999–2000. For further information, see paragraphs 23–25 of the Explanatory Notes.

## MORE INFORMATION ON ABS SERVICE INDUSTRIES STATISTICS

Information about ABS activities in the field of service industries statistics is available from the Service Industries Statistics theme page on the ABS web site <<http://www.abs.gov.au>>. To access the theme page, select 'Themes' from the menu on the home page.

## COMMENTS

The ABS welcomes comments and suggestions from users regarding future surveys of Service Industries. These comments should be addressed to the Director, Service Industries Business Statistics Centre, Australian Bureau of Statistics, GPO Box 2796Y, Melbourne, Vic. 3001.

## ROUNDING

Where figures have been rounded, discrepancies may occur between the sum of component items and the total.

Susan Linacre  
Acting Australian Statistician

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INTRODUCTION

This publication presents results of the 2002–03 Performing Arts Survey. This survey was conducted by the ABS to provide a detailed measure of the performance and structure of music and theatre production organisations and performing arts festivals. The main focus of the survey was on understanding the composition of the income generated by these organisations, details of expenses incurred, the characteristics of performing arts genres, the nature of 'for profit' and 'not for profit' organisations involved in these activities, and the number of attendances and performances at these activities. A state dimension is also presented.

The survey scope for music and theatre production included employing organisations in Australia that generated their income predominantly from live theatrical or musical presentations (including concerts, opera, ballet or drama).

A performing arts festival was defined as a scheduled program of events combining a range of predominantly music, dance or drama based live performances or activities under a common festival theme (e.g. festival of dance, comedy festival, music festival).

The survey scope for performing arts festivals included festivals with a predominant or significant performing arts focus, operating for a duration of greater than two consecutive days, and open to the public. Festivals without a primary performing arts focus such as film, writers, food and flower festivals, and/or with a duration of two days or less were excluded from this survey.

Chapter 1 contains summary information about music and theatre production organisations and performing arts festivals. Chapter 2 presents statistics on music and theatre production organisations, while chapter 3 presents statistics on performing arts festivals.

For ease of reading, organisations that operated 'for profit' are referred to as *for profits*, while organisations that operated 'not for profit' are referred to as *not for profits* in this publication.

MUSIC AND THEATRE  
PRODUCTION

At the end of June 2003 there were 865 music and theatre production organisations operating in Australia, comprising 657 for profits and 208 not for profits. These organisations had employment of 7,842 persons. During the month of June 2003, these organisations had 2,548 volunteers assist with music and theatre productions.

During 2002–03 these organisations generated \$622.1m in income and incurred \$575.6m in expenses.

Operating profit/surplus before tax was \$46.5m which represented an operating profit margin/surplus of 10.7%.



MUSIC AND THEATRE  
PRODUCTION *continued*

The industry value added (IVA) by music and theatre production organisations was \$261.6m contributing the equivalent of 0.03% of Australian Gross Domestic Product (GDP) for 2002–03.

During 2002–03 there were 53,241 paid performances and 14.2 million paid attendances at various music and theatre productions.

PERFORMING ARTS  
FESTIVALS

During 2002–03, there were 176 performing arts festivals operating for greater than two consecutive days. During the conduct of these festivals, 1,272 people were employed and there were 15,728 volunteers.

Performing arts festivals generated \$88.5m in income and incurred \$82.8m in expenses during 2002–03.

Operating profit/surplus before tax was \$5.7m which represented an operating profit/surplus margin of 15.6%.

During 2002–03 there were 23,138 paid performances and 1.5 million paid attendances at these performing arts festivals across Australia.

## 1.1 SUMMARY OF OPERATIONS

		MUSIC AND THEATRE PRODUCTION			Performing arts festivals
		For profit	Not for profit	Total	
Organisations at end June	no.	657	208	865	176
Employment(a)	no.	2 983	4 859	7 842	1 272
Volunteers(b)	no.	^ 352	^ 2 196	2 548	15 728
Income					
Box office takings/ticket sales	\$m	216.0	115.6	331.6	27.2
Government funding	\$m	2.2	132.2	134.4	27.0
Other	\$m	79.8	76.2	156.0	34.3
<i>Total</i>	\$m	298.1	324.0	622.1	88.5
Expenses					
Labour costs	\$m	59.8	154.1	213.9	12.8
Contract payments to performers/artists and artistic support	\$m	15.8	31.6	47.3	16.6
Rent, leasing and hiring	\$m	^ 38.6	24.2	62.8	9.0
Other	\$m	139.8	111.8	251.6	44.4
<i>Total</i>	\$m	254.0	321.6	575.6	82.8
Operating profit/surplus before tax	\$m	44.1	^ 2.3	46.5	5.7
Operating profit/surplus margin	%	15.5	^ 1.6	10.7	15.6
Industry value added	\$m	104.2	157.5	261.6	. .
Productions with:					
Paid performances(c)	no.	37 857	15 384	53 241	23 138
Paid attendances(d)	'000	9 600	4 630	14 230	1 508

^ estimate has a relative standard error of 10% to less than 25% and should be used with caution

. . not applicable

- (a) Measured at the end of June for Music and theatre production, and during conduct of festival for Performing arts festivals.
- (b) Measured during the month of June for Music and theatre production, and during conduct of festival for Performing arts festivals.
- (c) Productions relate to headline acts only, support acts are excluded. Includes overseas performances. Caution should be exercised in using this data. For more information refer to paragraph 32 of the Explanatory Notes.
- (d) Includes overseas attendances.

## CHAPTER 2

## MUSIC AND THEATRE PRODUCTION .....

### INTRODUCTION

This chapter presents results for the operations of employing music and theatre production organisations in Australia during 2002–03.

These organisations were mainly engaged in providing live theatrical or musical presentations (including concerts, popular music production, theatre production, opera, ballet and drama).

### CHARACTERISTICS OF ORGANISATIONS

At the end of June 2003, there were 865 employing organisations engaged in music and theatre production.

There were more popular music performance organisations (379) than any other type of music and theatre organisation based on the main activity from which an organisation derived its main income. Other genres included: drama production (103 organisations), musical theatre production (88), symphony and choral performance (58), dance production (42) and opera production (17).

There were 657 (76%) for profit and 208 (24%) not for profit organisations.

### INCOME

During 2002–03, 865 music and theatre production organisations generated \$622.1m in income.

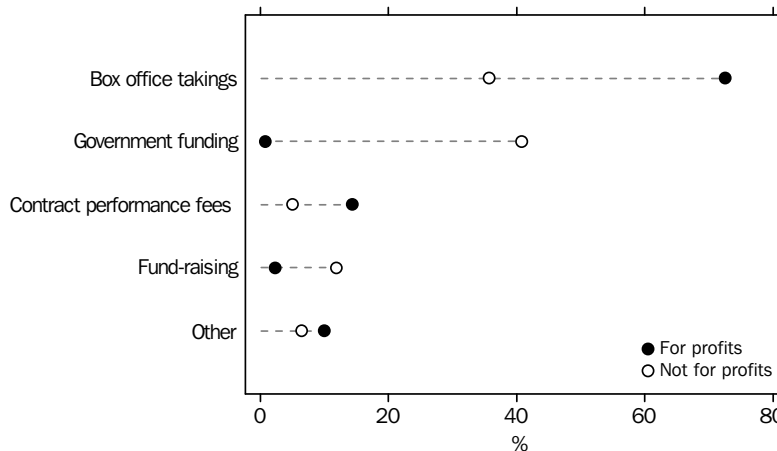
Most of this income came from box office takings (\$331.6m) accounting for 53.3% of total income, while government funding accounted for \$134.4m or 21.6% and contract performance fees accounted for \$59.4m (9.5%).

Not for profits accounted for \$324m (52.1% of total income) and for profits \$298.1m (47.9%).

The graph overleaf shows that not for profits generated their income from different sources than for profits. Not for profits generated the majority of their income from government funding (40.8%), followed by box office takings (35.7%) and fund-raising (11.9%). The majority of for profits income was generated from box office takings (72.5%).

INCOME *continued*

SOURCES OF INCOME BY TYPE OF ORGANISATION, Proportion of total income

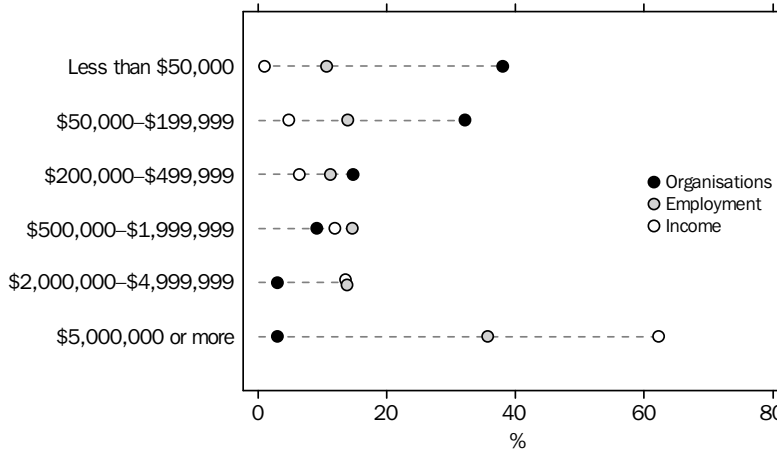


CHARACTERISTICS OF ORGANISATIONS BY INCOME SIZE

The majority (38%) of music and theatre production organisations had an income of less than \$50,000, followed by organisations with an income of \$50,000–\$199,999 (32.2%). The average income per organisation was \$17,900 and \$108,300 respectively. Combined, these organisations had 24.6% of employment.

Only 3% (26) of all organisations reported an income of \$5 million or more. These organisations accounted for 35.7% of employment and generated \$386.7m in income. On average each organisation in this income range generated \$14.9m.

ORGANISATIONS, EMPLOYMENT AND INCOME, By income range



EXPENSES

During 2002–03, music and theatre production organisations incurred \$575.6m in expenses.

The main contributor to total expenses was labour costs at \$213.9m (37.2%) followed by rent, leasing and hiring at \$62.8m (10.9%) and contract payments to performers/artists and artistic support at \$47.3m (8.2%).

Most of the \$47.3m in contract payments to performers/artists and artistic support was paid to Australian artists (\$34.4m or 72.7%) with the remainder paid to overseas artists (\$13m or 27.5%).



EXPENSES *continued*

As a proportion of total expenditure, not for profits had higher labour costs (47.9% or \$154.1m) than for profits (23.5% or \$59.8m). For profits had higher proportions of rent, leasing and hiring expenses (15.2%), royalties (5.9%) and other contract, subcontract and commission expenses (11.5%) compared to not for profits (7.5%, 1.7% and 3% respectively).

