MENTAL HEALTH AND WELLBEING IN CREATIVE INDUSTRIES AUSTRALIA 2024

Final Report

Prepared by the Centre for Social Impact Swinburne

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Acknowledgement of Country

We respectfully acknowledge the Wurundjeri People of the Kulin Nation, who are the Traditional Owners of the land on which the Centre for Social Impact Swinburne is located on in Melbourne's east and pay our respect to their Elders past and present. We are honoured to recognise our connection to Wurundjeri Country, history, culture, and spirituality through these locations, and strive to ensure that we operate in a manner that respects and honours the Elders and Ancestors of these lands. We also respectfully acknowledge Swinburne's Aboriginal and Torres Strait Islander staff, students, alumni, partners and visitors.

We also acknowledge and respect the Traditional Owners of lands across Australia, their Elders, Ancestors, cultures, and heritage, and recognise the continuing sovereignties of all Aboriginal and Torres Strait Islander Nations.

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CSI Swinburne is focused on people and technology working together for a better world, exploring the intersection between social entrepreneurship and technology, in areas such as social enterprise, social business and social finance; community services innovation; employment access and equity; and impact and evaluation and measurement.

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Disclaimer

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HEADLINE FINDINGS

The proportions given in the headline findings below and throughout this report are based on the total numbers of participants who answered each question unless otherwise stated. Please note, these proportions differ from what appears in the Summary Report, where proportions are given out of all 1518 survey respondents unless otherwise stated.

- Our 2024 survey findings indicate that most creative workers feel their industry is partly back on track following the disruptions of COVID-19, but:
    - Less than 15% felt this recovery was complete, and
    - Almost a quarter said their industry was not back on track at all.
- The most common key issues people in creative industries highlighted in 2024 include:
    - Cost of living (88.1%);
    - Low level of income from working in creative industries (73.1%);
    - Burnout and fatigue (67%);
    - Job insecurity (56%);
    - Lack of opportunities due to external impacts such as venue closures and festival cancellations (55.7%); and
    - The high cost of doing business (55.5%).
- The rates of psychological distress reported by creative workers remain disproportionately high compared to the general population, with:
    - almost half (49.7%) of all 1518 respondents reporting increased feelings of anxiety or depression due to the issues affecting creative workers (compared with 63.3% reporting mental health impacts in 2022).
- Over half of respondents in 2024 had experienced a reduction in their income; and 62% reported increased financial stress.
- Altogether, over a quarter (27.4%) of those who answered reported a total annual income that sits below the poverty line (Melbourne Institute 2024) for a working single person.
- Less a third (31.3%) earned over the median Australian income of $67,600 (ABS 2023). Many survey respondents called for a basic wage or minimum wage requirements across

the industry. As one respondent shared, income received didn't always reflect a creative's work, time and skillset:

  - *"[We need] a base wage for all working in the creative industries. Most of us have been working hard all our working lives for an absolute pittance."*

- Of participants with any income source outside of creative work:
  - 29.8% rely on work outside creative industries for their main income source, and
  - 27% listed Government income support payments as their main income source.
- Multiple survey respondents shared that, while they engaged in creative practices personally, this did not or could not constitute a paid job for them and they required additional paid work to earn a liveable wage: "*I believe in myself as an artist with something valuable to contribute. But I still feel [like I'm] on the outside. I'm working hard on a literature and music project. No one is paying me to do it. I have an unrelated job to earn money."*
- Almost two thirds (64.1%) said "I am worried that my superannuation levels are not adequate for a financially secure future".
- Over half (53.6%) said that their feeling of being part of a creative industries network or community had been affected by the issues impacting creative industries.
- In 2024, levels of high or very high distress were slightly lower than those reported by music and performing arts workers in 2022:
  - In 2024, 54.9% of 856 people working in music and performing arts had high or very high levels of psychological distress
  - In 2022, 66.1% of 1304 people working in music and live performing arts had high or very high psychological distress.
- There were greater levels of high or very high psychological distress among:
  - People who were unemployed, underemployed (working less hours than they wanted), and those who were out of the workforce for reasons such as disability or illness impacting their current work capacity, or managing caring responsibilities;
  - People with lower income levels;
  - Younger people aged under 35;
  - Women and non-binary people;

    - People who identify as LGBTQIA+; and
    - Neurodivergent people and those reporting a disability, chronic illness or injury.
- The high levels of distress reported by participants remain concerning, along with other mental health findings including:
    - 57% of all survey respondents reporting any suicidal thoughts or behaviours – a similar proportion to 2022 and about 3.4 times the proportion in the general population who have experienced any suicidal thoughts or behaviours (16.7%) (Australian Bureau of Statistics 2020-2022)
    - 35% of all survey respondents reporting a current mental health condition – about the same proportion as in 2022, and about 1.6 times the prevalence of current mental health conditions in the general population (21.5%) (Australian Bureau of Statistics 2020-2022).
- In 2024, the proportion of people reporting loss of work roughly halved since 2022, but:
    - almost one-quarter (24.2%) reported that issues affecting creative workers had led to the loss of their job or jobs; and
    - over a quarter (26.2%) said that these issues had caused them to leave work in the creative industries, either temporarily or permanently.
- Participants were asked whether their workplace or work environment had improved at all in the last two years (2022-2024). More than half reported that their workplace or work environment had not improved at all. Of those who reported any improvement:
    - Just over half (52%) said their workplace or the spaces they work in are taking more steps to foster a physically and psychologically safe work environment;
    - Just under half (49.8%) said their workplace or work environment culture actively supports mental health and wellbeing.
- Overall, the things that participants most frequently said supported their mental health and wellbeing in the last two years largely related to:
    - Social, emotional and practical support from people in their lives including family, friends and community;
    - Self-care in terms of nutrition, movement and sleep; and
    - Being able to keep working in their creative industry, making enough money, and having enough work (though this was not the case for all respondents).

- Our 2024 survey asked participants what supports or services are needed. Comments emphasised the need for increased work opportunities and greater funding/income *("Being paid what we are worth & people recognising what we are worth").*
- Survey respondents called for funding/income that is better allocated to a broader range of creative workers, as well as a need for cultural change towards greater valuing of the arts in general.
  - There was a strong emphasis that creative workers and creative work was generally not valued by society at large. Respondents expressed that the time, skills and resources that go into creative work and the invisible or intangible value of creative work is unknown or undervalued by many people which, coupled with increased cost of living and reduced disposable income, impacted the purchasing decisions of those buying, viewing or experiencing art. As one respondent summarised:

    "We need ground up cultural appreciation for creative industries in this country. We need an initiative that encourages the average person to spend money on the arts – like a stimulus pack for the creative industries. A lot of people don't realise how good they feel when they engage with arts, and conversely, they don't know what they'll miss when it's gone. We are at breaking point, and it will have a very sad impact on the development of culture in this country."
- The issues identified by participants align with the strong demand that Support Act continues to see for its financial relief program and Wellbeing Helpline. Survey respondents expressed their gratitude for these services and spoke to how the financial support was a lifeline to them in crisis situations:
  - *"I was able to access Support Act in a time of crisis. I don't know where I could have turned otherwise for financial support. The support payments I have received considerably lessen my stress and positively impacted my mental health."*

  Respondents deeply valued the counsellors available via the Helpline, and the practical support, resources and tools they offered:
  - *"My Support Act therapist gave me an absolute lifeline and helped me manage my stress when I felt overwhelmed. I can't recommend it highly enough for anyone in the industry."*

- The majority of those who accessed Support Act services reported that the service they used had made a positive contribution to improving their health and wellbeing (95.7%), and in some cases was 'lifesaving':
    - *"I wouldn't have survived without Support Act, financially or emotionally. They helped me out when I couldn't get help anywhere else. I don't know where I would be more without them."*
- Respondents called for greater awareness of the valuable supports and services available to creative workers, including how and where to access these. Several respondents commented that they weren't aware of the breadth of services offered by Support Act, and processes like this survey helped to raise their awareness:
    - *"This is such an important service, and doing this survey I've learnt that they offer a huge range of supports that I didn't know existed before and I think that's really amazing."*
- Among those who used other services or supports, the most commonly used service types were
    - Mental health services (44.8%);
    - Income support through Centrelink / Services Australia (21%); and
    - General helplines.
- In terms of barriers to service access:
    - More than half of respondents who answered (56.9%) said that service cost or affordability was a barrier, while
    - Just over half (50.8%) felt the need to prioritise work first.

Overall, findings emphasise the need for broader changes that address core needs for adequate, consistent income, and regulatory employment conditions that value creative workers, protect people's physical and mental health, and enable the conditions for positive mental health, as emphasised by multiple respondents:

> *"More funding for arts in general, as the problem lies in lack of opportunity and support for artists in Australia. Mental health support is important, but it deals with the symptom not the disease."*

> *"Advocacy to help increase the value of music in Australia and therefore the potential to earn a sustainable, healthy wage working in the music industry."*

The broader changes required perhaps suggest an advocacy role for Support Act, considering the organisation's knowledge and networks within creative industries and commitment to sector wellbeing. For example, many respondents across multiple questions expressed desire for a universal basic income for eligible artists to address the issue of appropriate renumeration.

