



Australian Government

Australia
Council
for the Arts 

Towards Equity

A research overview of
diversity in Australia's
arts and cultural sector



Acknowledgements

The Australia Council for the Arts proudly acknowledges all First Nations peoples and their rich culture of the country we now call Australia. We pay respect to Elders past and present. We acknowledge First Nations peoples as Australia's First Peoples and as the Traditional Owners and custodians of the lands and waters on which we live.

We recognise and value the ongoing contribution of First Nations peoples and communities to Australian life, and how this continuation of 75,000 years of unbroken storytelling enriches us. We embrace the spirit of reconciliation, working towards ensuring an equal voice and the equality of outcomes in all aspects of our society.

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Foreword

Australia's diversity is our richest asset. Arts and creativity have a unique capacity to connect us, irrespective of our life circumstances. As Chief Executive Officer of Australia's national arts investment and development agency, I am committed to using my position to ensure Australia's arts and culture fully reflect the wonderful diversity of our people.

Australia has one of the most diverse populations on earth. Our communities are enriched by extraordinary diversity of culture, language and religion. They include a broad range of lived experiences informed by living with disability, different socio-economic contexts and a rainbow of gender and sexual identities. This is true across all generations and, increasingly, across a range of geographies.

This diversity coexists with and within the world's oldest living cultures. Australia's First Nations communities connect us to over 75,000 years of living culture and the unceded country on which we live.

Equity simply has to be central to how we think about, support and engage with arts and culture in this country. Cultural participation is a human right. Arts and culture have a particularly powerful role in generating empathy that embraces difference and bridges social divides. Our artists and creative workers can help us navigate rapid economic, social and cultural change and help enable all Australians

to feel part of a shared civic community. And genuine engagement with diversity in all its forms makes our arts and culture more relevant, more just, more globally connected and, simply better.

Over recent years there has been seismic change in the way people think and talk about diversity, both in and beyond arts and culture. Diversity is increasingly recognised as central to judgements of relevance, performance and sustainability. Language is evolving and over the course of undertaking this research we saw a shift away from 'diversity' and 'inclusivity' to 'equity' and 'justice'. Fuelled by global movements and social shifts, urgency is building for real, tangible change and greater accountability for action.

This research canvasses a range of sources to assess the levels of equity among audiences, artists, cultural leaders, cultural and creative industries, and also the Australia Council's staff and investment. It shows that while much work has been done, much more work lies ahead.

The research provides a stocktake of available information. Accordingly, it is imperfect and incomplete in places and we acknowledge these limitations. As a statistical report, it presents a particular way of seeing and understanding the world that is by no means the only way of seeing and understanding it. And it navigates complex, personal and sensitive terrain. Multiple aspects of identity intersect and overlap, and terms are continually tested and contested.

Participants in our recent national sector consultation¹ called for self-determined terminology beyond 'CALD' and talked to the lived experience of needing to perform their identities, including for data collection. They also called for increased equity and accountability. Finding the balance to address these sometimes conflicting needs is part of the challenge. This reinforces the importance of learning what we can from the data we have, and genuinely attempting to improve counting what matters. Only with good evidence can we identify where our energies need to focus in order to ensure our arts better reflect us.

A lot of great work is now being done across the cultural and creative industries in outreach, education, audience development, access and inclusion. This builds on the efforts of many over decades. I would like to thank the many dedicated people at the Australia Council, across our industry and beyond who work

in this space – developing and sharing talent and ground breaking creative projects, and advocating for better practice. I particularly thank the many who have generously shared their insights as we developed this research.

However, systemic barriers require further urgent action. This report identifies inequities that the industry, and the Australia Council, need to address. Structural change requires bold leadership and rethinking. Our strategy *Creativity Connects Us* commits the Australia Council to centring diversity and equity in our work. Equity is an active and ongoing driver of how we work, the decisions we make and the future we will help shape.

I trust that this report will be useful to the vital work underway to improve reporting and with that, greater accountability. Along with our ongoing research, it will inform the Australia Council's decisions, strategies and actions towards achieving equity. We cannot make this change alone. I call on our industry, our community – everyone – to work with us to ensure our arts reflect us.



Adrian Collette AM
Chief Executive Officer
Australia Council

¹ Australia Council 2020, *Re-imagine: What next?*

Executive summary

Introduction

The conversation about diversity, inclusion, equity and representation is an urgent global one being explored in many fields. The importance of evidence, and the challenges of measurement, are vital dimensions of this conversation.

The Australia Council – like many other government and industry organisations – is committed to monitoring and reporting diversity across our investment, activities and sector.

There are many reasons why this information matters. It provides vital evidence about **who gets to tell Australia's stories and build our national identity**. It tells us who is able to access the many benefits of cultural participation – which not only supports **social cohesion** and **wellbeing** but is a **human right**. And, as well understood by the corporate world which has been monitoring workplace diversity for some time, it has **critical economic implications** for ensuring the cultural and creative industries thrive and stay relevant by building and sustaining audiences.

In Australia, there has been several decades of research, evidence and action on inequality in the arts and cultural sector. The past five years have seen increasing focus on **under-representation in our nation's leadership roles**,² in screen production,³ in news and current affairs,⁴ and in the leadership of our cultural and creative industries.⁵

A nationwide consultation on the future of government investment in performing arts in Australia highlighted strong support for companies to grow First Nations arts, to address barriers, and improve performance across key diversity areas.⁶ These priorities are articulated in the new **National Performing Arts Partnership Framework**.⁷ A renewal of the **National Arts and Disability Strategy** is also underway.

While we were preparing this report, global movements rallied around issues of **race, gender and social justice**, prompting deep reflection and calls for systemic change. While these discussions are live, evolving and complex, evidence can help us understand and drive the change needed.

2 Australian Human Rights Commission 2018, *Leading for Change: A blueprint for cultural diversity and inclusive leadership revisited*.

3 Screen Australia 2016, *Seeing Ourselves: Reflections on diversity in Australian TV drama*; Screen Australia 2019, *Gender Matters 2019*.

4 Media Diversity Australia 2020, *Who Gets to Tell Australian Stories? Putting the spotlight on cultural and linguistic diversity in television news and current affairs*.

5 Diversity Arts Australia, BYP Group and Western Sydney University 2019, *Shifting the Balance: Cultural diversity in leadership within the Australian arts, screen and creative sectors*.

6 Major Performing Arts Framework Consultation <https://www.australiacouncil.gov.au/research/major-performing-arts-framework/>

7 National Performing Arts Partnership Framework <https://www.australiacouncil.gov.au/programs-and-resources/major-performing-arts-framework/>

In countries like Australia, where populations and workforces are increasingly diverse, there is also a growing focus on the ways multiple aspects of identity can connect and overlap.⁸ This **intersectionality** has the potential to compound the effects of systemic biases and barriers on individuals.⁹ Promoting equity and representation is vital to shaping a more just future.

The COVID-19 pandemic has shown how highly Australians value and benefit from arts and creativity. It has also completely disrupted the cultural and creative industries. It is bringing to light aspects of our industries many have long wanted to change, along with new issues we are now being forced to address. It presents an opportunity to rebuild differently.

The pandemic has also highlighted specific **needs, concerns and potential impacts** for some communities. These include fears among **First Nations communities** of significant loss of life, language, culture and knowledge; or that financial constraints will mean programming is more conservative and cultural protocols watered down.¹⁰

Understanding and enabling equity in Australia's arts and culture is vital to our sector's **recovery** from the pandemic. It will also help ensure we rebuild bolder, and better at expressing and shaping who we are.

The 2019 National Arts Participation Survey revealed a great deal more work to do to ensure that everyone in our community feels **'the arts are for people like me'**. Some of the more concerning data in this report point to why these perceptions may persist.

We also have strong new evidence of **the impacts of arts and creativity** on our wellbeing, particularly our mental health; on childhood development; and on education and employment prospects.¹¹ These benefits should be enjoyed by our whole community.

Cultural participation is a human right. Governments, organisations and businesses all have a role in ensuring Australia delivers on **our international commitments to human rights**,¹² in preventing unlawful discrimination; and in ensuring every Australian's right to participate in the cultural life of the nation.

The Australia Council's commitments to equity are set out in our strategy, *Creativity Connects Us*,¹³ guided by our legislated mandate to *support Australian arts practice that reflects the diversity of Australia*.¹⁴ We are committed to supporting arts and creativity **with, by and for** the many communities that make up contemporary Australia; promoting the **centrality of First Nations arts in Australia's culture**; and **publicly reporting** on our diversity performance. This report is part of our commitments to centring equity in our work.

The data and discussion presented in this report can also help others on the journey **towards equity**. It can inform conversations, decision-making and advocacy across the cultural and creative industries and beyond, about leadership, representation, audience development, data collection and action.

8 Intersectional approaches recognise that cultural background, class, gender identity, sexual orientation, age, ability and other aspects of identity are experienced by people simultaneously. Crenshaw K 2017, *On Intersectionality: Essential writings*, The New Press, New York, NY.

9 Culture Amp 2018, *Diversity, Inclusion and Intersectionality: 2018 report*.

10 See Australia Council 2020, *Briefing Paper: Impacts of COVID-19 on First Nations arts and culture*.

11 Australia Council 2020, *Creating Our Future: Results of the National Arts Participation Survey*.

12 See Appendix B: Government commitments obligations (page 122).

13 See Australia Council 2020, *Creativity Connects Us: Corporate Plan 2020–24*.

14 One of our functions as set out in the *Australia Council Act 2013*, Section 9.

The *Towards Equity* report

This research overview brings together published and unpublished data and research on representation within the arts and cultural sector in Australia. It assesses equity among our audiences and participants, our artists, our cultural and creative workforce, our cultural leaders and among Australia Council investment and staff. It aims to inform future data collection, research, discussion and action to achieve equity and vibrancy in our arts and culture.

This overview presents information for **eight focus groups or demographics in the Australian community**: First Nations people; cultural and linguistic diversity; people with disability; gender; LGBTIQ+ people; Australians living in regional and remote locations; children and young people; and older people.

We recognise that in many cases, terminology and definitions are shifting and/or contested. Many of the current measures of representation are limited and some important data is not available. This report therefore also **identifies information and data gaps, questions and recommendations** for building a more comprehensive picture of diversity in our arts and culture.

Despite its limitations, the body of evidence compiled here leaves no doubt that we have not achieved equity in our arts. Australia's arts and culture do not yet reflect the diversity of our people.

For example, we see arts and cultural engagement embedded in the daily lives of **First Nations and culturally and linguistically diverse Australians**. However, the majority of the Australia Council's multi-year investment organisations have no First Nations people in leadership roles. In addition, culturally and linguistically diverse Australians are still under-represented in these organisations. While core to the energy of the sector, First Nations and culturally and linguistically diverse Australians are still often unable to access or shape its resources and decision-making.

Australians living with disability are more likely than other Australians to be making art but are less likely to be making money from it. And people with disability continue to face barriers in attending arts events.

Despite the importance of cultural tourism and creative engagement **in our regions**, opportunities are still concentrated in inner cities.

And while highly engaged and critical to the nation's cultural future, **young people** have low representation among artists, in cultural and creative jobs, and in cultural leadership roles.

Towards Equity concludes with the **guiding principles** that need to drive action by the Australia Council and the industry to ensure all Australians can participate equitably in the cultural life of our nation.

Critical considerations

Data and statistics are powerful tools. They provide evidence of inequity, inform policy development and monitor change. Data can help identify priorities, set targets and ensure accountability.

However, there are several critical issues and challenges for analysing and reporting information about the eight focus communities in this report.

- The data relates to very **personal aspects of identity**, which can intersect and overlap. For some groups, particularly children, data may be collected on their behalf, if it is collected at all. This presents challenges for collecting and reporting respectfully, in ways that acknowledge complex and varying perspectives around personal identification.
- Measurement needs to be flexible enough to respond as **definitions and levels of comfort around identifying evolve**, always prioritising self-determination.
- Much of the data needed for reporting is considered **sensitive under Australian and state and territory privacy laws**. These laws govern how it can be collected and used.
- Global attention on injustice and inequity has heightened the need to consider **how terminology is used**. We need to ensure terminology does not reinforce structural inequalities or inhibit our ability to fully understand and change them.

Efforts to address data gaps and improve reporting will need to address these challenges.

Data sources

This report presents currently available data on representation of different groups within the measures outlined below.

As discussed throughout, many of these measures are both imperfect and incomplete. See Summary of data recommendations (page 114) for discussion of priorities for future data collection and reporting. See Appendix A (page 117) for further details on the data sources outlined below.

- To benchmark representation within different groups against **Australia's population** we have drawn on the latest **Australian Bureau of Statistics (ABS) Census of Population and Housing (2016)**.
- To report the representation of different groups within the **Australian workforce**, we have used data from the **2016 Census**, the **ABS monthly Labour Force Survey** and **Hays' Mapping Australia's Diversity Survey**.
- To report the representation of different groups within the **cultural and creative workforce**, we have used data **based on the 2016 Census**. Occupations are categorised into three separate categories of 'cultural', 'creative' and 'both cultural and creative' as used in the **ABS Cultural and Creative Satellite Accounts**.¹⁵
- To report the representation of different groups within the population of practising professional artists, we have drawn on data from ***Making Art Work: An economic study of professional artists in Australia (2017)***.¹⁶ We also draw on *Making Art Work's* data on artists' education and training, career progression, income and expenditure, and patterns of working time.
- To report levels of **engagement** with and **attitudes** towards arts and creativity among different groups, we have drawn on the Australia Council's **National Arts Participation Survey (2019)**. This includes insights into growth opportunities and barriers to access that some groups face. We also use data on children's and adults' cultural attendance and participation from the **ABS Cultural Attendance Survey (2017-18)**.
- For data on **First Nations people's engagement** with First Nations arts, economic participation in First Nations arts and attendance at cultural venues and events we have drawn on customised tables from the latest **ABS National Aboriginal and Torres Strait Islander Social Survey (2014-15)**. These were published in the **Australia Council's *Living Culture: First Nations arts participation and wellbeing (2017)***.

15 Based on the 2016 Census, occupations are categorised into three groups: 'cultural' (for example, music teachers, library technicians and camera operators), 'creative' (for example, software developers, programmers and systems analysts) and 'both cultural and creative' (for example, musicians, dancers, actors and authors).

16 Throsby D and Petetskaya K 2017, *Making Art Work: An economic study of professional artists in Australia*, Australia Council.

- To report the representation of different groups among **creative, executive and board leadership roles** within arts organisations, we have drawn on data provided by organisations receiving **multi-year investment from the Australia Council (2019)**. This data has been collected and reported publicly for the first time.
- To report the representation of different groups among recipients of **key Australia Council grants programs** we have drawn on data related to grants offered over the **2015-19** period. We note that several targeted, short-term and strategic programs are not included.
- Applications to Australia Council grants programs are **assessed by panels of peers**.¹⁷ To report the representation of different groups among peers we have drawn on panels assessing key grants programs over the **2015-19** period.
- To report the representation of different groups within the **Australia Council's staff**, we draw on employee responses to Diversity Council Australia's **Inclusion@Work survey (2019)**.
- At the end of each section, we draw on **various data sources** to highlight some of the **diverse experiences** of people who make up each group or demographic. They do not cover all the ways identity can overlap or impact arts engagement.

Throughout this report, figures are rounded to the nearest whole number wherever possible. Due to rounding, some proportions may not total 100%.

To the best of our knowledge, all figures were accurate at the time of publishing this report.

¹⁷ A peer assessor is anyone who has sufficient knowledge or experience of the arts and cultural sector to make a fair and informed assessment of applications for funding. This knowledge and experience could be developed as a practising artist, arts worker or industry expert in one or more art forms.

Current landscape

Diverse communities are opening new avenues of creative and aesthetic possibility, making our arts and culture more relevant, dynamic and globally connected. However, this research review highlights that many of the communities who are most engaged with Australia's arts and culture are also under-represented, under-resourced or under-compensated for their work. It also identifies critical gaps in the information required to inform and drive action where it is most needed.

First Nations people

First Nations arts and culture are embedded in daily life, law, lore and spirituality. In presenting existing data, we recognise data and reporting systems do not recognise First Nations knowledges.

The Australia Council's aim is to build a framework for future reporting informed by the principles of Indigenous Data Sovereignty. Self-determination and the right of First Nations people to autonomously decide what, how and why First Nations data is collected, accessed and used are essential to this.

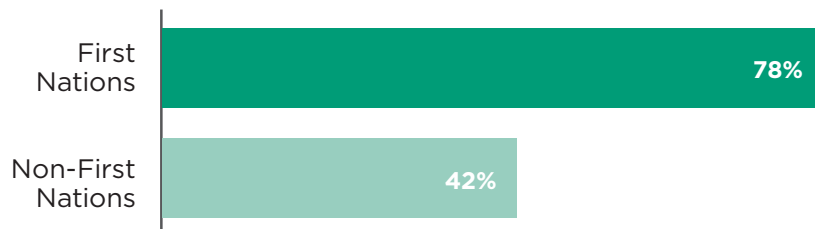
Arts and cultural engagement (2019)

First Nations people are **more likely to attend the arts in person, engage with arts online or create art** than non-First Nations people.

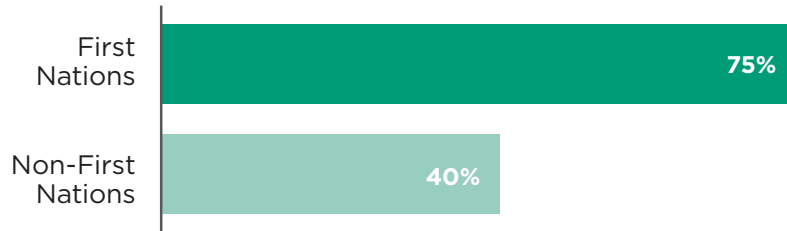
Attend live



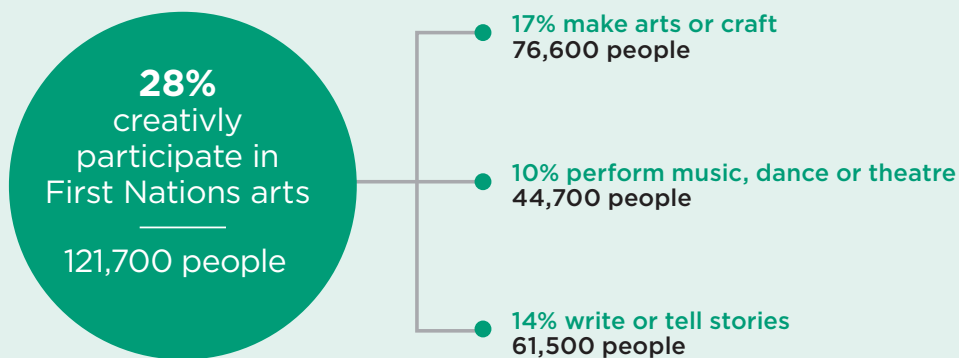
Creatively participate



Engage online



Engagement with First Nations arts, 2014-15



First Nations people are **more likely to recognise the positive impacts of arts and creativity** but are among those most likely to feel *'the arts are not really for people like me'*.

Population (2016)

3%

of the Australian population is First Nations.

Workforce (2016)

1%

of the cultural and creative workforce is First Nations compared to **1.7%** of the Australian workforce overall.

Artists (2014-15)

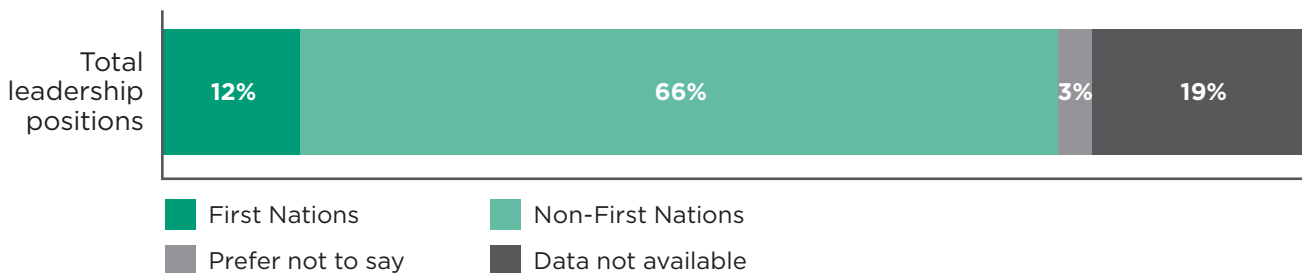
4.2%

of First Nations people earn income from First Nations arts, including **8.8%** in remote Australia.

Leadership (2019)

12%

of leadership positions, across executive, creative and board roles in Australia Council multi-year investment organisations, are held by First Nations people. Data is unavailable for 19% of leadership positions.



56%

of multi-year investment organisations have no First Nations representation in any leadership roles.

Leadership roles held by First Nations people are concentrated in First Nations-led organisations such as Bangarra Dance Theatre and Ilbijerri Theatre Company.

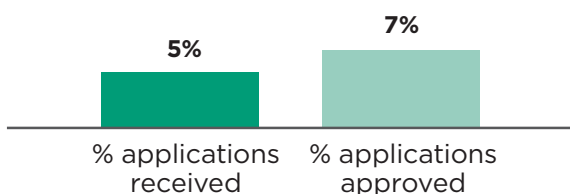
Australia Council grants (average 2015–19)

First Nations applicants account for

7% of successful applications

from individuals. The rest either indicated they do not identify as First Nations or did not respond to the question.

First Nations individual applicants

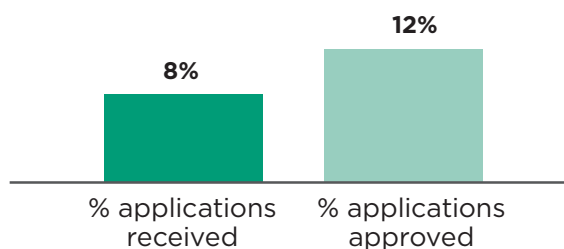


Organisations that are First Nations-led, and/or with First Nations as their organisation demographic, account for

12% of successful applications

The rest either did not indicate that they are First Nations-led or that First Nations is their demographic, or did not respond to the question. Additional organisations may be delivering projects or programs with First Nations communities and audiences.

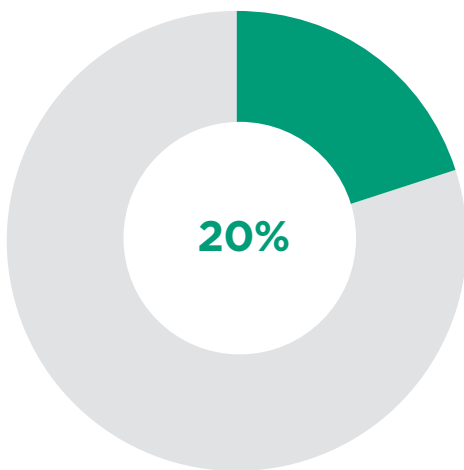
Organisations that are First Nations-led or with First Nations as their demographic



Australia Council peers (average 2015–19)

Within panels of peers assessing, 20% identify as First Nations.

First Nations representation among peers assessing



What the research tells us:

Arts and culture are embedded in everyday life for many First Nations people, fostering empowerment, community connectedness and wellbeing. For many communities, arts and cultural production has the potential to be one of the most important means for providing a viable and culturally relevant livelihood. First Nations tourism had an estimated value of \$7 billion in 2017.

However, First Nations people are under-represented in the cultural and creative workforce and 56% of Australia Council multi-year investment organisations have no First Nations people in leadership roles.

While there is growing interest and engagement with First Nations arts across Australia, there is a continuing need to break down stereotypical ideas among both audiences and presenters, and to recognise the diversity of First Nations work. Artists point to increased creative control and decision-making as key to empowering First Nations creators to self-determine the future of their cultural inheritance.

Cultural and linguistic diversity

Measuring cultural and linguistic diversity is complex and current data has many limitations. The term culturally and linguistically diverse (CALD) is used in Australia as a measurement of diversity across many policy areas. However, there is no widely used standardised approach for defining CALD, or measuring and reporting on cultural diversity in a respectful, accurate and inclusive way. Many have identified that the term is no longer fit for purpose.

As a result, many of the measures in this section are not comparable as they draw on data that use different concepts and terms to understand and represent diversity, including self-reporting.

Work is in progress by key national industry bodies to determine appropriate, consistent and self-determined ways to understand and represent diversity in data and reporting. The Australia Council is part of this national conversation.

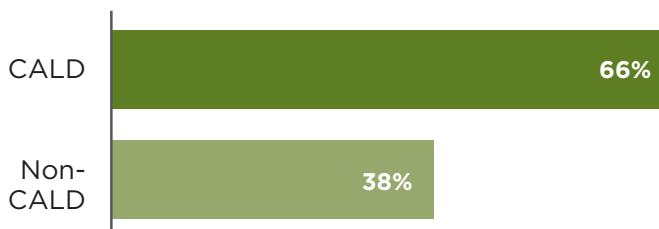
Arts and cultural engagement (2019)

CALD Australians are **more likely to attend the arts in person, create art or engage with the arts of their own cultural background** than non-CALD Australians.

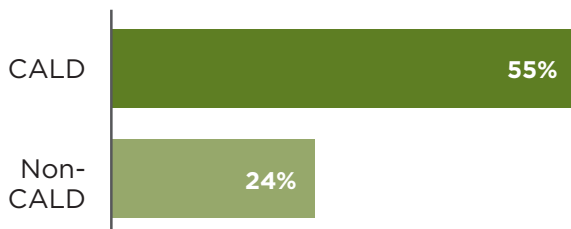
Attend live



Creatively participate



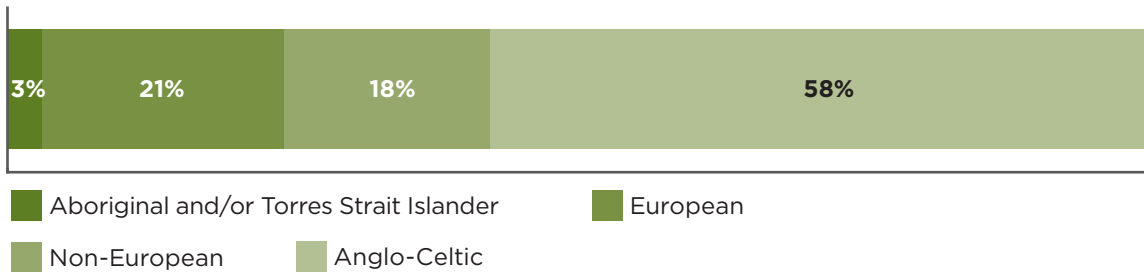
Engage with arts of own cultural background



CALD Australians are **more likely to recognise the positive impacts of arts and creativity** and **donate time or money to the arts**.

Population (2016)

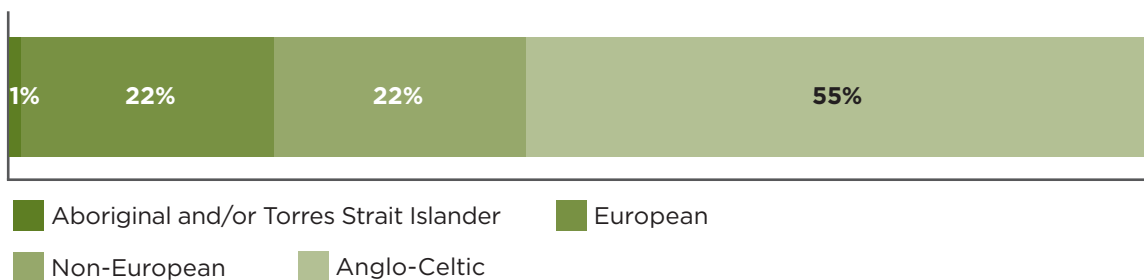
39% of the population is from a **European or non-European background**.



Note: This chart draws on the Australian Human Rights Commission’s classification of cultural diversity within Australia. Note that we have used a different definition based on self-selecting as CALD when discussing arts engagement, artists, leadership and Australia Council investment. This means that this data is not comparable with the broader population. See Appendix A on page 117 for discussion of the term CALD and the complexities of data collection and reporting on cultural diversity.

Workforce (2016)

44% of the cultural and creative workforce are from a **European or non-European background**.



Artists (2016)

10%

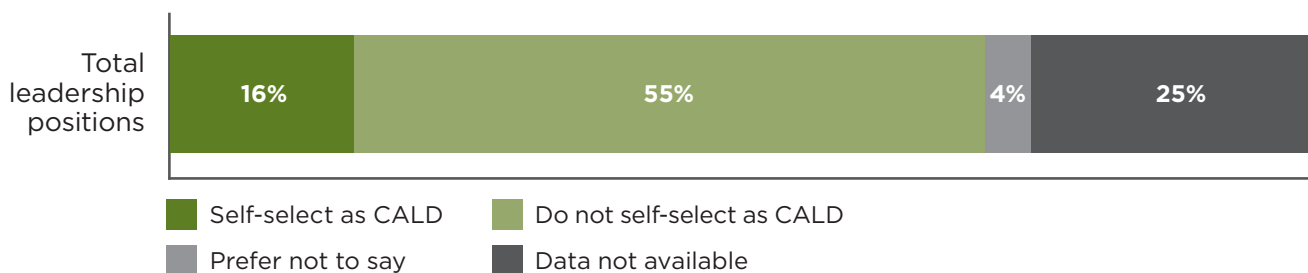
of artists are from non-English speaking backgrounds compared to 18% of the workforce.¹⁸

¹⁸ Data sourced from Throsby D and Petetskaya K 2017, *Making Art Work: An economic study of professional artists in Australia*, Australia Council. Note: *Making Art Work* captures data on cultural diversity using the category ‘non-English speaking background’ to remain consistent with its previous surveys. Therefore, these two data points cannot be compared with data measuring the broader category of people who identify as being culturally and linguistically diverse.

Leadership (2019)

16%

of people in leadership positions in Australia Council multi-year investment organisations self-select as CALD. Data is unavailable for 25% of leadership positions.



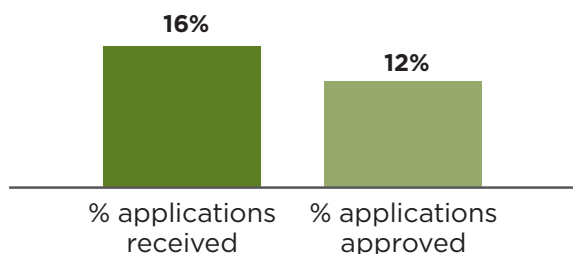
Australia Council grants (average 2015–19)

CALD applicants account for

12% of successful applications

from individuals. The rest either did not self-select as CALD or did not respond to the question.

CALD individual applicants

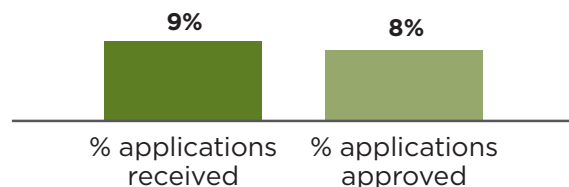


Organisations with CALD people as their organisation demographic account for

8% of successful applications

The rest either did not select CALD as their demographic or did not respond to the question. Additional organisations may be delivering projects or programs with CALD people and audiences.

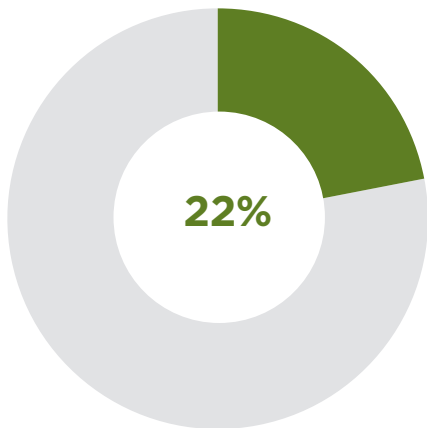
Organisations with CALD as their demographic



Australia Council peers (average 2015–19)

Within panels of peers assessing, 22% self-select as CALD.

CALD representation among peers assessing



What the research tells us:

CALD Australians are highly engaged with the arts, both attending and participating, including significant cross-cultural arts engagement. There is a growing appreciation of the role of the arts in creating social cohesion among Australians overall.

There is good representation of people with European and non-European background in the cultural and creative workforce. However, there is low representation of CALD Australians in cultural leadership roles and among grant recipients, and Australians from non-English speaking backgrounds are under-represented among artists.

In focus groups, CALD artists across Australia indicated feeling excluded from cultural venues and organisations, educational institutions, government, and funding bodies. This can hinder career development, prevent stories from being told and create barriers between artists and audiences.

People with disability

There are a range of challenges for measuring and reporting on disability as there is no single definition or way of capturing such complex and multidimensional experiences. While the term 'people with disability' is widely used in Australia it is contested and evolving, with increasing use of self-identifying terms such as 'disabled'. The Australia Council will evolve data collecting and reporting as these discussions progress.

Arts and cultural engagement (2019)

People with disability are **less likely to attend arts events** than people without disability **but are more likely to creatively participate and engage online.**

Attend live



Creatively participate



Engage online



People with disability are **more likely to recognise the positive impacts of arts and creativity** but are among those most likely to feel *'the arts are not really for people like me.'*

Population (2018)

18%

of the Australian population live with disability.