## PROFITABILITY

An operating profit/surplus before tax of \$46.5m was recorded by music and theatre production organisations, resulting in an operating profit/surplus margin of 10.7%.

For profits had a higher profit/surplus margin (15.5%) than not for profits (1.6%) and accounted for 94.8% (\$46.5m) of the total operating profit/surplus before tax.

## EMPLOYMENT

At the end of June 2003 these organisations had employment of 7,842 persons. There were also 2,548 volunteers during June 2003.

The 7,842 persons comprised: 3,732 casual/temporary employees (47.6% of total employment) 3,101 permanent full-time employees (39.5%), 728 permanent part-time employees (9.3%), and 282 working proprietors/partners (3.6%).

The main occupations of these organisations were performing artists (4,723 persons or 60.2%) and managerial/administrative/clerical support staff (1,292 persons or 16.5%).

There were only marginal differences in the proportion of males and females in music and theatre production organisations, with males comprising 51.8% of total employment and females 48.2%. Both males and females were mainly employed as performing artists (67.1% for males and 52.9% for females). More females tended to occupy managerial/administrative/clerical support roles than males (65.2% and 34.8% respectively).

The not for profits had higher rates of employment and volunteers than for profits (62% and 86.2% respectively).

## PERFORMANCES AND ATTENDANCES

The number of paid performances and paid attendances are allocated according to the state in which the performance was undertaken.

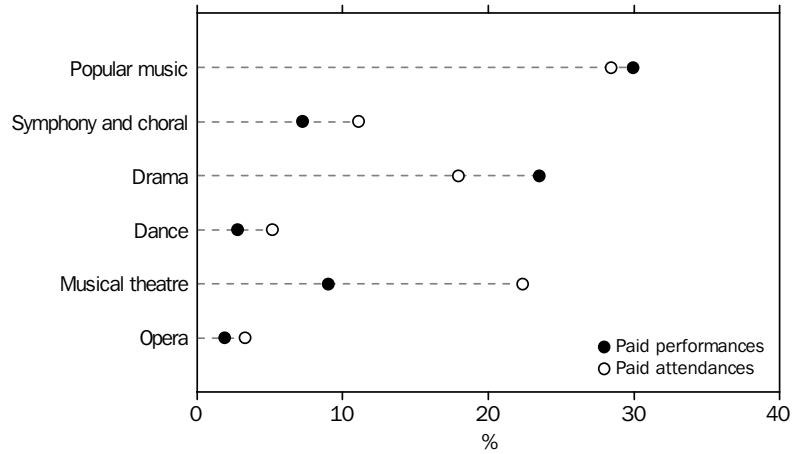
Some music and theatre organisations did not maintain accurate records of paid attendances and therefore estimates were provided. For this reason, the estimates of paid attendances should be used with caution. Further information can be found in paragraph 32 of the Explanatory Notes.

During 2002–03, 865 music and theatre production organisations reported 53,241 paid performances, including Australian and overseas acts, and 14.2 million paid attendances.

Popular music production organisations had the largest proportion of total paid performances (29.9%), followed by drama (23.5%). Popular music organisations also had the largest share of paid attendances (28.4%), followed by musical theatre (22.4%) and drama (17.9%).

PERFORMANCES AND ATTENDANCES *continued*

PAID PERFORMANCES AND ATTENDANCES, By selected main activity—Proportion of totals



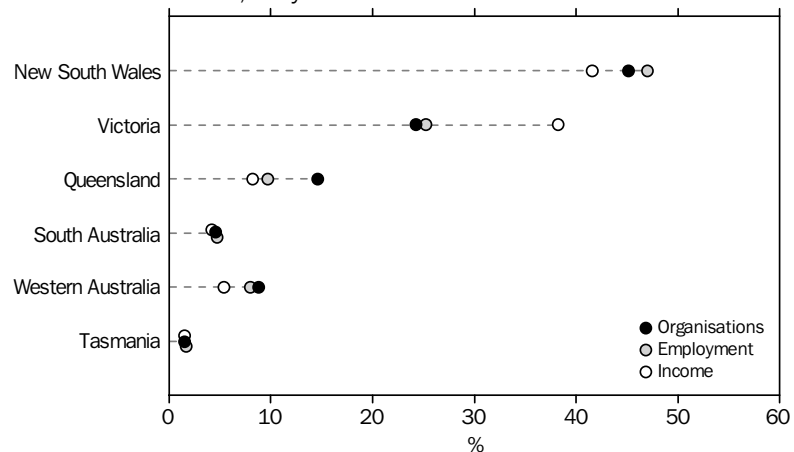
STATES AND TERRITORIES

Data on the number of organisations, employment, wages and salaries and income for music and theatre production were attributed to the state of location of each organisation. That is, for organisations with permanent or temporary offices staffed in more than one state during 2002–03, data was allocated accordingly.

The following graph shows that the two largest states (New South Wales and Victoria) accounted for 79.8% of the total income earned by music and theatre production organisations.

New South Wales accounted for the highest share of organisations (45.1%), employment (47%), and income (41.6%). Victoria accounted for the second highest share of organisations (24.3%), employment (25.2%) and income (38.2%).

SELECTED STATES, Key characteristics



There were proportionally more for profits than not for profits in New South Wales (81.3%) Victoria (79%) Queensland (79.4%) and Western Australia (64.5%).

New South Wales accounted for the highest shares of paid performances (47.2% or 24,346) and paid attendances (42.6% or 5.6 million); both were higher than its population share of 33.6%. Victoria's share of paid attendances (24.4% or 3.2 million) was more in line with its population share of 24.7%, while paid performances were slightly lower (21.5% or 11,117). Queensland had a lower share of attendances and

## STATES AND TERRITORIES

*continued*

performances (15.5% or 2.1 million and 15.6% or 8,034 respectively) relative to its population share (19%).

## HISTORICAL

## COMPARISONS

Comparisons with results from earlier surveys are useful as an indication of the extent and direction of change over time. However, it is important to note that the survey was not designed to provide highly accurate estimates of change, so any comparisons to results from previous surveys should be made with caution. Estimates of change can be subject to changes to scope, methodology and high levels of sampling error. Further information can be found in paragraphs 23–25 of the Explanatory Notes.

Employment increased by 3.6% per annum, from 7,060 persons at the end of June 2000 to 7,842 persons at the end of June 2003.

Income increased by 7.2% per annum (from \$505.4m in 1999–2000 to \$622.1m in 2002–03), while expenditure grew by 6.4% per annum (from \$477.6m to \$575.6m for the same period).

Income from box office takings increased by 12.5% per annum, while government funding increased by 4.8% per annum.

Rent, leasing and hiring expenses had the highest growth rate of all selected expenses, increasing by 10% per annum.

The operating profit/surplus before tax grew at an average annual rate of 18.7%, resulting in an increase in the profit/surplus margin (from 8% in 1999–2000 to 10.7% in 2002–03).

The number of paid performances and paid attendances grew by 4.2% and 2.4% per annum respectively.

## 2.1 SUMMARY OF OPERATIONS, Music and theatre production

		1999–2000	2002–03			Average annual percentage change 1999–2000 to 2002–03
		Total	For profit	Not for profit	Total	
Organisations at end June	no.	705	657	208	865	7.1
Employment at end June						
Working proprietors/partners	no.	144	282	..	282	25.1
Permanent full-time	no.	2 904	1 028	2 073	3 101	2.2
Permanent part-time	no.	825	^ 187	540	728	-4.1
Casual/temporary	no.	3 188	1 486	2 246	3 732	5.4
Total	no.	7 060	2 983	4 859	7 842	3.6
Volunteers during month of June	no.	3 034	^ 352	^ 2 196	2 548	-5.7
Income						
Box office takings	\$m	233.1	216.0	115.6	331.6	12.5
Government funding	\$m	116.7	2.2	132.2	134.4	4.8
Other	\$m	155.5	79.8	76.2	156.0	0.1
Total	\$m	505.4	298.1	324.0	622.1	7.2
Expenses						
Labour costs	\$m	192.9	59.8	154.1	213.9	3.5
Contract payments to performers/artists and artistic support	\$m	46.8	15.8	31.6	47.3	0.4
Rent, leasing and hiring	\$m	47.2	^ 38.6	24.2	62.8	10.0
Other	\$m	190.7	139.8	111.8	251.6	9.7
Total	\$m	477.6	254.0	321.6	575.6	6.4
Operating profit/surplus before tax	\$m	27.8	44.1	^ 2.3	46.5	18.7
Operating profit/surplus margin	%	8.0	15.5	^ 1.6	10.7	..
Industry value added	\$m	206.9	104.2	157.5	261.6	8.1
Productions with:						
Paid performances(a)	no.	47 083	37 857	15 384	53 241	4.2
Paid attendances(b)	'000	13 269	9 600	4 630	14 230	2.4

^ estimate has a relative standard error of 10% to less than 25% and should be used with caution

.. not applicable

(a) Productions relate to headline acts only, support acts are excluded. Includes overseas performances. Caution should be exercised in using this data. For more information refer to paragraph 32 of the Explanatory Notes.

(b) Includes overseas attendances.