- Sadly, a small proportion of people said that there was nothing they felt good about in terms of working in the arts, due to the challenges of sustaining a creative livelihood being so vast and feeling unsure or sceptical that this would improve in their lifetime given the scale of cultural and systemic change required.
- Respondents expressed a need for improved or formalised whole-industry regulations or enterprise agreements that better protected creative workers and outlined standardised and safe employment conditions, considering:
    - minimum wages or incremental pay structures;
    - work hours and the right to disconnect;
    - safe working environments; and
    - protections for sole traders or those working in the gig economy.
- Just over half of respondents (51.5%) said advocacy work undertaken by creative arts / industry peak bodies had the capacity to make a positive difference.
- Respondents also expressed a feeling of isolation in the industry, especially those who were sole traders or worked from home. There was a sense among respondents that they were largely left to fend for themselves and figure it out as they went. This again points to the role of advocacy and having someone 'in their corner'.
- At the same time, the things creative workers most commonly said they felt good about do indicate some change occurring, however incremental. Overall, close to a third of respondents felt good about:
    - Innovation and adaptability within their field (34.5%);
    - Greater investment in First Nations Arts and Culture (32%); and
    - Industries or workplaces taking positive steps to improve diversity within the workforce and/or content that is created (31.5%).

- Creative workers also described feeling good about:
    - Some workplaces taking positive steps to improve the safety and conditions of their workplace environment, e.g. investing in equipment or resources, or developing improved processes;
    - Increased awareness of the importance of mental health and the impact mental health has on creative work (even if more needed to be done to address this); and
    - Some circles or individuals fostering and encouraging community and professional networking.
- Finally, despite the need for further change, participants emphasised feeling good about the process of making art and the art itself, the value and potential for community between creatives, and the emerging changes they could see occurring in specific workplaces or within creative industries more generally.
- For some respondents, there was hope that being honest about the reality of the current state of creative industries would enable widespread and future change for the better, and that organisations like Support Act were helping to reshape and steward this future: *“Support Act has been one of the most effective and important services in our whole industry.”*

INTRODUCTION

Content of this report

This report presents a summary of findings from research into the mental health and wellbeing of people working in creative industries in Australia in 2024. The report contains content relating to demographics, employment and income, psychological distress, mental health conditions, suicidality, alcohol and other drugs, working conditions, safety at work, and key issues in creative industries. We recognise that this kind of content may be distressing and encourage you to practice self-care and reach out for support if needed. We have included a list of supports in Appendix A. The report also discusses what people working in creative industries have found supportive of their mental health and wellbeing, and what changes people would like to see in future to support their mental health and wellbeing.

This report uses the terms ‘psychological distress’ and ‘mental health condition/s’, but we recognise that not everyone identifies with these terms. While concepts of mental health/ill-health grounded in western medical models are widely used in Australia, understandings of wellbeing and distress differ across people and cultures (Knifton, 2012; Westerman, 2004). For example, problems with mental health may be viewed as “distress caused by social and economic factors and life challenges” (Knifton 2012, p.292), situating the problem within the broader environment and circumstances rather than within an individual person.

First Nations perspectives on social and emotional wellbeing are also more holistic, accepting that “a person’s wellbeing is determined by a range of inter-related domains: body, mind and emotions, family and kinship, community, culture, Country, and spirituality” (Dudgeon, Bray, D'Costa, & Walker, 2020, p.316).

While our research draws on common terms and conceptualisations of mental health used within Australia and internationally, it also recognises that mental health and wellbeing are inevitably impacted by social and economic factors (Allen et al. 2014), including the relationships, supports and resources that people have access to within their daily lives, and the privilege or marginalisations they experience within society.

Background to this research

In 2022, Support Act commissioned the Centre for Social Impact Swinburne to conduct a survey of people working in music and performing arts, to explore mental health and wellbeing and support needs among the sectors most affected by job loss in the wake of COVID-19 (ABS 2020).

Support Act is a registered charity that is organised, conducted and promoted for the relief of hardship or distress for people who work in music, and in some cases, the wider creative industries. The charity provides crisis relief, mental health and wellbeing support to musicians, managers, crew and music workers across all genres of music who are in crisis or who are experiencing, or are at risk of, psychological distress. It delivers this through short term financial support; funeral support; mental health education and training programs; programs and services for First Nations music workers; and the Support Act Wellbeing Helpline, which is available to all people who work in the creative industries. Support Act strives to create a safe and thriving music industry for all, including dedicated culturally intelligent support for First Nations music workers. For more information, visit supportact.org.au.

Our 2022 research in the early stages of COVID lockdowns ending showed that people working in music and live performing arts were still experiencing significant impacts on their work. (Elmes & Knox 2022). While things have changed over the course of the last two years, some recent reports suggest that recovery of creative industries affected by the pandemic is progressing gradually, with increased cost of living and doing business now some of the key factors impacting festivals and other events (Whiting & Green 2024; Will Murray, ABC 2024; Patternmakers 2023)

In 2022, we found that the disruptions of COVID-19 and other key issues had affected people working in music and performing arts, including through loss of work, reduced income, and negative impacts on mental health. Factors such as job insecurity, poor working conditions and low income are known to affect mental health and wellbeing (Allen 2014; Hergenrather et al. 2015; Kaleveld, Bock & Maycock-Sayce 2020), but access to adequate financial and social supports can help to buffer these effects (Brydsten, Hammarström, & San Sebastian, 2018).

In 2024, Support Act continues to see strong demand for both its crisis relief program, and the Support Act Wellbeing Helpline, which provides free phone counselling to anyone who works in music or the creative industries who is concerned about their mental health or wellbeing and would like to speak to a qualified mental health practitioner. Anxiety, Personal Issues, Career Concerns and Depression top the list of presenting issues; with calls to the Support Line in Quarter 2 of 2024 at their highest levels since March 2022 (Support Act 2024).

Support Act partnered again with the Centre for Social Impact Swinburne to conduct a 2024 survey of people working in music, performing arts, and other creative industries.

The aim of this research was to:

- Provide an updated picture of the mental health and wellbeing of people working in creative industries in Australia, including the key issues impacting wellbeing now, and
- To identify the kinds of supports or services that are making a difference or may be needed now.

The new evidence generated through this research has the potential to inform the sector about mental health risk factors that may need further attention, and to inform changes in service provision to better support the mental health and wellbeing of people working in creative industries now.

RESEARCH METHOD

The Centre for Social Impact Swinburne was engaged to conduct this research between January and August 2024.

The research involved an online survey targeted to people working in music, performing arts and other creative industries, including people who have accessed Support Act's services. The survey included questions about:

- Demographics (including gender, age, cultural background, and professional role)
- Mental health (including level of psychological distress, having a mental health condition, experiencing suicidality, and use of alcohol or other drugs)
- Factors impacting people's mental health (including the key issues facing creative workers now, and other factors relating to employment within creative industries) – see Appendix C for the full survey questions.
- Use of programs/services (including Support Act services, as well as other services used by participants)
- What services people would like to see available in future.

Survey design

The survey was co-designed with Support Act and included input from other creative industry organisations as noted in the Acknowledgements section at the top of this report. We drew on both prior research focused on mental health in creative industries (e.g. van den Eynde, Fisher & Sonn / Entertainment Assist 2016; Rusak, Goh, Barbe, Newman & Blevins 2021); and broader mental health research in Australia (Atkinson et al. 2020; Elmes, Kaleveld, Olekalns & Clark 2021) to identify relevant questions and issues.

The survey questions include:

- Updated versions of some questions used in our 2022 survey;
- New questions added in 2024 that ask about the current situation for creative workers, and influences on their, work, health and wellbeing;
- Some existing validated scales to measure things like:
    - Psychological distress – including the K10 (Kessler et al. 2002); and the culturally modified Kessler scale (MK-K5) (Brinckley, Calabria & Walker 2021);
    - General health and health change – measured by two items from the RAND corporation (1992) 36-Item Short Form Survey (SF-36);
- Questions informed by national datasets such as the National Drug Strategy Household Survey (AIHW, 2024), and other existing research on specific health topics such as sleep (Reynolds, Appleton, Gill & Adams 2019); and
- Questions related to service use, based on the Community Services Outcomes Tree.

Survey distribution

The survey was open from May to June 2024, and the survey information and link were shared publicly online via Support Act's website, and through communications to:

- Approximately 31,198 people in total through Support Act's direct email contact lists.
- A wide range of organisations and industry bodies in creative industries
- 48,100 followers of Support Act's social media channels across Instagram, Facebook, X (previously Twitter) and LinkedIn.

The survey information was also shared through networks of Centre for Social Impact (CSI) National, and the CSI Swinburne research team, including:

- Approximately 13,000 people through CSI's national email newsletter, and
- Approximately 44,361 followers of CSI's social media channels across LinkedIn, Instagram and Facebook.

People were invited to participate in the survey if they:

- Work (or usually work) in creative industries in Australia; and
- Were aged 16 years or older.

Survey respondents

A total of 2325 survey responses were received between May and June 2024. While this is a reasonable sample size, it represents a small proportion of the total number of people that the survey information was distributed to.