Workforce (2016)

9%

of the cultural and creative workforce have a disability in line with the Australian workforce overall.

Artists (2016)

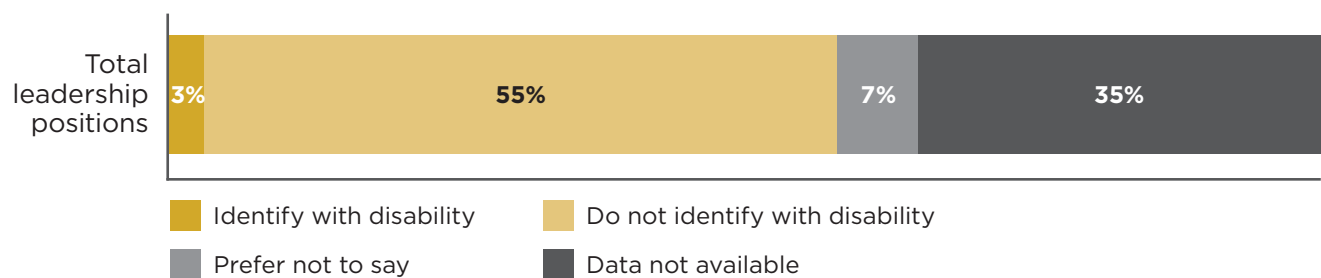
9%

of artists in Australia identify with disability or impairment.

Leadership (2019)

3%

of leadership positions in Australia Council multi-year investment organisations are held by people who identify with disability. However, a high proportion of cultural leaders prefer not to say whether they identify with disability (see page 75 for possible reasons why so many do not self-identify). Data is unavailable for 35% of leadership positions.



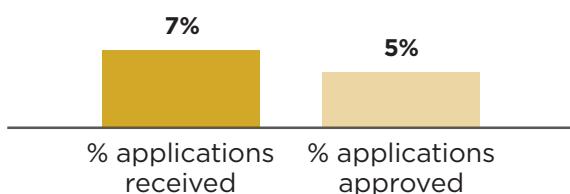
Australia Council grants (average 2015–19)

Applicants with disability account for

5% of successful applications

from individuals. The rest either indicated they do not live with disability or did not respond to the question.

Individual applicants with disability

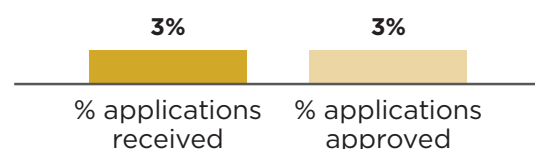


Organisations with people with disability as their demographic account for

3% of successful applications

The rest either did not select people with disability as their demographic or did not respond to the question. Additional organisations may be delivering projects or programs with people and audiences with disability.

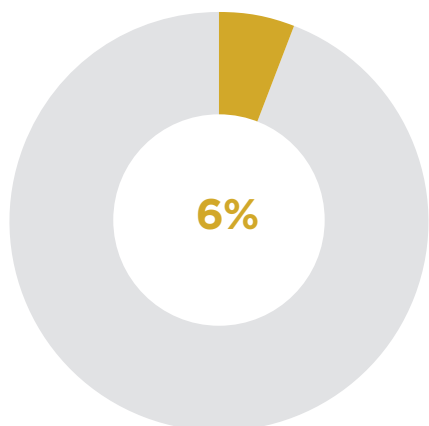
Organisations with people with disability as their demographic



Australia Council peers (average 2015–19)

Within panels of peers assessing, 6% have disability.

Representation of people with disability among peers assessing



What the research tells us:

People with disability are integral to Australia's arts and culture. However, while more likely to recognise the positive impacts of arts and creativity than people without disability, people with disability are less likely to attend arts events. People with disability face more barriers to arts attendance than people without disability.

Australians with disability are much more likely to create art than those without disability, offering perspectives and lived experiences that challenge and redefine aesthetics. Many are creating important art that pushes boundaries. However, while representation of people with disability among artists is on par with the Australian workforce overall (but using a different definition), artists with disability earn 42% less and are more likely to be unemployed.

It is estimated that people who identify with disability make up just 3% of cultural leaders within Australia Council multi-year investment organisations. However, it is important to note that a higher proportion prefer not to say whether they identify with disability (7%) and data is unavailable for 35%.

Gender

Decades of reporting on gender equity has highlighted the importance of structured data collection and frameworks. Legacy systems with binary gender measurement practices limit reporting of gender diversity across many areas of society. The Australia Council recognises that this impacts not only on representation but also visibility and inclusion for gender diverse people.

Data collection on diverse gender identity is sensitive. Good practice highlights the need for building trust and communicating why the data is being collected and for what purpose.

Arts and cultural engagement (2019)

Live attendance



Creatively participate



Engage with arts of own cultural background



Attendance rate - cultural venues and events



- Women are more likely than men **to recognise the positive impacts of arts and creativity and value the social aspects** of arts attendance.
- Women **face more barriers to arts attendance** than men.
- Women are more likely than men to **want to attend the arts more**.

Population (2016)

51%

of Australians are women. An estimated **2%** of Australians are gender diverse but improved data collection is underway.

Workforce (2016)

48%

of people employed in the cultural and creative workforce are women compared to **47%** of the Australian workforce overall.

Artists (2016)

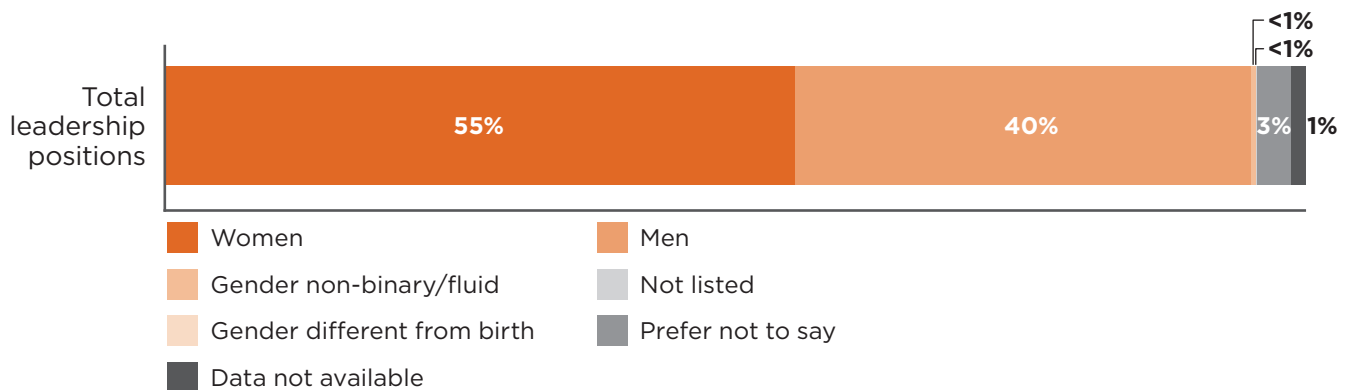
51%

of artists in Australia are women.

Leadership (2019)

55%

of leadership positions in Australia Council multi-year investment organisations are held by women. Less than 1% are held by people who identify as either gender non-binary/fluid or a gender different from sex recorded at birth.



Australia Council grants (average 2015–19)

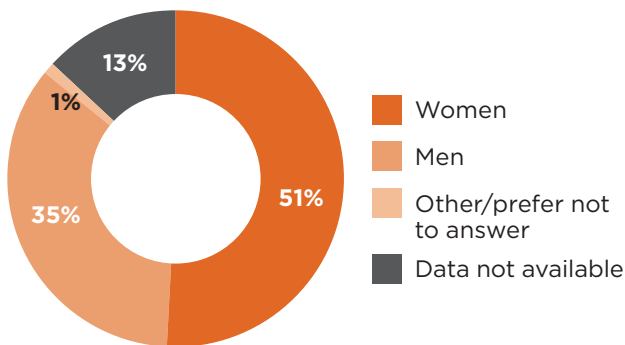
Women account for

58% of successful applications from individuals.

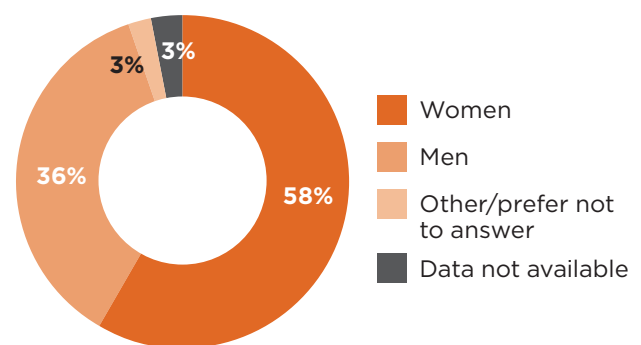
Successful applicants who do not identify as women or men, or prefer not to say, or who did not respond to the question, account for

3%

Individual grant applications received by gender



Individual grant applications approved by gender

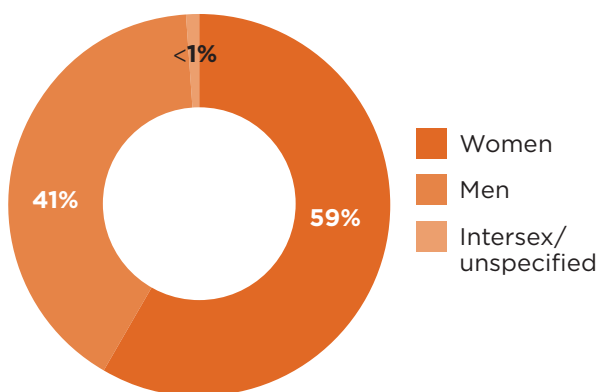


Note: The Australia Council does not currently collect data on the proportion of organisations whose activities focus on a specific gender.

Australia Council peers (average 2015–19)

Within panels of peers assessing, over half identify as women (59%). Just two people identify as intersex or unspecified.

Representation of gender among peers assessing



What the research tells us:

Over half of Australians identify as women. However, there is still no accurate data on the number of Australians who identify as non-binary or gender diverse, and limited data for the arts and cultural sector. In Australia both women and men actively engage with the arts and have similar levels of creative participation and attendance. However, while women are more likely to recognise the positive impacts of arts and creativity, they face more barriers to arts attendance.

In addition, while there are just as many women artists in Australia as men artists, women artists earn 30% less for creative work and 25% less overall. There are also additional inequalities for women artists whose identity intersects with other areas of diversity. For example, more women artists have disability and more women artists live in regional, rural or remote areas than men artists.

LGBTIQ+ people

Data collection and reporting on sexual orientation and gender identity are still relatively new and we are unable to report on many areas of LGBTIQ+ representation in the arts. The Council is currently reviewing how we collect and report data on sexual orientation and gender identity to inform our approach moving forward.

Population (2012)

11%

of the Australian population identify as LGBTIQ+

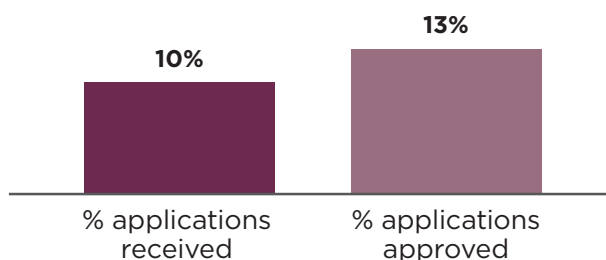
Australia Council grants (average 2015–19)

LGBTIQ+ applicants account for

13%

of successful applications from individuals. The rest either indicated they do not identify as LGBTIQ+ or did not respond to the question.

LGBTIQ+ applicants



Note: The Australia Council does not currently collect data on the proportion of organisations whose activities focus on LGBTIQ+ people.

What the research tells us:

Representation of the varied experiences of LGBTIQ+ Australians is important for the LGBTIQ+ community and the nation more broadly. It is particularly important for young people who identify as LGBTIQ+ or have parents who do so.

However, data capture and reporting on sexual orientation and gender identity are still relatively new. Therefore, we are unable to report on many areas of LGBTIQ+ representation in the arts. It does appear that the proportion of LGBTIQ+ Australians applying for Australia Council grants reflects population estimates.

Regional, rural and remote Australia

Two main classification systems are used to understand the experiences of living in regional, rural and remote Australia. The Modified Monash Model (MMM) categorises different areas in Australia into seven remoteness categories according to geographic remoteness, as defined by the ABS, and town size. The ABS Australian Statistical Geography Standard (ASGS) Remoteness Structure divides Australia into five classes of remoteness based on relative access to services. Data drawing on both of these classification systems are included in this report.

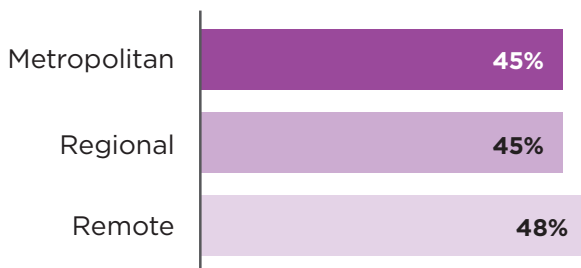
Arts and cultural engagement (2019)

Australians living in remote areas **creatively participate and attend** the arts at **a similar rate** to those living in metropolitan or regional areas. However, people outside capital cities **are less likely to attend cultural venues and events**.

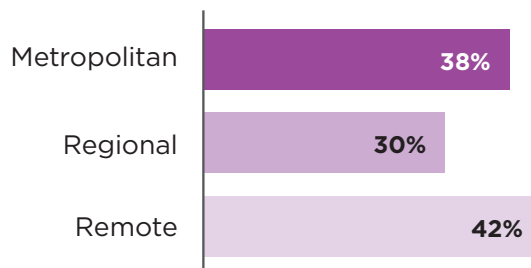
Attend live



Creatively participate



Engage with arts of own cultural background



Attendance rate - cultural venues and events



Australians in remote areas are **more likely** than those living in metropolitan or regional areas to **attend the arts to improve their wellbeing** and to **recognise the positive impacts of arts and creativity**.

57%

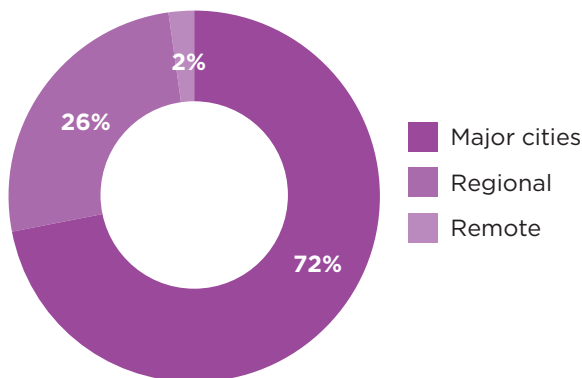
of Australians in remote locations would like to attend more arts events.

Population (2016)

28%

of the population live outside major cities.

Population by location



Workforce (2016)

14%

of the cultural and creative workforce live in regional or remote Australia compared to **27%** of the Australian workforce overall.

Artists (2016)

27%

of artists live outside of capital cities.

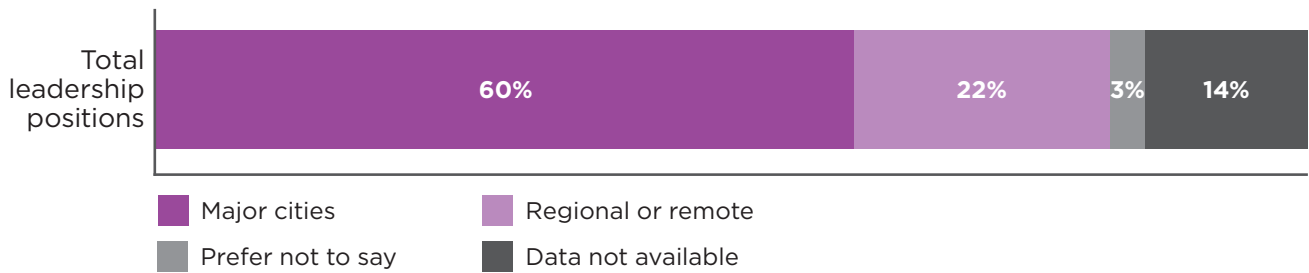


- Capital city
- Regional city or town
- Rural
- Remote/very remote

Leadership (2019)

22%

of leadership roles in Australia Council multi-year investment organisations are held by **people who live in regional or remote** areas. Data is unavailable for 14% of leadership positions.



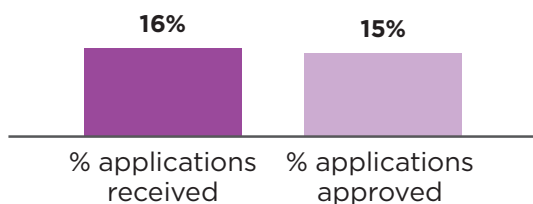
Australia Council grants (average 2015–19)

Applicants living in regional and remote areas account for

15% of successful applications

from individuals. The rest indicated they do not live in regional or remote areas.

Individual applicants living in regional and remote areas

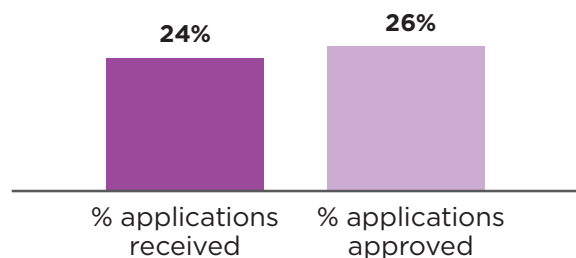


Organisations located in regional and remote areas account for

26% of successful applications

The rest indicated they are not located in regional or remote areas. Additional organisations may be delivering projects or programs for people living in regional or remote areas.

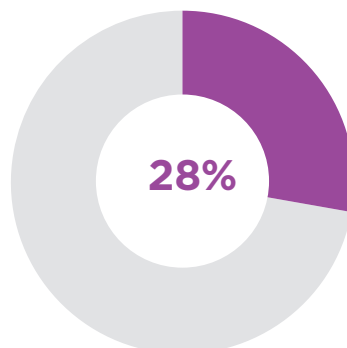
Organisations located in regional and remote areas



Australia Council peers (average 2015–19)

Within panels of peers assessing, 28% live in regional or remote areas.

Regional and remote representation among peers assessing



What the research tells us:

Arts engagement is strong in regional and remote areas of Australia. However, while Australians in remote areas are more likely to recognise the positive impacts of arts and creativity, they are twice as likely to experience difficulty getting to events compared to Australians living in metropolitan or regional areas.

Arts and culture support regional communities and economies through tourism, while enriching and connecting Australians through creative experiences. However, regionally based artists are paid a third less for creative work and are feeling increasingly negative about the impact of their location on their work.

Compared to the Australian population and workforce, people living outside major cities are under-represented in the cultural and creative workforce.

Children and young people

Many of the measures in this section are not comparable as they use different age ranges. Age group trends over time are also affected by movement of individuals across age groups.

In future reporting, the Australia Council will incorporate age group data for peers assessing applications to Australia Council grants and explore solutions to key data gaps.

Arts and cultural engagement (2019)

Australians aged 15-24 years are **highly engaged with the arts**:

Attend live



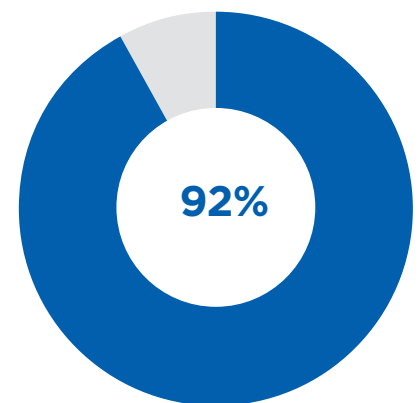
Creatively participate



Engage with arts of own cultural background



Attendance rate at cultural venues or events (15-24 year olds)



91%

of Australians aged 15-24 recognise the **positive impacts of arts and creativity** in our lives and communities.

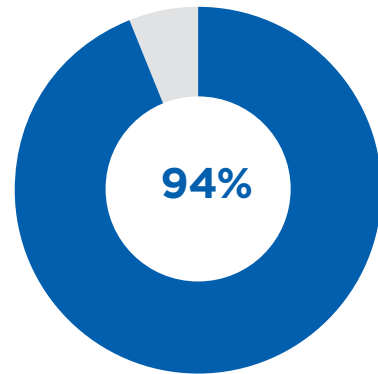
40%

of Australians aged 15-24 **give time or money** to the arts.

94%

Australians aged 5-14 attend **at least one cultural venue or event** outside of school hours.

Attendance rate at **cultural venues or events (5-14 year olds)**



Population (2016)

20%

of Australians are aged 15-29 years.

Workforce (2016)

23%

of the cultural and creative workforce are aged 15-29 years compared to 27% of the Australian workforce overall.

Artists (2016)

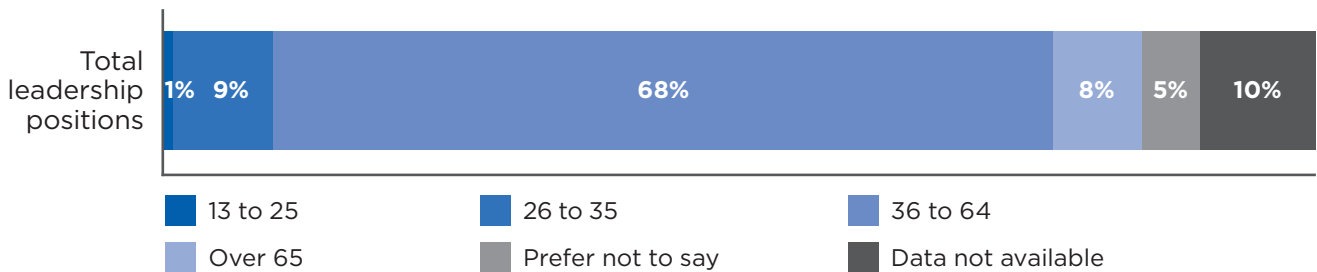
5%

of artists in Australia are aged 18-24 years.

Leadership (2019)

10%

of people in leadership positions in Australia Council multi-year investment organisations are aged 35 years and under. Data is unavailable for 10% of leadership positions.



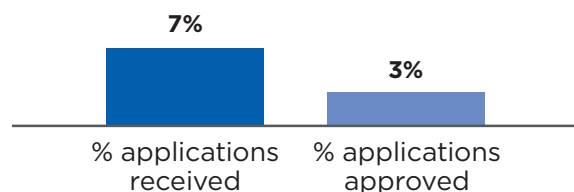
Australia Council grants (average 2015–19)

Applicants aged under 25 years account for

3% of successful applications

from individuals. The rest were over 25 at the time of their application.

Individual applicants under 25 years

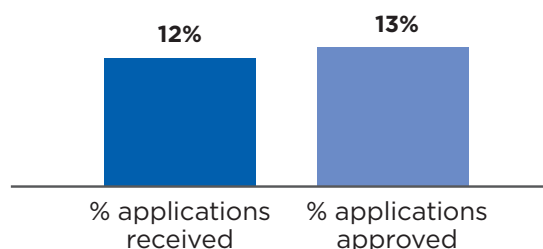


Organisations with children and young people as their demographic account for

13% of successful applications

The rest either did not select children and young people as their demographic or did not respond to the question. Additional organisations may be delivering projects or programs with or for younger people and children.

Organisations with children and young people as their demographic



What the research tells us:

Australians are increasingly recognising the value of arts and creativity in the lives and education of children and young people. This is in line with a growing body of evidence that identifies creative skills as essential to workforces of the future (see page 98). There is a reciprocal relationship between young people and the arts: a connection with the arts sets them up for success and in turn, they play a critical role in the future of the nation.

Younger Australians create and experience the arts at the highest rates and are most likely to acknowledge their positive impacts. However, they make up just 5% of artists in Australia, 3% of successful grant applicants, and are under-represented in the cultural and creative workforce compared to the Australian workforce overall. Additionally, people aged under 35 years have low representation in almost all cultural leadership roles, except creative leadership roles.

The artist population is ageing more rapidly than the overall Australian workforce. Dancers, who have the lowest median age, are part of this trend. The increase over time is also noticeable among visual artists, musicians and community artists.

Older people

Many of the measures in this section are not comparable as they use different age ranges. Age group trends over time are also affected by movement of individuals across age groups. In future reporting the Australia Council will incorporate age group data for peers assessing applications to Australia Council grants.

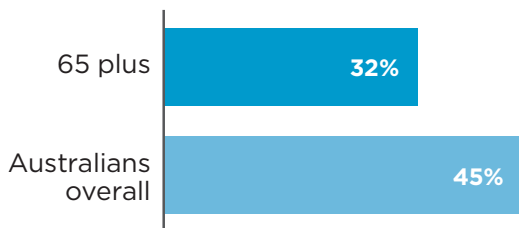
Arts and cultural engagement (2019)

Older Australians have **low arts engagement** compared to younger Australians.

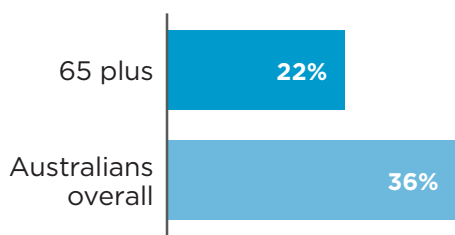
Attend live



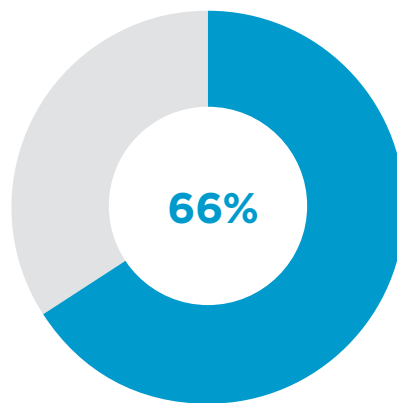
Creatively participate



Engage with arts of own cultural background



Attendance rate - cultural venues or events (aged 65 plus)



Population (2016)

21%

of Australians are aged over 60 years.

Workforce (2016)

8%

of the cultural and creative workforce are aged 60 years or over compared to 10% of the Australian workforce overall.

Artists (2016)

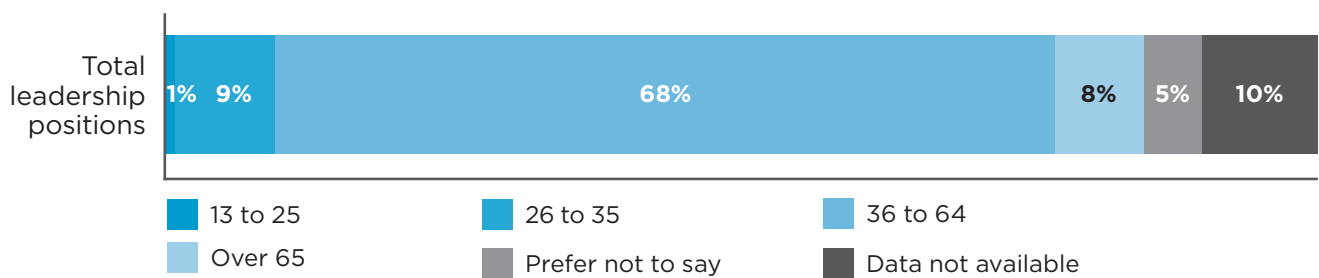
18%

of artists in Australia are aged 65 years and over.

Leadership (2019)

8%

of people in leadership positions in Australia Council multi-year investment organisations are aged 65 years and over. Data is unavailable for 10% of leadership positions.



Australia Council grants (average 2015–19)

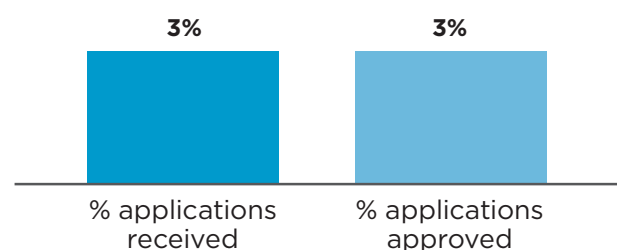
Applicants aged over 65 years account for

3%

of **successful applications** from individuals. The rest were either under 65 at the time of their application or did not provide their date of birth.

Applications from organisations with older people as their demographic account for less than 1% of applications received and approved. The rest either did not select older people as their demographic or did not respond to the question. Additional organisations may be delivering projects or programs with or for older people.

Individual applicants over 65 years



What the research tells us:

Research highlights the value of the arts in the lives of older Australians to connect them to their communities and support their health and wellbeing. However, both arts attendance and creative participation decreases with age. Older Australians are also less likely to give time or money to the arts than younger people and are less likely to recognise the positive impacts of arts and creativity in our lives and communities.

While Australians are increasingly working to older ages, the artist population is older than the Australian workforce: almost one in five artists are aged 65 years or over (18%). However, few people aged over 65 apply for grants or hold cultural leadership positions.

Next steps

A range of work is already underway that will contribute to meeting these challenges, including across the Australian, state and territory governments, at the Australia Council and across our industry.

Additional research underway includes further analysis of the gender pay gap by researchers at Macquarie University¹⁹ and continuing to build a picture of First Nations artists and their work through our ongoing First Nations research series.²⁰ New research on the effects of socio-economic background on arts and cultural engagement will be a focus of upcoming work by the Australia Council.

Questions raised by this report include:

- How can we achieve greater representation of all Australians among cultural leadership roles in Australia?
- First Nations arts and culture is embedded in daily life. How do we develop a framework for reporting informed by First Nations knowledges and Indigenous Data Sovereignty?
- While noting the issues with terminology, people who identify as CALD are highly engaged with arts and culture – what are the barriers to better representation as artists, cultural leaders and applicants for Australia Council funding?
- What is driving the pay gap for women artists, artists with disability and regionally based artists? How can it be addressed?
- Why do regionally based artists have increasingly negative perceptions about the impact of their location on their practice? Has the COVID-19 pandemic affected this trend?
- How can we collect meaningful data to understand barriers to representation in the arts and cultural sector for Australians with diverse gender identities, sexual orientations or sexualities?
- How can we collect more meaningful data on cultural diversity in the arts and cultural sector that is comparable across measures?
- How can we collect meaningful data to better understand and value how children and young people under 15 participate in and contribute to arts and culture?
- Which communities are experiencing the most profound impacts of the COVID-19 pandemic and why?

19 Throsby D, Petetskaya K and Shin S 2020, *The Gender Pay Gap Among Australian Artists: Some preliminary findings*, Australia Council.

20 See <https://www.australiacouncil.gov.au/research/topic/first-nations/>

Summary of key data recommendations

This report highlights opportunities to move towards good practice in collecting and reporting data. The following is a summary of recommendations for people and organisations working with diversity data in Australia – particularly within or affecting the arts and cultural sector.

Terms and definitions

- Carefully consider how **terminology is used**.
- Recognise that **work is in progress by key national industry bodies** to develop an appropriate, consistent and self-determined approach to terminology and diversity data.²¹
- Be **flexible** in response to **evolving definitions** and comfort with reporting.
- Apply a First Nations lens to how **regions and areas** are defined and understood.
- Recognise **First Nations peoples'** unique position and distinguish First Nations people from the broad category for 'cultural diversity' in diversity reporting.
- Collect data on **LGBTIQ+ artists** while the language, terminologies and good practice are all still evolving to signal to stakeholder groups that they are valued.

Methodology

- Ensure **self-determination** and **Indigenous Data Sovereignty**.
- Avoid asking people to identify as 'other'.
- Collect and report respectfully, **acknowledging perspectives and sensitivity** around personal identification.
- **Allocate resources** to data collection and analysis.
- Move towards consistent **age groupings** across data collections where possible.
- Recognise that Australian **state and territory** privacy laws govern how sensitive data can be collected and used.
- Adopt a rights-based approach to connect the implementation of measures and their monitoring for **people with disability**.
- Recognise that data collection on **diverse gender identity** is sensitive.
- Ensure that data can capture intersectionality effectively.

Dissemination of data

- **Share** data reporting and analysis.
- **Build trust** and communicate why data is being collected and what it is being used for (in addition to compliance with such obligations under privacy legislation).
- Discuss **nuance** and **intersectionality**.
- **Engage stakeholders** to review and update data points, questions and frameworks.

See page 114 for further detail and recommendations.

21 Led by Diversity Council Australia (DCA) and the Federation of Ethnic Communities' Councils of Australia (FECCA).

Work in this area needs to be underpinned by the following principles:

- Participation in arts and culture is a **human right**.
- An arts and cultural sector that reflects all Australians will drive many **positive outcomes**, including a more inclusive, cohesive and just nation and great art.
- **Inclusive leadership** is critical.
- Data and reporting support **action and accountability**.

See page 116 for further detail and recommendations.

Key terms and definitions

We recognise that terminology is contested, evolving and deeply personal for some people. We also recognise the considerable intersection and overlap of identities. There is a critical need to consider how terminology is used in ensuring it does not reinforce structural inequalities or inhibit our ability to fully understand and change them.

First Nations

The terms 'Aboriginal and Torres Strait Islander', 'First Nations' and 'Indigenous' are used interchangeably in this report to refer to Aboriginal and Torres Strait Islander people, arts and culture. The primary term used is First Nations in recognition of First Nations peoples' role as the original custodians of this country. We understand that some Aboriginal and Torres Strait Islander people are not comfortable with some of these words. The Australia Council means only respect when we use these words.