## 2.2 INCOME BY MAIN ACTIVITY, Music and theatre production .....

	<i>Organisations at end June</i>	<i>Box office takings</i>	<i>Government funding</i>	<i>Fund-raising</i>	<i>Other</i>	<i>Total</i>
	no.	\$m	\$m	\$m	\$m	\$m
Popular music performance	379	67.0	^ 0.6	5.0	38.3	110.9
Symphony and choral performance	^ 58	31.2	52.6	13.3	8.2	105.4
Drama production	103	41.0	26.8	9.1	14.4	91.4
Dance production	^ 42	19.9	17.6	7.0	7.5	52.0
Musical theatre production	^ 88	^ 124.6	1.8	*1.2	15.8	^ 143.4
Opera production	17	np	29.0	8.2	np	75.6
Other	178	np	^ 6.0	1.7	np	^ 43.3
<b>Total</b>	<b>865</b>	<b>331.6</b>	<b>134.4</b>	<b>45.5</b>	<b>110.6</b>	<b>622.1</b>

^ estimate has a relative standard error of 10% to less than 25% and should be used with caution

\* estimate has a relative standard error of 25% to 50% and should be used with caution

np not available for publication but included in totals where applicable, unless otherwise indicated

## 2.3 SOURCES OF INCOME, Music and theatre production

	FOR PROFIT			NOT FOR PROFIT		
	Organisations(a)	Income	Proportion of total income	Organisations(a)	Income	Proportion of total income
	no.	\$m	%	no.	\$m	%
Box office takings	269	216.0	72.5	154	115.6	35.7
Contract performance fees received	381	43.0	14.4	99	16.4	5.1
Sales of goods	183	9.6	3.2	120	2.8	0.9
Royalties	174	^ 9.1	3.1	33	1.5	0.5
Rent, leasing and hiring	^ 70	^ 0.4	0.1	91	4.4	1.4
Other services	143	7.1	2.4	97	8.7	2.7
Fund-raising income						
Financial/cash sponsorships	^ 63	6.3	2.1	93	19.3	6.0
In-kind sponsorships	^ 27	0.1	—	^ 44	6.8	2.1
Donations	^ 37	0.2	0.1	125	8.3	2.6
Bequests	np	np	np	np	np	np
Other	^ 40	np	np	142	np	np
Total	82	6.9	2.3	180	38.6	11.9
Government funding						
Federal	^ 40	1.4	0.5	110	77.4	23.9
State/territory	^ 38	^ 0.8	0.3	129	50.3	15.5
Local	^ 27	0.1	—	^ 61	4.5	1.4
Total	^ 53	2.2	0.8	150	132.2	40.8
Interest	187	1.7	0.6	160	3.0	0.9
Other	123	^ 2.0	0.7	59	0.8	0.3
<b>Total</b>	<b>657</b>	<b>298.1</b>	<b>100.0</b>	<b>208</b>	<b>324.0</b>	<b>100.0</b>

^ estimate has a relative standard error of 10% to less than 25% and should be used with caution

— nil or rounded to zero (including null cells)

np not available for publication but included in totals where applicable, unless otherwise indicated

(a) As organisations may have had more than one source of income, the counts of organisations for each income source do not sum to the total.

## 2.3 SOURCES OF INCOME, Music and theatre production *continued* .....

TOTAL			
	Organisations(a)	Income	Proportion of total income
	no.	\$m	%
Box office takings	422	331.6	53.3
Contract performance fees received	480	59.4	9.5
Sales of goods	303	12.4	2.0
Royalties	207	<sup>^</sup> 10.6	1.7
Rent, leasing and hiring	161	4.8	0.8
Other services	239	15.8	2.5
Fund-raising income			
Financial/cash sponsorships	156	25.6	4.1
In-kind sponsorships	<sup>^</sup> 71	6.9	1.1
Donations	162	8.5	1.4
Bequests	<sup>^</sup> 8	np	np
Other	182	np	np
Total	262	45.5	7.3
Government funding			
Federal	149	78.8	12.7
State/territory	167	51.1	8.2
Local	<sup>^</sup> 88	4.5	0.7
Total	203	134.4	21.6
Interest	347	4.8	0.8
Other	181	<sup>^</sup> 2.9	0.5
<b>Total</b>	<b>865</b>	<b>(b)(c) 622.1</b>	<b>100.0</b>

<sup>^</sup> estimate has a relative standard error of 10% to less than 25% and should be used with caution

np not available for publication but included in totals where applicable, unless otherwise indicated

(a) As organisations may have had more than one source of income, the counts of organisations for each income source do not sum to the total.

(b) Overseas activities comprised \$22.8m of the total income.

(c) Performances at Australian arts festivals comprised <sup>^</sup>\$18.9m of the total income.

## 2.4 ITEMS OF EXPENDITURE, Music and theatre production

	FOR PROFIT			NOT FOR PROFIT		
	Organisations(a)	Expenditure	Proportion of total expenditure	Organisations(a)	Expenditure	Proportion of total expenditure
	no.	\$m	%	no.	\$m	%
<b>Labour costs</b>						
Wages and salaries	467	51.7	20.4	187	137.1	42.6
Employer contributions to superannuation funds(b)	361	5.3	2.1	140	12.2	3.8
Workers' compensation costs	341	1.1	0.4	138	3.4	1.0
Fringe benefits tax	^ 32	^ 0.2	0.1	25	0.4	0.1
Payroll tax	^ 65	1.5	0.6	^ 18	1.0	0.3
<b>Total</b>	<b>522</b>	<b>59.8</b>	<b>23.5</b>	<b>190</b>	<b>154.1</b>	<b>47.9</b>
<b>Contract payments to performers/artists and artistic support</b>						
Australian	265	15.2	6.0	130	19.2	6.0
Overseas	^ 28	0.6	0.2	24	12.4	3.8
<b>Total</b>	<b>268</b>	<b>15.8</b>	<b>6.2</b>	<b>133</b>	<b>31.6</b>	<b>9.8</b>
<b>Royalties paid to:</b>						
Australian organisations/individuals	117	^ 4.9	1.9	88	3.7	1.2
Overseas organisations/individuals	^ 26	10.1	4.0	^ 21	1.8	0.6
<b>Total</b>	<b>122</b>	<b>15.0</b>	<b>5.9</b>	<b>95</b>	<b>5.5</b>	<b>1.7</b>
<b>Rent, leasing and hiring</b>						
Venue hire	179	22.6	8.9	140	18.3	5.7
Other	330	^ 16.0	6.3	148	5.9	1.8
<b>Total</b>	<b>382</b>	<b>^ 38.6</b>	<b>15.2</b>	<b>175</b>	<b>24.2</b>	<b>7.5</b>
<b>Advertising</b>	<b>337</b>	<b>22.9</b>	<b>9.0</b>	<b>143</b>	<b>14.5</b>	<b>4.5</b>
<b>Marketing and promotional expenses</b>	<b>251</b>	<b>^ 5.7</b>	<b>2.2</b>	<b>133</b>	<b>13.5</b>	<b>4.2</b>
<b>Other contract, subcontract and commission expenses</b>						
Costumes and sets	^ 70	^ 0.6	0.2	35	0.7	0.2
Other	240	28.6	11.2	96	9.1	2.8
<b>Total</b>	<b>274</b>	<b>29.2</b>	<b>11.5</b>	<b>112</b>	<b>9.8</b>	<b>3.0</b>
<b>Travelling, accommodation and entertainment</b>	<b>437</b>	<b>16.6</b>	<b>6.5</b>	<b>145</b>	<b>17.9</b>	<b>5.6</b>
<b>Insurance premiums</b>	<b>384</b>	<b>2.6</b>	<b>1.0</b>	<b>172</b>	<b>2.3</b>	<b>0.7</b>
<b>Purchases</b>						
Costumes and sets	272	^ 6.4	2.5	111	5.7	1.8
Other(c)	222	^ 5.0	2.0	93	2.2	0.7
<b>Total</b>	<b>391</b>	<b>^ 11.4</b>	<b>4.5</b>	<b>157</b>	<b>7.9</b>	<b>2.4</b>
<b>Other operating expenses</b>	<b>626</b>	<b>36.4</b>	<b>14.3</b>	<b>202</b>	<b>40.5</b>	<b>12.6</b>
<b>Total</b>	<b>657</b>	<b>254.0</b>	<b>100.0</b>	<b>208</b>	<b>321.6</b>	<b>100.0</b>

^ estimate has a relative standard error of 10% to less than 25% and should be used with caution

(a) As organisations may have had more than one type of expenditure, the counts of organisations for each item of expenditure do not sum to the total.

(b) Includes salary sacrifice that was paid as employer contributions to superannuation funds. Other salary sacrifice was included with the relevant expense item.

(c) Includes goods for resale and non-capitalised purchases.



## 2.4 ITEMS OF EXPENDITURE, Music and theatre production *continued* .....

TOTAL			
	Organisations(a)	Expenditure	Proportion of total expenditure
	no.	\$m	%
.....			
Labour costs			
Wages and salaries	654	188.8	32.8
Employer contributions to superannuation funds(b)	501	17.5	3.0
Workers' compensation costs	479	4.4	0.8
Fringe benefits tax	57	0.6	0.1
Payroll tax	84	2.5	0.4
Total	712	213.9	37.2
Contract payments to performers/artists and artistic support			
Australian	395	34.4	6.0
Overseas	^ 51	13.0	2.3
Total	401	47.3	8.2
Royalties paid to:			
Australian organisations/individuals	205	8.6	1.5
Overseas organisations/individuals	^ 47	12.0	2.1
Total	217	20.5	3.6
Rent, leasing and hiring			
Venue hire	319	40.9	7.1
Other	478	21.9	3.8
Total	557	62.8	10.9
Advertising	480	37.4	6.5
Marketing and promotional expenses	384	19.2	3.3
Other contract, subcontract and commission expenses			
Costumes and sets	104	1.3	0.2
Other	336	37.7	6.5
Total	386	38.9	6.8
Travelling, accommodation and entertainment	582	34.5	6.0
Insurance premiums	556	4.9	0.8
Purchases			
Costumes and sets	383	12.1	2.1
Other(c)	315	7.2	1.2
Total	549	19.3	3.3
Other operating expenses	828	76.9	13.4
<b>Total</b>	<b>865</b>	<b>575.6</b>	<b>100.0</b>

^ estimate has a relative standard error of 10% to less than 25% and should be used with caution

- (a) As organisations may have had more than one type of expenditure, the counts of organisations for each item of expenditure do not sum to the total.
- (b) Includes salary sacrifice that was paid as employer contributions to superannuation funds. Other salary sacrifice was included with the relevant expense item.
- (c) Includes goods for resale and non-capitalised purchases.