Responses were screened for:

- Uniqueness (not being a duplicate response according to survey meta-data checks)
- Validity (not being a fraudulent or spam response according to survey meta-data checks)
- Relevance (working or usually working in creative industries in Australia), and
- Completeness (progression past the initial screening questions to provide at least some further question responses).

Following screening of survey responses:

- A total of 224 responses were excluded through fraudulent response detection.
- A total of 520 responses were excluded due to not meeting participant eligibility criteria, including:
    - Not working in creative industries (520) and
    - Not working in Australia (168); and
- A total of 63 responses were excluded due to not providing any further responses past the initial screening questions.

A total of 1518 responses passed all response quality checks and were included in analysis. Of these included responses:

- 1080 (71.1%) completed the survey, and
- 438 (28.9%) partially completed the survey.

Missing data

Survey respondents were not forced to answer any questions beyond those to determine their eligibility to participate in this research - working (or usually working) in creative industries and working in Australia. This means that some findings have missing data from respondents who did not answer the relevant question/s, and patterns of missing data are likely not random. Missing responses could occur because a question was seen by a respondent, but they either inadvertently or deliberately did not answer. Missing responses could also occur if the question was not seen – either because the person did not progress to the stage of the survey where this question was asked, or if the question was skipped by the survey logic because it was not relevant to the person based on their previous responses.

Missing data was not imputed except in an instance where:

- The respondent had missed an answer as part the K10 psychological distress scale – in this case the missing item was scored using the average score that same individual respondent had answered for other questions within the relevant K10 subscale (mood or anxiety symptoms).
- A respondent had missed answering a question but provided the answer to that question in other data they submitted – e.g. providing a descriptive text response that clearly answered the missed question.

Each section of the report notes the number of respondents who answered each question. Proportions are given as a percentage of all who answered the question, unless otherwise specified. Within tables, any missing data is labelled as "missing" or "-99". The number of missing responses for any question can be derived by subtracting those who answered from the total number of respondents in the entire survey sample (1518). In some cases where noted, proportions are given as a percentage of all 1518 respondents. This is clearly stated in the relevant sections.

Recoded data

Some data was recoded to the relevant response option if a participant selected "Other" but then clearly indicated in their text response that they fit within an existing response option. For example, in cases where respondents stated in their text comments that they worked freelance or as a contractor, their employment status was recoded from "other" to "self-employed/sole-trader or contractor".

Where additional response categories clearly emerged from the "Other" text responses that were submitted, new options were created, and the relevant responses were recoded to these. If a response was ambiguous and didn't clearly belong to a more specific option, or only occurred once, it was left as a general "Other" response. If a response was unclear or contradicted other data provided by the respondent, the relevant response/s were recoded as missing data. Where "other" responses were very diverse and/or nuanced, these were analysed qualitatively.

Data analysis

The analysis presented in this report focuses on all people working in creative industries unless otherwise specified. Where findings differed by participant demographics, these findings are presented as well. Percentages are provided to one decimal point. Taken together, total proportions may add up to 0.1% either side of 100%, due to rounding error. In cases where questions allowed participants to select multiple options, percentages will total more than 100%. Income figures are reported in Australian dollars ($AUD).

Limitations of this research

This survey did not involve a random sample of people working in creative industries, and participants self-selected into completing the survey. Because survey respondents self-selected into participating, and the response rate compared to the total number of people who might have received the survey information is quite low (between 1-2%), it's possible that the people who responded to the survey may differ from those who chose not to participate. In addition, missing data from questions participants did not answer may have differed from answers given.

For these reasons, the findings of this research may not be representative of everyone who works in creative industries in Australia and cannot necessarily be generalised across this whole population. However, these findings still provide useful insights into the experiences of those who chose to participate in this research, and some of the common issues and challenges affecting the mental health and wellbeing of this group of people working in creative industries.

RESEARCH FINDINGS

The proportions given within the research findings below are based on the total numbers of participants who answered each question, which are shown in each section. Please note that these proportions differ from what appears in the Summary Report, where proportions are given out of all 1518 survey respondents unless otherwise stated.

Industries of work and employment types

Working internationally

As well as working within Australia, 86 people (5.7%) of all 1518 survey respondents also reported working outside of Australia.

Table 1 - Working outside of Australia as well as within Australia

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not working outside Australia	1432	94.3	94.3	94.3
	Outside of Australia	86	5.7	5.7	100.0
	Total	1518	100.0	100.0	

Main creative industry

Survey participants were asked to identify the main creative industry they worked in (see Fig. 1).

Figure 1 - Creative industry in which you do the majority of your work - selected choice

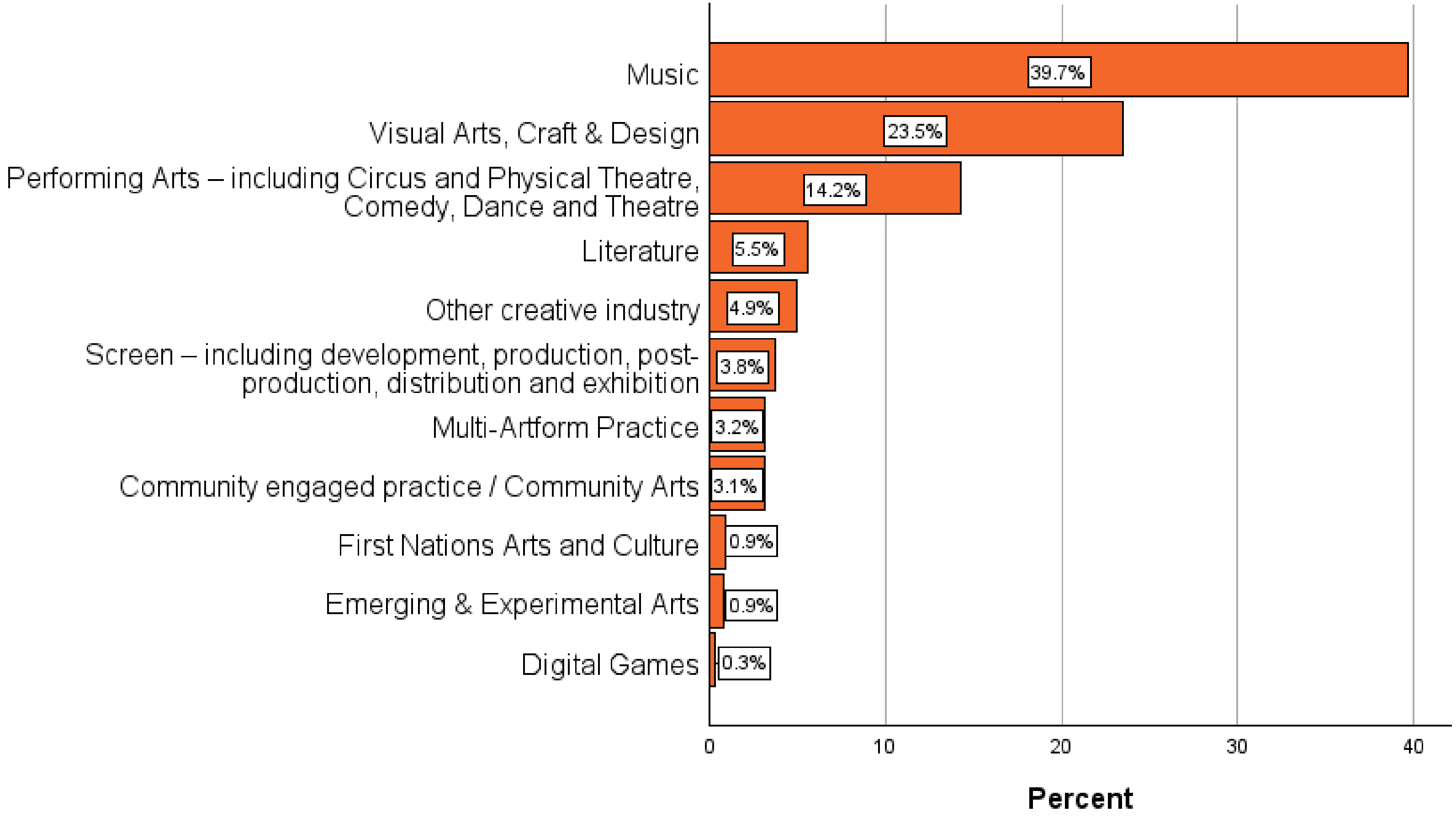


Table 2 shows the total number and proportion of all 1518 survey respondents who reported working in each creative industry included in the survey.

Table 2 - Main creative industry selected by survey respondents

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Music	603	39.7	39.7	39.7
	Visual Arts, Craft & Design	356	23.5	23.5	63.2
	Performing Arts – including Circus and Physical Theatre, Comedy, Dance and Theatre	216	14.2	14.2	77.4
	Literature	84	5.5	5.5	82.9
	Other creative industry	75	4.9	4.9	87.9
	Screen – including development, production, post-production, distribution and exhibition	57	3.8	3.8	91.6
	Multi-Artform Practice	48	3.2	3.2	94.8
	Community engaged practice / Community Arts	47	3.1	3.1	97.9
	First Nations Arts and Culture	14	.9	.9	98.8
	Emerging & Experimental Arts	13	.9	.9	99.7
	Digital Games	5	.3	.3	100.0
	Total	1518	100.0	100.0	

Of the 1515 respondents who provided their job type, over half (57.6%) were Creatives, 19% were Other Workers, 11.8% were Managers, and 11.6% were Production or Technical Crew.