The Australia Council recognises First Nations peoples' right to self-determination, including of First Nations identity and membership. We invite First Nations applicants to self-identify based on the 'three-part definition': an Aboriginal or Torres Strait Islander is a person of Aboriginal or Torres Strait Islander descent who identifies as an Aboriginal or Torres Strait Islander and is accepted as such by the community in which they live.

'First Nations-led' organisations

Organisations wishing to apply for dedicated funding assessed by the Aboriginal and Torres Strait Islander Arts Panel at the Australia Council must confirm more than half (51% or more) First Nations membership of the governing body.

Cultural diversity in Australia's population

Australian identities are not singular and there is ongoing debate about how to measure and discuss cultural diversity.

When discussing the cultural diversity of the Australian population and the cultural and creative workforce, this report draws on the four broad classifications used by the Australian Human Rights Commission (AHRC): First Nations background; Anglo-Celtic background; European background; and non-European background. According to the AHRC, these classifications reflect Australia's demographic history by mirroring the key waves of immigration that make up Australian society today.

Data on artists were collected using the category of 'non-English speaking background' (NESB), based on language first learned.

Culturally and linguistically diverse (CALD)

CALD is an increasingly contested category used in reporting on Australia's cultural makeup (see discussion on page 56). While there is no widely used standardised definition of the term CALD, and it is considered no longer fit for purpose, it is still used as a measurement of diversity across many policy areas including arts and cultural engagement. It is important to have data on the ethnic, cultural and linguistic makeup of our society and those who engage with arts and culture.

In this report we have used the term CALD when discussing cultural identity and diversity in arts engagement, leadership and Australia Council grants. This is based on self-selection. We use this term with respect and recognise its limitations.

The Australia Council aims to contribute to ways terminology can evolve for future research and policy development. One of the clear calls for action from 'CALD' session participants in our 2020 *Re-imagine* national sector consultation was not to be called 'CALD,' but to use a term which centred them. Participants identified with alternative terms including 'global majority'. Work is in progress by key national industry bodies (with lived experience)²² to determine appropriate, consistent and self-determined terminology for data collection and reporting. The Australia Council is part of this national conversation.

People with disability

People with disability are diverse and are not defined by their disability or impairment. There are a range of challenges for measuring and reporting disability as there is no single definition or way of capturing such complex and multidimensional experiences. There are also issues around trust and comfort levels in disclosing this personal information.

The term 'people with disability' is widely used in Australia, including by disability advocates, peak bodies and governments.²³ We recognise that the term is contested and evolving, with increasing use of self-identifying terms such as 'disabled', including in advocacy for change.²⁴ We also recognise that some choose to identify with a specific community such as Deaf/deaf or Autistic and others may prefer not to refer to themselves as disabled or as having disability at all. This report uses the term 'people with disability' with respect, and we will continue to recognise self-identification and engage in dialogue as the terminology evolves.

Intersectionality

Intersectionality refers to the ways in which different aspects of a person's identity can expose them to overlapping forms of discrimination and marginalisation.²⁵ Aspects of identity can include First Nations identity, gender identity, sex, sexual orientation, colour, race, visa status, language, age, disability, socio-economic status, geographic location, and criminal record. Forms of discrimination can include ableism, ageism, sexism, racism, homophobia, biphobia, transphobia, intersex discrimination and social stigma.²⁶

22 Led by Diversity Council Australia (DCA) and the Federation of Ethnic Communities' Councils of Australia (FECCA).

23 People with Disability Australia, *Language Guide*.

24 Hadley B 2020, *Allyship in Disability Arts: Roles, relationships, and practices*.

25 Crenshaw K 2017, *On Intersectionality: Essential writings*, The New Press, New York, NY.

26 Victorian Government 2021, *Understanding Intersectionality*. <https://www.vic.gov.au/understanding-intersectionality>

Arts and cultural engagement

In this report, arts and cultural engagement includes engagement with theatre, dance, visual arts and craft, music, literature, multi-arts, community arts and cultural development (CACD), emerging and experimental arts (EEA) and First Nations arts. It encompasses personal, community, amateur and professional engagement. It includes attending arts and cultural events, festivals and venues, creative participation, engaging online, listening to music and reading books.

Creative participation

Creative participation can take many forms – from artistic photography to playing an instrument; and from singing in a community choir or taking a community arts class, to more professional forms of arts creation. This report includes data on Australians' creative participation in visual arts and craft, music, creative writing, dance, theatre and community arts. This is likely to include participation in community arts and cultural development (CACD),²⁷ however data on Australians' engagement in CACD is difficult to capture and is not a specific focus in this report.

Metropolitan, regional and remote areas

There are many varying definitions for geographic areas in Australia. Data sources in this report apply different methodologies and classifications. For example, some sources refer to capital cities as 'major cities', while others refer to them as 'metropolitan areas.' While we can make broad observations, many measures are not directly comparable. The Australia Council is working to consolidate our data and research systems to support clearer and more accurate understanding of geographic trends.

The ABS's Australian Statistical Geography Standard (ASGS) Remoteness Structure divides Australia into five classes of

remoteness based on relative access to services: major cities, inner regional, outer regional, remote and very remote.

Gender and sex

According to the Australian Human Rights Commission 'sex' refers to a person's biological characteristics, whereas 'gender' refers to the way a person identifies or expresses themselves.²⁸ Binary data collection systems have limited reporting of gender diversity across many areas of society. This has impacted representation, visibility and inclusion for non-binary and gender diverse people.

The *Standard for Sex, Gender, Variations of Sex Characteristics and Sexual Orientation Variables* (the Standard)²⁹ released by the ABS highlights the need to ensure that appropriate options are provided to people who may identify as a gender other than the sex they were assigned at birth or during infancy, or as a gender which is not exclusively male or female. The Standard also provides nominal definitions, discussion of conceptual issues, and options for data collection relating to sex and gender, variations of sex characteristics and sexual orientation. We draw on the Standard for working definitions of terms, while recognising that these are evolving over time. Throughout this report:

- Intersex refers to people with innate genetic, hormonal or physical sex characteristics that do not conform to medical norms for female or male bodies.
- Non-binary is an umbrella term describing gender identities that are not exclusively male or female.
- The trans and gender diverse (trans) experience of gender is defined for persons whose gender is different to the sex that was recorded for them at birth.

27 CACD is a specific type of socially engaged arts practice where, as a group, community members and professional artists collaborate to create art that is reflective of that place and community.

28 Australian Human Rights Commission 2018, *Terminology*.

29 ABS 2021, *Standard for Sex, Gender, Variations of Sex Characteristics and Sexual Orientation Variables*.

The Australia Council recognises that binary systems for collecting and representing sex and gender are constraining for gender diverse and non-binary people. The terms ‘female’ and ‘male’ and ‘woman’ and ‘man’ are often used interchangeably. Based on advice from Pride in Diversity about best practice in this area, in this report, we use the terms ‘woman’, ‘man’, and ‘non-binary’ or ‘gender diverse’ where possible. The Australia Council is still updating our systems to ensure these terms are used consistently within all our communications. These terms may change over time as well.

LGBTIQ+

The language used to talk about LGBTIQ+ people is constantly evolving. While we strive to be as inclusive as possible, the data has not always been collected that way, or may not be available at all. In addition, terminology is changing over time in line with evolving identification. The Australia Council understands the importance of visibility and recognises that the terminology associated with LGBTIQ+ communities helps to ensure that services and organisations are inclusive and respectful.³⁰

In this report, the acronym LGBTIQ+ is used where possible, to refer to people who are, or identify as, lesbian, gay, bisexual, pansexual, trans, gender diverse, have an Intersex variation, queer, and asexual and to allow for evolving terminology. The report also uses the term sexual orientation, drawing from the following definition provided in the *Standard for Sex, Gender, Variations of Sex Characteristics and Sexual Orientation Variables*, as an umbrella concept that includes: sexual identity (how a person thinks of their sexuality and the terms they identify with), attraction (romantic or sexual

interest in another person) and behaviour (sexual behaviour).³¹

Young people and older people

There are no standard definitions of young people and older people in Australia. Therefore, various age ranges are used in data collection and reporting across governments, businesses and organisations. While we have aimed to provide consistent age ranges when reporting on young and older people in this report, this is not always possible.

Cultural leadership, creative leadership, multi-year investment organisations

In this report, ‘cultural leadership’ refers to leadership roles in arts and cultural organisations that receive multi-year investment from the Australia Council: ‘multi-year investment organisations’.³² Roles include board, senior executive (for example, CEO, Chief Financial Officer or General Manager) and creative leadership roles.

‘Creative leadership’ refers to roles in multi-year investment organisations which have the most senior or significant decision-making responsibility for the creative direction of the organisation (for example, artistic director, senior artistic or cultural producer/programmer, editor, publisher).

The Australia Council recognises that in some organisations, people may work across both categories of creative leadership and senior executive. For the purposes of reporting, if an organisation has people fulfilling more than one category, they are classified into the category which represents their predominant role in the organisation and only counted in that category (one person is not counted in both categories).

30 Child Family Community Australia (CFCA) 2019, *LGBTIQ+ Communities: Glossary of common terms*, CFCA Resource Sheet.

31 ABS 2021, *Standard for Sex, Gender, Variations of Sex Characteristics and Sexual Orientation Variables*.

32 This includes both National Performing Arts Partnership Framework (formerly Major Performing Arts Companies) and Four Year Funded Organisations.

Report scope

This report consolidates current evidence for the following groups or demographics within the Australian community:

- First Nations people
- cultural and linguistic diversity
- people with disability
- gender
- LGBTIQ+ Australians
- regional, rural and remote Australia
- children and young people
- older people.

It summarises the available data about representation of these groups or demographics among:

- arts audiences and participants
- the cultural and creative workforce
- practising artists
- cultural leadership roles (leadership roles in organisations receiving multi-year investment from the Australia Council: 'multi-year investment organisations')
- the Australia Council's grants and staff.

Out of scope

Areas that we recognise are important but are beyond the scope of this report include:

- creative control within artistic processes
- diversity of programming
- analysis of disability, inclusion, reconciliation or diversity action plan implementation or performance among arts and cultural organisations
- the Australia Council's strategic initiatives
- diversity among the Australia Council's leadership - we are currently considering approaches to reporting our leadership diversity that maintains privacy
- workforce and audience data for organisations receiving multi-year investment from the Australia Council.

The report also excludes the following key characteristics:

Religious affiliation or belief

Freedom of religion and belief are fundamental human rights.³³ Arts and culture in Australia are deeply enmeshed with religious expression and practices, as well as with beliefs that may be religious, atheist, sceptical or a combination of these and more.³⁴ While the Australian Census captures important data on religious belief, there is limited data capture or reporting on religious belief in relation to arts and culture, and the Australia Council does not currently collect data on religious affiliation or belief.

Socio-economic background or class

While 98% of Australians engage with the arts in some way, the National Arts Participation Survey results highlight socio-economic inequalities in how Australians engage.³⁵ Further, ensuring free or low-cost events are available is one of the top arts funding priorities among Australians. There is a body of literature and research highlighting the many ways that socio-economic background intersects with and influences the enjoyment of arts and culture, arts participation, and professional arts practice.³⁶ Socio-economic inequality is a focus of upcoming research by the Australia Council.

33 Universal Declaration of Human Rights 1948, A/RES/217, adopted 10 December 1948.

34 Gallar A and Gershevitch C 2010, *Freedom of Religion and Belief, Culture and the Arts: Supplementary report*.

35 Australia Council 2020, *Creating Our Future: Results of the National Arts Participation Survey*.

36 See for example Bennett T et al. 2020, *Fields, Capitals, Habitus: Australian culture, inequalities and social divisions*, London, Routledge.

Part 1: Current landscape

First Nations people

Introduction

Australia is home to the longest continuous living culture in the world with a rich artistic context. This is a unique strength, unsurpassed globally, of which all Australians can be proud. First Nations arts are central to understanding who we are as Australians and attendance at First Nations arts was growing across art forms prior to COVID-19.

An estimated 3% of the Australian population are First Nations,³⁷ comprising hundreds of groups with distinct languages, histories and cultural traditions. First Nations arts and cultures sustain and strengthen First Nations communities, and provide opportunities for employment, skills development and income.

While arts and culture are embedded in everyday life for many First Nations people, First Nations people are under-represented in the cultural and creative workforce. Further, more than half of Australia Council multi-year investment organisations do not have representation of First Nations people in any leadership roles.

³⁷ ABS 2016, *Estimates of Aboriginal and Torres Strait Islander Australians, June 2016*.

Towards good practice in collecting and reporting First Nations data

There are a range of important considerations for reporting data about First Nations cultural and creative workers and communities.

There is a long and painful history of taking and using data, information and knowledge about First Nations peoples in Australia and around the world without their knowledge and consent. This includes biopiracy and exploitation of traditional knowledge.³⁸ Data collection and analysis for First Nations people has been intertwined with dispossession and racial discrimination.³⁹

The Diversity Council Australia recommends recognition of First Nations peoples' unique position and distinguishing them from the broad category of 'cultural diversity' in diversity reporting.⁴⁰

Principles of self-determination and the right of Indigenous people to autonomously decide what, how and why Indigenous data is collected, accessed and used are vital to Indigenous Data Sovereignty and 'to ensure that data on or about Indigenous peoples reflects our priorities, values, cultures, worldviews and diversity'.⁴¹

Arts and cultural engagement

First Nations arts engagement fosters wellbeing among First Nations people

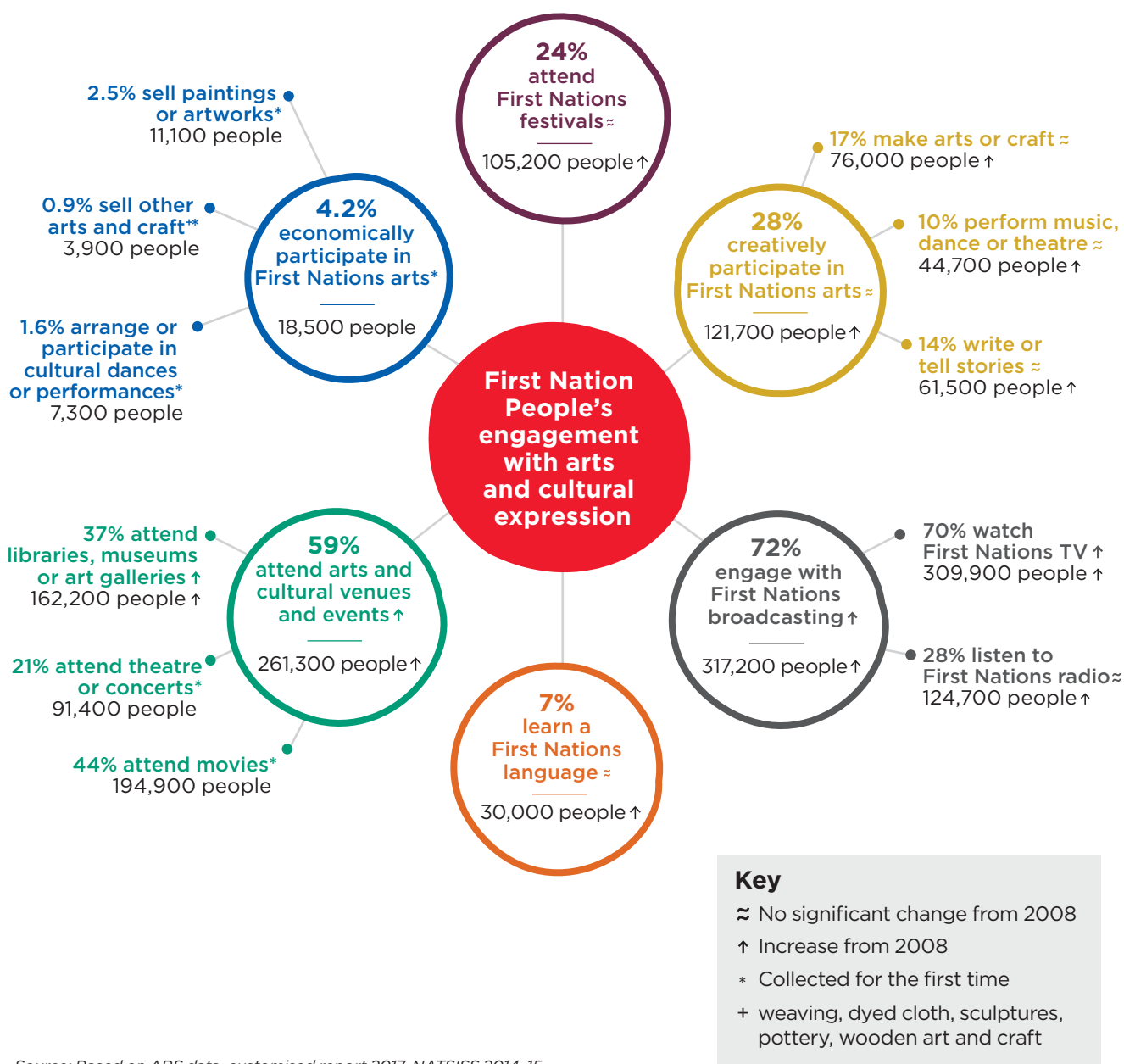
The Australia Council's *Living Culture: First Nations arts participation and wellbeing* presents arts and culture data from the ABS's National Aboriginal and Torres Strait Islander Social Survey (NATSISS) (2014–15). It provides detailed nationally representative insights on First Nations people's engagement with **First Nations arts and culture**, as well as **Indigenous and non-Indigenous venues and events**.

38 Commission on Human Rights 1982, *Study of the Problem of Discrimination Against Indigenous Populations: Final report (first part) submitted by the Special Rapporteur Mr José R. Martínez Cobo*, 10 August 1982, United Nations Economic and Social Council.

39 Inter-Parliamentary Union 2014, *Implementing the UN Declaration on the Rights of Indigenous Peoples; Handbook for Parliamentarians No. 23*.

40 Diversity Council Australia/University of Sydney Business School (R D'Almada-Remedios, D Groutsis, A Kaabel and J O'Leary) 2021, *Counting Culture: Towards a standardised approach to measuring and reporting on workforce cultural diversity*, p. 22.

41 Maïam nayri Wingara and the Australian Indigenous Governance Institute 2018, *Indigenous Data Sovereignty Communique: Indigenous Data Sovereignty Summit*, 20 June 2018, Canberra.



In 2014-15:

- More than one in four First Nations people **creatively participated in First Nations arts** (28%, on par with 2008), with those in **remote Australia** most likely to participate (33%).
- Around one in four First Nations people **attended a First Nations festival** (24%, on par with 2008), with those in **remote Australia** or who **speak or understand a First Nations language** most likely to attend (32% and 38% respectively).
- Six in ten First Nations people **attended arts and cultural venues and events** (59%, up from 48% in 2008), with those **living in major cities** most likely to attend (69%).

The research indicates that engagement with First Nations arts fosters empowerment, community connectedness and wellbeing among First Nations people.⁴²

Numerous inquiries have highlighted the important role that culture plays in healing and strengthening First Nations individuals and communities; the link between interrupted culture and Indigenous disadvantage; and the importance of valuing culture to address this impact.⁴³

‘Cultures and languages are strong, supported and flourishing’ is a priority outcome of the new National Agreement on Closing the Gap.⁴⁴

Arts engagement is part of life for many First Nations people

The 2019 National Arts Participation Survey⁴⁵ found First Nations respondents highly engaged in the arts:

- **Arts attendance** is very high among First Nations respondents (91%, compared to 66% of non-First Nations respondents).
- **Creative participation** is very high among First Nations respondents (78%, compared to 42% of non-First Nations respondents).
- First Nations respondents are 3.5 times more likely to be involved in **community arts** than non-First Nations respondents (46% compared to 13%).
- First Nations respondents are more likely than non-First Nations respondents to recognise **the positive impacts of arts and creativity** across all areas, particularly on **building creative skills that will be necessary for the future workforce** (70% compared to 45%).
- First Nations respondents are much more likely than non-First Nations respondents to **engage with the arts online** (75% compared to 40%). This includes **sharing arts with others or engaging with an online arts community** (31% compared to 12%) and **creating, learning to create, or selling art** (27% compared to 12%).
- First Nations respondents are generally much **more positive about the arts** than non-First Nations respondents: First Nations respondents are much more likely to feel **the arts help us connect with others** (78% compared to 51%) and **help us understand different perspectives** (83% compared to 70%). However, First Nations respondents are also more likely to feel **the arts are not really for people like me** than non-First Nations respondents (43% compared to 27%).
- Both attendance and interest in First Nations arts were strong and growing in 2019. One in three Australians were **attending First Nations arts** (32%, up from 26% in 2016) and four in ten were **interested in First Nations arts** (40%). Among those interested, nearly half reported a growing interest.

42 Australia Council 2017, *Living Culture: First Nations arts participation and wellbeing*, based on ABS data.

43 Australia Council 2018, *Australia Council Submission to the Closing the Gap Refresh*.

44 National Agreement on Closing the Gap, August 2020.

45 Australia Council 2020, *Creating Our Future: Results of the National Arts Participation Survey*.

Targeted regional and remote First Nations respondents have strong engagement with the arts, except theatre and literature events

The 2019 National Arts Participation Survey was expanded to ensure greater representation of First Nations people in regional and remote communities. First Nations interviewers conducted 150 face-to-face interviews **in Lismore (NSW), Woorabinda (Qld), Humpty Doo (NT) and Darwin (NT)**.

- Targeted regional and remote First Nations respondents have stronger engagement with the arts than respondents overall, except theatre and literature events, and would like to attend the arts more than they do.
- Targeted regional and remote First Nations respondents are more likely to:
 - > attend **free or paid arts events** (91% compared to 68% of respondents overall)
 - > attend **dance** (62% compared to 29%)
 - > attend the arts **to socialise and connect with others** (76% compared to 41%)
 - > attend the arts **to understand others' perspectives and cultures** (44% compared to 33%)
 - > attend the arts to **improve their wellbeing** (45% compared to 25%)
 - > **creatively participate** in the arts (64% compared to 45%)
 - > create **visual arts and craft** (41% compared to 23%)
 - > **engage with the arts online**, with three quarters **using digital platforms** like Facebook or YouTube to engage (74% compared to 64%).
- Almost all targeted First Nations respondents interviewed believe the arts provide social, cultural and economic value, including by **bringing customers to local businesses** (85%) and **building creative skills necessary for the future workforce** (90%).
- Targeted regional and remote First Nations respondents are less likely to agree **First Nations arts are well represented** than respondents overall (35% compared to 51%).

Population

First Nations peoples comprise around 3% of the population

- Australia's **First Nations population** is estimated at 798,400 people⁴⁶ – around 3% of the Australian population.⁴⁷

46 Estimated resident population (ERP) is the official measure of the population of Australia. Estimates for Aboriginal and Torres Strait Islander people are based on the 2016 Census, adjusted for net undercount as measured by the Post Enumeration Survey. For more information refer to 'Explanatory Notes,' in ABS 2018, *Estimates of Aboriginal and Torres Strait Islander Australians, June 2016*.

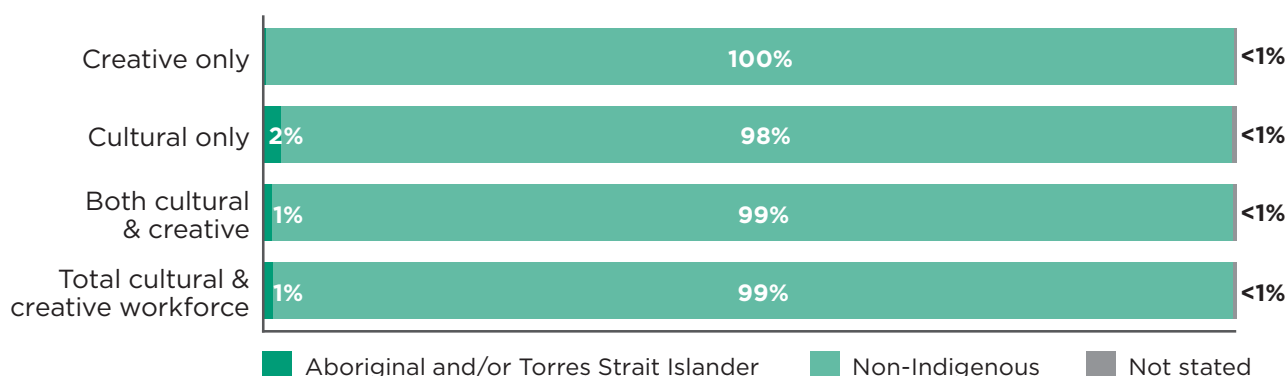
47 ABS 2018, *Estimates of Aboriginal and Torres Strait Islander Australians, June 2016*. ABS 2017, 'Aboriginal and Torres Strait Islander population,' in *Census of Population and Housing: Reflecting Australia – Stories from the Census, 2016*. Overall, the vast majority of First Nations people identify as Aboriginal (91%), 5% as Torres Strait Islander, and 4% as both Aboriginal and Torres Strait Islander.

Workforce

First Nations people are under-represented in the Australian workforce and in the cultural and creative workforce

- Around 1.7% of Australians **employed in the Australian workforce** are First Nations.⁴⁸
- Just 1% of the 446,167 people **employed within the cultural and creative workforce** are First Nations (4,198).⁴⁹ This is lower than the proportion of First Nations people in both the workforce (1.7%) and the wider population (3%).

Figure 1: First Nations representation in cultural and creative occupations, 2016



Source: ABS data 2016, *Census of Population and Housing Customised Data Report* (for data source definitions see Appendix A on page 117)

First Nations people experience significant workplace racism and exclusion

A 2020 survey of 1,033 First Nations people by Diversity Council Australia⁵⁰ found First Nations employees experience significant racism and exclusion in the workplace. This impacts on their wellbeing and job satisfaction.

- 38% report **being treated unfairly** because of their Indigenous background sometimes, often or all the time.
- 44% report **hearing racial slurs** sometimes, often or all the time.
- 59% report **experiencing appearance racism** – receiving comments about the way they look or ‘should’ look as an Aboriginal or Torres Strait Islander person.

First Nations workers who experience unfair racist treatment are **2.5 times less likely to always be satisfied with their job** (13% compared to 32% of those who rarely or never experience unfair racist treatment).

48 ABS 2016, *2016 Census Community Profiles*. Table I 14, Aboriginal and Torres Strait Islander Peoples Profile.

49 Based on ABS data 2016, *Census of Population and Housing Customised Data Report*.

50 DCA 2020, *Gari Yala (Speak the Truth): Centreing the experiences of Aboriginal and/or Torres Strait Islander Australians at work*.

Artists

First Nations artists contribute to the Australian economy

Australia's **First Nations tourism** had an estimated value of \$7 billion in 2017⁵¹ and **First Nations visual artists** produce some of Australia's most valuable works of art.⁵²

While there is no single source of representative data on First Nations artists *Living Culture*⁵³ provides some key insights about First Nations artists and their working conditions:

- 18,500 First Nations people (4.2% of the First Nations population) **earned income from First Nations arts** in 2014–15, including 8,600 people in remote Australia (8.8%).
- This includes 11,100 First Nations people who earned income from **sales of paintings or artworks**, 7,300 from **arranging or participating in cultural dances or performances**, and 3,900 from **sales of other arts and crafts**.
- The groups with the highest rates of economic participation are **First Nations women** (4.4%), those **living in remote areas** (8.8%) and those **aged 55 and over** (6.4%). Other research found that artists over 55 account for just under one third (31%) of artists in remote Indigenous art centres, but they generate over half of sales (55%).⁵⁴

Arts and culture are a critical source of income for remote First Nations communities

Findings from Macquarie University's National Survey of Remote Aboriginal and Torres Strait Islander Artists⁵⁵ highlights the significance and **interconnectedness of cultural, social and economic development**.

- For many remote communities, arts and cultural production has the potential to be one of the most important ways for community members to earn **a viable and culturally relevant livelihood**.⁵⁶
- Creative artistic activities and other cultural activities are the **main income sources** for around a third of artists working in North-West NT and the Tiwi Islands (29%), the Central Desert (NT) and the APY Lands (SA) (35%), Arnhem Land (NT) (33%) and the Kimberley (31%).⁵⁷
- Within creative practices, the most prominent art form in these four remote regions is **visual arts**, with over nine in ten visual artists who practised their art in the last 12 months receiving some financial return from it.
- **Art centres** play a vital role in the functioning of the Indigenous arts economy in remote regions. The majority of respondents agree that having an art centre creates (or could create) jobs and incomes in North-West NT and the Tiwi Islands (97%), the Central Desert (NT) and the APY Lands (SA) (86%), Arnhem Land (NT) (98%) and the Kimberley (97%).⁵⁸

51 DFAT 'Indigenous Tourism Surge' based on Tourism Research Australia, International Visitor Survey 2017. <https://www.dfat.gov.au/about-us/publications/trade-investment/business-envoy/Pages/january-2019/indigenous-tourism-surge>

52 Altman J and Ward S 2002, *Competition and Consumer Issues for Indigenous Australians*, Australian National University.

53 Australia Council 2017, *Living Culture: First Nations arts participation and wellbeing*, based on ABS data.

54 Ninti One: CRC Remote Economic Participation 2015, *Policy Briefing: Aboriginal and Torres Strait Islander Art Economies project*.

55 The National Survey is being undertaken in the Department of Economics at Macquarie University progressively across six regions in remote Australia, including the Kimberley (WA), East and West Arnhem Land (NT), North-West NT and Tiwi Islands, Central Desert (NT) and APY Lands (SA), Pilbara and Western Desert (WA), and Far North Queensland.

56 Throsby C and Petetskaya K 2019, *Integrating Art Production and Economic Development in the Central Desert (NT) and the APY Lands (SA)*, National Survey of Remote Aboriginal and Torres Strait Islander Artists, Macquarie University.

57 Throsby C and Petetskaya K 2019, *Integrating Art Production and Economic Development in North West NT and the Tiwi Islands; Integrating Art Production and Economic Development in the Central Desert (NT) and the APY Lands (SA); Integrating Art Production and Economic Development in Arnhem Land, Northern Territory; Integrating Art Production and Economic Development in the Kimberley (2016)*, National Survey of Remote Aboriginal and Torres Strait Islander Artists, Macquarie University.

58 As above.

First Nations artists face challenges surrounding the misuse of their arts and culture

- The 2007 Parliamentary Inquiry into Indigenous Visual Arts highlighted a range of issues for Indigenous artists that informed measures such as the Indigenous Art Code and Artists in The Black to promote **ethical dealings with artists**.⁵⁹ Over a decade later, similar issues continue to arise.
- In 2017 there was a new Parliamentary Inquiry into the growing presence of **inauthentic First Nations ‘style’ art and craft products**. It found that 80% of the First Nations souvenirs sold in Australia are imitation products and outlined the harmful impacts on First Nations communities and culture.⁶⁰
- Although First Nations artists are protected by copyright in Australia, there are often no legal rights around the reproduction and use of **Indigenous cultural and intellectual property (ICIP)**. There is no law in Australia preventing alteration, distortion or misuse of traditional symbols, songs, dances, performances or rituals that may be part of the heritage of particular Indigenous language groups (for more information see *Protocols for Using First Nations Intellectual and Cultural Property in the Arts*).⁶¹

There is a need for increased First Nations creative control and recognition of diversity

- The Australia Council’s research series *Building Audiences, Showcasing Creativity and Creating Art Part 1* all highlight the need to **break down stereotypical ideas** about First Nations arts, among both audiences and presenters. This includes broadening understanding of the **diverse experiences** of First Nations people and communities.
- They also highlight the need to build opportunities for **First Nations decision-making** to ensure appropriate presentation of First Nations performing arts in Australia. First Nations peoples’ self-determination must be central in arts and culture in Australia, including greater opportunities for **First Nations creative control**.⁶²
- *Creating Art Part 1* revealed that First Nations artists make a powerful contribution to the performing arts industry, including **challenging industry ideas** about First Nations people and communities. Many dance and theatre makers strive for **industry success**.
- Artists see opportunities for more work from across their **diverse communities** – including Elders, younger people, LGBTIQ+ people, people with disability and emerging practitioners.⁶³
- Similarly, the *Survey of First Nations Music Artists* showed that First Nations musicians are creating opportunities to **educate, challenge and build understanding** with non-First Nations people and carving out **pathways for the next generations** of First Nations musicians.
- However, several **challenges** were also identified, including lack of financial return from creative practice, lack of time to do creative work due to other pressures and responsibilities, and access to funding or financial support.
- Going forward, **key needs** identified included financial assistance, recognition by the wider music industry and more networking opportunities.⁶⁴

59 Senate Standing Committees on Environment and Communications 2008, *Indigenous Art – Securing the Future: Australia’s Indigenous visual arts and craft sector*, Parliament of Australia.

60 See House of Representatives Standing Committee on Indigenous Affairs 2018, *Report on the Impact of Inauthentic Art and Craft in the Style of First Nations Peoples*, Parliament of Australia.