## 2.5 MAIN ACTIVITY OF PERSONS EMPLOYED, Music and theatre production .....

	MALES		FEMALES		PERSONS	
	no.	%	no.	%	no.	%
Managerial/administrative/clerical support	449	11.1	843	22.3	1 292	16.5
Performing artists						
Singers	2 338	57.5	1 608	42.6	3 946	50.3
Dancers	204	5.0	^ 325	8.6	529	6.7
Other	*184	4.5	^ 65	1.7	^ 248	3.2
Total	2 726	67.1	1 997	52.9	4 723	60.2
Other artistic support						
Choreographers	8	0.2	^ 31	0.8	^ 39	0.5
Music directors, composers, art directors and stage managers	183	4.5	212	5.6	395	5.0
Other artistic support	161	4.0	175	4.6	336	4.3
Total	352	8.7	419	11.1	771	9.8
Technical/performing arts support	438	10.8	279	7.4	716	9.1
Front of house	47	1.2	123	3.3	170	2.2
Other staff	53	1.3	^ 117	3.1	^ 170	2.2
<b>Total employment at end June 2003</b>	<b>4 065</b>	<b>100.0</b>	<b>3 778</b>	<b>100.0</b>	<b>7 842</b>	<b>100.0</b>
Total employment at end June 2000	3 695	100.0	3 365	100.0	7 060	100.0

^ estimate has a relative standard error of 10% to less than 25% and should be used with caution

\* estimate has a relative standard error of 25% to 50% and should be used with caution

## 2.6 STATES AND TERRITORIES, Music and theatre production

		New South Wales	Victoria	Queensland	South Australia	Western Australia	Tasmania	Northern Territory	Australian Capital Territory	Australia
Organisations at end June(a)										
For profit	no.	317	166	100	*18	^ 49	^ 5	np	np	657
	%	48.3	25.2	15.2	*2.7	^ 7.5	^ 0.7	np	np	100.0
Not for profit	no.	73	44	^ 26	*22	*27	9	np	np	208
	%	35.0	21.3	^ 12.6	*10.4	^ 13.0	4.1	np	np	100.0
<i>Total</i>	no.	390	210	126	^ 39	76	13	6	^ 11	865
	%	45.1	24.3	14.6	^ 4.6	8.8	1.5	0.7	^ 1.3	100.0
Total employment at end June(b)	no.	3 686	1 973	764	^ 365	631	136	np	np	7 842
	%	47.0	25.2	9.7	4.7	8.0	1.7	np	np	100.0
Wages and salaries(b)	\$m	84.9	58.8	16.0	10.3	12.6	np	np	1.5	188.8
	%	45.0	31.1	8.5	5.5	6.7	np	np	0.8	100.0
Total income(b)	\$m	259.0	237.6	51.3	26.1	33.6	9.3	1.4	3.7	622.1
	%	41.6	38.2	8.2	4.2	5.4	1.5	0.2	0.6	100.0
Paid performances(c)(d)	no.	24 346	^ 11 117	8 034	*3 077	^ 2 432	887	*928	793	51 614
	%	47.2	21.5	15.6	6.0	4.7	1.7	1.8	1.5	100.0
Paid attendances(c)(e)	'000	5 648	3 238	2 051	^ 884	838	213	^ 129	258	13 260
	%	42.6	24.4	15.5	6.7	6.3	1.6	1.0	1.9	100.0

^ estimate has a relative standard error of 10% to less than 25% and should be used with caution

\* estimate has a relative standard error of 25% to 50% and should be used with caution

np not available for publication but included in totals where applicable, unless otherwise indicated

(a) As organisations may have operated in more than one state, the counts of organisations for each state do not sum to the total for Australia.

(b) Where an organisation operates an office with staff in more than one state, employment, wages and salaries and income are distributed on the basis of the state dissections reported. Otherwise, all data is attributed to the state in which the organisation's Australian head office resides.

(c) Paid performances and paid attendances were recorded against the state in which the performances were held.

(d) Excludes overseas performances.

(e) Excludes overseas attendances.

**2.7** SUMMARY OF OPERATIONS BY INCOME RANGE, Music and theatre production ...

		Less than \$50,000	\$50,000 to \$199,999	\$200,000 to \$499,999	\$500,000 to \$1,999,999	\$2,000,000 to \$4,999,999	\$5,000,000 or more	Total
Organisations at end June	no.	329	278	128	79	26	26	865
	%	38.0	32.2	14.8	9.2	3.0	3.0	100.0
Employment at end June	no.	837	1 094	^ 886	1 144	1 081	2 801	7 842
	%	10.7	13.9	11.3	14.6	13.8	35.7	100.0
Wages and salaries	\$m	^ 1.8	8.7	13.0	20.6	24.4	120.2	188.8
	%	1.0	4.6	6.9	10.9	12.9	63.7	100.0
Total income	\$m	5.9	30.1	40.1	74.5	84.8	386.7	622.1
	%	1.0	4.8	6.4	12.0	13.6	62.2	100.0
Operating profit/surplus before tax	\$m	*-0.9	^ 2.6	**1.7	^ 6.6	**0.6	35.9	46.5
	%	..	..	..	..	..	..	..
Operating profit/surplus margin	%	*-17.4	^ 9.5	**5.1	^ 13.0	**1.1	13.6	10.7

^ estimate has a relative standard error of 10% to less than 25% and should be used with caution  
 \* estimate has a relative standard error of 25% to 50% and should be used with caution

\*\* estimate has a relative standard error greater than 50% and is considered too unreliable for general use  
 .. not applicable

**2.8** PERFORMANCES AND ATTENDANCES BY MAIN ACTIVITY, Music and theatre production ...

	Paid performances(a) no.	Paid attendances(b) '000
Popular music performance	15 917	4 048
Symphony and choral performance	3 861	1 577
Drama production	^ 12 536	^ 2 554
Dance production	1 501	^ 747
Musical theatre production	4 813	3 182
Opera production	1 013	471
Other	^ 13 601	^ 1 651
<b>Total</b>	<b>53 241</b>	<b>14 230</b>

^ estimate has a relative standard error of 10% to less than 25% and should be used with caution  
 (a) Performances related to headline acts only. Support acts are excluded. Includes overseas performances.  
 (b) Includes overseas attendances.

INTRODUCTION

This chapter presents results for the operations of performing arts festivals during 2002–03.

A performing arts festival was defined as a scheduled program of events combining a range of predominantly music, dance or drama based live performances or activities under a common festival theme (e.g. festival of dance, comedy festival, music festival).

The survey scope for performing arts festivals included festivals with a predominant or significant performing arts focus, operating for a duration of greater than two consecutive days, and open to the public. Festivals without a primary performing arts focus such as film, writers, food and flower festivals, and/or with a duration of two days or less were excluded from this survey.

Historical comparisons are not presented for performing arts festivals due to significant changes in scope since the conduct of the last survey in respect of 1999–2000. The infrequency of this collection can result in some large festivals being excluded from the survey as they may be conducted biennially, but included in previous collections. For further information, see paragraphs 23–25 of the Explanatory Notes.

CHARACTERISTICS OF FESTIVALS

During 2002–03, there were 176 performing arts festivals operating for greater than two consecutive days.

It is important that the reader understands that the data only relates to performing arts festivals with a restricted scope (and not all festivals). These festivals are usually either multi-faceted or have a primary focus in one genre, such as music. Music festivals were the most common type of festival with 91 of these held during 2002–03. Other types of festivals included: multi-faceted performing arts festivals (75), drama (4) and dance and comedy (6 combined).

The average duration of all performing arts festivals was 8 consecutive days. Most performing arts festivals (96 or 54.5%) had a duration of greater than 2 and up to 4 consecutive days, followed by festivals with 8–14 days (35 or 19.9%).

PERFORMANCES AND ATTENDANCES

Some festivals were not able to maintain accurate records of free attendances and therefore estimates were provided. For this reason, the estimates of free attendances should be used with caution.

During 2002–03 there were 29,707 performances by Australian and overseas acts at Australian performing arts festivals. There were 2,969 performances by overseas acts at these festivals.

Total attendances were estimated at 7.5 million during 2002–03. This comprised 6 million free and 1.5 million paid attendances.

PERFORMANCES AND ATTENDANCES *continued*

The average number of attendances varied by duration. Festivals with a duration of 15 days or more averaged 185,000 attendances per festival, while those with greater than 2 and up to 4 days duration averaged 14,000.

EMPLOYMENT

Performing arts festivals had large numbers of volunteers (15,728 people) assisting with the conduct of festivals. There were 1,272 employees working during the conduct of the festivals in 2002–03.

Volunteers assisted at festivals for a total of 397,590 hours during 2002–03 representing an average of 25.3 hours per volunteer.

INCOME

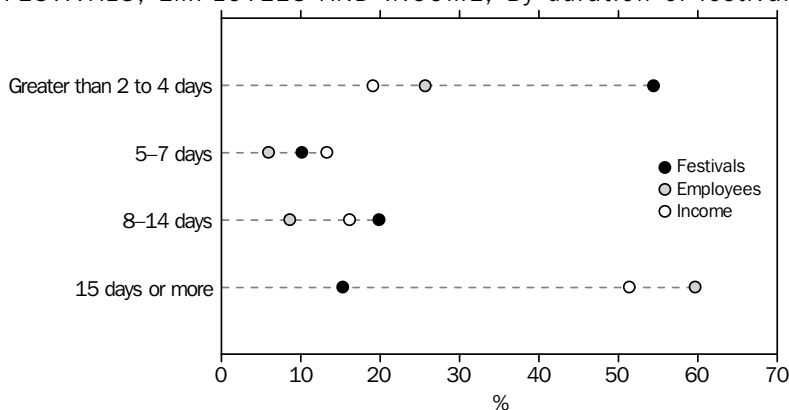
Performing arts festivals generated \$88.5m in income during 2002–03. The three main sources of income were: ticket sales (\$27.2m or 30.8% of total income), government funding (\$27m or 30.5%) and fund-raising (\$24.3m or 27.5%).

Most (143 of the 176) performing arts festivals received government funding. The majority of government funding was received from state and territory government (65.6%) and local government (30%).

Financial sponsorship was the main source of fund-raising income (\$13.1m or 53.9%), followed by in-kind sponsorship (\$8.7m or 35.8%).

The following graph shows that festivals that ran for 15 consecutive days or more generated the most income (51.4%), and had the most employees (59.7%). These festivals accounted for 15.3% (27) of all festivals.

FESTIVALS, EMPLOYEES AND INCOME, By duration of festival (a)



(a) Duration is consecutive days.

EXPENSES

During 2002–03 performing arts festivals incurred \$82.8m in expenses.

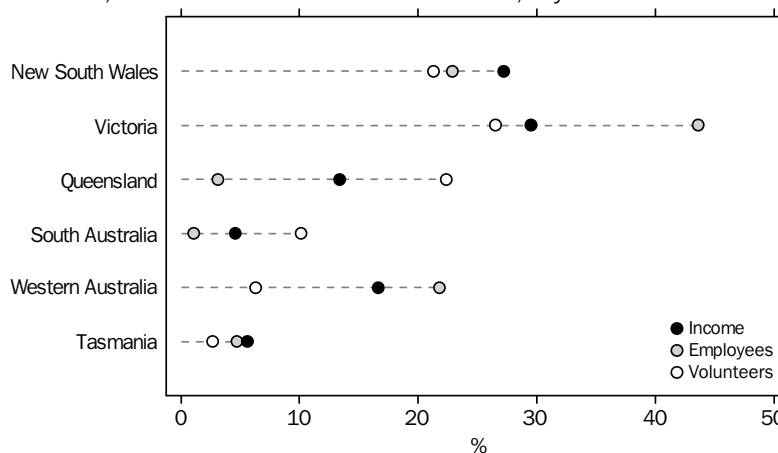
The largest expense item was contract payments to performers/artists and artistic support at \$16.6m (20% of the total). Other expenses included: labour costs at \$12.8m (15.4%), advertising, marketing and promotional expenses at \$11.3m (13.7%), other contract, subcontract and commission expenses at \$10.4m (12.5%) and rent, leasing and hiring at \$9m (10.8%).