Of all survey participants, the largest proportions reported working in:

- Music (almost 40%)
- Visual Arts, Craft and Design (23.5%), and
- Performing Arts (about 14%)

As shown in Figure 1 and Table 2, around 5% of survey respondents reported working in an "other creative industry". These responses were reviewed and further grouped into relevant categories where possible – see Table 7 at the end of this section.

Music and performing arts workers

In total, over half of all survey respondents (856 participants or 56.4%) were working in music or performing arts of some kind (see Table 3 below). This included:

- 606 respondents who reported working in music as their main industry, either by selecting "music" as their main creative industry or reporting it under "other".
- 217 respondents who reported working in performing arts as their main industry, either by selecting it as their main creative industry or reporting it under "other".
- Another 33 respondents who reported working in music or performing arts within their work in another overarching creative industry – including:
    - 30 people who described working in music or performing arts within their "other creative industry" response, and
    - 3 people who worked in First Nations Arts and Culture - Music.

Table 3 - Total proportion of people working in music and performing arts

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	856	56.4	56.4	56.4
	No	662	43.6	43.6	100.0
	Total	1518	100.0	100.0	

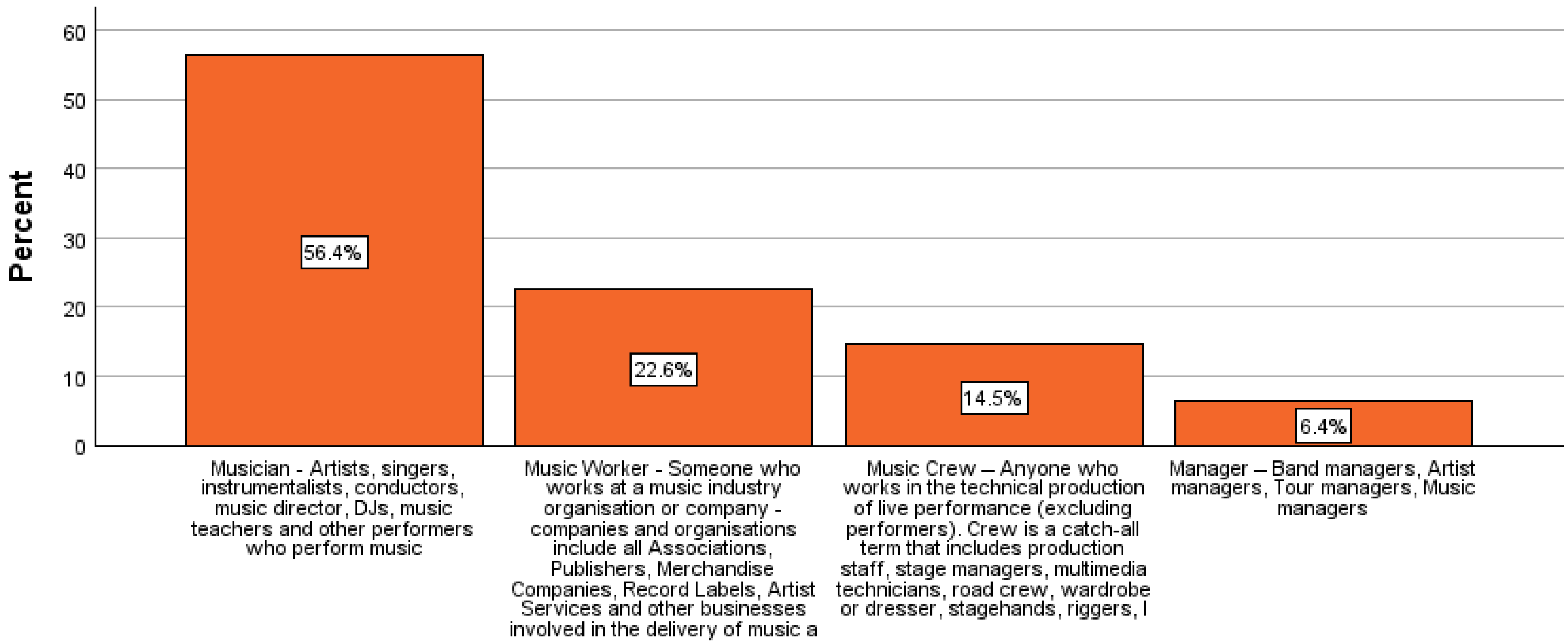
Role types within industries

This section describes role types and other characteristics for each creative industry included in this research. The information on role types uses respondents' selected creative industry without any recoding, as follow up questions were tailored based on initial creative industry selection.

Music role types

Of the 606 respondents working in music, the majority (56.4%) were musicians, including music artists, singers, instrumentalists, conductors, music directors, DJs, music teachers and other performers. This was followed by music workers (22.6%) who work at a music organisation or company, and music crew (14.5%) who work in the technical production of live performance. The role category within music with the least representation was Managers (6.4%), as shown in Fig 2.

Figure 2 – Main job type within music



Music genre

People in music were asked to identify the main music genre they worked in by selecting from a list including a range of music genres and an "other" option. There were 603 participants who responded to this question. The most common answer was "multi-genre" (238 respondents or 39.5%). "Other" responses were grouped into new genre categories where they occurred more than once within the dataset. Table 4 shows the recoded genre categories incorporating both the original genre option list, and new categories based on those written in by respondents more than once. Responses not reported more than once were left as "other music genre".

Table 4 - Main music genre including other responses recoded where possible

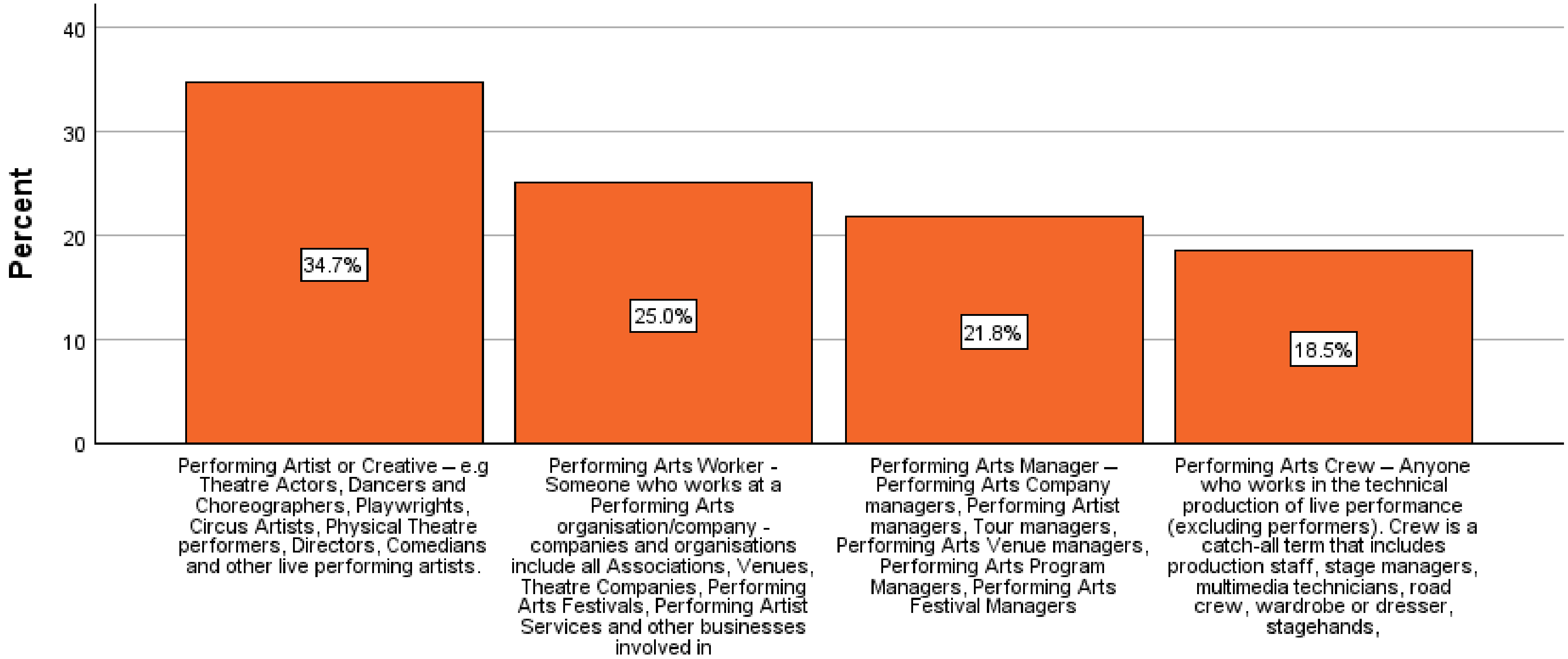
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Multi-genre	238	15.7	39.5	39.5
	Rock	94	6.2	15.6	55.1
	Pop	44	2.9	7.3	62.4
	Classical	43	2.8	7.1	69.5
	Electronic/EDM	29	1.9	4.8	74.3
	Folk	23	1.5	3.8	78.1
	Other music genre (please specify)	20	1.3	3.3	81.4
	Jazz	17	1.1	2.8	84.2
	Working across multiple genres	15	1.0	2.5	86.7
	Country	13	.9	2.2	88.9
	Heavy	13	.9	2.2	91.0
	Art Music	12	.8	2.0	93.0
	Blues	11	.7	1.8	94.9
	Cabaret / Music Theatre	9	.6	1.5	96.4
	Hip Hop / Rap	7	.5	1.2	97.5
	Alternative	3	.2	.5	98.0
	World music	3	.2	.5	98.5
	Indie	3	.2	.5	99.0
	Christian music	2	.1	.3	99.3
	Soul	2	.1	.3	99.7
	Opera	2	.1	.3	100.0
	Total	603	39.7	100.0	
Missing	-99.00	915	60.3		
Total		1518	100.0		