61 Australia Council 2020, *Protocols for Using First Nations Intellectual and Cultural Property in the Arts*.

62 Australia Council 2020, *Creating Art Part 1: The makers’ view of pathways for First Nations theatre and dance*; Australia Council 2016, *Showcasing Creativity: Programming and presenting First Nations performing arts*; Bridson K, Clarke M, Evans J, Martin B, Rentschler R and White T 2015, *Building Audiences: Aboriginal and Torres Strait Islander arts*, Australia Council.

63 Australia Council 2020, *Creating Art Part 1: The makers’ view of pathways for First Nations theatre and dance*.

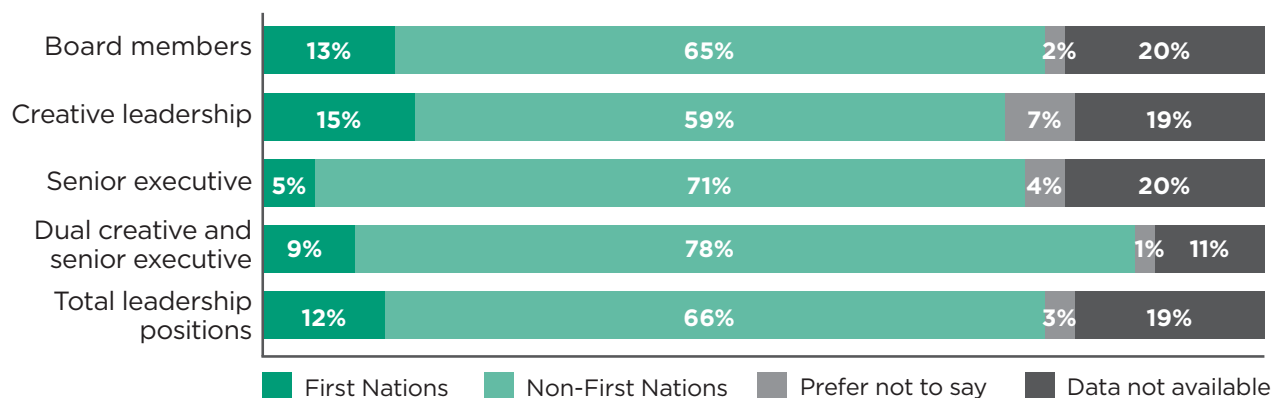
64 Australia Council 2020, *Survey of First Nations Music Artists*.

Leadership

First Nations arts leadership is concentrated within First Nations-led organisations

- Among **Australia Council multi-year investment organisations**, First Nations people comprise 12% of total leadership positions, with slightly higher levels of representation across board members (13%) and creative leadership (15%). However, First Nations representation is much lower in senior executive roles (5%).
- More than half of **Australia Council multi-year investment organisations** have no First Nations representation in leadership roles (56%).
- First Nations leadership is concentrated in **First Nations-led organisations**. These are organisations supported through the Aboriginal and Torres Strait Islander Arts Panel that have 51% or more board positions held by Aboriginal and Torres Strait Islander people. Examples include Bangarra Dance Theatre and Ilbijerri Theatre Company.
- Excluding these companies, nearly two thirds of multi-year investment organisations report **no First Nations people in leadership roles** (64%).
- There is also significant variation across art forms, with higher First Nations leadership representation for **community arts and cultural development** (21%), **literature** (14%), and **visual arts** (9%), but lower representation for **music** (3%) and **emerging and experimental arts** (2%).
- While there is strong First Nations representation in **leadership roles among First Nations-led organisations** (65%), there is wide variation across leadership roles. Within First Nations-led organisations, representation of First Nations peoples as **board members** (77%) and in **creative leadership roles** (60%) is high. However, First Nations people have low representation within **senior executive roles** (33%).

Figure 2: Proportion of First Nations people in leadership roles across Australia Council multi-year investment organisations, 2019



Source: 2019 data reported by Australia Council multi-year investment organisations (for data source definitions see Appendix A on page 117)

- Research conducted by the Australian Human Rights Commission found that while First Nations people comprise an estimated 3% of the Australian population, First Nations people hold just 0.4% of **senior leadership positions in major Australian organisations**.⁶⁵
- A 2018 survey of leadership within major institutions of arts, screen and creative sectors by Diversity Arts Australia estimates that just 4% of **Australian arts leaders** are First Nations, with figures for 'CEO' and 'senior executive' segments too small to ensure deidentification.⁶⁶

65 Australian Human Rights Commission 2018, *Leading for Change: A blueprint for cultural diversity and inclusive leadership*.

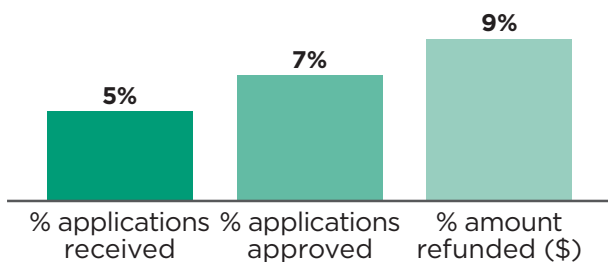
66 This data is indicative only. Diversity Arts Australia, BYP Group and Western Sydney University 2019, *Shifting the Balance: Cultural diversity in leadership within the Australian arts, screen and creative sectors*.

Australia Council grants and staff

The proportion of First Nations grant applicants and recipients is higher than the proportion of First Nations people in the wider population

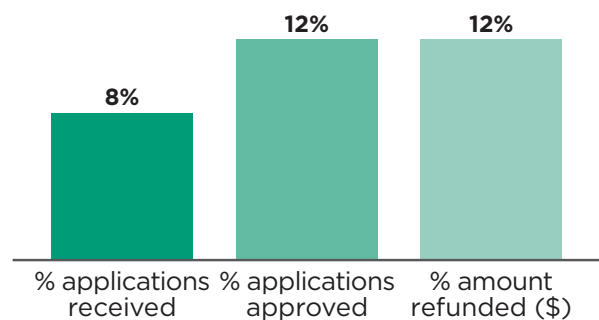
- In 2015–19, a slightly higher proportion of **individual applicants** to Australia Council grants identified as First Nations (5%) compared to the proportion of First Nations people among the wider population (3%).
- First Nations applicants also have slightly higher **success rates** (compared to application rates), with 7% of applications approved in 2015–19.
- In 2015–19, the proportion of **organisation applicants** that are First Nations-led, or with First Nations as their demographic, was much higher (8%) than the First Nations population benchmark (3%).
- This group had relatively strong success rates (compared to application rates) during this period (12%).
- Since 2015, Australia Council grants have been assessed by **peer panels**. Each panel in each funding round is drawn from a pool of registered peers.
- Within **panels of peers assessing** in 2015–2019, 20% identified as First Nations.
- It should also be noted that the Australian Government’s **Indigenous Visual Arts Industry Support** program helps fund the operations of around 80 Indigenous-owned art centres, and a number of art fairs, regional hubs and industry service organisations.

Figure 3: First Nations representation among individual grant applicants, average 2015–19⁶⁷



Source: Australia Council grants data: grants to individuals, 2015–19 (for data source definitions see Appendix A on page 117)

Figure 4: Organisations with First Nations as their demographic, average 2015–19⁶⁸



Source: Australia Council grants data: grants to organisations and groups, 2015–19 (for data source definitions see Appendix A on page 117)

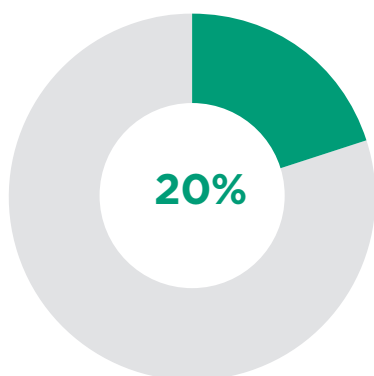
67 Based on data collected from two sources:

- Individuals applying for the Council’s dedicated funding for First Nations people, groups and organisations
- Individuals registering to submit an application across the Council’s grants funding. For 2015–18 grants, data is based on individuals who responded ‘yes’ to the question: ‘(Do you identify as): an Aboriginal and/or Torres Strait Islander person?’. The rest either responded ‘no’ or did not respond to the question. From 2019, data is based on individuals who selected the option ‘First Nations (Aboriginal and Torres Strait Islander)’ or ‘Torres Strait Islander only’ from a list of ten demographics, with multiple selections possible. The rest did not select either of the First Nations options, including those who may have responded ‘prefer not to answer’ or ‘no specific’ demographic or did not respond to the question. This information may be updated when submitting subsequent applications.

68 Based on data collected from two sources:

- Organisations applying for the Council’s dedicated funding for First Nations people, groups and organisations
- Organisations registering to submit an application across the Council’s grants funding. One of eight possible demographics may be selected, or ‘no specific demographic’. This figure draws on organisations that selected ‘Aboriginal communities (including Aboriginal and Torres Strait islanders)’ or ‘Torres Strait Islander communities only’. Information may be updated when submitting subsequent applications. From 2019, organisation demographic was defined as ‘communities your organisation works primarily with’. Additional organisations may be delivering projects or programs with First Nations communities and audiences.

Figure 5: First Nations representation among peers assessing, average 2015–19



Source: Australia Council peer data, 2015–19 (for data source definitions see Appendix A on page 117)

Increasing First Nations applications to the Future Leaders program

- In 2019 the Australia Council launched the **Custodianship program**. The program was designed by First Nations leaders for First Nations leaders to transform sustainability in culture, practice, community and the arts.
- Following the pilot of the program, the number of First Nations applicants to the **Future Leaders program** increased from 1 in 2018 to 7 in 2020 (for more information about the Future Leaders program see data source definitions in Appendix A on page 117).

First Nations representation among Australia Council staff is close to the public sector benchmark

- Results from the 2019 Inclusion@Work survey show that the representation of First Nations **employees at the Australia Council** (3%)⁶⁹ is similar to the public sector benchmark (2%) and the Australian workforce (2%).

Intersections

Barriers and biases that First Nations people face can be compounded by intersecting aspects of identity. Overlapping aspects of identity can reveal important nuances. For example:⁷⁰

- The First Nations population is **significantly younger** than the non-First Nations population, with a median age of 20.3 years, compared to 37.8 years for the non-First Nations population.⁷¹
- **First Nations Elders** play vital roles in their communities and there are growing numbers of older First Nations people. Older First Nations people experience higher rates of age-related illness and disability than non-First Nations people.⁷²
- **First Nations languages** are a vital expression of culture. Approximately 10% of First Nations peoples speak a First Nations language at home. People usually residing in non-urban areas are much more likely to speak a First Nations language.⁷³

69 This figure is based on respondents to the Inclusion@Work survey only and does not include all Australia Council staff identifying as First Nations.

70 Intersections are listed based on available data. They do not cover all the ways identity can overlap or impact arts engagement.

71 ABS 2018, *Estimates of Aboriginal and Torres Strait Islander Australians*, June 2016.

72 Australian Association of Gerontology (AAG) Aboriginal and Torres Strait Islander Ageing Committee 2010, *Aboriginal Ageing: Growing old in Aboriginal communities - linking services and research*, Report of the 2nd National Workshop, 11 August 2010, Darwin.

73 ABS 2016, *Census of Population and Housing: Reflecting Australia - Stories from the Census, 2016*.

- Approximately one third of all First Nations peoples **live in major cities**, but they comprise only 2% of the major city population.⁷⁴
- Less than one fifth or 19% of First Nations peoples **live in remote or very remote areas**. However, First Nations people comprise a greater proportion of the population in these areas than in other parts of the country.⁷⁵

Intersectionality and arts engagement

First Nations people's engagement in the arts varies with intersecting factors such as disability status, age, location and gender. For example:

- **First Nations people with disability** are less likely to creatively participate in First Nations arts (23%) than First Nations people without disability (31%), including making First Nations arts and craft (13% compared to 21%). However, First Nations people with disability are more likely to visit libraries, museums or art galleries (39% compared to 35%) and attend First Nations festivals (26% compared to 22%).
- **Younger First Nations people** are more likely to attend arts and cultural venues and events than older First Nations people, but older First Nations people are more likely to participate in, and earn income from, First Nations arts. This highlights the importance of intergenerational cultural transmission to engage young First Nations people, one of the fastest growing and at-risk segments of our population, in arts and culture.
- **First Nations arts practice** has a strong relationship with both cultural maintenance (such as speaking a First Nations language or recognising homelands) and mainstream outcomes (such as education and employment). Those who are disenfranchised from both are the least likely to create art.
- One in three **First Nations people in remote Australia** creatively participate in First Nations arts (33%), compared to one in four in regional Australia (25%) or major cities (27%). However, there were declines in First Nations creative arts participation rates in remote Australia between 2008 and 2014-15 (38% to 33%), driven by declines in remote NT and remote Queensland.
- **First Nations women** are more likely than First Nations men to creatively participate in First Nations arts (31% compared to 23%), including writing or telling stories (16% compared to 12%) and making First Nations arts and crafts (21% compared to 13%). However, there were significant declines in creative participation among First Nations women in remote Australia between 2008 and 2014-15 (40% to 33%).⁷⁶

74 ABS 2018, *Estimates of Aboriginal and Torres Strait Islander Australians, June 2016*.

75 ABS 2018, 'Summary of findings' in *Census of Population and Housing: Characteristics of Aboriginal and Torres Strait Islander Australians, 2016*.

76 Australia Council 2017, *Living Culture: First Nations arts participation and wellbeing*, based on ABS data.

Cultural and linguistic diversity

Introduction

Australia has one of the most culturally diverse populations in the world. Australia's diversity is a great cultural asset and leads to greater artistic vibrancy and innovation. It is vital that all Australians can participate in, enjoy and feel represented by the arts. Seeing, feeling and hearing one's own experience expressed and reflected in creative expression is inherently powerful. Equally, there is power in seeing, hearing and feeling this experience reflected and valued in our cultural landscape.

While highly engaged in the arts, culturally and linguistically diverse (CALD) Australians are under-represented in cultural leadership roles and among grant recipients, and Australians from non-English speaking backgrounds are under-represented among artists. Many CALD artists point to continued experiences of exclusion within arts venues and organisations, educational institutions, government and funding bodies.

Towards good practice in collecting and reporting data

Measuring cultural and linguistic diversity is critical for our understanding of equity and cultural vitality, but it is also a complex challenge in Australia and internationally. New Diversity Council Australia (DCA) research highlights there is no standardised approach for defining, measuring and reporting on cultural diversity in a respectful, accurate and inclusive way.⁷⁷

The ABS uses a range of characteristics captured in the Census including being born overseas, speaking a language other than English at home and proficiency in English.⁷⁸

The term **culturally and linguistically diverse (CALD)** was introduced by Australian governments in the 1990s for statistical analysis and policy development.⁷⁹ There is no single definition of 'CALD' and there have been recent calls for it to be updated. However, it is still commonly used across many policy areas in research, social commentary, diversity practice and public debate.

77 Diversity Council Australia/University of Sydney Business School (R D'Almada-Remedios, D Groutsis, A Kaabel and J O'Leary) 2021, *Counting Culture: Towards a standardised approach to measuring and reporting on workforce cultural diversity*.

78 ABS 2016, 'Cultural diversity in Australia,' in *Census of Population and Housing: Reflecting Australia - Stories from the Census, 2016*.

79 Koleth E 2010, *Multiculturalism: A review of Australian policy statements and recent debates in Australia and overseas*.

A report published by the Federation of Ethnic Communities' Councils of Australia (FECCA) in 2020 highlights two main issues with the term 'CALD'.⁸⁰ First, the term is not well understood or used by many people from culturally and linguistically diverse backgrounds. For example, people may prefer to refer to themselves as from 'migrant or refugee backgrounds' or by terms such as 'Chinese-Australian' or 'Italo-Australian'.

Second, there is increasing debate within academic research and communities about the usefulness of the term CALD today.⁸¹ For example, it does not include race/ethnicity which impact significantly on health and other inequalities.

FECCA also argues that it may be time for a national discussion about introducing a specific race/ethnicity variable in data collection. Both would require lengthy discussion and consultation with various communities.

The DCA research proposes a new approach for data collection and reporting on workforce cultural diversity. The approach is designed to be both practical and respectful, meeting criteria that include capturing: cultural mix/diversity profile; global experience and languages spoken; and experience of workplace inclusion and/or exclusion.⁸²

The Australia Council recognises the ongoing debate about terminology and definitions and that the use of the umbrella term CALD has limitations. The term is often used to put many cultural identities, language groups and backgrounds into a single category, to differentiate from an unstated dominant cultural makeup of Australia. Stakeholders in recent Australia Council sector consultations discussed and suggested alternative terminologies that centre them, including 'global majority people'.⁸³ The DCA research highlighted that there are a range of perspectives on preferred terminologies.⁸⁴

Use of the term CALD has been challenged from a range of perspectives. This includes First Nations peoples seeking recognition of their own cultural and linguistic diversity. It also includes groups seeking recognition of diversity beyond ethnicity, such as first language speakers of Auslan or another sign language, and religious communities.

We aim to contribute to ways terminology can evolve for future research and policy development. Work is in progress by key national industry bodies⁸⁵ to determine appropriate, consistent and self-determined ways to understand and represent diversity in data and reporting. The Australia Council is part of this national conversation.

80 FECCA 2020, *If We Don't Count It ... It Doesn't Count! Towards consistent national data collection and reporting on cultural, ethnic and linguistic diversity*.

81 See Mousaferiadis P, 'Why "culturally and linguistically diverse" has had its day,' *Diversity Atlas*; Balachandran N, 'Making a diverse workforce work: Data is your friend,' *Diversity Atlas*; Mousaferiadis P, 'Beyond CALD: What lies behind the labels,' *Diversity Atlas*; Sawrikar and Katz, *How Useful Is the Term 'Culturally and Linguistically Diverse' (CALD) in Australian Research, Practice, and Policy Discourse?* Social Policy Research Centre, UNSW.

82 Diversity Council Australia/University of Sydney Business School (R D'Almada-Remedios, D Groutsis, A Kaabel and J O'Leary) 2021, *Counting Culture: Towards a standardised approach to measuring and reporting on workforce cultural diversity*.

83 Australia Council 2020, *Re-imagine: What next?*

84 Diversity Council Australia/University of Sydney Business School (R D'Almada-Remedios, D Groutsis, A Kaabel and J O'Leary) 2021, *Counting Culture: Towards a standardised approach to measuring and reporting on workforce cultural diversity*, p. 12.

85 For example, DCA and FECCA.

Arts and cultural engagement

The arts are a vital way for Australians to maintain and express our cultural background, heritage or identity

The 2019 National Arts Participation Survey⁸⁶ found that CALD respondents are more likely to engage with the arts than non-CALD respondents:

- Most CALD respondents **attend arts events** (82%) compared to less than two thirds of non-CALD respondents (64%).
- Two thirds of CALD respondents **creatively participate in the arts** compared to just under four in ten non-CALD respondents (66% compared to 38%).
- CALD respondents are twice as likely as non-CALD respondents **to attend the arts to engage with their cultural background or community** (55% compared to 24%).
- CALD respondents are much more likely to **create art to engage with their cultural background or community** than non-CALD respondents (46% compared to 14%).
- Respondents from CALD backgrounds **engage with a variety of cultural offerings**. This includes high levels of engagement with First Nations arts – over half of CALD respondents attended First Nations arts or cultural activities in 2019 (55%) compared to 25% of non-CALD respondents.
- CALD respondents are **more positive about the arts**, with higher proportions agreeing with each attitude listed, relative to non-CALD respondents. In particular, CALD respondents are more likely to feel that:
 - > **artists make an important contribution to society** (79% compared to 71%)
 - > **the arts help us understand different perspectives** (77% compared to 69%)
 - > **the arts make for a richer and more meaningful life** (75% compared to 66%)
 - > **the arts reflect the diversity of cultures present in Australia** (75% compared to 70%).
- CALD respondents are also nearly three times more likely to **give to the arts** than non-CALD respondents.
 - > Half of CALD respondents **donate time or money** (50%) compared to just under one in five non-CALD respondents (18%).
 - > CALD respondents are three times more likely to **do volunteer or unpaid work** for the arts (32%, compared to 11% of non-CALD respondents).

86 Australia Council 2020, *Creating Our Future: Results of the National Arts Participation Survey*.

Targeted CALD respondents are more likely to attend and create art than respondents overall

The National Arts Participation Survey was expanded to ensure greater representation of CALD Australians in the results. The survey was translated into six languages encompassing emerging and established communities: **Arabic, Dinka, Mandarin, Spanish, Urdu and Vietnamese.**

The targeted CALD respondents surveyed:

- are more likely to **attend arts events** than respondents overall, particularly **book and literary events** (45%), **dance** (45%) and **First Nations arts** (82%)
- are more likely to be motivated to attend the arts **to express myself** (24%, compared to 15% of Australians overall) and to **develop skills for education, training or work** (21%, compared to 13% of Australians overall). Two in five targeted CALD respondents would like to attend the arts more than they currently do (42%)
- are less likely to agree that **the arts reflect the diversity of cultures** present in Australia (59%, compared to 71% of Australians overall and 77% of other CALD respondents)
- are more likely than Australians overall to **creatively participate in the arts** (78%), especially **theatre** (22%)
- are more engaged with the **arts online** (79%) and via **digital platforms** (82%)
- **value engaging with arts of their cultural background** to maintain their culture and share it with the wider Australian community.⁸⁷

There is a growing appreciation of the role of the arts in creating social cohesion

Findings within the National Arts Participation Survey show increasing recognition among Australians of the power of arts and creativity to connect us. Australians increasingly agree:

- **the arts in Australia reflect the diversity of cultures present in Australia** (71%, up from 65% in 2016)
- **the arts shape and express our identity** (52%, up from 45% in 2016)⁸⁸
- **the arts help us understand different perspectives** (71%, re-worded in 2019, up from 60% in 2016)⁸⁹
- **the arts enable us to connect with others** (53%, up 15 percentage points from 38% in 2016).

87 Australia Council 2020, *Creating Our Future: Results of the National Arts Participation Survey*.

88 For consistency with the 2019 methodology, 2016 figures are reported for the online sample only and may differ from those published in the previous National Arts Participation Survey report.

89 2016 wording: *The arts are an important way to get different perspectives on a topic or issue.*

Population

Australia has one of the most culturally and linguistically diverse populations in the world

- Not only is Australia home to the world's oldest continuously living cultures, but almost half (49%) of all Australians were either **born overseas** (first generation Australian) or had **at least one parent who was born overseas** (second generation Australian).⁹⁰
- The Australian Human Rights Commission (AHRC)⁹¹ defines **cultural background** as a person's **ethnicity and ancestry**. Drawing on ABS Census data, it estimates the cultural diversity of the Australian population as 58% Anglo-Celtic, 18% European, 21% non-European, and 3% Aboriginal or Torres Strait Islander.⁹² For terms and definitions see Appendix A on page 117.

The Census provides other key insights into Australia's CALD population, including:

- More than one in five Australians **speak a language other than English** at home (21%), with over 300 languages spoken across Australia.
- Australians come from more than 300 **ancestries**, with the five most reported being: English (36%), Australian (34%), Irish (11%), Scottish (9%) and Chinese (6%).⁹³

90 ABS 2017, 'Cultural diversity in Australia,' in *Census of Population and Housing: Reflecting Australia – Stories from the Census, 2016*.

91 Australian Human Rights Commission 2018, *Leading for Change: A blueprint for cultural diversity and inclusive leadership revisited*.

92 Recognising the limitations in existing definitions and data collection, AHRC adopts a classification that includes four wide groups of cultural backgrounds: Anglo-Celtic (English, Scottish, Welsh and Irish); European (those countries where English is not the first language, including France, Germany, Poland, Latvia, Greece, Italy); Non-European (all other backgrounds including Asian, South American, African, Middle Eastern, Oceanic and Pacific Islander); and Aboriginal and/or Torres Strait Islander. Data based on ABS 2017, *Census reveals a fast changing, culturally diverse nation*.

93 ABS 2017, 'Cultural diversity in Australia,' in *Census of Population and Housing: Reflecting Australia – Stories from the Census, 2016*.

Workforce

The cultural and creative workforce is broadly representative of the Australian population

There is no single approach that measures the cultural and linguistic diversity of the Australian workforce or the cultural and creative workforce.

The Australian workforce

- Employment levels in Australia vary widely by **country of birth**, reflecting immigration policies and waves of migration. At the time of the 2016 Census, the highest employment rates were among adults born in Nepal (79%), followed by Zimbabwe (76%) and Brazil (74%).⁹⁴
- Only two in five (38%) respondents to Hays' *Mapping Australia's Diversity* survey say their **employer** takes every opportunity to create a more diverse and inclusive workplace culture.⁹⁵

The cultural and creative workforce

- Of the Australians employed within the **cultural and creative workforce**, more than half are from an Anglo-Celtic background (55%, compared to 58% of the Australian population).⁹⁶
- 22% of the cultural and creative workforce are from a European background and 22% are from a non-European background – this is **largely representative** of the overall population of **Australians with European and non-European backgrounds** (18% and 21% respectively).⁹⁷
- The proportion of Australians employed in **'creative only' occupations** (such as software developers, programmers and systems analysts) who have **non-European backgrounds** is much higher compared to the overall proportion of Australians with non-European backgrounds (44% and 21% respectively).
- The proportion of Australians employed in **'cultural only' occupations** (such as music teachers, library technicians and camera operators) who have **European and non-European backgrounds** is on par with the overall proportion of Australians with European and non-European backgrounds (38% and 39% respectively).
- The proportion of **Australians** working in **'both cultural and creative' occupations** who have **European and non-European backgrounds** is on par with the overall proportion of Australians with European and non-European backgrounds (41% and 39% respectively).

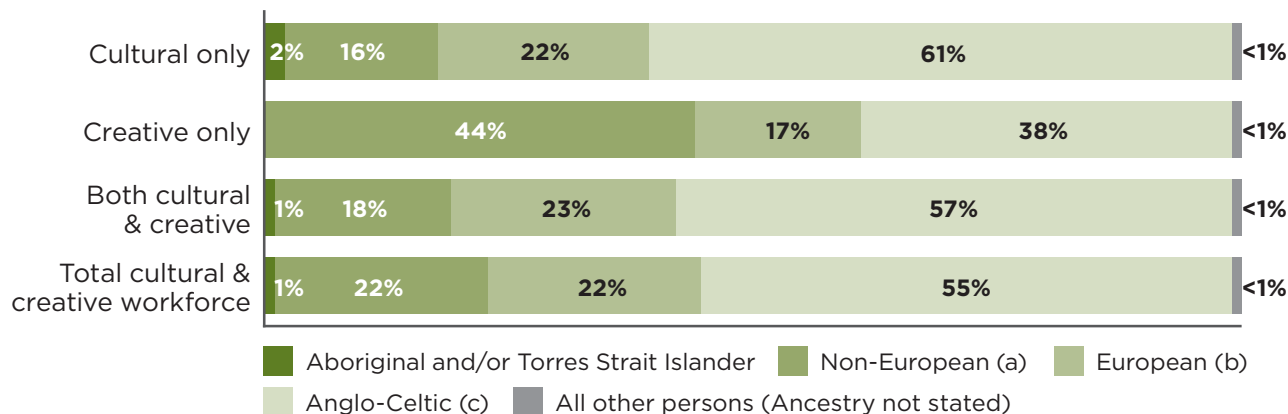
94 ABS 2018, 'Employment in Australia,' in *Census of Population and Housing: Reflecting Australia – Stories from the Census, 2016*.

95 Hays 2017, *Mapping Australia's Diversity*.

96 Based on ABS data 2016, Census of Population and Housing Customised Data Report.

97 As above.

Figure 6: Employment in cultural and creative occupations by ancestry, 2016⁹⁸



Source: ABS data 2016, *Census of Population and Housing Customised Data Report* (for data source definitions see Appendix A on page 117)

Artists

Australians from non-English speaking backgrounds are under-represented among artists

- Artists of **non-English speaking background** account for 10% of artists compared to 18% of the Australian workforce.
- Artists from non-English speaking backgrounds are most likely to be **visual artists and craft practitioners** and less likely to be **musicians, writers, community cultural development artists and composers**.⁹⁹
- A quarter of artists were **born overseas**. Compared to the Australian workforce, a slightly higher proportion of artists were **born in Australia** (75% versus 71%), **the UK and Ireland** (9% versus 6%), and **North America** (3% versus 1%).¹⁰⁰

Data on other indicators of cultural background for Australia's practising professional artists are not currently available.

98 (a) 'Non-European' comprises persons not Aboriginal or Torres Strait Islander, with any first or second Ancestry response **excluding**: North-West European; Southern and Eastern European; Australian Peoples; New Zealand Peoples (excluding Maori); American; Canadian; French Canadian; North American not further defined; North American not elsewhere classified; Ancestry not stated.

(b) 'European' defined as persons not Aboriginal or Torres Strait Islander or Non-European defined, with a first or second Ancestry response in one of the following: North-West European not further defined; Western European; Northern European; Southern and Eastern European; French Canadian.

(c) 'Anglo-Celtic' defined as persons not Aboriginal or Torres Strait Islander, Non-European or European defined, with a first or second Ancestry response in one of the following: Australian Peoples; New Zealand Peoples (excluding Maori); British; Irish; North American not further defined; American; Canadian; North American not elsewhere classified.

99 Throsby D and Petetskaya K 2017, *Making Art Work: An economic study of professional artists in Australia*, Australia Council.

100 As above.

Leadership

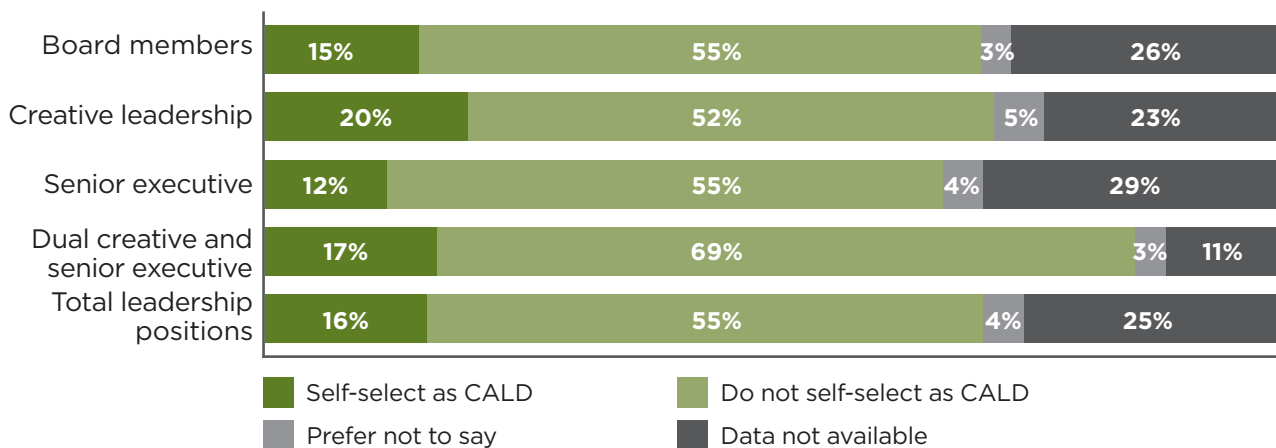
CALD Australians are under-represented in Australia’s leadership positions

- The Australian Human Rights Commission found that while people who have non-European backgrounds make up an estimated 21% of the Australian population, they hold just 5% of **senior leadership positions in major Australian institutions**.¹⁰¹

CALD Australians are under-represented in leadership roles in multi-year investment organisations

- People from CALD backgrounds comprise just 16% of **leadership roles within Australia Council multi-year investment organisations**.
- People from CALD backgrounds are especially under-represented within the categories of **board members and senior executive**.
- There is some variation across **art forms**. Representation of CALD Australians in leadership roles is similar for **dance** (13%), and **visual arts** (13%). Representation is lower for **literature** (11%), **theatre** (10%) and **music** (6%). However, it is slightly higher for **multi-arts** (16%).
- Just over half of all multi-year investment organisations have CALD representation on their **boards** (51%)
- CALD representation in senior executive and creative leadership roles is also concentrated. Only 23% of multi-year investment organisations have CALD representation in creative leadership roles, and 19% in senior executive roles.

Figure 7: CALD representation in leadership roles across Australia Council multi-year investment organisations, 2019



Source: 2019 data reported by Australia Council multi-year investment organisations (for data source definitions see Appendix A on page 117)

A 2018 survey of leadership within major institutions of arts, screen and creative sectors by Diversity Arts Australia¹⁰² showed that CALD Australians are under-represented across every leadership role in every **cultural sector, organisational type and jurisdiction**:

- 51% of the major Australian cultural organisations have no CALD representation among their **board members, executives and/or award panel judges**
- Only 9% of the 1,980 **leaders of major Australian cultural institutions** are CALD Australians.
- Non-CALD Australians are nine times more likely to occupy **cultural leadership roles** than CALD Australians.

¹⁰¹ Australian Human Rights Commission 2018, *Leading for Change: A blueprint for cultural diversity and inclusive leadership*.