STATES AND TERRITORIES

Most of the performing arts festivals were conducted in the two larger states (31.3% of the total or 55 for New South Wales and 27.3% or 48 for Victoria). Western Australia accounted for 13.6% of all festivals (24).

The following graph shows that although New South Wales had more festivals than other states or territories, Victoria had the largest share of income (29.5%), employees (43.6%) and volunteers (26.5%). The equivalent shares for New South Wales were 27.2%, 22.9% and 21.3% respectively.

INCOME, EMPLOYEES AND VOLUNTEERS, By selected states



Victoria had the highest share of performances during the conduct of festivals with 38.9%, followed by New South Wales with 34.9%. Victorian festivals also attracted more overseas acts accounting for 43.7% of all overseas acts.

The number of attendances at performing arts festivals were dominated by New South Wales (42.6%), followed by Victoria (29.8%) and Western Australia (9.5%).

**3.1** SUMMARY OF OPERATIONS BY TYPE OF FESTIVAL, Performing arts festivals .....

		<i>Multi-faceted performing arts</i>	<i>Music</i>	<i>Drama</i>	<i>Dance</i>	<i>Comedy</i>	<i>Total</i>
Festivals	no.	75	91	4	3	3	176
Average duration	days	11	5	11	np	np	8
Attendances							
Paid	'000	911	341	np	np	np	1 508
Free(a)	'000	5 478	407	np	np	np	6 031
<i>Total</i>	'000	6 389	748	12	np	np	7 539
Performances by:							
Australian acts	no.	8 941	15 184	np	np	np	26 738
Overseas acts	no.	1 125	1 130	np	np	np	2 969
<i>Total(b)</i>	no.	10 066	16 314	109	np	np	29 707

np not available for publication but included in totals where applicable, unless otherwise indicated

(a) Some festivals were not able to maintain accurate records and therefore estimates were provided. For this reason, use these figures with caution.

(b) There were 6,569 free performances.



**3.2**

## SOURCES OF INCOME, Performing arts festivals

	<i>Performing arts festivals(a)</i>	<i>Income</i>	<i>Proportion of total income</i>
	no.	\$m	%
Ticket sales	150	27.2	30.8
Fund-raising			
Financial sponsorship	78	13.1	14.8
In-kind sponsorships	150	8.7	9.8
Donations	77	2.0	2.3
Bequests	3	np	np
Other	72	np	np
<i>Total</i>	<i>167</i>	<i>24.3</i>	<i>27.5</i>
Advertising	49	0.6	0.7
Concession income from food, beverage and merchandise outlets	72	1.6	1.8
Rent, leasing and hiring	36	1.2	1.3
Royalties	16	0.3	0.3
Other	111	5.8	6.6
Government funding			
Federal	53	1.0	1.2
State/territory	108	17.7	20.0
Local	113	8.1	9.2
Foreign	14	0.2	0.2
<i>Total</i>	<i>143</i>	<i>27.0</i>	<i>30.5</i>
Interest	79	np	np
Other	11	np	np
<b>Total</b>	<b>176</b>	<b>88.5</b>	<b>100.0</b>

np not available for publication but included in totals where applicable, unless otherwise indicated

(a) As festivals may have had more than one source of income, the counts for each income source do not sum to the total.

### 3.3 ITEMS OF EXPENDITURE, Performing arts festivals .....

	Performing arts festivals(a)	Expenditure	Proportion of total expenditure
	no.	\$m	%
.....			
<b>Labour costs</b>			
Wages and salaries	81	11.4	13.8
Employer contributions to superannuation funds(b)	60	0.9	1.1
Workers' compensation costs	58	0.1	0.2
Fringe benefits tax	12	np	np
Payroll tax	16	np	np
<i>Total</i>	<b>88</b>	<b>12.8</b>	<b>15.4</b>
<b>Contract payments to performers/artists and artistic support</b>			
Australian	161	10.9	13.2
Overseas	54	5.6	6.8
<i>Total</i>	<b>163</b>	<b>16.6</b>	<b>20.0</b>
<b>Rent, leasing and hiring</b>			
Venue hire	125	3.0	3.7
Motor vehicle hire	34	0.2	0.3
Lighting, sound and other stage equipment hire	122	3.0	3.6
Other	65	2.7	3.3
<i>Total</i>	<b>154</b>	<b>9.0</b>	<b>10.8</b>
<b>Advertising, marketing and promotional expenses</b>			
Travelling, accommodation and entertainment	170	11.3	13.7
Other contract, subcontract and commission expenses	130	7.4	8.9
<b>Insurance premiums</b>			
Public liability	111	10.4	12.5
Other	124	1.3	1.5
<i>Total</i>	<b>50</b>	<b>0.3</b>	<b>0.3</b>
<b>Purchases</b>			
Telecommunication services	126	4.8	5.8
Royalties	121	0.7	0.9
Permit fees paid to government authorities	70	0.3	0.4
Interest	60	0.6	0.7
Other operating expenses	35	0.2	0.3
<i>Total</i>	<b>124</b>	<b>7.2</b>	<b>8.7</b>
<b>Total</b>	<b>176</b>	<b>82.8</b>	<b>100.0</b>

np not available for publication but included in totals where applicable, unless otherwise indicated

(a) As festivals may have had more than one type of expenditure, the counts for each item of expenditure do not sum to the total.

(b) Includes salary sacrifice that is paid as employer contributions to superannuation funds. Other salary sacrifice is included with the relevant expense item.

### 3.4 CHARACTERISTICS OF PERSONS WORKING FOR FESTIVALS, Performing arts festivals

<i>Persons</i> .....		
	no.	%
.....		
Employees		
Permanent full-time	345	2.0
Permanent part-time	117	0.7
Casual	810	4.8
<i>Total</i>	<i>1 272</i>	<i>7.5</i>
Volunteers(a)	15 728	92.5
<b>Total persons(b)</b>	<b>17 000</b>	<b>100.0</b>

- .....
- (a) Volunteers assisted at festivals for a total of 397,590 hours (i.e. an average of 25.3 hours per volunteer).
- (b) Employees and volunteers who worked/assisted during the conduct of a festival during 2002–03.

### 3.5 STATES AND TERRITORIES, Performing arts festivals .....

		New South Wales	Victoria	Queensland	South Australia	Western Australia	Tasmania	Northern Territory	Australian Capital Territory	Australia
Festivals(a)	no.	55	48	17	10	24	9	8	5	176
	%	31.3	27.3	9.7	5.7	13.6	5.1	4.5	2.8	100.0
Employees(b)	no.	291	554	40	14	277	60	23	13	1 272
	%	22.9	43.6	3.1	1.1	21.8	4.7	1.8	1.0	100.0
Volunteers(b)	no.	3 345	4 162	3 526	1 594	987	429	np	np	15 728
	%	21.3	26.5	22.4	10.1	6.3	2.7	np	np	100.0
Income										
Fund-raising	\$m	7.3	6.2	3.7	0.7	5.0	1.0	0.3	0.2	24.3
	%	29.9	25.6	15.1	2.7	20.7	4.0	1.2	0.8	100.0
Ticket sales	\$m	8.7	7.9	4.1	1.8	3.0	np	0.3	np	27.2
	%	31.8	29.1	14.9	6.6	11.0	np	1.0	np	100.0
Other	\$m	8.1	12.0	4.1	1.6	6.7	np	0.7	np	37.0
	%	21.9	32.4	11.2	4.4	18.1	np	1.9	np	100.0
<i>Total</i>	\$m	24.1	26.1	11.9	4.1	14.7	5.0	1.2	1.5	88.5
	%	27.2	29.5	13.4	4.6	16.6	5.6	1.4	1.7	100.0
Total expenses	\$m	22.5	24.9	9.2	4.2	14.5	4.8	1.2	1.5	82.8
	%	27.2	30.0	11.1	5.1	17.5	5.8	1.5	1.8	100.0
Attendances										
Paid	'000	317	676	133	74	168	np	35	np	1 508
	%	21.0	44.8	8.8	4.9	11.1	np	2.3	np	100.0
Free(c)	'000	2 894	1 570	253	56	547	np	47	np	6 031
	%	48.0	26.0	4.2	0.9	9.1	np	0.8	np	100.0
<i>Total</i>	'000	3 211	2 246	386	129	715	534	81	235	7 539
	%	42.6	29.8	5.1	1.7	9.5	7.1	1.1	3.1	100.0
Performances by:										
Australian acts	no.	9 724	10 255	np	np	1 916	694	np	np	26 738
	%	36.4	38.4	np	np	7.2	2.6	np	np	100.0
Overseas acts	no.	645	1 297	np	np	517	93	np	np	2 969
	%	21.7	43.7	np	np	17.4	3.1	np	np	100.0
<i>Total</i>	no.	10 369	11 552	2 199	731	2 433	787	np	np	29 707
	%	34.9	38.9	7.4	2.5	8.2	2.6	np	np	100.0
Free performances	no.	1 953	1 999	332	252	1 159	343	np	np	6 569
	%	29.7	30.4	5.1	3.8	17.6	5.2	np	np	100.0

np not available for publication but included in totals where applicable, unless otherwise indicated

(a) All performing arts festivals conducted during 2002–03.

(b) Persons working/assisting during the conduct of festivals in 2002–03.

(c) Some festivals were not able to maintain accurate records, therefore estimates were provided. For this reason use these figures with caution.

### 3.6 SUMMARY OF OPERATIONS BY DURATION OF FESTIVAL, Performing arts festivals

		CONSECUTIVE DAYS					
		Greater than 2 to 4	5-7	8-14	15 or more	Total	
.....							
Festivals	no.	96	18	35	27	176	
	%	54.5	10.2	19.9	15.3	100.0	
Employees working during the festival	no.	327	76	110	759	1 272	
	%	25.7	6.0	8.6	59.7	100.0	
Volunteers	no.	8 279	3 850	1 442	2 157	15 728	
	%	52.6	24.5	9.2	13.7	100.0	
Income							
Fund-raising	\$m	2.9	0.8	5.1	15.5	24.3	
	%	11.8	3.2	21.2	63.9	100.0	
Ticket sales	\$m	7.7	7.2	2.3	10.0	27.2	
	%	28.3	26.6	8.3	36.8	100.0	
Other	\$m	6.4	3.7	6.9	20.0	37.0	
	%	17.2	10.1	18.7	54.0	100.0	
<i>Total</i>	\$m	16.9	11.7	14.3	45.5	88.5	
	%	19.1	13.3	16.2	51.4	100.0	
Total expenses	\$m	15.1	10.6	12.6	44.5	82.8	
	%	18.2	12.9	15.2	53.8	100.0	
Attendances							
Paid	'000	257	140	133	977	1 508	
	%	17.1	9.3	8.8	64.8	100.0	
Free(a)	'000	1 087	129	798	4 016	6 031	
	%	18.0	2.1	13.2	66.6	100.0	
<i>Total</i>	'000	1 345	270	931	4 993	7 539	
	%	17.8	3.6	12.4	66.2	100.0	
Performances by:							
Australian acts	no.	6 870	3 254	9 495	7 119	26 738	
	%	25.7	12.2	35.5	26.6	100.0	
Overseas acts	no.	334	260	909	1 466	2 969	
	%	11.2	8.8	30.6	49.4	100.0	
<i>Total</i>	no.	7 204	3 514	10 404	8 585	29 707	
	%	24.3	11.8	35.0	28.9	100.0	
Free performances	no.	1 765	612	1 891	2 301	6 569	
	%	26.9	9.3	28.8	35.0	100.0	

(a) Some festivals were not able to maintain accurate records and therefore estimates were provided. For this reason, use these figures with caution.