Within the “other” responses that were recoded in Table 4, the most common category were people reporting working across multiple genres. This was recoded to “working across multiple genres” rather than “multi-genre”, as most of these responses indicated separate work across distinct genres rather than combining genres in one music act. Overall, responses indicate that a larger proportion of musicians (42% total) are working within multiple music genres (either blended, or through separate music acts), compared with the numbers reported for single established music genres such as rock (15.6%), pop (7.3%), classical (7.1%) and electronic music (4.8%).

Performing arts roles

Of the 217 respondents who worked in Performing Arts, 216 gave information about their main role within performing arts. Overall, the most commonly reported role type was Performing Artist or Creative (75 respondents or 34.7%). This was followed by people working at a performing arts organisation or company (54 respondents or 25%), Performing Arts Managers (47 respondents or 21.8%), and Performing Arts Crew (40 respondents or 18.5%).

Figure 3 - Main job type within performing arts



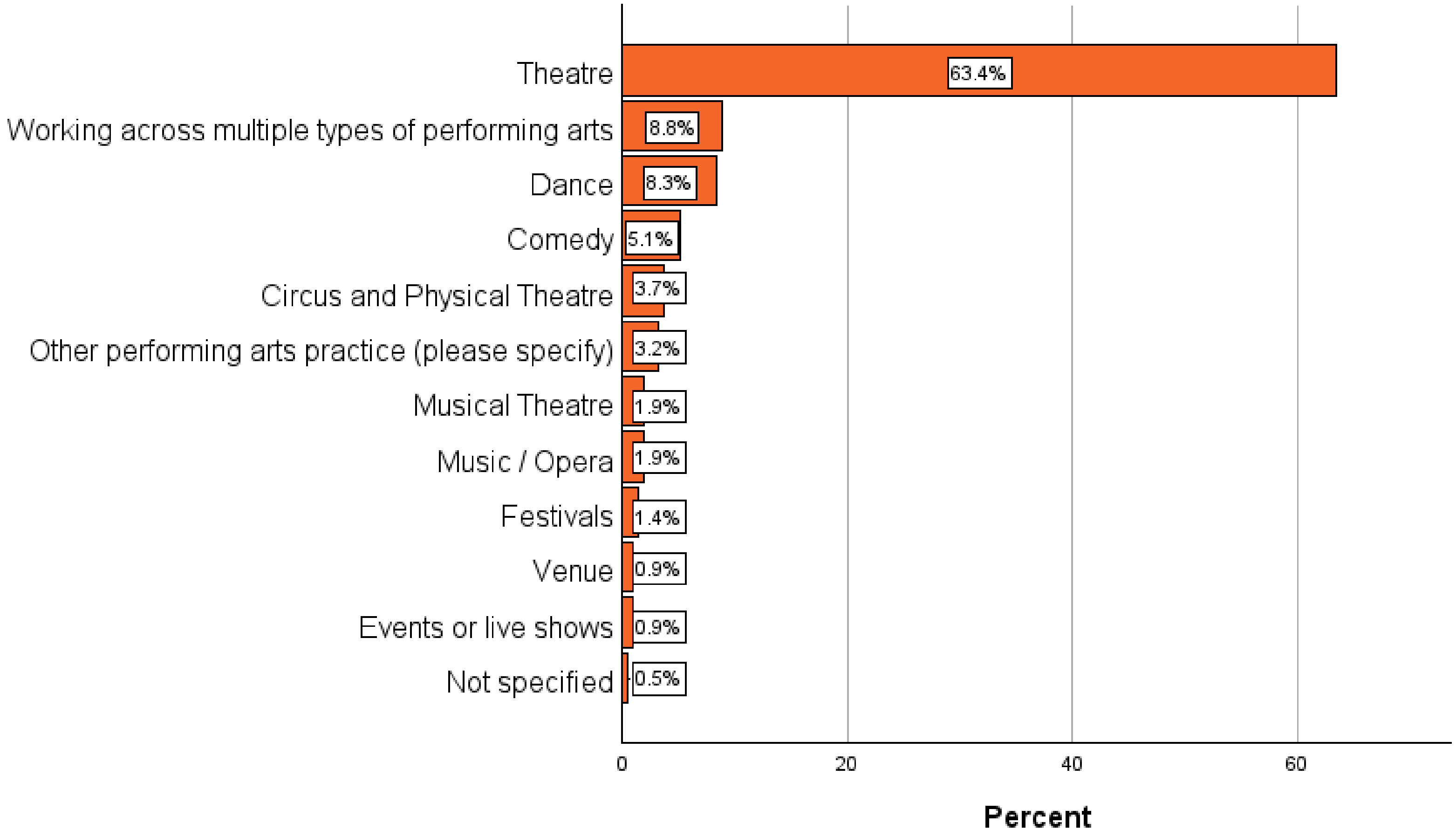
Performing Arts types

Participants who selected performing arts as their main creative industry (217 total) were asked what type of performing arts they worked in, including an “other” option. There were 216 responses regarding type of performing arts work. “Other” responses were reviewed and recoded into their own categories where possible (see Figure 4). The most commonly reported types of performing arts fields among the 216 performing arts respondents included:

- Theatre (137 respondents or 63.4% of all performing arts workers)
- Working across multiple types of performing arts (19 respondents or 8.8%)
- Dance (18 respondents or 8.3%)
- Comedy (11 respondents or 5.1%), and
- Circus and Physical Theatre (8 respondents or 3.7%).

Those who reported working across multiple types of performing arts commonly described holding a creative or production role that enabled work in different art forms, for example, as a multi-skilled performer, or working in sound or lighting for live performances of various kinds.

Figure 4 - Type of performing arts including "other" responses categorised where possible

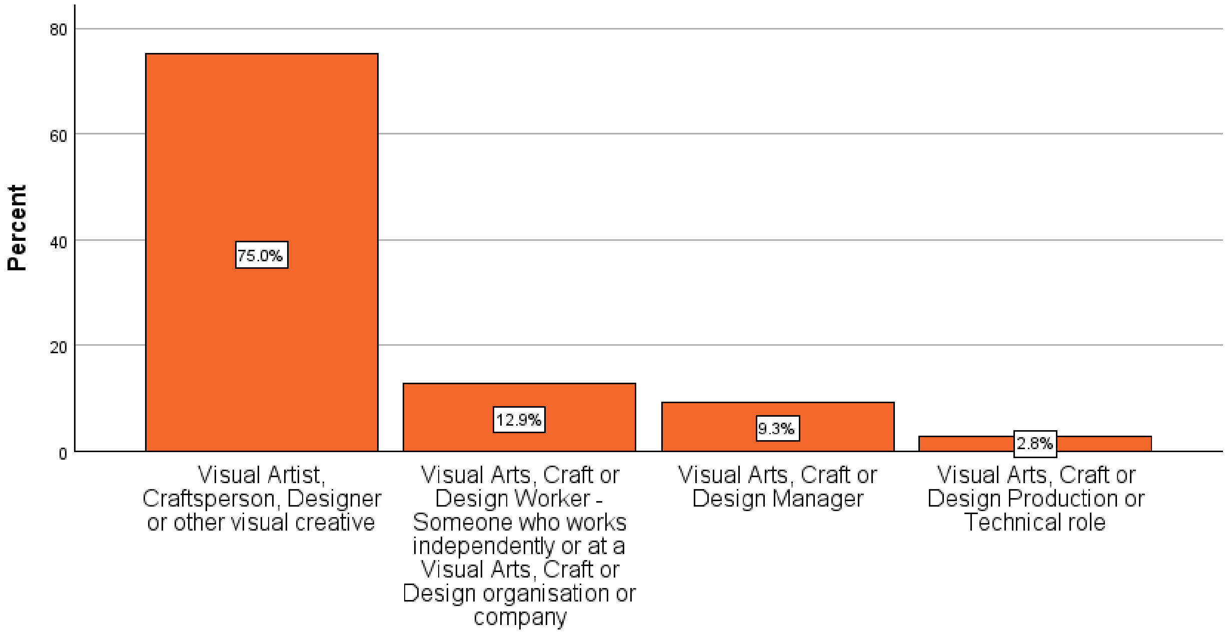


Visual arts, craft and design

In total, 356 people reported working within the creative fields of visual arts, craft and design, including:

- 267 people (75% within this industry group) working as a Visual Artist, Craftsperson, Designer or other visual creative – e.g. Painters, Sculptors, Photographers, Illustrators, Fashion Designers, Textile Artists, Ceramic Artists, Glass Artists, Printmakers, Jewellery Designers, Fine Woodwork and Metalwork, etc;
- 46 people (12.9% within this industry group) who were Visual Arts, Craft or Design Workers – for example, someone who works independently or at a Visual Arts, Craft or Design organisation/company - companies and organisations include all Associations, Visual Arts/Craft Venues or Galleries, Festivals, Publishers, Merchandise Companies, and Visual Artist Services and other businesses involved in the delivery of Visual Arts, Crafts and Design.
- 33 people (9.3% of this industry group) working as a Visual Arts, Craft or Design Manager – e.g. Artist managers, Exhibition managers, Venue or Gallery Managers, Art, Craft, or Design Business managers, etc; and
- 10 people (2.8% within this industry group) working in a Visual Arts, Craft or Design Production or Technical role – for example, in the technical production of visual arts, crafts or design such as visual art exhibit installation, photo editing, technical drawing, textile pattern creation, scaled production of existing visual art or craft designs, etc.

Figure 5 - Main job types within Visual Arts, Craft and Design

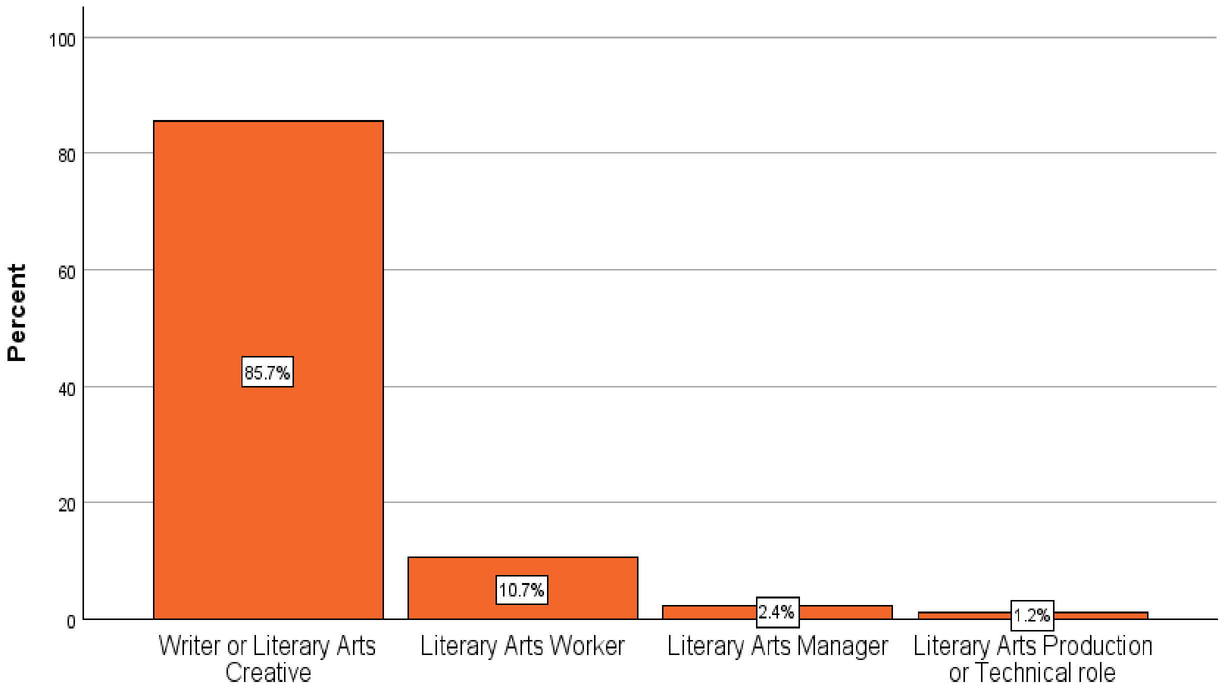


Literature

In total, 84 people reported working within the creative field of literature as shown in Figure 6, including:

- 72 people (85.7% within this industry group) working as a writer or other literary arts creative - e.g. authors, novelists, short fiction writers, poets, graphic novelists, comic artists, and book illustrators, essayists and other creative writers;
- Nine people (10.7% within this industry group) who worked at a Literary Arts/Writing or Publishing organisation e.g. Writing/Literary Arts Associations, Festivals, Publishers, and Authors Services and other businesses involved in the delivery of Literary Arts/creative written works;
- Two people (2.4% of this industry group) worked as a Literary Arts Manager - e.g. Author agents/managers, Writers' Association or Organisation Managers, Writing/Literary Festival Managers, Literary Journal Managers, Publishing Managers and other Managers working in the field of writing, editing and publishing creative written works; and
- One person (1.2% within this industry group) worked in a Literary Arts Production or Technical role – for example, editors, typesetters, creative writing/literary journal or book printing technicians, etc.

Figure 6 - Main job types in Literary Arts



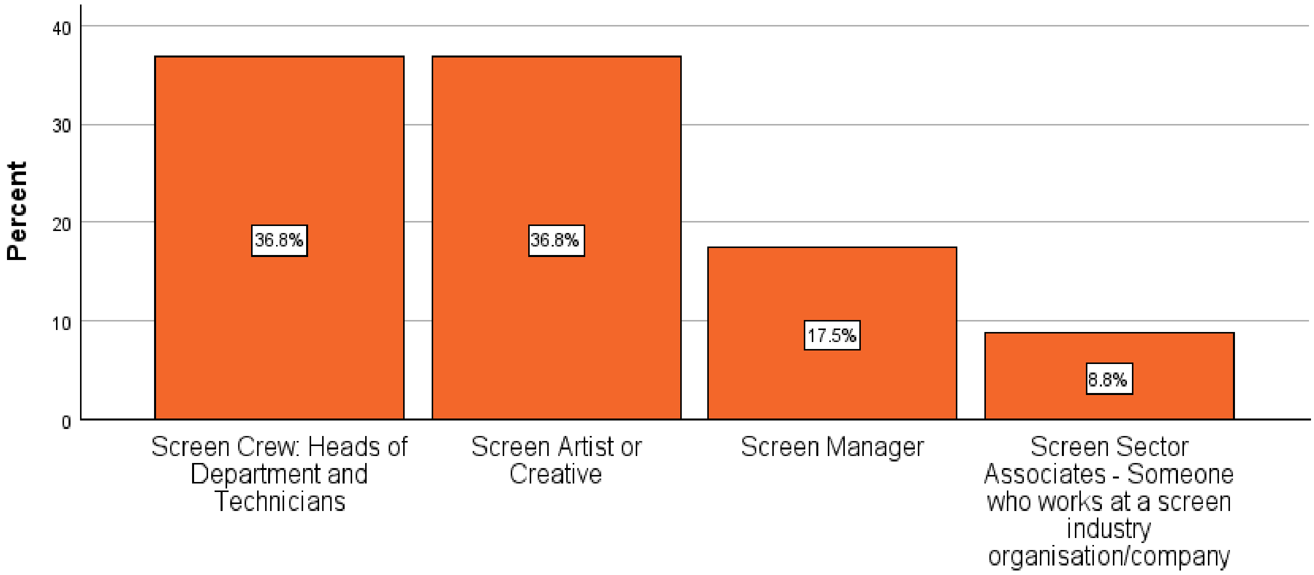
Screen

Our survey recognised that many roles within the screen industry are creative – but for the purpose of understanding broad job types, we used the following distinctions:

- The “screen artist or creative” category includes roles that are responsible for or primarily contributing to the creation of a story world and/or the audio/visual aesthetic and performative realisation of a story to the screen.
- Manager roles include those with overall financial or delivery responsibility for a screen project or properties, executive or financier reporting responsibilities, and staff management responsibilities.

Figure 7 shows the main job types for people who reported working within Screen Arts.

Figure 7 - Main job types within Screen



Of the 57 respondents who reported working in Screen, equal proportions worked in creative and technical roles, including:

- 21 (36.8% of this industry group) who were Screen Artists or Creatives – e.g. Screen Actor, Director, Screen Writer, Cinematographers, Production Designer, Costume Designers, Art Director, Screen Music Composer, Set Designer, Visual Effects Supervisor, Senior Animator.
- 21 (36.8% of this industry group) who were Screen Crew, Heads of Department and Technicians who work in the technical production of Film, Television or other Screen productions (excluding performers), including: Camera operators, Assistant Directors, Sound Recordists, Boom operators, Closed Captioners, Gaffers, Grips, data technicians, Production Coordinators, Production Runners, Costume Supervisors, Hair and Makeup Designers, Stylists, Assistants, Editors, Colourists, Animators, 2D/3D Artists, etc.
- 10 (17.5% of this industry group) were Screen Managers – e.g. Film Producer, Television Producer, Line Producer, Production Manager, Unit Manager, Location Manager, Post Producer, Program Manager, Festival Manager, Distribution Manager, Marketing & PR Manager, Cinema Manager, etc; and
- 5 (8.8% of this industry group) were Screen Sector Associates who work at a screen industry organisation/company including all Associations, Publishers, Merchandise Companies, Film Studios, Television Stations, Cinemas, Film Festivals, Streaming Platforms, Film and TV Services, State and Federal Screen Agencies and other businesses involved in the delivery of screen arts.