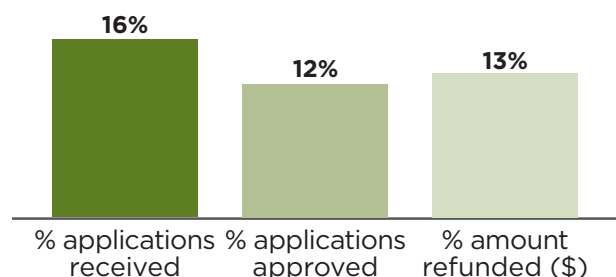
¹⁰² Diversity Arts Australia, BYP Group and Western Sydney University 2019, *Shifting the Balance: Cultural diversity in leadership within the Australian arts, screen and creative sectors*.

Australia Council grants and staff

CALD representation is lower within organisation applicants

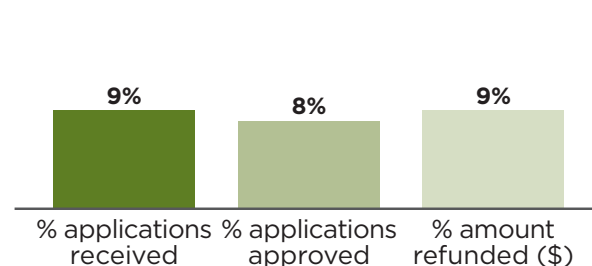
- People who self-select as CALD represented 16% of Australia Council **individual grant applicants** in 2015–19. Success rates during this period were slightly lower at 12%.
- **Organisation applicants** with CALD as their demographic comprised a slightly lower proportion of applicants to Australia Council grants programs (9%) compared to individuals (16%).
- **Success rates** were similar to application rates for this group between 2015–19 (8%).
- Since 2015, Australia Council grants have been assessed by peer panels drawn from a **pool of registered peers**.
- Within panels of peers assessing, 22% self-selected as CALD in 2015–19.
- Targeted recruitment resulted in an increase in CALD representation on peer panels in 2019 (24%, up from 21% in 2015).

Figure 8: CALD representation among individual grant applicants, average 2015–19¹⁰³



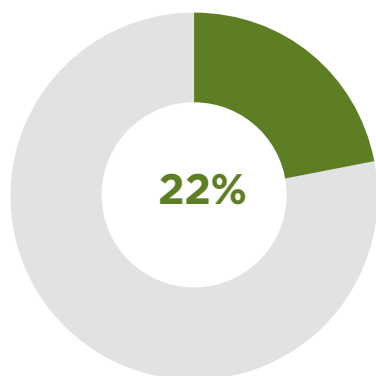
Source: Australia Council grants data: grants to individuals, 2015–19 (for data source definitions see Appendix A on page 117)

Figure 9: Organisations with CALD as their organisation demographic, average 2015–19¹⁰⁴



Source: Australia Council grants data: grants to organisations, 2015–19 (for data source definitions see Appendix A on page 117)

Figure 10: CALD representation among peers assessing, average 2015–19



Source: Australia Council peer data, 2015–19 (for data source definitions see Appendix A on page 117)

103 Based on data collected from individuals registering to submit an application for the Council’s grants funding. For 2015–2018 grants, data is based on individuals who responded ‘yes’ to the question: ‘(Do you identify as): culturally and linguistically diverse?’ The rest either responded ‘no’ or did not respond to the question. From 2019, data is based on individuals who selected ‘at least one parent born overseas whose first language not English’, ‘overseas born whose first language is not English’ and/or ‘culturally and linguistically diverse people’ from a list of 10 demographics, with multiple selections possible. The rest did not select any of these three options, including those who may have responded ‘prefer not to answer’ or ‘no specific’ demographic or did not respond to the question. This information may be updated when submitting subsequent applications.

104 Based on data collected from organisations registering to submit an application for the Council’s grants funding. One of eight possible demographics may be selected, or ‘no specific demographic’. This figure is based on organisations that selected ‘culturally and linguistically diverse people’. Information may be updated when submitting subsequent applications. From 2019, organisation demographic was defined as ‘communities your organisation works primarily with’. Additional organisations may be delivering projects or programs with CALD people and audiences.

CALD participation in the Future Leaders program has increased

- To help increase diversity within arts leadership, the Australia Council held targeted information sessions and workshops about our **Future Leaders program**.
- The workshops were conducted in September and October 2019. As a result, the number of CALD applicants increased from 11 in 2018 to 53 in 2020 (an increase of 382%). (For more information about the Future Leaders program see data source definitions in Appendix A on page 117).

The Australia Council's CALD staff representation is lower than the public sector benchmark

Results from the 2019 Diversity Council Australia's Inclusion@Work survey indicate that CALD representation among Australia Council staff is slightly lower than the public sector benchmark and the Australian workforce:

- 14% of Australia Council employees were born in a **non-main English speaking country**, lower than the public sector benchmark (18%) and the Australian workforce (22%).
- 8% of Australia Council employees were born in an **Asian country** compared to the public sector benchmark (11%) and the Australian workforce (13%).

Intersections

Barriers and biases that CALD people face can be compounded by intersecting aspects of identity. Overlapping aspects of identity can reveal important nuances. For example:¹⁰⁵

- **CALD people with disability** are less likely to secure **employment** and more likely to face **discrimination** in the workforce. They often feel obligated to enter numerous certificate courses by job network agencies.¹⁰⁶
- People **born overseas** are more likely to **live in a capital city** (83%) than those born in Australia (61%). Sydney has the largest overseas-born population.
- Those **born in Asia have a younger age profile** with a median age of 35 years, compared to those people born in Europe with a median age of 59 years.¹⁰⁷

Intersectionality and arts engagement

Factors such as location and age can also impact CALD Australians' arts engagement. For example:

- More **artists from non-English speaking backgrounds** live in **capital cities** (82%) compared to artists from English-speaking backgrounds (73%).¹⁰⁸
- **Attendance** at arts events across all art forms is much more popular among **younger generations** from the CALD community. Attendance decreases with age from two thirds of those aged 15–34 years (67%), to half of those aged 35–54 years (49%), down to a third of those aged 55 plus (33%).¹⁰⁹

105 Intersections are listed based on available data. They do not cover all the ways identity can overlap or impact arts engagement.

106 There is no data available on the labour force participation of CALD people with disability. Australian Human Rights Commission 2016, *Willing to Work: National inquiry into employment discrimination against older Australians and Australians with disability*.

107 ABS 2017, 'Cultural diversity in Australia: 2016 Census data summary,' in *Census of Population and Housing: Reflecting Australia – Stories from the Census, 2016*.

108 Throsby D and Petetskaya K 2017, *Making Art Work: An economic study of professional artists in Australia*, Australia Council.

109 Australia Council 2020, *Creating Our Future: Results of the National Arts Participation Survey*.

FOCUS: AN EXPLORATION OF CALD ARTS PRACTITIONERS AND THEIR ARTS PRACTICE

In 2017–18, the Australia Council conducted a set of exploratory focus groups with CALD arts practitioners. The aim of the *Here and Now Dialogues* was to gain insights into contemporary arts practice and cultural diversity. To engage with a cross-section of artists from diverse backgrounds, four curators from Brisbane, Melbourne, Darwin and Western Sydney were commissioned to curate artist-led focus groups. Over 80 artists participated. Participants were mostly artists who had received support from the Council. Below are some of the key themes that emerged from the discussions.

Redefining Australian-ness and the migrant experience through arts

Historical policies and practices in Australia have tended to generalise and trivialise the migrant experience.

Many practitioners commented on Australia's long history of combining anyone who is different or 'other' into one group. At various stages this has included grouping migrants with First Nations people.

CALD practitioners feel they have a responsibility to remind and educate decision makers and audiences through art and general discourse about the diversity and uniqueness of the migrant experience. They are interested in redefining what it means to be Australian to reflect the truth of contemporary society.

That is, how to position Australia as the sum of all the cultures that live here and how to negotiate such questions creatively.

As a practitioner from Sydney shared:

‘I’m really interested at the moment in this space of not being ashamed of where we come from but finding ways for it to be truly powerful to change the way work is produced in this country.’

Diaspora, identity and intersectionality

Discussions around creative interests, motivations and current projects revealed that almost all CALD practitioners will examine, at some point, **themes of diaspora¹¹⁰ and intersectionality of culture in their work.**

Practitioners feel strongly that their connection to culture and how it informs their art is constantly evolving over time. While first generation CALD practitioners experience a significant period of adjustment, subsequent generations also grapple with questions surrounding identity, place, cultural intersectionality and connection. For many, it will become their creative focus. One practitioner explained it as: *'the never-ending investigation of how I belong in this land. Not necessarily culturally, but physically in the land...'*

However, some practitioners consider cultural background as one of many personal identifiers and creative influences. Several want **to be seen as an artist and not just as someone from a CALD background.**

One practitioner from Melbourne commented:

'[I feel conflicted about] wanting to represent my culture in the way that I want to, or kind of opening up the conversation beyond the "migrant story" and then also wanting to be seen just as an actor, not as a cultural anything kind of person.'

International influences and the global perspective

CALD practitioners feel it's **important to look beyond Australia.** Many commented on their experiences living or working abroad and the subsequent personal and creative impacts:

'When I go [back to my home country], I'm super alert and observant and attuned to things simply by being there and connecting with another reality that's also part of my historical reality and experience.'

Other practitioners revealed that **cultural connection does not necessarily translate into critical or commercial success** in their culture of origin. A practitioner from Sydney noted that very little work by Greek-Australian authors is translated for publication in Greece. He said his work 'belongs to the diaspora' and is not seen as part of Greek literature.

¹¹⁰ Diaspora is used to describe a community of people who live outside their shared country of origin or ancestry but maintain active connections with it. A diaspora includes both emigrants and their descendants.

Audience development

A practitioner's intended or **target audience will often vary from project to project**. While developing audiences for a diverse range of projects can be a challenge, those covering different subject matters or forms find that different people will connect with different projects and in different ways.

At the same time, some practitioners express **a desire to reach a more universal or global audience**. There was a general feeling that the traditional audiences for many art forms is breaking down and that it's becoming easier to attract a broader audience:

‘There’s been a recent legitimising of community-based theatre and especially out in the west... Performance is no longer relegated to the community. It’s no longer relegated just for theatre.’

Exclusion

Issues surrounding exclusion appear to be hindering the career development of many practitioners from CALD backgrounds. This can prevent stories from being told and create barriers between artists and audiences. CALD practitioners said **exclusion exists within arts venues and organisations, educational institutions, government, and funding bodies**.

- *Performing arts organisations, publishers and venues:* **Many CALD practitioners feel youth and community groups are being excluded from attending events.** For example, the cost of theatre tickets is prohibitive. Language limitations and an unfamiliarity with arts spaces can also exclude new migrants.

- *Educational institutions, training and career progression:* **Many CALD practitioners feel that tertiary institutions are acting as ‘gatekeepers’** and contributing to feelings of exclusion. Some feel uncomfortable at university due to a lack of diversity in leadership roles and the student body. Others felt that the literature syllabus lacks diversity.
- *Government:* **Darwin practitioners feel that red tape is delaying the approval of new public artworks in their city.** They questioned whether input from law enforcement around location and participants limits creative vision and creates a barrier between artist and audience. They also note that new policies around public liability insurance are making alternative spaces, such as school halls, unaffordable.
- *Funding bodies:* **Practitioners feel that while funding opportunities are available, there aren’t enough** to meet demand. One practitioner argued she should not have to reference her cultural background in a grant application as it is not always relevant and creates inequality. Others pointed out that CALD practitioners do not always have the skills to write a great grant application or an understanding of what support is available. There is also **a general feeling that opportunities for CALD practitioners are being limited by people in leadership roles** at organisations because leadership styles, policies and practices vary across organisations.

People with disability

Introduction

Artists with disability are vital contributors to Australia's arts and culture – creating work that offers excellence and artistry, and perspectives and lived experiences that challenge and redefine aesthetics.

However, the available data reveal that inequalities and barriers remain for people with disability in arts attendance and representation, including in cultural leadership roles. And Australians living with disability are more likely than other Australians to be making art but are less likely to making money from it.

Towards good practice in collecting and reporting data

People with disability are diverse and are not defined by their impairment, condition or particular access requirements.

There are a range of challenges for measuring and reporting disability as there is no single definition or way of capturing such complex and multidimensional experiences. While the term people with disability is widely used in Australia, including by disability advocates and peak bodies and governments,¹¹¹ this term is contested and evolving, with increasing use of self-identifying terms such as disabled, including in the context of advocacy for change.¹¹²

Some people choose to identify with a specific community such as Deaf/deaf or Autistic, while others may prefer not to refer to themselves as disabled or as having disability at all. The 2011 *World Report on Disability*¹¹³ highlights these data challenges, including that measures of disability can vary according to the purpose and use of the data, the conception of disability, and the aspects of disability examined.

In keeping with the Convention on the Rights of Persons with Disabilities, the UN recommends a rights-based approach to connect the implementation of measures and their monitoring. This involves allocating resources to data collection and analysis and the need for disaggregated data on people with disability by gender as well as disability type/impairment. It also recommends the need for stakeholder engagement and data sharing.¹¹⁴

111 People with Disability Australia, *Language Guide*.

112 Hadley B 2020, *Allyship in Disability Arts: Roles, relationships, and practices*.

113 World Health Organization and The World Bank 2011, *World Report on Disability*.

114 Article 31 of the Convention on the Rights of Persons with Disabilities (CRPD) includes specific provisions regarding data and statistics. The CRPD provisions are amplified by several UN Resolutions on implementation. See UN 2015, 'Improvement of disability data and statistics: objectives and challenges: Note by the Secretariat,' *Conference of States Parties to the Conventions on the Rights of Persons with Disabilities*, Eighth session, 9–11 June, New York.

Arts and cultural engagement

Respondents with disability are more likely to create art but are less likely to attend events

The National Arts Participation Survey¹¹⁵ asks respondents whether they self-identify as a person with disability and/or a person who experiences limiting barriers unless access or support is provided. This definition is based on **the social model of disability**, which says people are disabled by barriers in society rather than their impairments or differences.¹¹⁶

The survey found people with disability are highly engaged in arts and culture. Respondents with disability:

- are more likely to **creatively participate** in the arts compared to respondents without disability (57%, compared to 42%) – this includes visual arts and craft, dance, theatre and creative writing
- are more likely to **engage with the arts online** than respondents without disability (52% compared to 41%), including **creating, learning to create or selling art online** (22% compared to 12%) and **sharing art online or engaging with an online arts community** (21% compared to 12%)
- are more likely than those without disability to agree ***the arts allow me to connect with others*** (58% compared to 52%), ***the arts should receive public funding*** (68% compared to 62%) and ***artists make an important contribution to society*** (77% compared to 72%)
- are more than twice as likely than respondents without disability to be involved in **community arts** such as a community choir or community theatre (29% compared to 14%)
- are more likely to **attend First Nations arts** than respondents without disability (40% compared to 29%).

However, respondents with disability are *less* likely to **attend arts events** than those without disability (64% compared to 69%). This contrasts with the results in the previous study, which found respondents with disability attend arts events at a higher rate.¹¹⁷

115 Australia Council 2020, *Creating Our Future: Results of the National Arts Participation Survey*. Respondents with disability in the National Arts Participation Survey self-identified as a person with disability and/or a person who experiences limiting barriers unless access or support is provided.

116 Barnes C 2020, 'Understanding the social model of disability: past present and future,' in Watson N and Vehmas S (eds) 2020, *Routledge Handbook of Disability Studies*, Second edition, Routledge, NY.

117 This difference could be a result of the changed methodology for this group, including moving to an online only survey and targeted interviews to reach a broader sample of people with disability.

Respondents with disability face more barriers to cultural attendance

The National Arts Participation Survey also found that respondents with disability:

- are almost twice as likely to find **safety concerns** a barrier compared to respondents without disability (9% compared to 5%)
- are substantially more likely to find **health concerns** (29%) and **difficulty getting to events** (25%) are barriers impacting their attendance (compared to 4% and 17% respectively for respondents without disability)
- are more likely than those without disability to feel that **the arts are not really for people like me** (35% compared to 27%).

Respondents with intellectual disability hold positive attitudes about the public value of the arts and almost all attend

The National Arts Participation Survey was expanded to ensure greater representation of Australians with intellectual disability. In 2019, 68 targeted easy read surveys were undertaken. These **targeted respondents with intellectual disability**:

- hold **positive attitudes about the arts**, with more than half agreeing **art helps me understand things** (59%), **the government should fund arts** (57%) and **arts help me connect with people** (56%)
- overwhelmingly **attend** arts events (92%)
- attend **to have fun** (84%), **understand culture** (74%), **be social** (70%) and **learn skills** (52%)
- are more than twice as likely to be interested in **First Nations arts** compared to Australians overall (87% compared to 40%)¹¹⁸ but are less than half as likely to attend (13% compared to 32%)
- overwhelmingly **read books** (95%)
- are more likely to **listen to music on the radio or TV** or **music they own** compared to respondents overall, but are less likely to stream music
- are more creative than respondents overall, with almost all **creatively participating in the arts** in some way.

Population

Almost one in five Australians live with disability

According to the 2018 ABS Survey of Disability, Ageing and Carers:

- Almost one in five Australians report **living with disability** (18%). That is, they report having a limitation, restriction or impairment, which has lasted, or is likely to last, for at least six months and restricts everyday activities.
- For over three in four Australians with disability, their **main condition is physical**, such as musculoskeletal disorder, arthritis or back problems (77%).
- Almost one in four Australians with disability report **mental and behavioural disorders** as their main condition, including psychoses or mood disorders and intellectual and development disorders (23%).¹¹⁹

¹¹⁸ The total sample had a 'neither interested nor disinterested' option, but even excluding these people, the targeted cohort of respondents with intellectual disability are still more likely to be interested compared to respondents with disability in the national sample (87% compared to 75%).

¹¹⁹ ABS 2019, *Disability, Ageing and Carers, Australia: Summary of findings, 2018*.

The Census:

- collects information about a person's **need for assistance with self-care, communication or mobility** because of a disability, long-term health condition or the effects of old age
- showed that **5.1% of Australians need assistance with these core activities** (up from 4.6% in 2011).¹²⁰

The Census questions are based on the Survey of Disability, Ageing and Carers concept of 'Profound or severe core activity limitation'. This is the population for whom service delivery is most important.¹²¹

Workforce

Around one in ten cultural and creative workers have disability, on par with the overall Australian workforce

The Australian workforce

The 2018 ABS Survey of Disability, Ageing and Carers found:

- 9% of people aged 15–64 in the workforce **have disability**.¹²²

The 2016 Census found:

- 1% of people in the workforce aged 15 years and over **need assistance with core activities**.¹²³
- **People with disability aged 15–64** are twice as likely as those without disability to be unemployed.¹²⁴

The cultural and creative workforce

The 2018 ABS Survey of Disability, Ageing and Carers found:

- 9% of Australians in **the cultural and creative workforce** have disability.¹²⁵ That is, they reported having a limitation, restriction or impairment, which has lasted, or is likely to last, for at least six months and restricts everyday activities.

Data from the 2016 Census found:

- 1% of the cultural and creative workforce aged 15 years and over **need assistance with core activities** (3,063).¹²⁶

¹²⁰ ABS 2016, *Census of Population and Housing: Reflecting Australia – Stories from the Census, 2016*.

¹²¹ As above.

¹²² Based on ABS 2019, *Disability, Ageing and Carers, Australia: Summary of findings*, data table calculation.

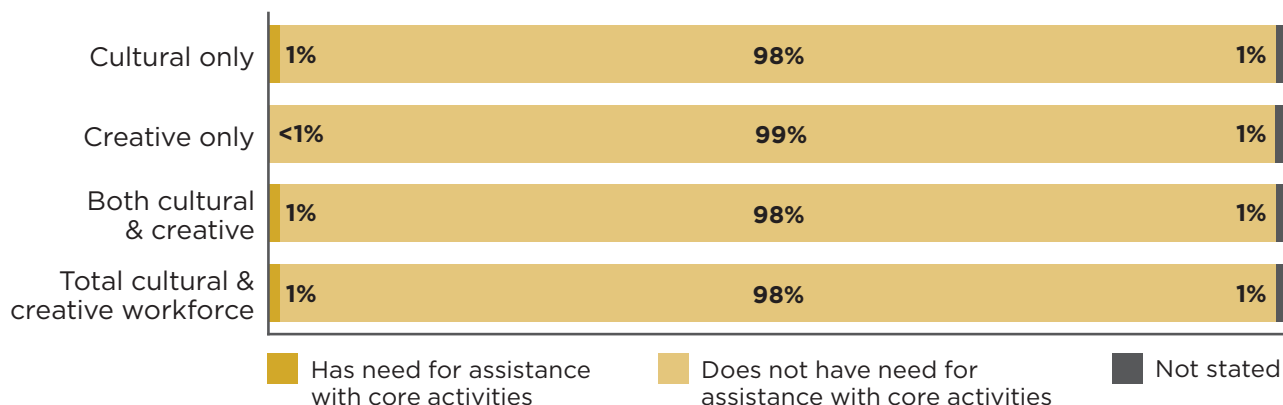
¹²³ Based on table calculations from ABS 2016, *Census of Population and Housing: Reflecting Australia – Stories from the Census, 2016*.

¹²⁴ Australian Institute of Health and Welfare 2020, *People with Disability in Australia 2020*.

¹²⁵ Based on ABS 2019, *Survey of Disability, Ageing and Carers 2018*, customised data report. Cultural and Creative Occupations based on selected 6-digit occupation categories of ANZSCO 2013, Version 1.2.

¹²⁶ Based on ABS data 2016, *Census of Population and Housing Customised Data Report*.

Figure 11: Representation of people who need assistance with core activities in cultural and creative occupations, 2016



Source: ABS data 2016, *Census of Population and Housing Customised Data Report* (for data source definitions see Appendix A on page 117)

Artists

Around one in ten artists in Australia have disability and most are women

In the national survey of professional artists for *Making Art Work*, artists were asked ‘Do you identify as a person with disability and/or do you have an impairment that affects the activities you can do?’. It found:

- 9% of **artists in Australia** have some form of physical or mental disability that may affect their artistic practice.¹²⁷
- The proportion of artists with disability **varies across art forms**, from 14% of community and cultural development artists to 6% of actors and directors.
- Significantly more **women artists** identify with disability than men (57% of the artist population with disability are women and 43% are men).
- Artists with disability are more likely to live in **rural areas** than artists without disability (17% of artists with disability compared to 8% without disability).
- Artists with disability **earn 42% less** than artists without disability.
- **Unemployment** is more common for artists with disability – one third of artists with disability experienced unemployment between 2010 and 2015 compared to one quarter of artists without disability.
- Some artists see their disability in **positive** terms, as an incentive to explore new creative pathways.
- For others, coping with disability is a **difficult** aspect of their lives. Most artists with disability say their disability affects their creative practice (89%).

127 Throsby D and Petetskaya K 2017, *Making Art Work: An economic study of professional artists in Australia*, Australia Council.

Artists with disability create art that pushes boundaries

- The Australia Council's *Creating Pathways* research found that the distinctive views and experiences of artists with disability bring a **unique vision** to their creative process and artistic practice.¹²⁸
- Peers assessing Australia Council grants have highlighted both the benefits and challenges of grappling with artistry in areas of practice that are **developing new forms**. Often, vocabularies do not yet exist to explain and understand the artistry involved.¹²⁹
- For example, some artists with disability work with **virtual reality and augmented reality** in new and innovative ways.
- Others are reinventing their artistic practices by using **rapidly developing assistive technologies** – such as eye gaze tracking, motion tracking, speech recognition and facial expression switches.

Leadership

A high proportion of arts leaders prefer not to say whether they identify with disability

- A survey of 1,033 Australians by Hays recruitment found over half of respondents living with disability feel their **leaders have a bias** towards those who look, think or act like them (66%).¹³⁰
- Other research has shown that **experiencing stigma**, as well as the **severity of the impairment**, are the biggest factors influencing whether someone with disability identifies that way.¹³¹
- This may account for why a higher proportion of cultural leaders **prefer not to say whether they have disability** compared to other identifiers.
- Among **Australia Council multi-year investment organisations**, the proportion of cultural leaders who identify with disability is just 3%. However, a high proportion of cultural leaders prefer not to say whether they identify with disability (7%) and some data is not available (35%). Representation is also low across all art forms.

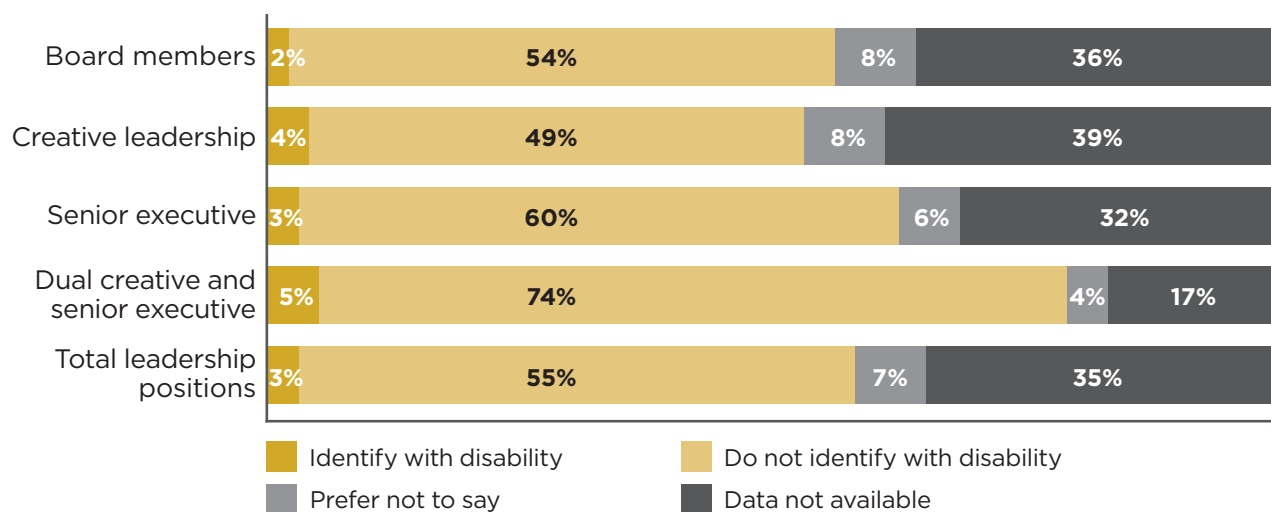
128 Australia Council 2018, *Creating Pathways: Insights on support for artists with disability*.

129 As above.

130 See Hays' media release, 2020, *Over 80% of people living with a disability say recruitment bias exists*.

131 Bogart K R et al. 2017, 'Disability pride protects self-esteem through the rejection-identification model,' *Rehabilitation Psychology*, 63(1), pp. 155-159.

Figure 12: Representation of people with disability in leadership roles across Australia Council multi-year investment organisations, 2019



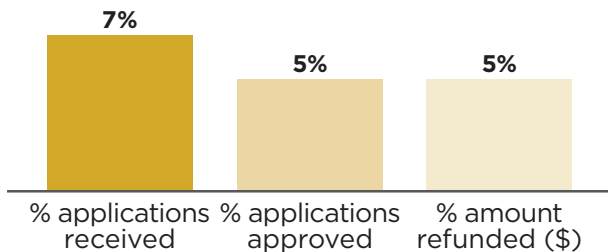
Source: 2019 data reported by Australia Council multi-year investment organisations (for data source definitions see Appendix A on page 117)

Australia Council grants and staff

Grant applications from people with disability are slightly lower than representation among artists

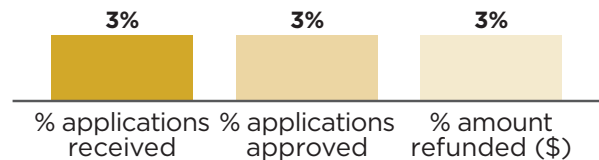
- While using different measures, in 2015–19, there was slightly lower representation of people with disability among **individual grant applicants** (7%) compared to representation of people with disability among practising professional artists (9%), the cultural and creative workforce (9%) or the Australian workforce (9%).
- Compared to application rates (7%), **individuals** who self-identify as having disability had lower success rates in 2015–19 (5%).
- **Organisations** with people with disability as their demographic also accounted for a lower proportion of **applications to grants programs** (3%) compared to the representation of people with disability in the wider population (18%), workforce (9%), among professional artists (9%) and within the cultural and creative workforce (9%).
- **Success rates** were on par with application rates for this group during 2015–19 (3%).
- Since 2015, Australia Council grants have been assessed by peer panels drawn from a **pool of registered peers**.
- Between 2015 and 2019, representation of people with disability on peer panels was 6%.

Figure 13: Representation of people with disability among individual grant applicants, average 2015–19¹³²



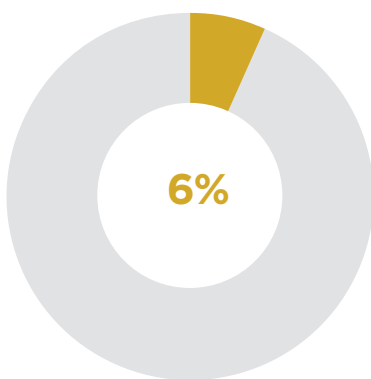
Source: Australia Council grants data: grants to individuals, 2015–19 (for data source definitions see Appendix A on page 117)

Figure 14: Organisations with people with disability as their organisation demographic, average 2015–19¹³³



Source: Australia Council grants data: grants to organisations, 2015–19 (for data source definitions see Appendix A on page 117)

Figure 15: Representation of people with disability among peers assessing, average 2015–19



Source: Australia Council peer data, 2015–19 (for data source definitions see Appendix A on page 117)

Applications to the Future Leaders program from arts leaders with disability have increased

- To help increase diversity within arts leadership, the Australia Council held targeted information sessions and workshops about our **Future Leaders program** in September and October 2019.
- Following the sessions, **applications from people with disability** increased from 5 in 2018 to 17 in 2020 (an increase of 240%). (For more information about the Future Leaders program see data source definitions in Appendix A on page 117).

Representation of people with disability at the Australia Council is lower than the public sector benchmark

- Results from the 2019 Inclusion@Work survey show that the representation of **Australia Council employees with disability** (9%) is reflective of the Australian workforce (9%) but lower than the public sector benchmark (13%).

¹³² Based on data collected from individuals registering to submit an application for the Council's grants funding. For 2015–2018 grants, data is based on individuals who responded 'yes' to the question: '(Do you identify as): a person with disability?'. The rest either responded 'no' or did not respond to the question. From 2019, data is based on individuals who selected 'people with disability' from a list of ten demographics, with multiple selections possible. The rest did not select this option, including those who may have responded 'prefer not to answer' or 'no specific' demographic or did not respond to the question. This information may be updated when submitting subsequent applications.

¹³³ Based on data collected from organisations registering to submit an application for the Council's grants funding. One of eight possible demographics may be selected, or 'no specific demographic'. This figure draws on organisations that selected 'people with disability'. Information may be updated when submitting subsequent applications. From 2019, organisation demographic was defined as 'communities your organisation works primarily with'. Additional organisations may be delivering projects or programs with people and audiences with disability.

Intersections

Barriers and biases that people with disability face can be compounded by intersecting aspects of identity. Overlapping aspects of identity can reveal important nuances. For example:¹³⁴

- **First Nations people** experience disability at a rate almost twice that of other Australians (28% compared with 17%).¹³⁵
- There is an interconnection between **disability and poverty** – both in terms of higher poverty rates for people with disability, as well as higher prevalence of disability among poorer communities.¹³⁶
- **People born overseas** access disability support services at a lower rate,¹³⁷ and migrants from non-English speaking countries and refugees with disability may face additional stigma and disadvantage.¹³⁸
- Disability is more prevalent in states and territories with **older populations**: Tasmania (27%), South Australia (19%) and the ACT (19%).¹³⁹ States and territories with younger populations record lower rates of disability.¹⁴⁰ Global ageing is having a major influence on disability trends.¹⁴¹

Intersectionality and arts engagement

Barriers to arts engagement can also be compounded by intersecting aspects of identity. For example:

- **First Nations people with disability** are less likely to creatively **participate in First Nations arts** than First Nations people with no disability (23% compared to 31%), including making arts and crafts (13% compared to 21%) and writing or telling stories (12% compared to 16%).¹⁴²

There is a need to ensure that programs supporting artists, participants or audiences with disability are inclusive of First Nations people with disability, older artists, people with disability from regional and remote areas, and people from culturally and linguistically diverse backgrounds.

134 Intersections are listed based on available data. They do not cover all the ways identity can overlap or impact arts engagement.

135 ABS 2017, *Aboriginal and Torres Strait Islander People with a Disability*.

136 World Health Organization and The World Bank Group 2011, *World Report on Disability*.

137 Australian Institute of Health and Welfare 2017, *Disability Support Services: Services provided under the National Disability Agreement 2015-16*. Bulletin no. 140, June 2017. Canberra: AIHW, p. 13.

138 King J et al. 2016, 'Disadvantage and disability: Experiences of people from refugee backgrounds with disability living in Australia,' *Disability and the Global South (DGS)*, 3(1), pp. 843-864.