## EXPLANATORY NOTES .....

### INTRODUCTION

**1** This publication presents results from a survey of employing music and theatre production organisations and performing arts festivals for the reference year 2002–03. This is the third time the ABS has conducted the music and theatre component of the Performing Arts Survey with the previous collection being conducted for the 1999–2000 reference period. This is the second performing arts festival component of the survey, with the previous collection being conducted for the 1999–2000 reference period.

### SCOPE

**2** The scope of the Music and Theatre Production Survey was all employing organisations on the ABS Business Register, classified to class 9241 – MUSIC AND THEATRE PRODUCTION – of the Australian and New Zealand Standard Industrial Classification (ANZSIC). This class consists of organisations that are primarily engaged in providing live theatrical or musical presentations. This includes concerts, popular music production, theatre production, opera, ballet and drama.

**3** The survey scope for the Performing Arts Festival Survey included festivals with a predominant or significant performing arts focus, operating for a duration of greater than two consecutive days, and open to the public. Festivals without a primary performing arts focus such as film, writers, food and flower festivals, and/or with a duration of two days or less were excluded.

### STATISTICAL UNITS DEFINED ON THE ABS REGISTER

**4** The ABS uses an economic statistics model on the ABS Business Register to describe the characteristics of organisations, and the structural relationships between related organisations. The units model is also used to break groups of related organisations into relatively homogeneous components that can provide data to the ABS.

**5** In mid-2002, to better use the information available as a result of The New Tax System the ABS changed its economic statistics units model. The new units model allocated organisations to one of two sub-populations. The vast majority of businesses are in what is called the Australian Taxation Office (ATO) Maintained Population, while the remaining organisations are in the ABS Maintained Population. Together, these two sub-populations make up the ABS Business Register population.

#### *ATO Maintained Population*

**6** Most businesses and organisations in Australia need to obtain an Australian Business Number (ABN), and are then included on the ATO Australian Business Register. Most of these businesses have simple structures; therefore the unit registered for an ABN will satisfy ABS statistical requirements. For these businesses, the ABS has aligned its statistical units structure with the ABN unit. The businesses with simple structures constitute the ATO Maintained Population, and the ABN unit is used as the economic statistics unit for all economic collections.

#### *ABS Maintained Population*

**7** For the population of businesses where the ABN unit is not suitable for ABS statistical requirements, the ABS will maintain its own units structure through direct contact with the business. These businesses constitute the ABS Maintained Population. This population consists mainly of large, complex and diverse businesses. The new statistical units model described overleaf has been introduced to cover such businesses:

ABS Maintained Population  
continued

- **Enterprise Group:** This is a unit covering all the operations in Australia of one or more legal entities under common ownership and/or control. It covers all the operations in Australia of legal entities which are related in terms of the current Corporations Law (as amended by the *Corporations Legislation Amendment Act 1991*), including legal entities such as companies, trusts, and partnerships. Majority ownership is not required for control to be exercised.
- **Enterprise:** The enterprise is an institutional unit comprising (i) a single legal entity or business entity, or (ii) more than one legal entity or business entity within the same Enterprise Group and in the same institutional sub-sector (i.e. they are all classified to a single Standard Institutional Sector Classification of Australia sub-sector).
- **Type of Activity Unit (TAU):** The TAU is comprised of one or more business entities, sub-entities or branches of a business entity within an Enterprise Group that can report production and employment data for similar activities. When a minimum set of data items was available, a TAU was created which covered all the operations within an industry subdivision (and the TAU was classified to the relevant subdivision of the ANZSIC). Where a business could not supply adequate data for each industry, a TAU was formed which contained activity in more than one industry subdivision.

**8** For more information on the impacts of the introduction of the new economic statistics units model, refer to *Information Paper: Improvements in ABS Economic Statistics [Arising from The New Tax System]* (cat. no. 1372.0).

**9** Prior to the 2002–03 cycle, the music and theatre production component of this survey used the management unit as the statistical unit. For issues of this publication relating to 2002–03 onwards, the statistical unit for music and theatre production is the ABN unit for organisations with simple structures, and the TAU for organisations with complex structures. In most cases, ABN/TAU units concord with the management units used in the 1999–2000 cycle.

STATISTICAL UNIT FOR  
PERFORMING ARTS  
FESTIVALS

**10** The statistical unit used to represent Performing arts festivals, and for which statistics are reported, was the festival.

COVERAGE

**11** The frame used for the Music and Theatre Production Survey, like most ABS economic surveys, was taken from the ABS Business Register. The ABS Business Register is primarily based on registrations to the Australian Taxation Office's Pay As You Go Withholding (PAYGW) scheme (and prior to 1 July 2000, the Group Employer (GE) scheme). The frame is updated quarterly to take account of new businesses and organisations which have ceased employing.

**12** Businesses and organisations which have ceased employing are identified when the Australian Taxation Office cancels their PAYGW registration (or previously their GE registration). In addition, from July 1999 to the end of June 2000, organisations which did not remit under the GE scheme for the previous five quarters were removed from the frame. A similar process has been adopted to remove organisations which do not remit under the PAYGW scheme.

**13** The introduction of The New Tax System has a number of significant implications for ABS business statistics, and these are discussed in: *Information Paper: ABS Statistics and The New Tax System* (cat. no. 1358.0) and *Information Paper: Improvements in ABS Economic Statistics [Arising from The New Tax System]* (cat. no. 1372.0).

COVERAGE *continued*

**14** The population used for the Performing Arts Festival Survey comprised listings supplied from a range of sources including festival directories such as the 2000 Australian Performing Arts Directory, festival listings from various government bodies, and the frame from the 1999–2000 survey.

IMPROVEMENTS TO  
COVERAGE

**15** Data in this publication have been adjusted to allow for lags in processing new organisations to the ABS Business Register, and the omission of some organisations from the register. The majority of organisations affected, and to which the adjustments apply, are small in size.

**16** Adjustments have been made to include new businesses in the estimates in the periods in which they commenced operations, rather than when they were processed to the ABS Business Register. Adjustments of this type will continue to be applied in future periods.

**17** For more information on these adjustments, please refer to the ABS publication *Information Paper: Improvements to ABS Economic Statistics, 1997* (cat. no. 1357.0).

COMPARISON WITH OTHER  
ABS STATISTICS

**18** Annual industry data for music and theatre production is published in *Australian Industry* (cat. no. 8155.0). There are important differences between the statistics published in the *Australian Industry* and *Performing Arts* publications and users should exercise caution when making comparisons between the two sets of estimates.

**19** The *Australian Industry* publication presents annual summary statistics at the ANZSIC class level. It shows the relative performance of each industry class, and allows patterns of change or growth to be analysed across particular segments of the Australian economy. The industry estimates presented in *Australian Industry* are used in the compilation of the National Accounts, and in the derivation of economy-wide indicators such as gross domestic product (GDP).

**20** The *Performing Arts* publication supplements the annual industry summary statistics with a detailed examination of the structure and performance of organisations involved in providing music and theatre production services for the reference year of the survey.

**21** One reason the two sets of estimates vary relates to the use of different industry coding practices. For the *Australian Industry* publication, organisations are coded to ANZSIC industry classes on the basis of the activity reported to the ATO when they registered for an ABN, or for more complex organisations, information reported directly to the ABS (see paragraphs 6–8). On the other hand, *Performing Arts* presents estimates for industry classes based on detailed financial data reported in the survey.

Approximately 26% of music and theatre production organisations, originally coded to ANZSIC Class 9241, were found to have predominant activity outside the scope of the collection (see paragraph 2), and have consequently been excluded from the results presented in this publication.

**22** Other differences in results relate to further scope variations between the two surveys. Non-employed units were included in scope of *Australian Industry* but generally excluded from the music and theatre production results of *Performing Arts*. General government units were excluded from the scope of *Australian Industry* but some were in scope of *Performing Arts*.

## HISTORICAL COMPARISONS

**23** While comparisons are made between 2002–03 survey results and an earlier iteration of the *Performing Arts* publication, the reader should bear in mind that the survey was not designed to support accurate estimates of change, and should exercise caution when comparing 2002–03 results to earlier surveys.



## HISTORICAL COMPARISONS

*continued*

**24** Historical comparisons are not made for performing arts festivals due to significant changes to the scope of the survey since the conduct of the last survey in 1999–2000 and it is recommended that readers do not compare previous survey results for this reason. The 2002–03 survey refined the scope to include only festivals with a significant performing arts focus, therefore street parades were excluded from the survey results. The duration of the festival had to be conducted for greater than two or more consecutive days and be open to the public. In 1999–2000 the scope was loosely defined as having a performing arts focus, but street parades were included. The duration of the festival comprised two days or more but was not restricted to consecutive days.

**25** Readers should also note that the survey of performing arts festivals is conducted irregularly and estimates will be impacted by the choice of financial year. Several large performing arts festivals are run biennially or on 'even' financial years. These biennial festivals are likely to be excluded from the 2002–03 survey results. The frame source and coverage have also changed since the conduct of the last survey and can be expected to influence the movements between surveys.

## RELIABILITY OF THE DATA

**26** When interpreting the results of a survey it is important to take into account factors that may affect the reliability of estimates. Such factors can be classified as either sampling or non-sampling error.

**27** The estimates are based on information obtained from a randomly selected, stratified sample of music and theatre production organisations in the Australian business population. Consequently, the estimates for music and theatre production in this publication are subject to sampling variability, that is, they may differ from the figures that would have been obtained if all units had been included in the survey (that is, if a census was conducted). One measure of the likely difference is given by the standard error (SE), which indicates the extent to which an estimate might have varied by chance because only a sample of units was included. The estimates for performing arts festivals are not subject to sampling error as a census of these organisations was conducted.