Multi-artform practice

There were 48 people who reported working in multi-artform practice, of which:

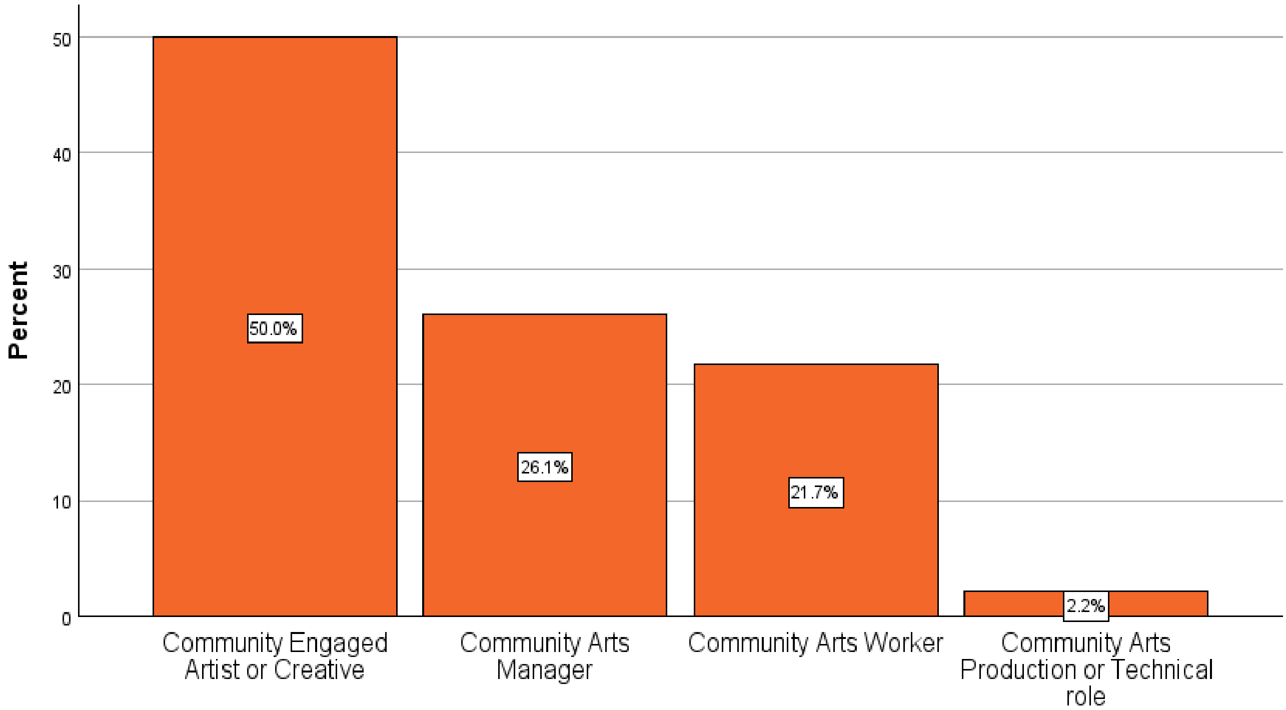
- 28 (58.3% of this group) were Multi-Artform Practice Artists or Creatives – such as Artists, performers and other types of creators primarily working with Multi-Artform Practice, e.g. combining two or more artforms such as dance, music, theatre, musical theatre, visual arts, screen, literature and community arts.
- 11 (22.9% of this group) were Multi-Artform Practice Managers – e.g. Artist managers, Tour managers, Festival Managers, Program Managers and other Managers primarily working in Multi-Artform Practice.
- 5 (10.4% of this group) worked in Multi-Artform Practice Production or Technical roles – including production staff, stage managers, multimedia technicians, road crew, stage hands, riggers, loaders and drivers, lighting or sound engineers, videographers, editors etc; and
- 4 (8.3% of this group) were Multi-Artform Practice Workers – e.g. working at a Multi-Artform Practice organisation/company including all Associations, Publishers, Venues/Galleries, Merchandise Companies, Record Labels, Artist Services and other businesses involved in the delivery of Multi-Artform Practice.

Community engaged practice / Community Arts

In total, 46 participants reported working in Community Engaged Practice / Community Arts, including:

- 23 (50% of this group) who were Community Engaged Artists or Creatives – e.g. Artists, performers or other creatives primarily working in community engaged creative work.
- 12 (26.1% of this group) Community Arts Managers – e.g. Community Arts Centre Managers, Community Arts Program managers etc.
- 10 (21.7% of this group) Community Arts Workers working at a community arts organisation/company; and
- 1 person (2.2% of this group) working in a Community Arts Production or Technical role – e.g. production staff, stage managers, multimedia technicians, road crew, wardrobe or dresser, stagehands, riggers, loaders and drivers, front of house and lighting or sound engineers.

Figure 8 - Main job types in Community Engaged Practice / Community Arts



Digital Games

Of the five respondents who reported working in Digital Games, four described their usual or main role. This included:

- Three people (75% of this group) working as a Digital Games Artist or Creative – e.g. Digital Artist, Game Art Director, Animator, Game Designer, Narrative Designer/Writer, Digital Game Music Creator/Composer, etc; and
- One person (25%) working as a Digital Games Manager – e.g. Digital Game Production Managers, Community Managers, Company Managers, Marketing Managers, etc.

Emerging and Experimental Arts

In total, 13 people reported working in Emerging and Experimental arts, including:

- Six (46.2% of this group) were Emerging and Experimental Arts Managers – for example, Emerging and Experimental Arts Festival Managers, Artist Managers, Venue or Gallery Managers, etc.
- Five (38.5%) were Emerging and Experimental Artists or Creatives – e.g. experimental visual artist, experimental performance artist, experimental media/screen artist, experimental technology artist etc. and

- Two people (15.4%) working at an Emerging and Experimental Arts organisation/ company – e.g. Experimental Arts Associations, Venues/Galleries, Festivals, Artist Services and other businesses involved in delivery of Emerging and Experimental Arts.

First Nations Arts and Culture

Of the 14 people who worked in First Nations Arts and Culture, 12 provided further information. Two thirds (8/12) identified as Aboriginal. The main roles/types of work reported included:

- Seven (58.3% of this group) were First Nations Artists or Creatives – e.g. First Nations Artists, Musicians, Composers, Performers and other Creatives
- Two people (16.7% of this group) were working in First Nations Arts and Culture Production or Technical roles – e.g. production staff, stage managers, multimedia technicians, road crew, wardrobe or dresser, stage hands, riggers, loaders and drivers, front of house and lighting or sound engineers, videographers, editors etc.
- Two people (16.7%) were working at a First Nations Arts and Culture organisation/company – e.g. Associations, Venues/Galleries, Festivals, Publishers, Merchandise Companies, Record Labels, Artist Services and other businesses involved in the delivery of First Nations Arts and Culture; and
- One person (8.3%) were working as a First Nations Arts and Culture Manager – e.g. Artist managers, Tour managers, Festival Managers, Program Managers and other Managers primarily working in First Nations Arts and Culture.

First Nations Arts and Culture - Types of arts practice

Table 5 shows the types of arts practice of 14 people working in First Nations Arts and Culture. Seven First Nations Arts and Culture respondents (50%) worked in Visual Arts, Craft and Design.

Table 5 - Types of arts practice reported by people working in First Nations Arts and Culture

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Visual Arts, Craft & Design	7	.5	50.0	50.0
	Music	3	.2	21.4	71.4
	Community engaged practice / Community Arts	3	.2	21.4	92.9
	Writing	1	.1	7.1	100.0
	Total	14	.9	100.0	
Missing	System	1504	99.1		
Total		1518	100.0		

Other creative industries

In total, 75 respondents reported working in "Other" creative, technical, managerial or arts work roles. Of these, 74 answered a question about role type. Responses are shown in Table 6 below.

- The most commonly reported other creative industry role was "Other Artist of Creative" (32 respondents or 43.2% of this group), with examples including:
    - Animation professional, Art conservation, Illustrator/Author, Musician/Actor, Sound Artist, Independent creative, etc.
- This was followed by "Other Creative industry worker" (18 respondents or 24.3% of this group), with examples including:
    - Administration, Marketing and Comms, Policy, Training Advocacy, Promotion, etc.
- "Other Manager" (17 respondents or 23% of this group), including:
    - Arts Programmes Senior Manager, Creative programmer/producer, General Manager, Operations Manager, etc.
- Finally, seven respondents (9.5% of this group) reported working in an "Other Production or Technical role", including:
    - Crewing, Production Manager, Rigging Manager, Senior Technician, etc.