139 ABS 2018, *Disability, Ageing and Carers: Summary of findings*.

140 As above.

141 World Health Organization and the US National Institute of Ageing 2011, *Global Health and Ageing*.

142 Customised table based on ABS NATSISS data for Australia Council 2017, *Living Culture: First Nations arts participation and wellbeing*.

Gender

Introduction

Over half of Australia's population identify as women. However, there is still no accurate data on the number of Australians who identify as non-binary or gender diverse, and limited data for the arts and cultural sector. Data collection on diverse gender identities is still relatively new and is evolving.

While women are strong engagers in arts and culture, they earn less and many parts of the industry remain dominated by men. There has been acknowledgement in some parts of the industry – such as contemporary music and opera – of the need to address systemic barriers for women and non-binary creatives.

Towards good practice in collecting and reporting data

Decades of reporting on gender equity has highlighted the importance of structured data collection and frameworks, and the power of legislated reporting obligations.

However, data collection on diverse gender identity is sensitive. Good practice highlights the importance of building trust and communicating why the data is being collected and what it is being used for (in addition to compliance with such obligations under privacy legislation).

Pride in Diversity, the national not-for-profit employer support program for LGBTQ+ workplace inclusion, highlights the need for sensitivity in framing questions to capture data for non-binary and gender diverse people and recommends against an approach that asks people to identify as 'other'.¹⁴³

143 Pride in Diversity 2015, *Let's Talk Gender: A closer look at gender diversity within the workplace*.

Arts and cultural engagement

Both men and women enjoy similar levels of arts participation and attendance

- The National Arts Participation Survey¹⁴⁴ found limited gender differences in overall **creative participation** and **arts attendance** among Australians.
- In 2019, the **gender identifying question** was updated to include the categories:
 - > Female
 - > Male
 - > Non-binary/gender diverse
 - > Please tell us (please specify)
 - > Prefer not to say.
- Due to the very **small sample size** of the categories 'Non-binary/gender diverse', 'Please tell us' and 'Prefer not to say' (combined 0.6% of the sample), analysis and reporting of specific results for these groups was not possible.
- However, respondents who did not identify as 'Female' or 'Male' were still included in the **overall sample**.

Women are more likely than men to recognise the positive impacts of arts and value the social aspects of attendance

Women are more likely than men to:

- believe ***the arts should be an important part of education*** (77% of women compared to 70% of men)
- believe ***artists make an important contribution to Australian society*** (76% compared to 70%)
- believe ***artists should have freedom of expression*** (78% compared to 74%)
- **attend arts events to socialise and connect with others** (45% compared to 37% of men).¹⁴⁵

Women face more barriers to arts attendance than men and would like to attend more

- Women face a variety of **barriers to attending the arts**. They are more likely than men to report eight of the ten reasons provided, including cost of tickets or entry (39% compared to 28% of men).
- Nearly half of women **would like to attend more arts events** than they currently do (48%) compared to just over a third of men (35%).¹⁴⁶

144 Australia Council 2020, *Creating Our Future: Results of the National Arts Participation Survey*.

145 As above.

146 As above.

Men can find personal interest a barrier but are more likely to engage with the arts to connect to their cultural background

Men are more likely than women to:

- find **a lack of personal interest** a barrier to attending the arts (19% compared to 13% of women)
- **attend the arts to engage with their cultural background or community** (35% compared to 28%)
- **creatively participate in arts to engage with their cultural background or community** (25% compared to 18%).

More women attend cultural venues and events than men - especially libraries, musicals and operas

- ABS data show women have higher attendance rates at **cultural venues and events** overall (85%) compared to men (80%).
- In particular, women are more likely to:
 - > **visit libraries and archives** (37% visit compared to 25% of men)
 - > **go to musicals and operas** (20% compared to 12% of men).¹⁴⁷

Population

Women make up over half of Australia's population

- According to the Census, just under half of Australians identify as **men** (49%) and just over half identify as **women** (51%).¹⁴⁸
- The **gender ratio** of the total population of Australia is 98.4 men per 100 women.¹⁴⁹

There is still no accurate data on Australians who identify as gender diverse

- The ABS estimates that approximately 2% of the population may identify with a gender different from that recorded at birth.¹⁵⁰

¹⁴⁷ ABS 2019, *Attendance at Selected Cultural Venues and Events, Australia, 2017-18*.

¹⁴⁸ ABS 2017, 'Snapshot of Australia, 2016' in *Census of Population and Housing: Reflecting Australia - Stories from the Census, 2016*.

¹⁴⁹ ABS 2019, *Australian Demographic Statistics: Twenty years of population change*.

¹⁵⁰ ABS 2016, *Standard for Sex and Gender Variables*.

Before the 2016 Census, there was no national data collection on sex or gender beyond **binary categories**.

- The Census has been piloting ways to ask for and capture this data, recognising that there are a diverse range of categories and definitions for people to identify as gender diverse. The pilot within the 2016 Census asked respondents to provide the term they were most comfortable with.
- While the 2016 Census counted 1,260 **sex and/or gender diverse people** in Australia, it is not considered accurate. This is due to limitations in the process and a lack of willingness and opportunity in the community to identify as sex and/or gender diverse.¹⁵¹
- In 2021, a **gender non-binary option will be available** in the Census for the first time. The Census will ask the responder to identify as 'male', 'female' or 'non-binary sex'. Respondents will also be able to select both non-binary and another gender expression. The ABS will also start asking Australians their sex recorded at birth to better measure diversity.¹⁵²

Workforce

Women make up less than half the workforce

The Australian workforce

- Women comprise just 47% of all **employed persons** in Australia,¹⁵³ despite comprising 51% of the population.
- There is **limited data** available on **workforce participation** for people whose **gender identity does not fit within binary categories**.
- While there are indications of increased inclusion in the workplace,¹⁵⁴ less than one quarter of **trans and gender diverse workers** are out to everyone in their workplace (28%).¹⁵⁵

The cultural and creative workforce

- Just over half of the 446,167 people employed within the **cultural and creative workforce** are men (52%),¹⁵⁶ which is comparable to the proportion of men employed in the overall workforce (53%).¹⁵⁷
- A higher proportion of people employed in '**creative only**' occupations, such as software developers, programmers and systems analysts, are **men** (77%, 23% are women).
- However, a higher proportion of people employed in '**both cultural and creative**' occupations, such as musicians, dancers, actors and authors, are **women** (54%, 46% are men).

151 ABS 2019, *Australian Demographic Statistics: Twenty years of population change*.

152 ABS 2021, *Standard for Sex, Gender, Variations of Sex Characteristics and Sexual Orientation Variables*.

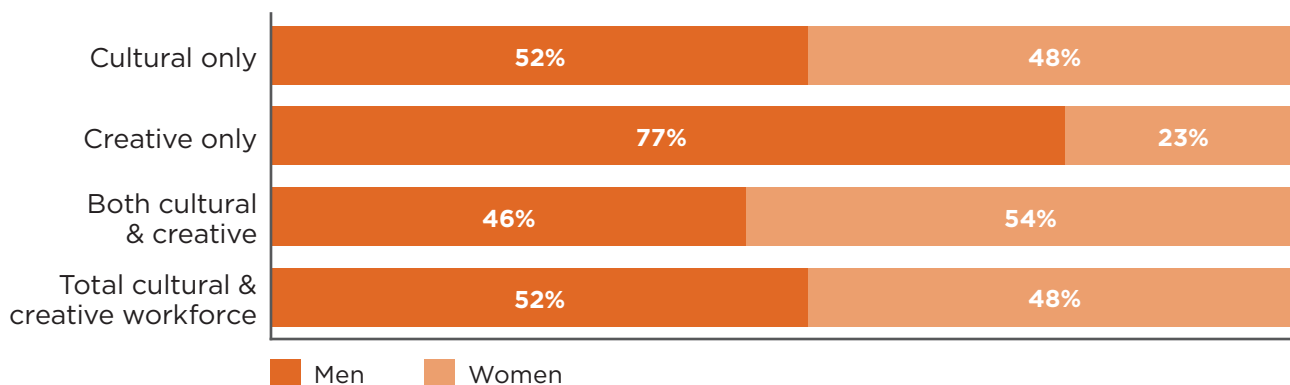
153 Workplace Gender Equality Agency (WGEA) 2020, *Gender Workplace Statistics at a Glance 2020*.

154 PwC 2018, *Perspectives on LGBTI Inclusion in the Workplace: A pulse check*.

155 Diversity Council Australia 2018, *Out at Work: From pride to prejudice*, p. 39.

156 Based on ABS data 2016, Census of Population and Housing Customised Data Report.

157 WGEA 2020, *Gender Workplace Statistics at a Glance 2020*.

Figure 16: Gender representation in cultural and creative occupations, 2016

Source: ABS data 2016, *Census of Population and Housing Customised Data Report* (for data source definitions see Appendix A on page 117)

Artists

There are just as many women artists, but they earn less

- 51% of **practising professional artists** in Australia are women and 49% are men.¹⁵⁸ This is comparable to the Australian population, unlike the Australian workforce, in which women are under-represented.

There are variations across art forms. For example:

- Around two thirds of **dancers** (69%) and **writers** (65%) are **women**.
- Around six in ten **actors/directors** (61%) and **composers** (60%) are **men**.
- On average, **women artists earn 25% less** than male artists – greater than the current workforce gender pay gap of 14%.¹⁵⁹
- The pay gap is even larger for **creative practice**. Although men and women spend a similar amount of time on creative work, **women artists earn 30% less**.¹⁶⁰
- While the 2016 national survey of practising professional artists included a provision for individuals to identify as a **gender other than woman or man**, no respondents chose to identify in this way.

¹⁵⁸ Throsby D and Petetskaya K 2017, *Making Art Work: An economic study of professional artists in Australia*, Australia Council.

¹⁵⁹ See Australia Government 2020, 'The national paygap is now 14.0%', *Workforce Gender Equality Agency Newsroom*, 13 August 2020.

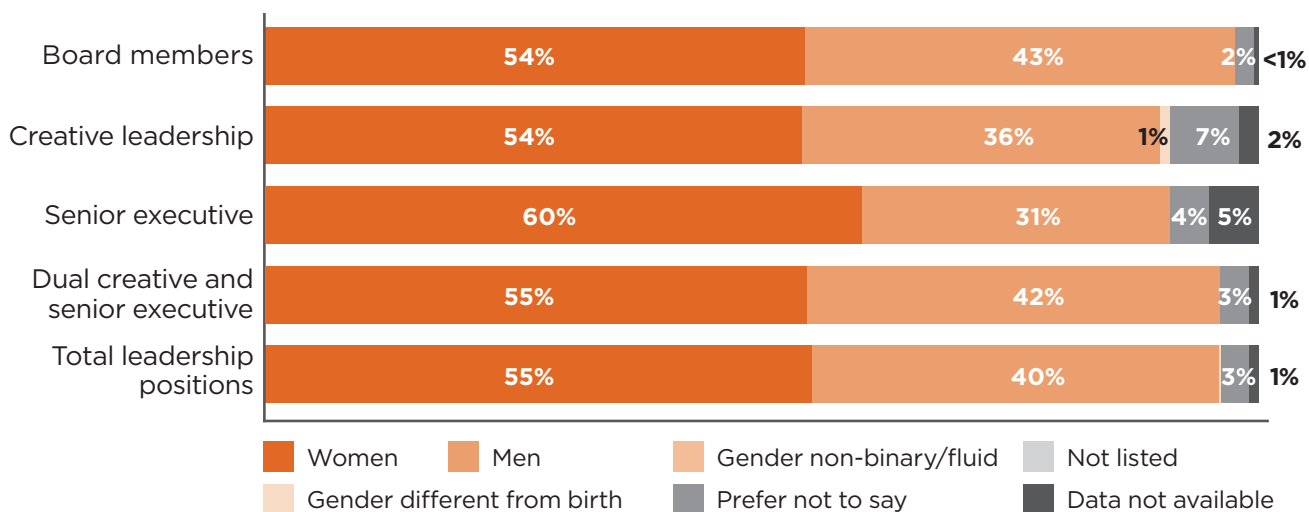
¹⁶⁰ Throsby D, Petetskaya K and Shin S 2020, *The Gender Pay Gap Among Australian Artists: Some preliminary findings*, Australia Council.

Leadership

More women hold leadership roles in the arts

- **Women** hold more **leadership roles among Australia Council multi-year investment organisations** (55%) than men (40%). This includes roles across boards (54%), as **creative leaders** (54%) and as **senior executive** (60%).
- **Women** are more likely to hold leadership roles across all art forms and have particularly strong leadership representation within **literature** (63%), **dance** (61%) and **theatre** (60%).
- However, there are some notable **differences across roles and types of companies**. For example, while recent research found increasing gender parity on boards and leadership teams of large opera companies, men continue to dominate in the roles of chair and artistic director¹⁶¹ and there are also barriers for women to leadership roles in large dance companies.¹⁶²
- Representation of people who identify as **gender diverse or non-binary** is very low. Those who do identify are primarily represented in creative leadership roles within the multi-year investment organisations, and only in the areas of music, visual arts and community arts and cultural development.
- Beyond the arts, women are under-represented in **leadership roles in government and business in Australia**. They are under-represented on boards, as CEOs, ministers and parliamentarians, judges and justices.¹⁶³

Figure 17: Leadership roles across Australia Council multi-year investment organisations by gender, 2019



Source: 2019 data reported by Australia Council multi-year investment organisations (for data source definitions see Appendix A on page 117)

161 Australia Council 2019, *Opera and Gender Equity Summit: Issues paper*.

162 Westle A 2018, *Turning Pointe: Gender equality in Australian dance*, Delving into Dance.

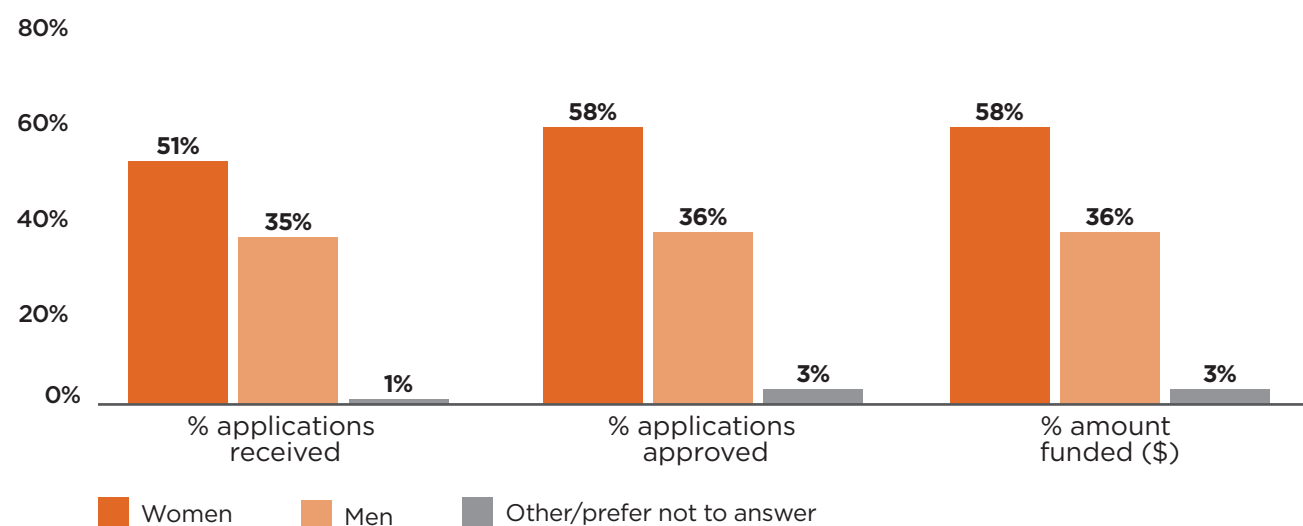
163 ABS 2017, 'Democracy, governance and citizenship,' in *Gender Indicators, Australia*, September 2017.

Australia Council grants and staff

More women apply for Australia Council grants programs than men

- In 2015–19, women comprised a higher proportion of **individual applicants** to Australia Council grants programs (51%) than men (35%) – this is similar to the wider population of women (51%) and slightly higher than the proportion of women employed in the workforce (47%).
- There is a small proportion of applicants who identify as **‘Other’ or who preferred not to answer**, comprising 1% of applications received and 3% approved.
- The Australia Council does not currently collect data on organisations identifying specific genders as their target audience or participants.

Figure 18: Individual grant applicants by gender, average 2015–19¹⁶⁴



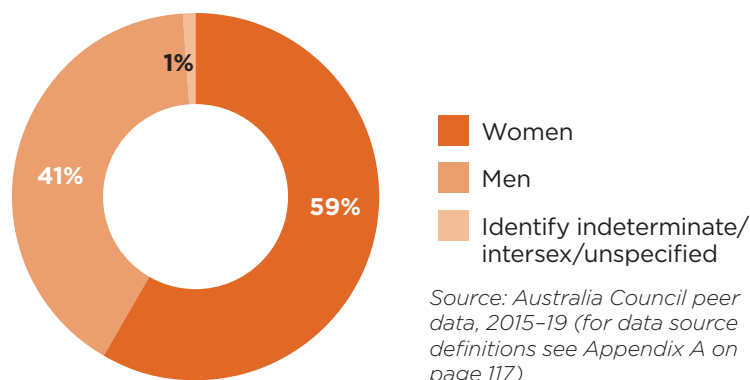
Note: Percentages do not add to 100% as some data is not available.

Source: Australia Council grants data: grants to individuals, 2015–19 (for data source definitions see Appendix A on page 117)

- Since 2015, Australia Council grants have been assessed by panels drawn from a **pool of registered peers**.
- **Women have** dominated **peers assessing on panels** since 2015.
- In 2015–19, women comprised 59% of peers assessing (compared to 41% of men)
- Within the panels of peers assessing between 2015–19, just two people identified as **intersex or unspecified** – less than 1%.

¹⁶⁴ Based on data collected from individuals registering to submit an application for the Council's grants funding. Gender options are: 'Female', 'Male' and 'Other/Prefer not to answer.' This information may be updated when submitting subsequent applications.

Figure 19: Peers assessing by gender, average 2015–19



The Australia Council has high representation of women on staff

- Results from the 2019 Inclusion@Work survey show that there is greater representation of **women working at the Australia Council** (75%) compared to the public sector benchmark (59%) and the Australian workforce (47%).

Intersections

Barriers and biases related to gender can be compounded by intersecting aspects of identity. Overlapping aspects of identity can reveal important nuances. For example:¹⁶⁵

- **Women from CALD backgrounds** have a significantly lower rate of workforce participation compared to men from CALD backgrounds (47% and 70% respectively).¹⁶⁶
- **Women with disability** are less likely to be employed than men with disability (46% compared to 51%).¹⁶⁷
- **First Nations women** are much less likely to be in full time employment than men (18% compared to 38%).¹⁶⁸
- There are higher proportions of women in **older age groups** compared to men. This contributes to the overall slightly higher ratio of women to men across the wider population.
- Women outnumber men in all **capital cities** except Darwin.¹⁶⁹

Intersectionality and arts engagement

Women whose identity intersects with other diversity groups can face additional inequalities that impede their access to and opportunity within the arts. For example:

- More women artists **live in regional** (56%), **rural** (66%) and **remote** (61%) areas than men artists (44%, 34%, 39% respectively).¹⁷⁰
- More women artists (57%) **identify as living with disability** than men artists (43%).¹⁷¹
- **CALD women** are less likely to engage with arts of their own cultural background than CALD men (40% compared to 32%).¹⁷²
- **First Nations women living in remote areas** are far less likely to attend cultural venues and events (38%) than First Nations women living in regional areas (67%) or capital cities (69%). This includes visiting libraries, museums or art galleries (25%, 44% and 48% respectively); attending theatre or concerts (31%, 67% and 69%); and attending movies (23%, 47% and 55%).¹⁷³

165 Intersections are listed based on available data. They do not cover all the ways identity can overlap or impact arts engagement.

166 ABS 2017, *Labour Force, Detailed – Electronic Delivery, Feb 2017*, 12 month average of original data, persons aged 15 years and over.

167 ABS 2015, *Disability, Ageing and Carers, Australia: First results*.

168 ABS 2017, *National Aboriginal and Torres Strait Islander Social Survey, 2014–15*.

169 ABS 2018, *Regional Population by Age and Sex*, August 2018.

170 Throsby D and Petetskaya K 2017, *Making Art Work: An economic study of professional artists in Australia*, Australia Council.

171 As above.

172 Australia Council 2020, *Creating Our Future: Results of the National Arts Participation Survey*, data tables.

173 Australia Council 2017, *Living Culture: First Nations arts participation and wellbeing*, based on ABS data.

LGBTIQ+ people

Introduction

Australians connect with and share their stories and identities through arts and creativity. Authentic representation of the many experiences of LGBTIQ+ Australians is important for the LGBTIQ+ community and the nation more broadly. This is particularly important for young people who identify as LGBTIQ+ or have parents who do so.

Data capture and reporting on sexual orientation and gender identity are still relatively new and we are unable to report on many areas of LGBTIQ+ representation in the arts. The proportion of LGBTIQ+ Australians applying for Australia Council investment reflects population estimates.

Towards good practice in collecting and reporting data

Collecting and reporting data on sexual orientation is still relatively new. While the language, terminologies and good practice are all still evolving, the act of collecting LGBTIQ+ data sends important signals to stakeholder groups that they are valued. International good practice in corporate and workplace diversity reporting has highlighted the visibility and recognition that comes from asking the question and reporting representation of LGBTIQ+ people.¹⁷⁴

LGBTIQ+ people are not a homogenous group or community. Individuals have multiple and sometimes overlapping identities and unique life experiences.

Diversity Council Australia highlights that language is particularly important when collecting data on gender identity, sexual orientation and intersex variations.¹⁷⁵ Stakeholder engagement is required to review and update data points, questions and frameworks.

¹⁷⁴ Stonewall 2017, *Do Ask Do Tell: Capturing data on sexual orientation and gender identity globally*.

¹⁷⁵ Diversity Council Australia, *D&I 101 - Conducting a Diversity Survey*.

Population

It is estimated that over one in ten Australians identify as LGBTIQ+

- Data on **sexual orientation** of individuals is not asked in the Census.
- However, it does capture data on how many **same-sex couples** live together, as well as demographic information about them.¹⁷⁶
- The 2016 Census found approximately 1% of all **couple families living in the one household**, with or without children, are same-sex couples.¹⁷⁷ Just under half of same-sex couples are women (49%), and one quarter (25%) of these female same-sex couples have children, compared with 4.5% of male same-sex couples.¹⁷⁸
- The 2019 ABS General Social Survey found that a little over half a million, or 2.7% of Australians, identify as **gay, lesbian or bisexual**.¹⁷⁹
- Other research, however, has estimated that **Australians of diverse sexual orientation, sex or gender identity comprise up to 11% of the population**. This figure is used by a range of Australian Government agencies, including the Department of Health,¹⁸⁰ the Australian Human Rights Commission¹⁸¹ and the Australian Institute of Health and Welfare. Screen Australia also used this benchmark in its report on diversity in TV drama in 2016.¹⁸²

Australia Council grants and staff

LGBTIQ+ applicants have slightly higher success rates than application rates

- In 2015–19 Australia Council grants data suggest that the proportion of **individual applicants** identifying as LGBTIQ+ (10%) reflects wider population estimates (11%).
- **Success rates** for individuals identifying as LGBTIQ+ were slightly higher than application rates (13%).

176 ABS 2018, 'Same sex couples in Australia 2016,' in *Census of Population and Housing: Reflecting Australia – Stories from the Census, 2016*.

177 As above.

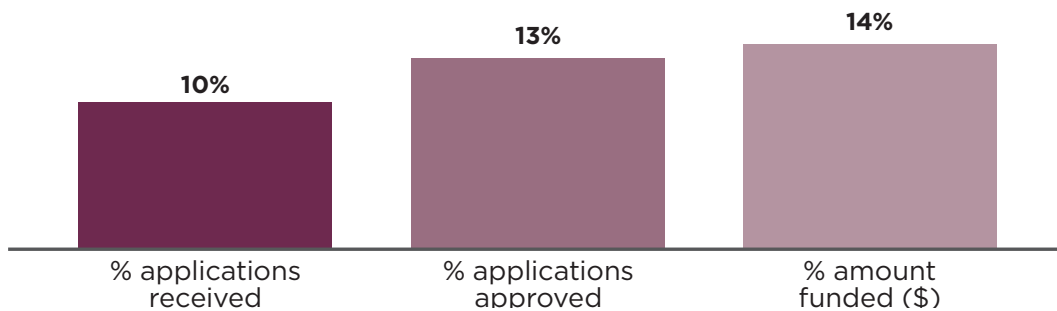
178 As above.

179 The question asked in the GSS was: 'Which of the following options best describes how you think of yourself? Straight (Heterosexual); Gay or Lesbian; Bisexual; Other; or Don't Know'. The category of 'Other' includes people identifying as a sexual orientation other than heterosexual, gay, lesbian or bisexual. It should be noted that the GSS and Census collection distinguish and collect data in distinct and separate processes in relation to sexual orientation and gender diversity.

180 Department of Health and Ageing 2012, *National Lesbian, Gay, Bisexual, Transgender and Intersex (LGBTI) Ageing and Care Strategy*.

181 Australian Human Rights Commission 2014, *Face the Facts: Lesbian, gay, bisexual, trans and intersex people*.

182 Screen Australia 2016, *Seeing Ourselves: Reflections on diversity in Australian TV drama*.

Figure 20: LGBTIQ+ representation among individual grant applicants, average 2015-19¹⁸³

Source: Australia Council grants data: grants to individuals, 2019 (for data source definitions see Appendix A on page 117)

The Australia Council has strong LGBTIQ+ representation

- Results from the 2019 Inclusion@Work survey show that the Australia Council has a **higher representation of LGBTIQ+ employees** (25%) compared to the public sector benchmark (10%) and population estimates (11%).

Data gaps

- There is currently no data available on sexual orientation in relation to arts engagement, artists, the general workforce, or the cultural and creative workforce.
- The Australia Council does not currently collect data on organisations identifying LGBTIQ+ people as their target audience or participants.
- We also do not collect data on the sexual orientation of peer assessors or individuals in leadership roles in multi-year investment organisations.

¹⁸³ Based on data collected from individuals registering to submit an application for the Council's grants funding. For 2015–2018 grants, data is based on individuals who responded 'yes' to the question: '(Do you identify as): 'lesbian, gay, bisexual, transgender or intersex?'. The rest either responded 'no' or did not respond to the question. From 2019, data is based on individuals who selected 'lesbian, gay, bisexual, transgender or intersex' from a list of ten demographics, with multiple selections possible. The rest did not select this option, including those who may have responded 'prefer not to answer' or 'no specific' demographic or did not respond to the question. This information may be updated when submitting subsequent applications.

Regional, rural and remote Australia

Introduction

The stories of Australia's regional and remote communities are integral to the fabric of our nation, and the artistic excellence among regional artists is critical to a vibrant arts sector that reflects Australia's depth and diversity. Engagement with arts and culture enriches the lives of regional Australians and creates stronger, healthier and more cohesive communities.

Arts engagement is strong in regional and remote areas of Australia and arts and culture drive regional tourism. However, regionally based artists are paid a third less for creative work and regional Australians are under-represented in cultural leadership roles.

Towards good practice in collecting and reporting data

Two main classification systems are used to understand the experiences of living in regional, rural and remote Australia – the Modified Monash Model (MMM) and the Australian Statistical Geography Standard (ASGS) Remoteness Structure. The MMM categorises different areas in Australia into seven remoteness categories according to geographic remoteness, as defined by the ABS, and town size: 'metropolitan areas', 'regional centres', 'large rural towns', 'medium rural towns', 'small rural towns', 'remote communities' and 'very remote communities'. The ASGS divides Australia into five classes of remoteness based on relative access to services: 'major cities', 'inner regional', 'outer regional', 'remote' and 'very remote'.

A new approach on regional or spatial reporting could use existing remoteness structures but allow for more nuanced distinction and analysis across different types of urban and regional settings. It could also consider access to cultural infrastructure.

How regions and areas are defined and understood should also have a First Nations lens. Examples of this include the ABS ASGS Indigenous Structure,¹⁸⁴ or the mapping of Indigenous language ecologies¹⁸⁵ or art regions.¹⁸⁶

Regional Arts Australia's good practice guide *Collaborating with Regional Communities* highlights the importance of consultation in research processes involving regional communities.¹⁸⁷

184 See ABS 2016, *Australian Statistical Geography Standard (ASGS): Volume 2 - Indigenous structure*.

185 Australian Government 2020, *National Indigenous Languages Report*.

186 For example, see Acker T 2016, *The Art Economies Value Chain Reports: Update on art centre finances 2013/14-2014/15*.

187 Regional Arts Australia 2019, *Collaborating with Regional Communities: Guidelines and tools for regional arts and cultural engagement*.

Arts and cultural engagement

Arts participation is strong in regional areas

The National Arts Participation Survey¹⁸⁸ found that Australians living in regional areas are as likely to creatively participate in the arts as those living in metropolitan areas. There are however some distinct trends:

- Almost half of Australians living in remote areas **creatively participate** in the arts (48%) – a similar rate to those living in metropolitan areas (45%) or regional areas (45%).
- Australians living in remote areas are most likely to **engage with the arts of their own cultural background** (42%) followed by those living in metropolitan areas (38%) and regional areas (30%).
- Australians from remote areas of Australia are more likely than those living in metropolitan or regional areas to **recognise the positive impacts of arts and creativity** across all areas.
- Australians in remote areas are more likely than those living in metropolitan or regional locations to **attend the arts to improve their wellbeing** (35%, compared to 25% in metropolitan areas and 24% in regional areas).

While location can be a barrier it does not substantially affect arts attendance

- Australians living in regional and remote areas are less likely **to attend arts events and festivals** than those living in metropolitan areas (64% compared to 70%), including **First Nations festivals** (13% compared to 21%).
- Almost three in five Australians in remote locations would like to **attend more arts events** (57%) compared to 44% of Australians living in regional Australia and 41% in metropolitan areas.
- The main **barrier to attendance** for Australians living in regional or remote areas is that events and festivals are **too far from where they live** (remote: 52%, regional: 37%, metropolitan: 21%).
- Australians in remote areas are also twice as likely to experience **difficulty getting to events** (41%, compared to 18% in other locations).
- However, these barriers do not substantially affect overall arts attendance: 68% of Australians in remote areas were **attending the arts** prior to COVID-19, compared to 64% of those in regional areas and 70% of those in metropolitan areas.
- Other data from the ABS show that **attendance rates at cultural venues and events** for people living in greater capital cities (85%) are higher than for people living in other regions of Australia (78%).
- For example, people living in greater capital city regions have a higher attendance rate at **cinemas and drive-ins** (71% compared to 58%) and **art galleries** (30% compared to 23%).¹⁸⁹

¹⁸⁸ Australia Council 2020, *Creating Our Future: Results of the National Arts Participation Survey*.

¹⁸⁹ ABS 2019, *Attendance at Selected Cultural Venues and Events, Australia, 2017–18*.

Population

Most Australians live in urban areas

Australia is one of the most urbanised countries in the world.

- 72% of Australians live in **major cities**
- 28% of Australians live **outside major cities**
 - > 18% live in **inner regional** areas
 - > 8% live in **outer regional** areas
 - > 1.2% live in **remote** areas
 - > 0.8% live in **very remote** areas.¹⁹⁰

Workforce

Australians living outside major cities are under-represented in the cultural and creative workforce

The Australian workforce

Consistent with the distribution of the Australian population:

- 73% of the workforce live in **major cities**
- 17% of the workforce live in **inner regional** areas
- 8% of the workforce live in **outer regional** areas
- 1% of the workforce live in **remote** areas
- 1% of the workforce live in **very remote** areas.¹⁹¹

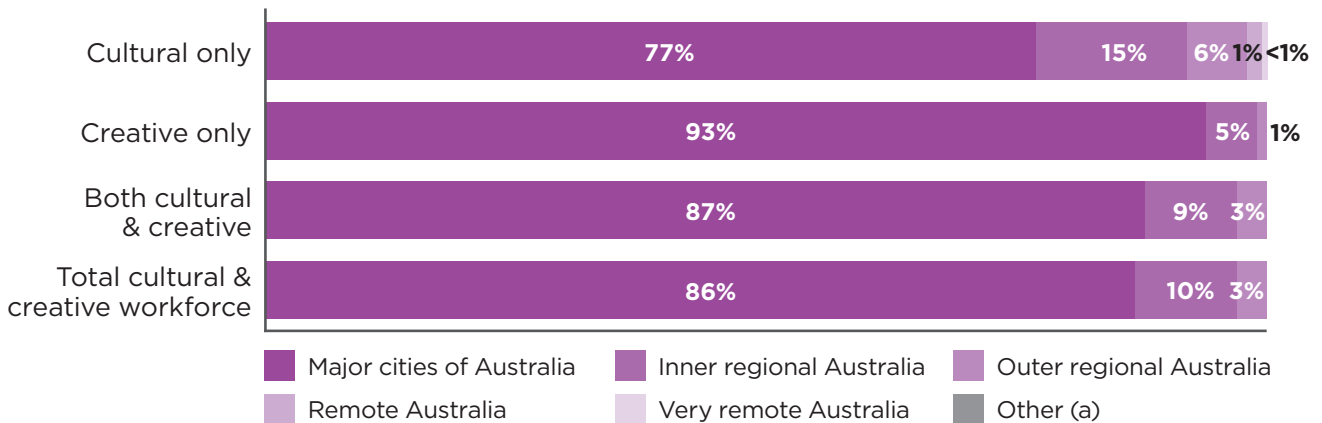
The cultural and creative workforce

Compared to the Australian population and workforce, people living outside major cities are under-represented in the cultural and creative workforce:

- 86% of the cultural and creative workforce live in **major cities** (compared to 73% of the Australian workforce)
- 10% live in **inner regional** areas (compared to 17%)
- 3% live in **outer regional** areas (compared to 8%)
- 0.4% live in **remote** Australia (compared to 1%)
- 0.3% live in **very remote** Australia (compared to 1%).
- A higher proportion of people who work in **'creative only' occupations**, such as software developers, programmers and systems analysts, live in **major cities** (93%) compared to the proportion in **'cultural only' occupations**, such as music teachers, library technicians, park rangers and camera operators (77%).
- Conversely, a higher proportion of those employed in **'cultural only' occupations** live outside major cities (23%) followed by **'both cultural and creative' occupations**, such as musicians, dancers, actors and authors (12%).