**28** There are about two chances in three that a sample estimate will differ by less than one SE from the figure that would have been obtained if a census was conducted and approximately 19 chances in 20 that the difference will be less than two SEs.

**29** Sampling variability can also be measured by the relative standard error (RSE), which is obtained by expressing the SE as a percentage of the estimate to which it refers. The RSE is a useful measure in that it provides an immediate indication of the sampling error in percentage terms, and this avoids the need to refer also to the size of the estimate. The following table contains estimates of RSEs for a selection of the statistics presented in this publication.

## RELIABILITY OF THE DATA

*continued*

## RELATIVE STANDARD ERRORS FOR TABLE 1.1 SUMMARY OF OPERATIONS

	MUSIC AND THEATRE PRODUCTION			Performing arts festivals
	<i>For profit</i>	<i>Not for profit</i>	<i>Total</i>	
	%	%	%	
Organisations at end June	2.6	5.8	1.8	..
Employment at end June	5.1	2.1	2.2	..
Volunteers	12.3	10.4	9.0	..
Income				
Box office takings/ticket sales	6.9	0.5	4.5	..
Government funding	7.5	1.1	1.1	..
Other	4.1	2.0	2.2	..
<i>Total</i>	5.4	0.9	2.6	..
Expenses				
Labour costs	3.8	0.8	1.2	..
Contract payments to performers/artists and artistic support	8.3	1.3	2.9	..
Rent, leasing and hiring	11.1	0.9	6.8	..
Other	6.0	1.1	3.3	..
<i>Total</i>	5.8	0.9	2.6	..
Operating profit/surplus before tax	8.4	17.0	8.0	..
Operating profit/surplus margin	7.8	16.6	7.3	..
Industry value added	4.1	0.8	1.6	..
Productions with:				
Paid performances	7.4	5.7	5.4	..
Paid attendances	5.8	3.2	4.0	..

.. not applicable

**30** As an example of the above, an estimate of total expenses for music and theatre production organisations in 2002–03 was \$575.6m and the RSE was estimated to be 2.6%, giving a SE of approximately \$15m. Therefore, there would be two chances in three that, if all units had been included in the survey, a figure in the range of \$560.6m to \$590.6m would have been obtained, and 19 chances in 20 (i.e. a confidence interval of 95%) that the figure would have been within the range of \$545.6m to \$605.6m.

**31** The sampling variability for music and theatre production estimates at the state/territory level were higher than for Australian level aggregates. Within states/territories, the sampling variability, and therefore the RSEs, of estimates for smaller states and territories were higher than for the larger states. Survey estimates for the smaller states and territories should therefore be viewed with more caution than those for other states. RSEs for New South Wales, Victoria and Queensland were typically 1 to 3 times greater than the corresponding national figures for employment and financial estimates, and 1 to 2 times higher for estimates of numbers of organisations. RSEs in the other states and territories were up to 7.5 times greater than the corresponding national figures for employment and financial estimates, and up to 8.5 times higher for estimates of numbers of organisations (the wide range of values is a result of the different market shares of small and large organisations in each state/territory).

**32** Errors other than those due to sampling may occur in any type of collection and are referred to as non-sampling error. For this survey, non-sampling error may result from such things as deficiencies in the register of organisations from which the sample was drawn, non-response, imperfections in reporting and/or errors made in compiling results. The extent to which non-sampling error affects the results of the survey is not

## RELIABILITY OF THE DATA

*continued*

precisely quantifiable, but its impacts can be broadly identified. One such example is paid performances for music and theatre production. Some music and theatre organisations did not keep records of the number of paid performances as these were likely to be kept by the venues, hence an estimate was provided. Every effort was made to minimise non-sampling error by careful design and testing of the questionnaire, efficient operating procedures and systems and the use of appropriate methodology. Survey estimates subject to a high level of non-sampling error have been suppressed or provided with relevant cautions.

**33** Estimates that have a relative standard error between 10% and 25% are annotated with the symbol '^'. These estimates should be used with caution as they are subject to sampling variability too high for some purposes. Estimates with an RSE between 25% and 50% are annotated with the symbol '\*', indicating that the estimate should be used with caution as it is subject to sampling variability too high for most practical purposes. Estimates with an RSE greater than 50% are annotated with the symbol '\*\*' indicating that the sampling variability causes the estimates to be considered too unreliable for general use.

## ROUNDING

**34** Where figures have been rounded, discrepancies may occur between the sum of the components and the total. Similar discrepancies may occur between a proportion or ratio, and the ratio of the separate components.

## REFERENCE PERIOD

**35** For music and theatre production, financial estimates included the activity of any employing organisation that ceased or commenced operations during the year. Counts of organisations included only those that were operating at 30 June 2003. Employment included only those persons working for a music and theatre production organisation during the last pay period ending in June 2003.

**36** For performing arts festivals, counts of festivals and financial estimates included any festival that operated during the reference period. Employees and volunteers related to those working or assisting during the conduct of a festival in the reference period.

## ACKNOWLEDGMENT

**37** ABS publications draw extensively on information provided freely by individuals, organisations, governments and other organisations. Their continued cooperation is very much appreciated; without it, the wide range of statistics published by the ABS would not be available. Information received by the ABS is treated in strict confidence as required by the *Census and Statistics Act 1905*.

## DATA AVAILABLE ON REQUEST

**38** Inquiries about these statistics and more detailed statistics than those presented in this publication should be made by telephoning the contact shown on the front page.

## ABBREVIATIONS

\$m	million dollars
ABN	Australian Business Number
ABS	Australian Bureau of Statistics
ANZSIC	Australian and New Zealand Standard Industrial Classification
ATO	Australian Taxation Office
GDP	gross domestic product
GE	group employer
IVA	industry value added
PAYGW	pay-as-you-go withholding
RSE	relative standard error
SE	standard error
TAU	type of activity unit

## GLOSSARY

<b>Advertising income</b>	This item refers to income received from the sale of advertising space. It excludes income received from sponsorship.
<b>Advertising, marketing and promotional expenses</b>	This item includes costs incurred by an organisation for promotional and publicity campaigns aimed at bringing the activities of the organisation to the attention of consumers for the purpose of increasing sales. Marketing expenses are the costs incurred in the long-range promotion of an organisation and its goods or services. Promotional expenses are those costs associated with generating public awareness of an organisation and/or its products.
<b>Australian act (at festivals)</b>	An Australian based individual or group of performers e.g. dance ensemble or pop/rock band, performing to a live audience.
<b>Australian performers/artists and artistic support</b>	This item refers to individuals and/or groups who reside in Australia and perform in front of a live audience on a contract fee basis. It excludes all employees paid a salary or retainer, and persons involved in providing technical support.
<b>Average annual percentage change</b>	<p>A percentage change, <math>p</math>, from 1999–2000 to 2002–03 is converted into an average annual change, <math>a</math>, as follows.</p> $a = (1 + p)^{1/3} - 1$ <p>The average annual percentage change is not an arithmetic average of the actual percentage changes from year to year. It is labelled the 'average' change because if any value increases by <math>a\%</math> every year for three years, then at the end of the three years it will have grown by a total <math>p\%</math>.</p> <p>Using the formula above, if the percentage change equates to 50% from 1999–2000 to 2002–03, <math>p</math> is converted to a value between 0 and less than 1 i.e. <math>p = 0.50</math>.</p> $a = (1 + 0.50)^{1/3} - 1 = 0.145 = 14.5\%$
<b>Average duration of festival</b>	This item refers to the average number of consecutive days over which a performing arts festival was conducted during 2002–03.
<b>Bequests</b>	This item refers to income derived from the distribution of a deceased estate.
<b>Box office takings</b>	This item includes single ticket sales, subscriptions, box office commissions and booking fees.
<b>Casual/temporary employees</b>	Casual/temporary employees are those persons directly employed by the organisation who are not entitled to paid leave.
<b>Concession income received from food and beverage and merchandise outlets</b>	This item refers to contract income received from other businesses for concessions to operate food and beverage and merchandise outlets.
<b>Contract payments to performers/artists and artistic support</b>	This item refers to payments to performers, artists and artistic support (e.g. singers, dancers, choreographers, musical directors, composers, art directors and stage managers) for work done on a contract basis.
<b>Contract performance fees received</b>	This item represents income received in advance by a touring production (e.g. dance company), performing group (e.g. orchestra), or performing artist to cover all their anticipated costs, and includes a profit margin.
<b>Dance production</b>	This item refers to organisations presenting live performances of ballet, classical, contemporary and modern dance, dance theatre, ethnic and folk dance.

<b>Donations</b>	This item refers to income derived from gifts by individuals or organisations.
<b>Drama production</b>	This item refers to professional and amateur theatre organisations which present live drama productions to the general public.
<b>Employees</b>	This item refers to the employees working for a performing arts festival during the actual conduct of the festival. It excludes non-salaried directors, subcontractors, persons paid solely by commission without a retainer, and volunteers.
<b>Employer contributions to superannuation funds</b>	This item represents the cost of the employer's contributions during the reference period made on behalf of employees including salary sacrificed amounts.
<b>Employment at end June</b>	For music and theatre production organisations, this item represents all employees and working proprietors and partners on the payroll for the last pay period ending in June. Employees absent on paid or prepaid leave are included. Non-salaried directors, subcontractors and persons solely paid by commission without a retainer are excluded.
<b>Festival</b>	See Performing arts festival.
<b>Financial sponsorship</b>	This item refers to income received from organisations involved in the public support and/or promotion of performing arts. Sponsorship is a transaction which results in advertising and/or other benefits to the sponsoring business.
<b>For profits</b>	This term refers to organisations that operate for profit or financial gain for the organisations that establish, control or finance them.
<b>Free attendances (at festivals)</b>	This item refers to attendances, at festival events and performances, which were provided free of charge to the general public.
<b>Free performances (at festivals)</b>	This item refers to presentations or appearances by one or more performers without a performance fee or payment.
<b>Fringe benefits tax</b>	Fringe benefits tax is payable by employees when certain benefits in excess of normal wages or salaries (e.g. free or discounted goods or services) are received by their employees (or associates of employees) in connection with their employment.
<b>Front of house staff</b>	This item refers to staff of music and theatre production organisations who are mainly engaged in dealing with the general public (e.g. ticket sellers/collectors and ushers).
<b>Fund-raising income</b>	This item refers to income from non-government organisations such as corporations, philanthropic trusts, 'friends' groups.
<b>Government funding</b>	This item refers to project or program payments made by federal, state/territory, local and foreign governments in the form of operational funds for ongoing operations and capital funds to purchase equipment or property.
<b>Industry value added (IVA)</b>	Industry value added is an estimate of the difference between the market value of the output of an industry and the purchases of materials and selected expenses incurred in the production of that output. For market producers, it has been derived by summing operating profit before tax, labour costs, depreciation and amortisation expenses, insurance expenses, bad and doubtful debts, computer software expensed, interest expenses minus interest income, and other nonoperating income. For non-market producers, IVA is derived by adding labour costs, depreciation and amortisation expenses and other indirect taxes (land tax and land rates). The System of National Accounts, 1993, outlines the value of production for non-market producers to be the sum of intermediate consumption, compensation of employees, consumption of fixed capital and other taxes, less subsidies, on production. IVA is then obtained by subtracting the value of intermediate consumption from the value of the output.
<b>In-kind sponsorships</b>	This item represents non-monetary sponsorships which are valued in the statement of financial performance of the performing arts organisation.