¹⁹⁰ Australian Institute of Health and Welfare 2018, *Profile of Rural and Remote Australians*. Definitions applied by the Australia Council for reporting on regions are based primarily on the ABS Australian Statistical Geography Standard (ASGS) Remoteness Structure, across the five classifications of remoteness. ABS 2016, *ASGS: Volume 5 - Remoteness structure*.

¹⁹¹ Data calculated using ABS Census Table Builder 2016. Excludes the following Remoteness Area (UR) categories: 'Migratory - Offshore - Shipping' and 'No usual address'.

Figure 21: Employment in cultural and creative occupations by remoteness area, 2016

Source: ABS data 2016, *Census of Population and Housing Customised Data Report* (for data source definitions see Appendix A on page 117)

Artists

Most artists live in capital cities and location impacts income and practice

In broad terms, the location of artists parallels the Australian workforce.

- Three quarters of artists live **in a capital city** (74%).
 - > However, this urban concentration of artists is greater for some areas of practice, such as **performing arts**, possibly due to the larger concentration of cultural infrastructure in cities.
- 27% of artists live in **regional Australia** (compared with 25% of the Australian workforce):
 - > 16% of artists live in a regional city or town
 - > 9% live in rural areas
 - > 2% live in remote or very remote areas. However, this does not account for First Nations artists in remote or very remote communities.
- **Craft practitioners, visual artists and community arts and cultural development artists** are the most likely to live outside capital cities.
- **Regionally based artists** have increasingly **negative perceptions** about the **impact of their location** on their practice.
- Regionally based artists **earn almost a third less** than their city counterparts for creative work (29%).¹⁹²

¹⁹² Australia Council for the Arts 2017, *Making Art Work: A summary and response by the Australia Council for the Arts*.

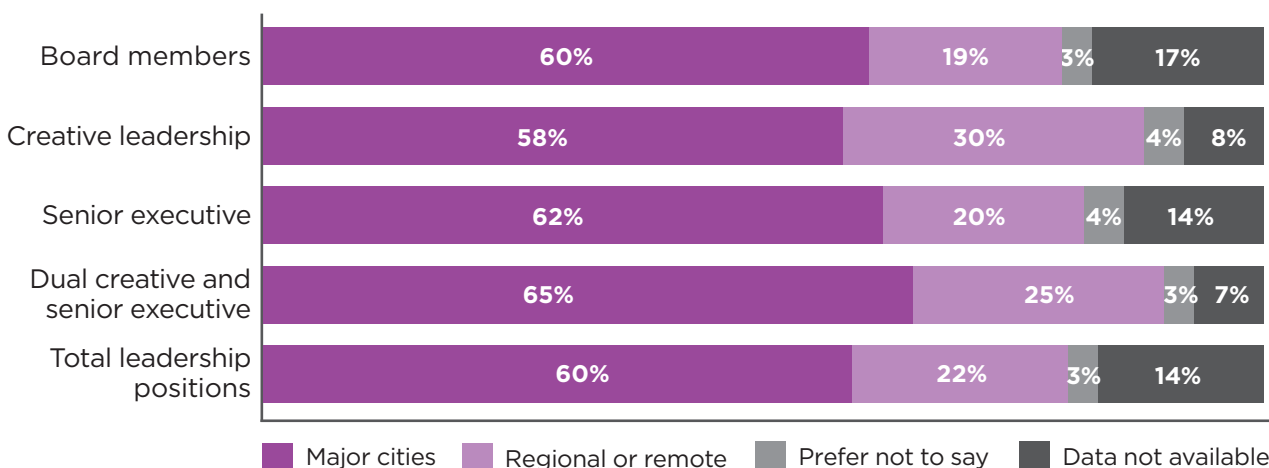
Leadership

Most cultural leadership roles are held by people living in major cities

Among Australia Council **multi-year investment organisations**:

- Most leadership roles are held by people living in **major cities** (60%).
- 22% of leadership roles are held by people living **outside major cities**. This broadly reflects the proportion of multi-year investment organisations based outside metropolitan areas (20%) as well as the proportion of organisations that have successfully applied for Australia Council grants (26%). However, it is important to note that metropolitan based organisations deliver an extensive amount of activity in regional and remote areas.
- A further 3% prefer not to say and data is not available for 14%.
- The strongest representation of people living **outside major cities** is among **creative leaders** (30%) whereas the lowest is among **board members** (19%).
- Australians living outside major cities are under-represented within leadership roles for **multi-art form** (12%) and **music** (2%).

Figure 22: Leadership roles across Australia Council multi-year investment organisations by place of residence, 2019



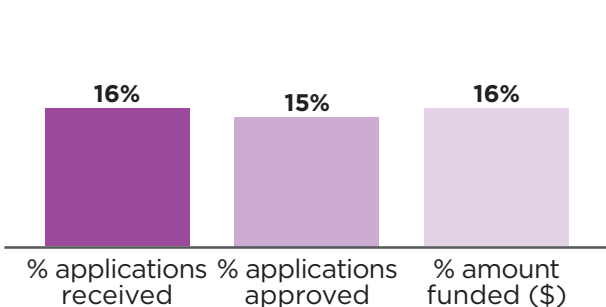
Source: 2019 data reported by Australia Council multi-year investment organisations (for data source definitions see Appendix A on page 117)

Australia Council grants and staff

There is low representation of individuals from regional and remote areas applying for grants

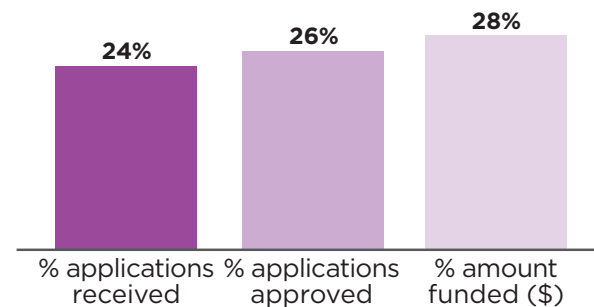
- In 2015–19, people from regional and remote areas comprised 16% of **individual applications** received and 15% of **applications approved**.
- Both these figures are lower than the estimated artist population (27%) and the Australian population living in regional and remote areas (28%).
- Compared to individual applicants, there was a larger proportion of **organisations** based in regional or remote areas, comprising 24% of applicants in 2015–19.
- **Success rates** among this group were on par with applications received (26%).
- Since 2015, Australia Council grants have been assessed by panels drawn from a **pool of registered peers**.
- Within panels of peers assessing in 2015–19, 28% were living in regional or remote areas.
- Targeted recruitment resulted in **an increase in regional and remote representation** among peer panels in 2019 (31%, up from 26% in 2015).
- Specific investment and support for the arts in regional and remote Australia are available through Regional Arts Australia’s **Regional Arts Fund**, and the Australian Government’s **Festivals Australia** program. These funds and the Australia Council’s programs work alongside each other to support the national arts ecology.
- The Inclusion@Work survey does not collect data about where employees reside, however most **Australia Council staff** are based in Greater Sydney or regional NSW.

Figure 23: Regional and remote representation among individual grant applicants, average 2015–19¹⁹³



Source: Australia Council grants data: grants to individuals, 2015–19 (for data source definitions see Appendix A on page 117)

Figure 24: Organisations located in regional or remote areas or with regional/remote as their demographic, average 2015–19¹⁹⁴



Source: Australia Council grants data: grants to organisations and groups, 2015–19 (for data source definitions see Appendix A on page 117)

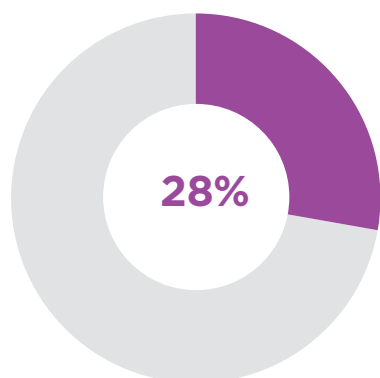
193 Based on two data items collected from individuals registering to submit an application for the Council’s grants funding:

- Individuals with postcodes that map to the regional and remote classes defined by the ABS Australian Statistical Geography Standard
- Individuals who selected ‘living in a regional or remote area’ from a list of 10 demographics, with multiple selections possible. The rest did not select this option, including those who may have responded ‘prefer not to answer’ or ‘no specific’ demographic or did not respond to the demographic question. This information may be updated when submitting subsequent applications.

194 Based on two data items collected from organisations registering to submit an application for the Council’s grants funding:

- Organisations with postcodes that map to the regional and remote classes defined by the ABS Australian Statistical Geography Standard (ASGS) Remoteness Structure
- Organisations that selected ‘remote or regional communities’ as their demographic. Only one of eight demographics may be selected, or ‘no specific demographic’. Information may be updated when submitting subsequent applications. From 2019, organisation demographic was defined as ‘communities your organisation works primarily with’. Additional organisations may be delivering projects or programs for people in regional and remote areas.

Figure 25: Regional and remote representation among peers assessing, average 2015–19



Source: Australia Council peer data, 2015–19
(for data source definitions see Appendix A on page 117)

Intersections

Barriers and biases related to location can be compounded by intersecting aspects of identity. Overlapping aspects of identity can reveal important nuances. For example:¹⁹⁵

- There is a high prevalence of **people with disability** living in regional and remote Australia. Only 63% of Australians with disability live in a capital city compared to 72% of the general population.¹⁹⁶
- **First Nations people** are more likely to live in remote areas than non-Indigenous Australians (18% and 1.4% respectively).¹⁹⁷
- Two thirds (66%) of **older Australians** live in major cities, compared with 72% of people aged under 65.¹⁹⁸
- **Same-sex couples** are more likely to live in capital cities than outside capital cities. Same-sex couples account for 1.1% of all couples in capital cities.¹⁹⁹
- **Rural and regional women** have a lower rate of workforce participation compared to rural and regional men (57% and 67% respectively).²⁰⁰

Intersectionality and arts engagement

Where artists are likely to live also varies by intersecting aspects of identity. For example:

- **First Nations people** living in remote Australia are more likely to earn income from First Nations arts (8.8%) than First Nations people in regional Australia (2.9%) or major cities (2.8%).²⁰¹
- **Women artists** are more likely to live in regional (56%), rural (66%) and remote/very remote (61%) areas than men (44%, 34% and 39% respectively).
- **Artists from non-English speaking backgrounds** are *less* likely to live in regional or rural areas than artists from non-English speaking backgrounds (15% compared to 25%).²⁰²

¹⁹⁵ Intersections are listed based on available data. They do not cover all the ways identity can overlap or impact arts engagement.

¹⁹⁶ ABS 2018, *Regional Population by Age and Sex*.

¹⁹⁷ ABS 2017, *Census of Population and Housing: Counts of Aboriginal and Torres Strait Islander Australians*.

¹⁹⁸ Based on ABS 2016 Census, unpublished data generated using ABS TableBuilder.

¹⁹⁹ ABS 2016, 'Same Sex Couples,' in *Census of Population and Housing: Reflecting Australia – Stories from the Census, 2016*.

²⁰⁰ ABS 2017, *Labour Force, Detailed – Electronic Delivery, Feb 2017*, 12 month average of original data, persons aged 15 years and over.

²⁰¹ Australia Council 2017, *Living Culture: First Nations arts participation and wellbeing*, based on ABS data.

²⁰² Throsby D and Petetskaya K 2017, *Making Art Work: An economic study of professional artists in Australia*, Australia Council.

FOCUS ON REGIONAL CREATIVE HOTSPOTS

Since 2019, several regions have been profiled as part of *Australian Cultural and Creative Activity: A population and hotspot analysis*.²⁰³ This is an Australian Research Council Linkage project by the Queensland University of Technology and the University of Newcastle in partnership with five state government cultural funding agencies. The project involves in-depth analysis of twenty areas that have been identified as ‘creative hotspots’ based on local cultural and creative activity.

For example, the **Central West region** in Queensland highlights the critical role that cultural and creative activity can play in a local economy facing big challenges, such as the psychological and economic depressive effects of long-term drought. Publicly funded arts provide a deep community service to the Central West region. High levels of volunteerism – an indicator of social value – are evident across cultural and creative workers.

Cultural and creative activity bring this otherwise isolated but highly motivated remote community together. Creative initiatives like festivals are designed to make skills development opportunities available, especially for young people. In addition, its significant cultural and heritage infrastructure, including the Stockman’s Hall of Fame, the Qantas Founders Museum and the Waltzing Matilda Centre, have been promoted by its tourism industry, which was increasingly becoming a mainstay of the local economy prior to COVID-19.

Another regional hotspot profiled is **Bendigo**. The Bendigo region boasts a diversity of cultural and creative activities, from festivals, museums and libraries (such as the Bendigo Writers Festival, Groovin the Moo and the Bendigo Queer Film Festival) to design agencies and a growing software and digital content sector (including the Tech School at La Trobe University). The established cultural and creative infrastructure in Bendigo supports the local economy and attracts visitors from across Victoria and Australia more broadly.

The hotspot analysis highlights how regional areas can create **opportunities for cultural tourism** by bringing together members of the local community. For example, the Horizon Festival fosters social inclusion and builds community by connecting locals through a celebration of arts and culture, while also attracting visitors from across the country.

203 Queensland University of Technology 2019, *Australian Cultural and Creative Activity: A population and hotspot analysis*.

Children and young people

Introduction

There is a reciprocal relationship between young people and the arts: a connection with the arts sets them up for success and in turn, they play a critical role in the future of the nation. Arts and creativity play a vital role in child development, education and skills for the future. Arts activities can help students develop personal, social and cognitive skills that transfer to and improve performance in a wide range of academic and social situations and help them to thrive in these uncertain times.²⁰⁴

The data reveal some encouraging trends about young people's strong engagement with arts and culture, as well as some concerning areas where there is low representation, including among artists and in cultural leadership roles.

Towards good practice in collecting and reporting data

When reporting on arts and culture, age is an important consideration because the arts play a critical role in human development and wellbeing throughout the life course.

Unlike some other aspects of identity, age is constantly changing. With shifting demographics, levels of engagement by various age groups may have multiple influences, including opportunity, access, life stage, leisure time and previous exposure.

In addition, a range of definitions and age thresholds are assigned to children and young people in relation to different laws, policy, advocacy, access to services and representation. We have used a number of different thresholds in this report based on available data.

Reporting and analysis need to take this into consideration.

Many of the data collections outlined in this section use different age ranges. This means different data sources are not comparable. Where possible, we recommend moving towards consistent age ranges across data collections.

204 See Australia Council 2020, *Creative Leadership in Learning: Cultivating creativity in schools*; Dunn J, Bundy P, Jones A, Stinson M, Hassall L, Penton J, Lazaroo N, and Le L 2019, *Creating Critical Connections through the Arts: The Y Connect Report. Examining the impact of arts-based pedagogies and artist/teacher partnerships on learning and teaching in one Australian secondary school*, Griffith Institute for Educational Research; A New Approach 2019, *Transformative: Impacts of culture and creativity*, Insight Series, Report No. 2; Ewing R 2010, *The Arts and Australian Education: Realising Potential*; Martin BH and Calvert A 2018, 'Socially empowered learning in the classroom: Effects of arts integration and social enterprise in schools,' *Journal of Teaching and Learning*, Vol. 11, No. 2; Jefferson M and Anderson M 2017, *Transforming Schools: Creativity, critical reflection, communication, collaboration*.

Arts and cultural engagement

Young people are highly engaged in the arts

The National Arts Participation Survey²⁰⁵ found that arts engagement and recognition of the positive impacts of the arts is strong among younger Australians.

- Almost all young Australians aged 15–24 years recognise **the positive impacts of arts and creativity** (91% compared to 84% of Australians overall).
- Australians aged 15–24 years are highly engaged – four in five **attend arts events** (83%), including **live music** (66%) and **festivals** (61%). Arts attendance decreases with age to seven in ten Australians aged 35–49 years (69%) and 57% of those aged 65 plus.
- Almost one in three Australians aged 15–24 years attend **First Nations festivals** (30%) compared to one in five Australians overall (19%).
- **Interest in First Nations arts** is high among Australians aged 15–24 years (44%) compared to Australians overall (40%).
- Almost half of Australians aged 15–24 years attend the arts to **engage with their cultural background or community** (45%). This decreases with age to 16% of those aged 65 plus.
- More than a third of Australians aged 15–24 years attend the arts **to understand other perspectives and cultures** (35%) and more than a quarter to **improve their wellbeing** (27%).
- Two in three Australians aged 15–24 years **creatively participate** (66%) compared to 45% of Australians overall.
- Four in ten Australians aged 15–24 years **give time or money to the arts** (40%), including one in two aged 18–19 years (49%), compared to one in four Australians overall (26%).
- Support for public funding for the arts is strong among Australians aged 15–24 years and their top priority for investment is **ensuring young people have access to art and creative experiences to support their learning and development**.
- While 42% of Australians aged 15–24 years said they would like to attend more arts events, their main **barriers to attendance** are **cost of tickets and/or entry** (29%), events being **too far away or not near where they live** (22%) and **difficulty finding the time** (19%).

Australians increasingly recognise the value of arts and creativity in the lives and education of children and young people

The 2019 National Arts Participation Survey showed that Australians increasingly recognise **positive impacts** of arts and creativity in a range of areas.

- The most substantial increase since 2016 is the proportion of Australians who agree **the arts and creativity impact child development** (63%) – up 13 percentage points from 2016.
- Additionally, the proportion of Australians who agree **the arts should be an important part of education** (73%) is up by 12 percentage points.²⁰⁶

205 Australia Council 2020, *Creating Our Future: Results of the National Arts Participation Survey*.

206 As above.

Children are more likely to attend cultural events and participate in cultural activities than adults

Data from the ABS provide other key insights about arts and cultural attendance among different age groups, including children:²⁰⁷

- In 2017–18, nearly all **children** aged 5–14 years attended at least one **cultural venue or event** outside of school hours (94%). The most popular was going to the **cinema or drive-in**, with 88% of children going at least once.
- Almost two thirds of **children** participate in a least one **creative activity**, such as drama, singing or playing a musical instrument, dancing, craft activities, creative writing and creating digital content (63%). Conversely, **Australians aged 15 and over** have a participation rate of just 31%.²⁰⁸
- In 2017–18, attendance rates generally decreased with age, with a very high attendance rate for **people aged 15–24 years** (92%) and a lower rate for those **aged 65 years and over** (66%).²⁰⁹

Population

Young people comprise a decreasing proportion of the Australian population

- The proportion of the Australian population **aged under 15 years** decreased from 21% in 1996 to 19% in 2016.²¹⁰ The reverse is true for older Australians, who comprise an increasing proportion of the population.²¹¹
- Australians **aged 15–29 years** comprise 20% of the population.²¹²

Workforce

Young Australians are under-represented in the cultural and creative workforce compared to the Australian workforce overall

The Australian workforce

- As at December 2019, the workforce participation rate for Australians **aged 15–24 years** was 68%.
- Australians **aged 15–29 years** comprise 27% of the Australian workforce.²¹³

The cultural and creative workforce

- Younger people **aged 15–29 years** represent 23% of the **cultural and creative workforce**, compared to 27% of the workforce overall.
- One quarter of occupations that are **'both cultural and creative'** are held by young people, such as musicians, dancers, actors and authors (25%).

207 ABS 2019, *Attendance at Selected Cultural Venues and Events, Australia, 2017–18*.

208 ABS 2019, *Participation in Selected Cultural Activities. Statistics about people who have participated in selected cultural activities for both adults and children (aged 5–14 years), 2017–18*.

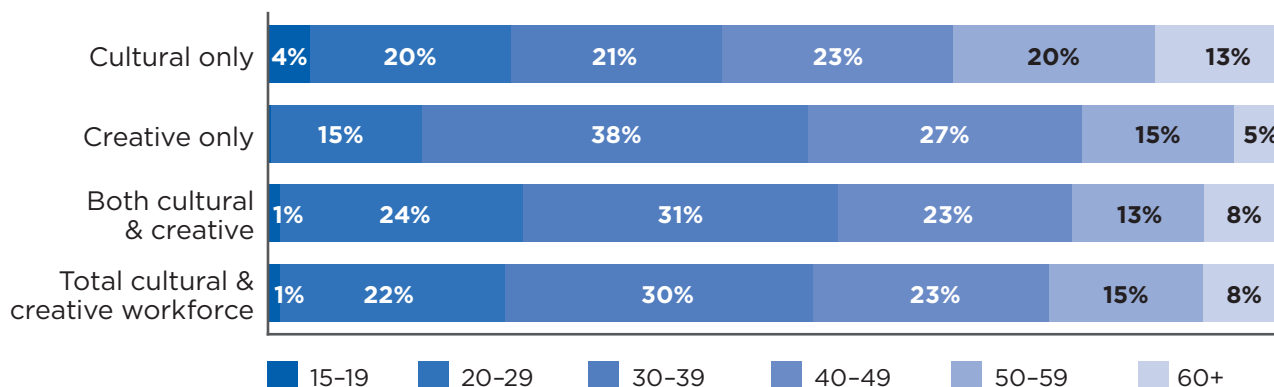
209 Based on data calculated from Table 3 of ABS 2019, *Attendance at Selected Cultural Venues and Events, Australia, 2017–18*.

210 ABS 2016, *Australian Demographic Statistics: Population by age and sex, Australia, states and territories*.

211 This is not the case for First Nations people. In 2016, more than half of First Nations people were under the age of 25 years (53%) and just 5% of First Nations people were aged 65 and over. See ABS 2016, *Census of Population and Housing: Reflecting Australia – Stories from the Census, 2016*.

212 Data calculated using ABS Census Table Builder 2016.

213 As above.

Figure 26: Employment in cultural and creative occupations by age, 2016

Source: ABS data 2016, *Census of Population and Housing Customised Data Report* (for data source definitions see Appendix A on page 117)

Artists

The artist population is ageing more rapidly than the overall workforce

- The **median age of professional artists is 52**.
- Artists in some areas of practice are significantly younger, particularly **dancers and choreographers**, with a median age of 32.
- Despite having the lowest median age, **dancers and choreographers** are part of a trend showing the artist population **ageing more rapidly** than the overall Australian workforce. While 80% of dancers and choreographers were under 35 in 1988, only 58% were under 35 by 2016. Increasing age over time is also noticeable among the population of **visual artists, musicians** and **community artists**.
- **Artists aged 18-24 years** account for 5% of the artist population, and artists aged 65 years and over for 18%.²¹⁴
- This lack of representation of younger people is in stark contrast to the fact that younger Australians **create and experience the arts** at the highest rates and are most likely to acknowledge the **positive impacts** of the arts.²¹⁵

Greater understanding about **early stage professional artists** is required to contextualise these trends.

214 Throsby D and Petetskaya K 2017, *Making Art Work: An economic study of professional artists in Australia*, Australia Council.

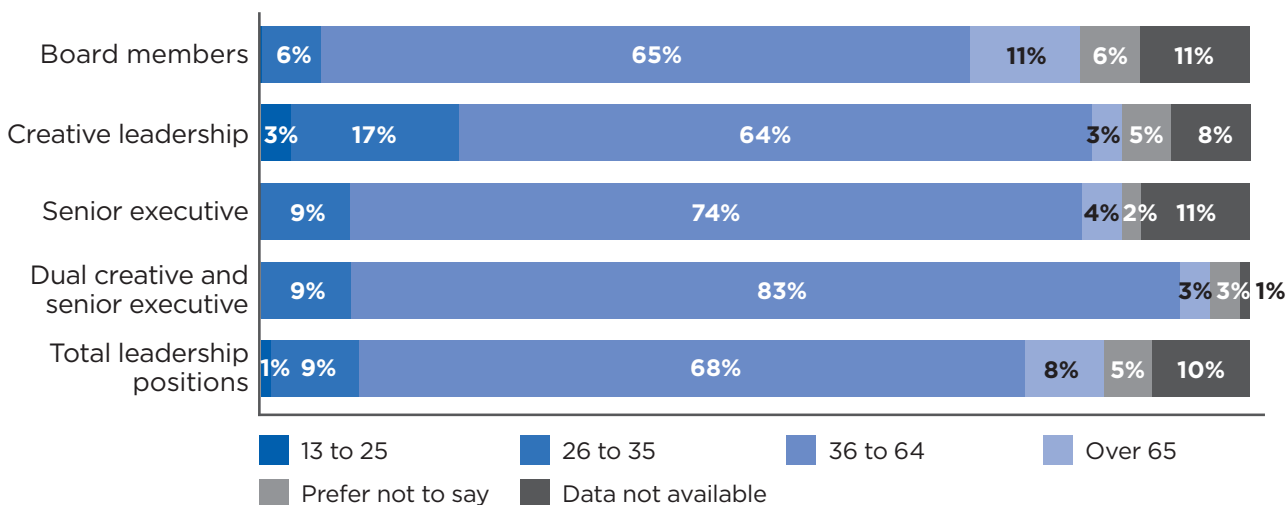
215 Australia Council 2020, *Creating Our Future: Results of the National Arts Participation Survey*.

Leadership

Young people have low representation in cultural leadership roles, except creative leadership.

- People **aged under 35 years** comprise just 10% of **leadership roles** in Australia Council multi-year investment organisations.
- People under 35 years are most likely to be **creative leaders** (20%).

Figure 27: Proportion of leadership roles across Australia Council multi-year investment organisations by age group, 2019



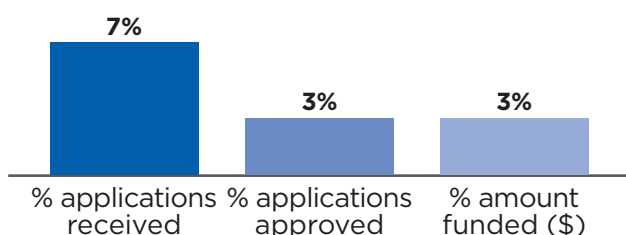
Source: 2019 data reported by Australia Council multi-year investment organisations (for data source definitions see Appendix A on page 117)

Australia Council grants and staff

More support is provided for young people through grants to organisations than individual applicants

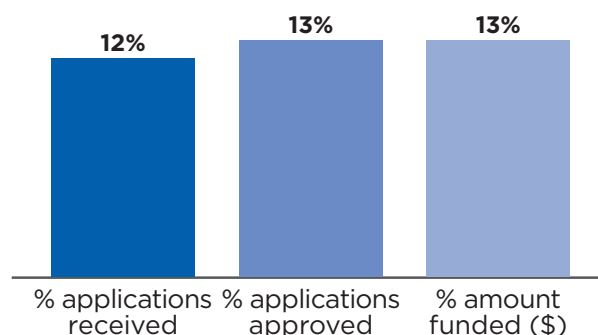
- People aged **under 25 years** accounted for 7% of **individual applications** received in 2015–19, which is slightly higher than the overall representation of artists in this age group (5%).
- **Success rates** for people aged under 25 years were lower than application rates for this group (3%).
- In 2015–19, 12% of grant applications received from **organisations** identified **children and young people** as their demographic. **Success rates** were on par with application rates (13%)
- The Australia Council is unable to provide data on the age of peer assessors at this time.

Figure 28: Representation of people aged under 25 years among individual grant applicants, average 2015–19²¹⁶



Source: Australia Council grants data: grants to individuals, 2015–19 (for data source definitions see Appendix A on page 117)

Figure 29: Organisations with young people and children as their organisation demographic, average 2015–19²¹⁷



Source: Australia Council grants data: grants to organisations and groups, 2015–19 (for data source definitions see Appendix A on page 117)

The Australia Council meets the public sector benchmark for young employees

- Results from the 2019 Inclusion@Work survey show that the Australia Council has a similar representation of **employees under 30 years** (14%) compared to the public sector benchmark (13%).

²¹⁶ Based on date of birth data collected from individuals registering to submit an application for the Council's grants funding. The rest were aged over 25 years at the closing date related to their application, or did not provide a date of birth.

²¹⁷ Based on data collected from organisations registering to submit an application for the Council's grants funding. One of eight possible demographics may be selected, or 'no specific demographic'. This figure is based on organisations that selected 'young people'. Information may be updated when submitting subsequent applications. From 2019, organisation demographic was defined as 'communities your organisation works primarily with'. Additional organisations may be delivering projects or programs with or for younger people and children.

Intersections

Barriers and biases related to age can be compounded by intersecting aspects of identity. Overlapping aspects of identity can reveal important nuances. For example:²¹⁸

- The First Nations population is **significantly younger** than the non-First Nations population, reflecting both high fertility rates and inequity in life expectancy. The median age of the First Nations population is 20.3 years, compared to 37.8 years for the non-First Nations population.²¹⁹
- **Young women** (15–24 years) have a slightly lower workforce participation rate compared to young men (66% compared to 67%).²²⁰

Intersectionality and arts engagement

Arts engagement varies with both age and the intersections of age with other aspects of identity. For example:

- **Younger First Nations people** are more likely to attend arts and cultural venues and events than older First Nations people.²²¹
- **The younger generations in the CALD community** are the most likely to creatively participate in the arts. Six in ten CALD respondents aged 15–34 years creatively participate in the arts to engage with their cultural background or community (61%), compared to 38% of those aged 35–54, and 19% of those aged 55 years and over.²²²

218 Intersections are listed based on available data. They do not cover all the ways identity can overlap or impact arts engagement.

219 ABS 2018, *Estimates of Aboriginal and Torres Strait Islander Australians, June 2016*.

220 ABS 2017, *Labour Force, Australia, Feb 2017*, 12 month average of seasonally adjusted data, persons 15–24 years.

221 Australia Council 2017, *Living Culture: First Nations arts participation and wellbeing*, based on ABS data.

222 Australia Council 2020, *Creating Our Future: Results of the National Arts Participation Survey*.

Older people

Introduction

Arts and culture can play an increasingly valuable role in supporting the wellbeing of our ageing population. As well as enhancing social connections, arts activities such as music and dance have a clear impact on quality of life, health and wellbeing as people age. This includes enhancing memory, movement and mood, and alleviating diseases and conditions of ageing such as Alzheimer's and dementia.²²³

However, arts engagement and creative participation decreases with age and older people are less likely to recognise the positive impacts of arts and creativity in our lives and communities. While the artist population is older than the overall Australian workforce, most noticeably within literature and craft, few people aged over 65 apply for grants or hold cultural leadership positions.

Towards good practice in collecting and reporting data

When reporting on arts and culture, age is an important consideration because the arts play a critical role in human development and wellbeing throughout the life course.

Unlike some other aspects of identity, age is constantly changing. With shifting demographics, levels of engagement by various age groups may have multiple influences, including opportunity, access, life stage, leisure time and previous exposure.

Reporting and analysis need to take this into consideration.

Many of the data collections used in this section use different age ranges. This means different data sources are not comparable. Where possible, we recommend moving towards consistent age ranges across data collections.

²²³ Rhea et al. 2016, 'The impact of community-based arts and health interventions on cognition in people with dementia: A systematic literature review,' *Aging & Mental Health*, 20:4, pp. 337–351; Ting Choo et al. 2009, 'The effect of intuitive movement reembodyment on the quality of life of older adults with dementia: A pilot study,' *American Journal of Alzheimer's Disease and Other Dementias*; Staricoff L 2006, *Arts in Health: A review of the medical literature*, Arts Council England.

Arts and cultural engagement

Arts engagement decreases with age

- Four in five **Australians aged 65 plus** recognise **the positive impacts of arts and creativity** in our lives and communities (79%, compared to 84% of Australians overall).
- 57% of Australians aged 65 plus **attend arts**, compared to 68% of Australians overall. Attendance is highest in the youngest age group and decreases with age.
- 41% of Australians aged 65 plus attend the arts **to understand other perspectives and cultures** and 28% attend **to improve their wellbeing**.
- One in three Australians aged 65 plus are **interested in First Nations arts** (34%, compared to 40% of Australians overall) and 16% **attend First Nations arts** (compared to 32% of Australians overall).
- Less than one in five of those aged 65 plus attend the arts to **engage with their cultural background or community** (22%) compared to more than one in three Australians overall (36%).
- One in three Australians aged 65 plus **creatively participate in arts activities** such as playing an instrument, singing in a community choir or making arts and craft (32%, compared to 45% of Australians overall). Creative participation decreases steadily with age.
- One in seven Australians aged 65 plus **gives time or money to the arts** (14%, compared to 26% of Australians overall). Giving to the arts also decreases with age.
- For Australians aged 65 and over, the priority for public or private investment is **ensuring young people have access to art** and **ensuring free or low-cost events are available**.
- More than one in three Australians aged 65 and over would like to attend the arts more (36%). Their **main barriers to attendance** are **cost of tickets and/or entry** (37%), **too far away or not near where they live** (30%) and **difficulty getting there** (24%).²²⁴
- ABS data shows that in 2017-18, two in three Australians aged 65 years and over **attended a cinema, art gallery, museum, library or live performance** (66%, compared to 82% of Australians overall).²²⁵

²²⁴ Australia Council 2020, *Creating Our Future: Results of the National Arts Participation Survey*.

²²⁵ ABS 2019, *Attendance at Selected Cultural Venues and Events, Australia, 2017-18*.

Population

The Australian population is ageing

- People **aged 60 and over** comprise 21% of the Australian population.²²⁶
- Unlike the proportion of young people, the proportion of older people **aged 65 and over** has been steadily increasing – from one in every seven people in 2011 (14%), to nearly one in every six people (16%) in 2016.²²⁷
- **This trend is predicted to continue** as a result of improvements to life expectancy, decreasing death rates, increasing health standards and a birth rate lower than the replacement rate.²²⁸
- This is also **part of a larger global shift**, with a recent UN report on world population and ageing predicting that the number of people aged 60 years or over is expected to double by 2050.²²⁹

Workforce

Australians are increasingly working to older ages, but older Australians are slightly under-represented in the cultural and creative workforce

The Australian workforce

- Australians **aged 60 and over** comprise 10% of the Australian workforce, compared to 21% of the Australian population.²³⁰
- At January 2018, Australians **aged 65 and over** had a workforce participation rate of 13% (up from 8% in 2006).²³¹
- Some older people are either working less than they would like to or are looking for work. In November 2017, among people **aged 55 and over**, 6% of employed people were **underemployed**.

The cultural and creative workforce

- Australians **aged 60 and over** represent just 8% of the **cultural and creative workforce**,²³² compared to 10% of the workforce.
- However, representation of older Australians is stronger within **‘cultural only’ occupations** (13%), such as music teachers, library technicians, park rangers and camera operators.
- Just 8% of people in occupations that are **‘both cultural and creative’** such as musicians, dancers, actors and authors, are aged 60 or over.

226 Data calculated using ABS Census Table Builder 2016.

227 ABS 2017, *Census Insights into Australia's Ageing Population* (media release).

228 ABS 2019, *Australian Demographic Statistics: June 2019 quality declaration*.

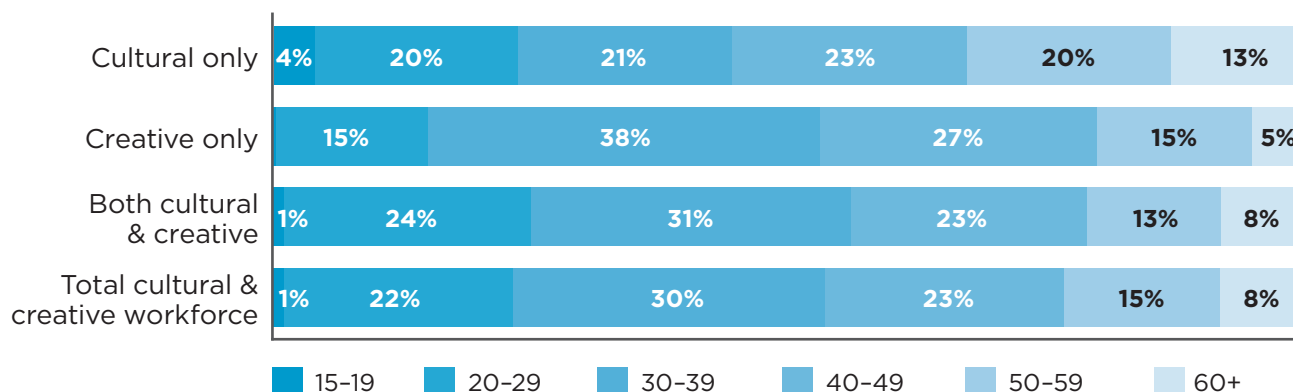
229 United Nations 2017, *World Population Ageing 2013*, p. 1.

230 Data calculated using ABS Census Table Builder 2016.

231 Australian Institute of Health and Welfare 2018, *Older Australia at a Glance*.

232 Based on ABS data 2016, Census of Population and Housing Customised Data Report.

Figure 30: Employment in cultural and creative occupations by age, 2016



Source: ABS data 2016, *Census of Population and Housing Customised Data Report* (for data source definitions see Appendix A on page 117)

Artists

Almost one in five artists are 65 years or older

- On average, professional **artists** are older than the Australian workforce. For example, in 2016, 41% of **artists were aged 55 years or over** compared to just 18% of those in the workforce. There are several notable reasons for this:
 - > Workers in the Australian workforce tend to retire in their 60s or even earlier, whereas artists often continue their creative work **beyond a standard retirement age**.
 - > The career trajectory of an artist is much less defined than many other careers and **becoming established often takes time**. Therefore, artists are often older than other workers when their career finally takes off.
 - > Many artists **discover their talents later in their lives**. Sometimes an artistic profession becomes their **second career**.²³³
- The **median age of all artists is 52**. In some areas of practice the median age is significantly older, particularly in **literature and craft**, each with a median age of 57.
- Conversely, artists in some areas of practice are significantly younger, particularly **dancers and choreographers**, with a median age of 32.
- **Artists aged 65 years and over** account for 18% of the artist population.²³⁴

²³³ Throsby D and Petetskaya K 2017, *Making Art Work: An economic study of professional artists in Australia*, Australia Council.

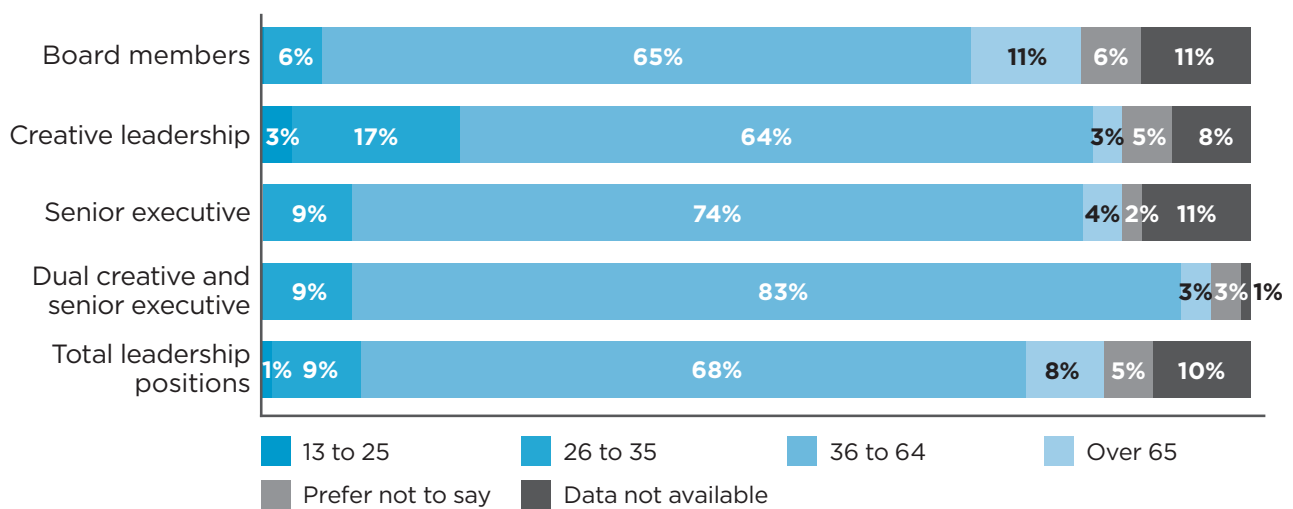
²³⁴ As above.

Leadership

Less than one in ten people in leadership roles are aged over 65 years

- **People aged over 65** comprise 8% of leadership roles in Australia Council multi-year investment organisations.
- People aged over 65 years are most likely to be **board members** (11%) rather than **creative leaders** (3%) or **senior executives** (4%). Conversely, only 7% of board members are under 35 years.

Figure 31: Proportion of leadership roles across Australia Council multi-year investment organisations by age group, 2019



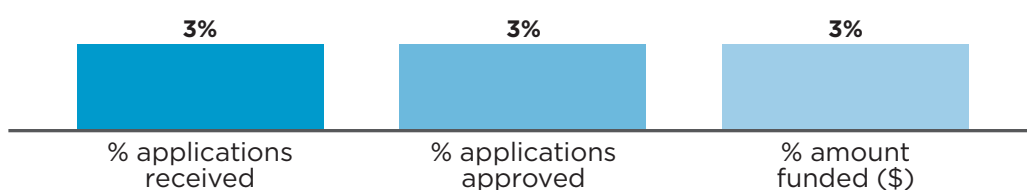
Source: 2019 data reported by Australia Council multi-year investment organisations (for data source definitions see Appendix A on page 117)

Australia Council grants and staff

Few people aged over 65 apply for grants

- People aged **over 65 years** accounted for 3% of applications received from individuals in 2015–19 despite comprising 18% of practising professional artists in Australia.
- **Success rates** for applicants aged over 65 were on par with application rates (3%).

Figure 32: Representation of older people among individual grant applicants, average 2015–19²³⁵



Source: Australia Council grants data: grants to individuals, 2015–19 (for data source definitions see Appendix A on page 117)

- Our grants data indicate there is only a small number of **organisations** specifically nominating older people as their demographic (23 received and 2 approved – less than 1%).²³⁶
- The Australia Council is unable to provide data on the age of peer assessors at this time.

The Australia Council has low representation of employees over 55

The Australia Council’s representation of **employees aged over 55 years** (14%) is lower than both the public sector benchmark (18%) and the Australian workforce (20%).

²³⁵ Based on date of birth data collected from individuals registering to submit an application for the Council’s grants funding. The rest were aged under 65 years at the closing date related to their application, or did not provide a date of birth.

²³⁶ Based on data collected from organisations registering to submit an application for the Council’s grants funding. One of eight possible demographics may be selected, or ‘no specific demographic’. This figure is based on organisations that selected ‘older people’. Information may be updated when submitting subsequent applications. From 2019, organisation demographic was defined as ‘communities your organisation works primarily with’. Additional organisations may be delivering projects or programs with or for older people.

Intersections

Barriers and biases related to age can be compounded by intersecting aspects of identity. Overlapping aspects of identity can reveal important nuances.

For example:²³⁷

- Three in ten Australians aged 65 and over were **born overseas**.
- 66% of Australians aged 65 and over live in **major cities**, 32% in inner regional and outer regional areas and just over 1% in remote or very remote areas.
- Just 7% of the **Northern Territory's population** is aged 65 or over, reflecting its larger First Nations population.²³⁸

Intersectionality and arts engagement

Arts engagement varies with both age and the intersections of age with other aspects of identity. For example:

- **Older First Nations people** are more likely to creatively participate in, and earn income from, First Nations arts.²³⁹
- **Older generations in the CALD community** are the least likely to creatively participate in the arts. Just 19% of those aged over 55 years creatively participate in the arts to engage with their cultural background or community compared to 61% of respondents aged 15–34 years.²⁴⁰

²³⁷ Intersections are listed based on available data. They do not cover all the ways identity can overlap or impact arts engagement.

²³⁸ Australian Institute of Health and Welfare 2018, *Older Australia at a Glance*.

²³⁹ Australia Council 2017, *Living Culture: First Nations arts participation and wellbeing*.

²⁴⁰ Australia Council 2020, *Creating Our Future: Results of the National Arts Participation Survey*.

Part 2: Next steps

This research review highlights that many of the communities who are most engaged with Australia's arts and culture are also under-represented, under-resourced or under-compensated for their work. It also identifies critical gaps in the information required to inform and drive action where it is most needed.

Work underway

A range of work is already underway that will contribute to meeting these challenges.

In 2019 the Meeting of Cultural Ministers Officials Working Group recognised that diversity is a core principle for all jurisdictions and that improved data and reporting is needed to better understand diversity among Australian arts leadership roles. Work is underway to develop **harmonised definitions and methodologies** so we can build a national evidence base.

The Australia Council's *Re-imagine: What next?* consultation engaged members from all parts of the arts and cultural sector, present and emerging in late 2020. It asked what we would like for the future of the industry and how to get there. This explicitly included how the arts and cultural sector can be inclusive of all Australians.²⁴¹

Additional research underway includes:

- further analysis of **the gender pay gap** by researchers at Macquarie University²⁴²
- building a comprehensive and detailed picture of **First Nations artists and their work** through our ongoing First Nations research series²⁴³
- new research on how **socio-economic background** affects engagement and representation within arts and culture, which will be a focus of upcoming work by the Australia Council.

²⁴¹ See Australia Council 2021, *Re-imagine: What next?*

²⁴² Throsby D, Petetskaya K and Shin S 2020, *The Gender Pay Gap Among Australian Artists: Some preliminary findings*, Australia Council.

²⁴³ See <https://www.australiacouncil.gov.au/research/topic/first-nations/>

Questions

Questions raised by this report include:

- How can we achieve greater representation of all Australians among cultural leadership roles in Australia?
- First Nations arts and culture is embedded in daily life. How do we develop a framework for reporting informed by First Nations knowledges and Indigenous Data Sovereignty?
- While noting the issues with terminology, people who identify as CALD are highly engaged with arts and culture – what are the barriers to better representation as artists, cultural leaders and applicants for Australia Council funding?
- What is driving the pay gap for women artists, artists with disability and regionally based artists? How can it be addressed?
- Why do regionally based artists have increasingly negative perceptions about the impact of their location on their practice? Has the COVID-19 pandemic affected this trend?
- How can we collect meaningful data to understand barriers to representation in the arts and cultural sector for Australians with diverse gender identities, sexual orientations or sexualities?
- How can we collect more meaningful data on cultural diversity in the arts and cultural sector that is comparable across measures?
- Which communities are experiencing the most profound impacts of the COVID-19 pandemic and why?
- How can we collect meaningful data to better understand and value how children and young people under 15 participate in and contribute to arts and culture?
- How can we collect data that captures intersectional identities, and best use this information to improve representation of people who live in the intersections?

These are questions for the whole Australian arts and cultural sector.

Summary of data recommendations

Throughout this report we have highlighted challenges and opportunities to move towards good practice in collecting and reporting data.

The following is a summary of good practice data recommendations for people and organisations working with diversity data in Australia – particularly within or affecting the arts and cultural sector.

- Accompany data collection and analysis with **discussion of nuance** and the ways in which **multiple aspects of identity can connect and overlap**.
- Recognise that data relates to very **personal aspects of identity**. Data must be collected and reported respectfully, in ways that acknowledge complex and varying perspectives around personal identification.
- Ensure measurement is flexible enough to respond as **definitions and levels of comfort around identifying evolve**, always prioritising **self-determination**.
- Recognise that much of the data needed for reporting is considered **sensitive under Australian and state and territory privacy laws**. These laws govern how it can be collected and used.
- Carefully consider **how terminology is used**. We need to ensure terminology does not reinforce structural inequalities or inhibit our ability to fully understand and change them.

First Nations people:

- Ensure **First Nations self-determination** so that data reflects First Nations priorities, values and worldviews. **Indigenous Data Sovereignty** means First Nations people autonomously decide what, how and why Indigenous data is collected, accessed and used.²⁴⁴
- Recognise First Nations people's unique position and **distinguish them from the broad category of 'cultural diversity'** in diversity reporting.

Cultural and linguistic diversity:

- Recognise that **work is in progress by key national industry bodies** to develop an appropriate, consistent and self-determined approach to terminology and diversity data.²⁴⁵ This includes national discussion about introducing **a specific race/ethnicity** variable in data collection.

244 Maiam nayri Wingara and the Australian Indigenous Governance Institute 2018, *Indigenous Data Sovereignty Communique: Indigenous Data Sovereignty Summit*, 20 June 2018, Canberra.

245 Led by Diversity Council Australia (DCA) and the Federation of Ethnic Communities' Councils of Australia (FECCA).

People with disability:

- Implement a **rights-based approach to connect the implementation of measures** and their **monitoring** in keeping with the Convention on the Rights of Persons with Disabilities.
- This includes **allocating resources to data collection and analysis; disaggregating data** on persons with disability, including by gender as well as disability type; **engaging with stakeholders**; and **sharing data**.

Gender:

- Recognise that data collection on **diverse gender identity is sensitive**.
- **Build trust** and **communicate why** the data is being collected and **what it is being used for** (in addition to compliance with such obligations under privacy legislation).
- **Be sensitive** in framing questions to capture data for non-binary and gender non-conforming people and **avoid asking people to identify as ‘other’**.

LGBTIQ+ people:

- **Collect LGBTIQ+ data** while the language, terminologies and good practice are all still evolving. The act of collecting LGBTIQ+ data sends important signals to stakeholder groups that they are valued.
- **Engage stakeholders** to **review and update** data points, questions and frameworks.

Regional, rural and remote Australians:

- Apply a **First Nations lens** to how regions and areas are defined and understood and consider First Nations arts and cultural activity.
- Consider regional or spatial reporting that allows for **more nuanced analysis across different types of urban and regional settings**.
- **Consult** with regional communities in research processes involving regional communities.

Age:

- Undertake reporting and analysis that considers that age is **constantly changing**. With shifting demographics, levels of engagement by various age groups may have **multiple influences**, including opportunity, access, life stage, leisure time and previous exposure.
- Recognise that data sources are currently not comparable due to different age groupings used. Where possible, we recommend moving **towards consistent age groupings** across data collections.

Guiding principles

Work in this area needs to be underpinned by the following principles:

Participation in arts and culture is a human right

All peoples have the right to participate in cultural and artistic life by virtue of the right to self-determination – the right of choice, participation and control. These rights are set out in a range of international treaties and obligations to which Australia has committed (see Appendix B page 122). Cultural dimensions of human rights – including active participation in cultural life, the development of individual and collective cultural liberties, the safeguarding of tangible and intangible cultural heritages and the protection and promotion of diverse cultural expressions – are also recognised as core components of human sustainable development.

An arts and cultural sector that reflects all Australians will drive many positive outcomes, including a more inclusive, cohesive and just nation, and great art

Our arts and artists play a critical role in our collective imagination of what it means to be Australian. There is enormous potential to harness our arts and culture to forge and promote a more inclusive cultural identity for Australia that brings together the many strands that make up our community. Arts and creativity have a unique capacity to connect us, irrespective of our life circumstances and experiences.

The shared stories of millions of diverse peoples who call Australia home promote mutual understanding, respect and empathy. Importantly, multiple perspectives and lived experiences also fuel experimentation, creativity, excellence and artistry, and challenge and redefine aesthetics.

Inclusive leadership is critical

For our arts and culture to be inclusive of all Australians, our cultural leadership needs to reflect the diversity of the nation. Creative control and decision-making are vital for connecting us all through creativity.

Data and reporting support action and accountability

Measuring many aspects of diversity is complex and difficult, but essential for supporting action and accountability. All data collection and analysis should be responsive to the recommendations outlined above.

Appendix A – About the data

Data sources used in this report are outlined below.

Population

We have drawn population data from the latest **ABS Australian Census of Population and Housing (2016)**. Conducted every five years, the Australian Census measures the number and key characteristics of people in Australia on Census night, including location of residence, age, ethnicity, religion (optional to answer), income, education, and living and housing arrangements. We have referenced other sources of population data to describe specific groups, where Census data is insufficient.

Arts and cultural engagement

Since 2009, the Australia Council has periodically conducted the National Arts Participation Survey to research and understand levels of engagement in and attitudes towards arts and culture in the Australian population. The research provides a comprehensive picture of Australians' evolving relationship with the arts. It encompasses engagement with the broad gamut of arts offerings across Australia.

Tracking trends in arts engagement enables insight into growth opportunities and barriers to access. It arms the arts sector with information on participants, audiences and markets and builds the evidence base about the value of the arts to Australians and to our nation's future.

In this report, we have drawn arts engagement data from the latest **Australia Council National Arts Participation Survey (2019)**. This measures Australians' engagement with and attitudes towards arts and creativity.

We have also used data on cultural attendance and participation from the **ABS Cultural Attendance Survey (2017–18)**, a topic on the ABS Multipurpose Household Survey. This includes both children's (aged 5–14 years) and adults' (aged 15 years and over) attendance at cultural venues/events as well as their participation in creative activities.

While both sources offer important data about Australians' cultural engagement, there are some differences. **The ABS data** provides fine-grained geographic analysis (for example, by Statistical Area 4) and analysis of broader cultural activities such as attendance at cinemas, museums or zoos. Conversely, **Australia Council data** provides a wider range of arts engagement (for example, attending art exhibitions outside of public galleries, community arts, playing music at home); more detailed breakdowns within art forms; attitudes and impacts; digital engagement; and donation of time or money.

For data on First Nations people's engagement with First Nations arts, we have drawn on customised tables from the latest **ABS National Aboriginal and Torres Strait Islander Social Survey (NATSISS) (2014–15)**. These were published in the **Australia Council's *Living Culture: First Nations arts participation and wellbeing (2017)***. The NATSISS provides broad, self-reported, nationally and regionally representative information across key areas of social interest for First Nations people. The data includes First Nations people's creative participation in First Nations arts by making arts or craft; performing music, dance or theatre; or writing or telling stories. It also includes First Nations people's attendance at cultural venues and events.

The Australian workforce

The report provides figures for representation of different demographic groups within the Australian workforce. Levels differ compared to the Australian population. Differences highlight that nuance is required for establishing reference points for comparison of diversity within the arts and culture, as inequities reflect wider social challenges.

We have used data on the Australian workforce from the **2016 Census**, the **ABS monthly Labour Force Survey** and **Hays' Mapping Australia's Diversity Survey**.

While **the Census** provides key insights into the main job of Australians in the week prior to Census night, the **Labour Force Survey** provides Australia's official estimates of employment and unemployment each month. It is therefore the leading source of data for monitoring Australia's labour market conditions. **Hays' survey** presents data on Australians' perceptions and attitudes to various diversity and inclusion measures within the workplace.

Cultural and creative workforce

The report provides figures for representation of different demographic groups within the cultural and creative workforce. We note that there are a range of challenges for counting cultural activity in official sources of statistics. Arts, cultural and creative industries and occupations do not easily fit into statistical categories. Research also highlights that people working in these fields often earn and declare primary income under other occupations and industries. While recognising these limitations, the data sources nevertheless provide important insights and a useful instrument to assist in identification of inequity and under-representation.

The ABS provides data on the number of people employed within the cultural and creative workforce **based on the 2016 Census**. Occupations are categorised into three separate categories of cultural, creative and both cultural and creative as used in the **ABS Cultural and Creative Satellite Accounts**.²⁴⁶

It is important to note that the Census only collects data on a person's **main job** in the week before Census night. So, it does not account for the second or third jobs held by many people working in the cultural and creative industries. As the original **'gig' workers**, the vast majority of artists work as freelancers or are self-employed (81%), relying on contracts (43%) and royalties and advances (35%).²⁴⁷ Future data collection should consider the specific circumstances of artists and people working in the cultural and creative industries (see page 114 for data collection recommendations).

246 ABS 2018, *Cultural and Creative Activity in Australia 2008–09 to 2016–17*.

247 Australia Council 2017, *Making Art Work: A summary and response by the Australia Council for the Arts*.

Artists

Since the 1980s, the Australia Council has commissioned a series of studies to track the composition of Australia's artist population and track trends in their lives and working conditions. These studies are only focused on **serious practising professional artists**, based on a definition as those artists who:

- have a self-assessed commitment to artistic work as a major aspect of their working life, even if creative work is not the main source of income
- are currently working or seeking to work in their chosen occupation
- have a level of training, experience or talent and manner of working that qualify artists to have their work judged against the professional standards of the relevant occupation.

The scope includes artists working across a diverse range of arts practice, but excluding the production, support, curatorial and technical roles that surround this practice. The report provides figures for representation of different demographic groups within the population of serious practising professional artists.

We have drawn data on artists from ***Making Art Work: An economic study of professional artists in Australia (2017)***. This is the latest study in a series led by Professor David Throsby from Macquarie University, with funding from the Australia Council. The study tracks trends in the lives and working conditions of practising professional Australian artists over 30 years. It identifies challenges and opportunities for artists' careers into the future. Aspects explored include: the composition of the artist population, education and training, career progression, income and expenditure, and patterns of working time.

For data on First Nations people's economic participation in First Nations arts, we have drawn on customised tables from the latest **ABS NATSISS (2014-15)**. These were published in the **Australia Council's *Living Culture: First Nations arts participation and wellbeing (2017)***. The data includes those with a current source of income from either: the sale or painting of artworks; the sale of weaving, dyed cloth, sculptures, pottery, wooden art and craft; or arranging or participating in cultural dancing or performances. We note that this is broader than artists and does not include all forms of cultural production.

Leadership

This report provides figures for representation of different demographic groups within creative, senior executive and board leadership roles within the 167 organisations receiving multi-year investment from the Australia Council under the new National Performing Arts Partnership Framework (2019), Four Year Funding program, and the Visual Arts and Craft Strategy.

In 2019, these organisations were asked to begin routine collection and reporting of this data as part of a new statistical reporting framework to enable the Australia Council to track and report on sector diversity. This report makes this data publicly available for the first time.

More specifically, we have drawn figures on **cultural leadership** from **data provided by Australia Council multi-year investment organisations (2019)** as part of their annual statistical reporting. Data is aggregated to ensure privacy. In order to protect privacy, we are unable to provide more detailed breakdowns (for example, within arts practice area or mechanism of funding). However, we have provided some insights on this detail where possible and relevant.

The report also includes insights drawn from data relating to successful participants in **the Australia Council's Future Leaders program** between 2018 and 2020. The program helps develop the skills and capabilities of emerging practitioners within their first ten years' experience in the sector. It is open to arts leaders working within an organisation, independently or in the community, and from a range of art forms from across Australia and selected countries in the Indo-Pacific region.

Australia Council grants and staff

Australia Council grants

Outside of multi-year investment for organisations, the Australia Council manages competitive grants programs which support a range of artists, artistic practice, organisations and arts activity. This report provides figures for representation of different demographic groups among recipients of key Australia Council grants programs offered over the 2015–19 period, for which data sources are available. We note that a number of targeted, short-term and strategic programs are not included in the data sources. (A body of ongoing work is currently underway on the evaluation and consolidation of data systems for Australia Council grants and programs outside the scope of those included in this report.)

Australia Council grants data: core grants to individuals, 2015–19: This includes applications from individuals to the Australia Council grant categories of Arts Projects for Individuals, Arts Projects for Individuals and Groups, Development Grants for Individuals and Groups, Fellowships, Residences, and the Arts and Disability Mentoring Initiative. Figures are averaged across 2015–19.

Australia Council grants data: core grants to organisations, 2015–19: This includes applications to the Australia Council grant categories of Arts Projects for Organisations. (However, there are some cases where organisation applicants have applied to Arts Projects for Individuals and Groups, Development Grants for Individuals and Groups, or Fellowships and Residences as an organisation. In other cases, an applicant may have changed from a group to a formal organisation. This data is now captured within the organisation grants data.) Figures are averaged across 2015–19.

Australia Council peer data

Peer assessment and arm's length funding have been guiding principles for how the Australia Council allocates funding for more than 40 years. Applications to Australia Council grants programs are assessed by panels of peers. The process ensures that the Council's grants are offered to artists and arts organisations whose proposals, in competition with those of other applicants and within budget constraints, demonstrate the highest degree of merit against the published assessment criteria.

- A peer assessor is anyone who has sufficient knowledge or experience of the arts sector to make a fair and informed assessment of applications for funding. This knowledge and experience could be developed as a practising artist, arts worker or industry expert in one or more art forms.
- The Council forms peer panels across the relevant arts practice areas drawing from the Pool of Peers. Peers on these panels assess the grants received each round. In forming peer panels, the Council seeks to ensure that a panel will reflect a range of arts practice and industry expertise required to assess the applications coming before the panel, as well as a range of demographic characteristics to ensure peer panels are reflective of the diversity of Australia's arts sector and population.

In this report we draw on data related to panels of peers assessing the grants programs listed above, averaged across 2015–19.

The Inclusion@Work survey, 2019

Diversity is a core value of the Australia Council. Commitments to equity, equal employment opportunity, Reconciliation and accessibility are embedded in specific action plans as well as across the Council's workplace policies and systems. In addition to routine data collected for recruitment, the Australia Council partnered with the Diversity Council Australia in 2019 to participate in the Suncorp Inclusion@Work Index.

The Diversity Council Australia runs a two-yearly survey on the inclusiveness of Australian businesses. It maps and tracks the state of inclusion in Australian workplaces over time to create an *Inclusion@Work Index*. The index highlights the issues that need to be addressed to create a more inclusive workplace culture. The Australia Council participated in the survey for the first time in 2019, with a 59% response rate from Council employees.²⁴⁸ It provides a benchmark of comparison between the Australia Council's results, the Government Public Sector Industry overall, and a nationally representative sample of the Australian workforce that responded to the survey.²⁴⁹

Intersections

At the end of each section, we draw on various data sources – from the Census to the National Arts Participation Survey – to highlight the **diverse experiences** of people who make up each group or demographic within the Australian community. We also point to the various systemic biases and barriers that can be compounded by **intersecting aspects of identity**. However, the intersections are listed based on available data only. They do not cover all the ways identity can overlap or impact arts engagement.

²⁴⁸ The margin of error related to the Australia Council Survey Results is approximately 8%, when using a confidence interval of 95%. This takes into account the sample size of 65 in comparison to overall Australia Council staff population of 111.

²⁴⁹ The data collected does not differentiate between identified and non-identified roles.

Appendix B – Government obligations

Australian Governments are committed to the following international treaties and obligations, including:

- The **International Covenant on Civil and Political Rights**,²⁵⁰ setting out fundamental human rights and freedoms including in relation to expression and culture.
- The **International Covenant on Economic, Social and Cultural Rights**,²⁵¹ including in relation to self-determination, equality and participation in cultural life.
- The **United Nations Declaration on the Rights of Indigenous Peoples**,²⁵² including in relation to self-determination, rights to lands, territories and resources and cultural integrity.
- The **International Convention on the Elimination of All Forms of Racial Discrimination**,²⁵³ including in relation to participation in cultural life.
- The **United Nations Convention on the Elimination of All Forms of Discrimination Against Women**,²⁵⁴ including measures to ensure full development and advancement of women. CEDAW is also concerned with the impact of culture on gender relations.
- **UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions**,²⁵⁵ highlighting the role of culture, creativity and artistic innovation as both drivers and enablers of development.
- The **United Nations Convention on the Rights of Persons with Disabilities**,²⁵⁶ including the right to participate in cultural life, and to choose to work on an equal basis with others in environments that are open, inclusive and accessible.
- The **United Nations Convention on the Rights of the Child**,²⁵⁷ including both the right to rest and leisure, to engage in play and recreational activities, and to participate freely in cultural life and the arts, as well as responsibility of states in the encouragement and promotion of these opportunities.

250 International Covenant on Civil and Political Rights, opened for signature 16 December 1966 (entered into force 23 March 1976). <https://www.ohchr.org/en/professionalinterest/pages/ccpr.aspx>

251 International Covenant on Economic, Social and Cultural Rights, opened for signature 16 December 1966 (entered into force 3 January 1976). <https://www.ohchr.org/EN/ProfessionalInterest/Pages/CESCR.aspx>

252 UNDRIP 2007, A/RES/61/295, adopted 13 September 2007. <https://www.humanrights.gov.au/publications/un-declaration-rights-indigenous-peoples-1>

253 The International Convention on the Elimination of All Forms of Racial Discrimination, opened for signature 21 December 1965 (entered into force 4 January 1969). <https://www.ohchr.org/en/professionalinterest/pages/cerd.aspx>

254 Convention on the Elimination of All Forms of Discrimination Against Women, adopted 18 December 1979 (entered into force 3 September 1981). <https://www.ohchr.org/en/professionalinterest/pages/cedaw.aspx>

255 Convention on the Protection and Promotion of the Diversity of Cultural Expressions 2005, adopted 20 October 2005 (entered into force 18 March 2007). <https://en.unesco.org/creativity/convention>

256 Convention on the Rights of Persons with Disabilities, opened for signature 30 March 2007 (entered into force 3 May 2008). <https://www.un.org/development/desa/disabilities/convention-on-the-rights-of-persons-with-disabilities.html>

257 Convention on the Rights of the Child, adopted and opened for signature 20 November 1989 (entered into force 2 September 1990). <https://www.humanrights.gov.au/convention-rights-child>



Australian Government