<b>Insurance premiums</b>	Insurance premiums are expenses incurred by an organisation in respect of different types of insurance policies but excluding workers' compensation and compulsory third party motor vehicle insurance.
<b>Interest expenses</b>	Interest expenses are outflows of funds related to the cost of borrowing money.
<b>Interest income</b>	Interest income is income earned through the lending out of funds owned by the organisation.
<b>Labour costs</b>	These include staff related costs such as wages and salaries (including monies paid directly to freelancers via the payroll), fringe benefits tax and payroll tax, employer contributions to superannuating funds, workers' compensation premiums, and provision expenses for employee entitlements.
<b>Lighting, sound and other stage equipment hire</b>	This expense item covers the rent, leasing and hiring of stage equipment without operators. It includes operating lease payments but excludes financial leasing. Expenses related to the rental of equipment with operators are included in contract and commission expenses.
<b>Managerial/administrative/clerical support</b>	This item represents an employment activity category comprising managers, administrators, clerical and other administrative staff.
<b>Marketing and promotional expenses</b>	See Advertising, marketing and promotional expenses.
<b>Motor vehicle hire expenses</b>	This item covers rent, leasing and hiring (including operating leasing) of motor vehicles provided without drivers. It excludes rent, leasing and hiring expenses for motor vehicles provided with drivers and also excludes financial leasing expenses.
<b>Multi-faceted performing arts festival</b>	This item refers to festivals that have multiple performing arts components which may include music, drama, dance, comedy and/or other performing arts and non-performing arts based activities.
<b>Musical theatre production</b>	This item refers to organisations presenting live performances of musical theatre and musical comedy.
<b>Not for profits</b>	This term refers to organisations who are legal or social entities created for the purpose of producing goods and services whose status does not permit them to be a source of income, profit or other financial gain for the units that establish, control or finance them.
<b>Opera production</b>	This item refers to organisations presenting live performances of opera including lyric opera and operetta.
<b>Operating profit/surplus before tax</b>	This item is a measure of profit/surplus (or loss/deficit) during the reference period, taken before extraordinary items are brought to account and prior to the deduction of income tax and appropriation to owners (i.e. dividends paid, drawings). It is generally derived by subtracting total expenses from total income, and adding the difference between closing inventory and opening inventory for the period.
<b>Operating profit/surplus margin</b>	This represents the percentage of a business's sales of goods and services which becomes profit/surplus after all operating expenses have been deducted. It is derived by expressing total operating profit/surplus before tax as a percentage of total sales of goods and services.
<b>Other artistic support</b>	This item refers to employees whose main activities consist of providing artistic support (e.g. choreographers, musical directors, composers, art, and stage directors and stage managers).
<b>Other contract, subcontract and commission expenses</b>	This item includes payments to contractors for technical support (e.g. lighting, set operators, etc.) and rental of facilities and/or equipment with staff. It also includes payments to other businesses and self-employed persons for work done or sales made on a contract or commission basis and payments to persons paid by commission without a retainer. Payments to contractors and consultants for repair and maintenance are excluded, as are commissions paid to employees or persons receiving a retainer.

<b>Other performing arts production</b>	This item refers to artists/organisations presenting live performances in a performing arts genre other than popular music, symphony and choral, dance, drama, opera or musical theatre production. Examples would include comedy, puppetry, human circus, mime, etc.
<b>Overseas act (at festivals)</b>	An overseas based individual or group of performers e.g. dance ensemble or pop/rock band, performing to a live audience.
<b>Overseas performers/artists and artistic support</b>	This item refers to individuals and/or performing groups who reside outside Australia and perform in front of a live audience on a contract fee basis. It excludes all employees paid a salary or retainer. It also excludes persons involved in providing technical support.
<b>Paid attendances</b>	This item refers to the number of people who paid an admission fee to attend a performance of an artist.
<b>Paid performances</b>	This item refers to performances for which a payment is received by an artist/organisation. For music and theatre organisations this included performances as a headline act. Artists/organisations performing as support acts were excluded (e.g. a performance by an orchestra in support of an opera company will only be recorded by the opera company).  For performing arts festivals all paid performances were included.
<b>Payroll tax</b>	Payroll tax is tax levied by state and territory governments upon the amount of wages and salaries paid by an organisation.
<b>Performing artists</b>	This item refers to employees whose main activity involves live performance and includes singers, musicians, actors and dancers.
<b>Performing arts festival</b>	Program of scheduled events combining a range of predominantly music, dance or drama based live performances or activities under a common festival theme e.g. comedy festival, festival of dance, music festival, etc.
<b>Permanent full-time employees</b>	This item refers to permanent employees who work 35 hours per week or more and were entitled to paid leave.
<b>Permanent part-time employees</b>	This item refers to permanent employees who work less than 35 hours per week and were entitled to paid leave.
<b>Permit fees paid to government authorities</b>	This item refers to payments to councils or government authorities for traffic control, use of facilities, site cleaning, etc. during the conduct of a festival.
<b>Popular music performance</b>	This item refers to artists/organisations presenting live performances of music such as rock, jazz, pop, folk, country, etc. Popular music essentially encompasses mainstream and contemporary music while excluding other forms such as chamber (classical) music.
<b>Public liability insurance premiums</b>	This item represents expenses paid in return for public liability insurance cover. This cover indemnifies against potential lawsuits arising from injury to members of the general public.
<b>Purchases</b>	This item comprises non-capitalised purchases, including goods for resale and purchases of costumes and sets. It excludes contract, subcontract and commission expenses, purchases of parts for motor vehicles, wages and salaries and all capitalised purchases.
<b>Purchases of costumes and sets</b>	This item covers the purchase of materials such as sets, costumes and other staging/production equipment.
<b>Rent, leasing and hiring expenses</b>	Rent, leasing and hiring expenses are the costs of the rent, leasing (excluding finance leases) and hiring of vehicles, land, buildings, machinery, equipment and any other property from other businesses or individuals. This item includes operating lease payments and rental of facilities and/or equipment without crew. Expenses related to the rental of facilities and/or equipment with operators are included in contract and commission expenses.

<b>Rent, leasing and hiring income</b>	This item includes income derived from renting, leasing or hiring of assets such as land, buildings, vehicles or equipment to other organisations or individuals.
<b>Repair and maintenance expenses</b>	This item includes costs associated with work undertaken on plant and machinery, etc. to maintain normal business operations.
<b>Royalties expenses</b>	This item refers to payments made to Australian or overseas companies/individuals for the use of rights owned by another company/person. This item includes payments under licensing arrangements, music rights, literary rights and options, and payments for the right to use copyright, patent, trademark or any other like property. It also includes royalty payments to the Australasian Performing Rights Association and payments under licensing arrangements.
<b>Royalties income</b>	This item refers to income received from selling the use of rights or intellectual property to another organisation or individual. It includes income under licensing arrangements.
<b>Sales of goods</b>	This item refers to revenue received from the sales of goods and equipment in the ordinary course of business operations. It includes sales or transfers to related organisations or to overseas branches of organisations, delivery charges where not separately invoiced, export sales (free on board) and for long-term contracts progress payments billed.
<b>Symphony and choral performance</b>	This item refers to organisations presenting live performances of oratorio, classical and contemporary classical music. Included are philharmonic and youth orchestras, vocal ensembles and instrumental groups.
<b>Technical/performing arts support</b>	This item refers to employees whose main activities are to provide technical support to performing artists (e.g. lighting and sound technicians, production assistants, special effects technicians, theatrical dressers, make-up artists and costume/wardrobe performers).
<b>Telecommunication services expenses</b>	This item represents all payments (of a non-capital nature) for telecommunication services which engage wire, cable or radio transmission. They include the costs of fixed and mobile phones, facsimile, Internet services and leased lines for computers, etc.
<b>Ticket sales</b>	This item includes entry fees, subscriptions, booking fees, box office and commissions from ticket sales.
<b>Travelling, accommodation and entertainment expenses</b>	Travelling and accommodation expenses are costs incurred for transportation services or in providing accommodation to staff when business activities occur away from the normal place of business. Entertainment expenses are the costs incurred for the provision of entertainment activities, either for staff of the organisation or for clients.
<b>Venue hire</b>	This expense item covers the rent, leasing and hiring of venues such as auditoriums, clubs and hotels, etc., without staff. Expenses related to the rental of venues with staff are included in contract, subcontract and commission expenses.
<b>Volunteers</b>	For performing arts festivals, this item refers to the number of volunteers who assisted during the conduct of a festival. For music and theatre production it refers to the number of volunteers who worked during the month of June 2003. Included are volunteer components of boards of management, fund-raising committees and auxiliary members.
<b>Wages and salaries</b>	This item refers to the gross wages and salaries (including capitalised wages and salaries) of all employees of the organisation. The item includes severance, termination and redundancy payments, salaries and fees of directors and executives, retainers and commissions of persons who received a retainer, bonuses, and annual and other types of leave. Provision expenses for employee entitlements (e.g. provisions for annual leave and leave bonus, long service leave, sick leave, and severance, termination and redundancy payments) are also included. Payments related to salary sacrifice and payments to self-employed persons such as consultants, contractors and persons paid solely by commission without a retainer are excluded.



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<b>Workers' compensation costs</b>	Workers' compensation is a compulsory insurance cover taken out by all employers, except for self-insured workers, according to legislative schemes to cover employees suffering injury or disease in the course of, or arising out of, employment.
<b>Working proprietors/working partners</b>	This item refers to working proprietors or working partners of unincorporated businesses/organisations. A working proprietor operates his or her own business (a sole proprietorship), while a working partner, along with one or more other partners, operates a partnership. Working proprietors and working partners are the owners of their business and as such, they are not considered to be employees of that business.





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