Table 6 - Other creative industry role types

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Other Artist or Creative (please specify)	32	2.1	43.2	43.2
	Other Creative Industry Worker (please specify)	18	1.2	24.3	67.6
	Other Manager (please specify)	17	1.1	23.0	90.5
	Other Production or Technical role (please specify)	7	.5	9.5	100.0
	Total	74	4.9	100.0	
Missing	System	1443	95.1		
	-99	1	.1		
	Total	1444	95.1		
Total		1518	100.0		

These types of “other” responses were recoded where possible and relevant in order to produce a more inclusive summary of respondents’ creative industries.

Table 7 on the following page shows the creative industries reported by participants, incorporating “other” responses recoded to relevant categories where a participant provided sufficient information that demonstrated alignment with a creative industry or role type.

Recoding “other” responses as shown in Table 7 did not change the overall creative industries with the highest proportions of respondents but did add some further specific categories based on participants’ own answers. The most common groupings for “other” responses were:

- Working in multiple creative industries (1.2% of all respondents answered in this way)
- Working in AV (Audio Visual) or other Production roles (0.5% answered in this way)
- Working on Events or Festivals (0.5% of all respondents), and
- Working in Arts Management, Education or Administration (0.5%)

Three “Other” responses (0.2%) could not be grouped into broader categories as they were unspecific about the creative industry – e.g. “working in promotion”.

As can be seen from the other creative industry roles written in, and in Table 7, working across creative industries, and identifying with a specific job rather than a single industry were relatively common.

Table 7 - Creative industries of survey respondents following recode of "other" responses

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Music	606	39.9	39.9	39.9
	Visual Arts, Craft & Design	363	23.9	23.9	63.8
	Performing Arts – including Circus and Physical Theatre, Comedy, Dance and Theatre	217	14.3	14.3	78.1
	Literature	89	5.9	5.9	84.0
	Screen – including development, production, post-production, distribution and exhibition	58	3.8	3.8	87.8
	Multi-Artform Practice	48	3.2	3.2	91.0
	Community engaged practice / Community Arts	47	3.1	3.1	94.1
	Working in multiple creative industries	18	1.2	1.2	95.3
	Emerging & Experimental Arts	16	1.1	1.1	96.3
	First Nations Arts and Culture	14	.9	.9	97.2
	AV / Production	7	.5	.5	97.7
	Events or Festivals	7	.5	.5	98.2
	Arts management, education or administration	7	.5	.5	98.6
	Digital Games	5	.3	.3	98.9
	Other creative industry	3	.2	.2	99.1
	Arts programs, strategy or policy	3	.2	.2	99.3
	Conservation of art or cultural artefacts	3	.2	.2	99.5
	Crewing or Rigging	2	.1	.1	99.7
	Art Therapy	2	.1	.1	99.8
	Venues	2	.1	.1	99.9
	Artist support organisation	1	.1	.1	100.0
	Total	1518	100.0	100.0	

Current employment status

Current employment status was analysed based on survey respondents' selected answer, including further information provided by those who selected an "other" response. Where "other" responses aligned with a broader employment status description, they were recoded to this category – e.g. if someone selected "other" and then described working full time hours, they would be categorised as working full time. New categories were also created based on common "other" responses, for example: working varied hours. In total, 1425 respondents answered this question, with 93 responses missing.

Figure 9 below shows the top overall categories of employment status, including:

- 34.5% working full-time hours (35 hours or more per week)
- 17.5% working part-time hours (less than 35 hours per week) and happy with this
- 17.2% working part-time hours, but wanting more hours
- 10.7% not working and not seeking work due to studying, caring or being unable to work.
- 8.6% not currently working but actively looking for work, and 11.5% responding "other".

Figure 9 - Employment status with other responses combined

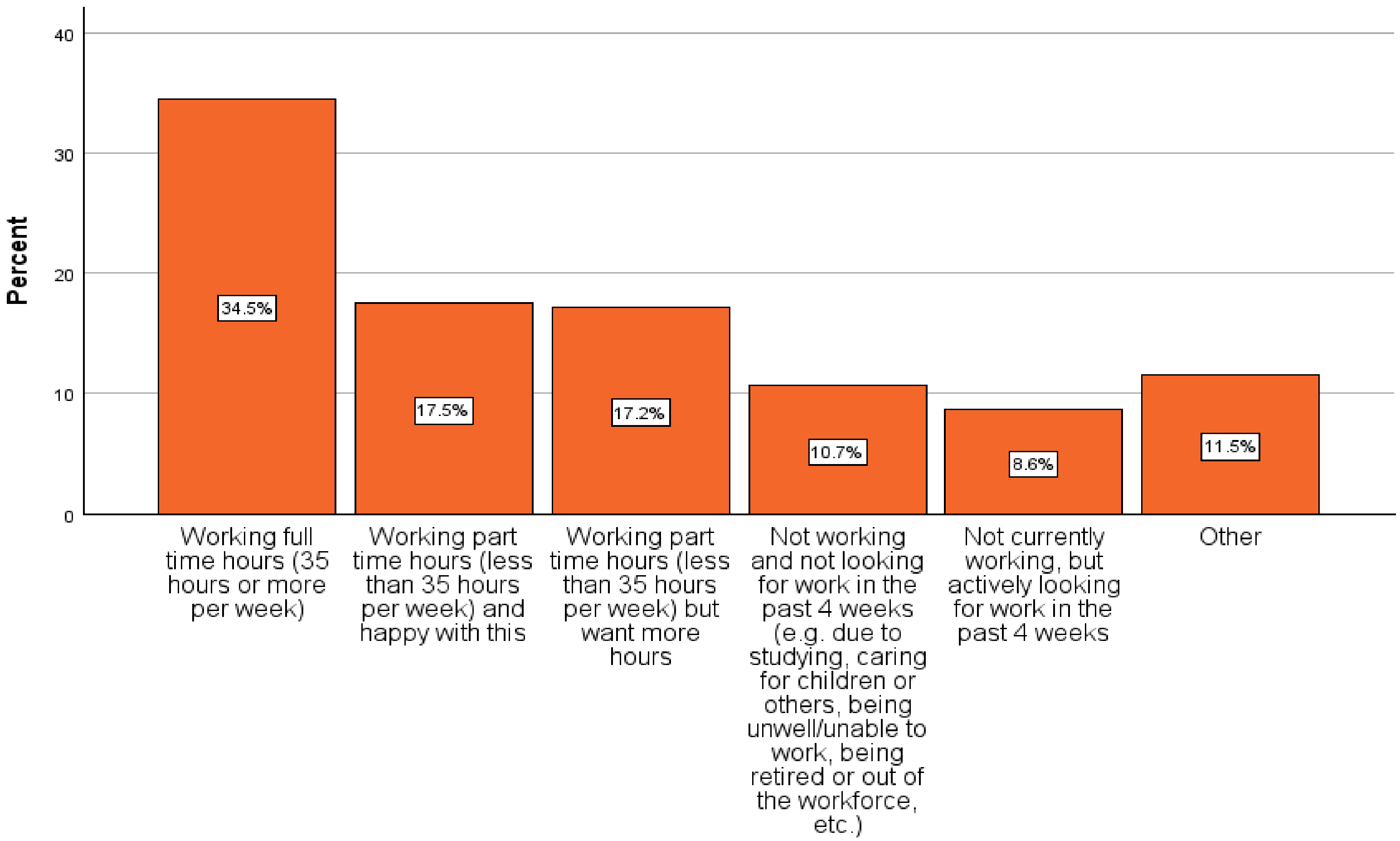


Table 8 - Employment status including detailed "other" response codes

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Working full time hours (35 hours or more per week)	492	32.4	34.5	34.5
	Working part time hours (less than 35 hours per week) and happy with this	249	16.4	17.5	52.0
	Working part time hours (less than 35 hours per week) but want more hours	245	16.1	17.2	69.2
	Not working and not looking for work in the past 4 weeks (e.g. due to studying, caring for children or others, being unwell/unable to work, being retired or out of the workforce, etc.)	152	10.0	10.7	79.9
	Not currently working, but actively looking for work in the past 4 weeks	123	8.1	8.6	88.5
	Combining creative work with other work or study	25	1.6	1.8	90.2
	Creative work is not providing much or any income	24	1.6	1.7	91.9
	Freelance / self-employed / contractor	22	1.4	1.5	93.5
	Varied or sporadic hours	19	1.3	1.3	94.8
	Semi-retired or retired from paid work	16	1.1	1.1	95.9
	Volunteering	9	.6	.6	96.6
	Other (please specify)	8	.5	.6	97.1
	Gig work	7	.5	.5	97.6
	Health issues or Disability impacts work	6	.4	.4	98.0
	Working less than full time hours (no indication of contentment with hours)	6	.4	.4	98.5
	Business owner / operator	5	.3	.4	98.8
	Temporary break from work (e.g. contract end, parental leave, sick leave	5	.3	.4	99.2
	Working more than standard full time hours	4	.3	.3	99.4
	Full-time study	3	.2	.2	99.6
	Touring	3	.2	.2	99.9
	Commissions or other funded works	2	.1	.1	100.0
	Total	1425	93.9	100.0	
Missing	-99.00	93	6.1		
Total		1518	100.0		

As shown in Table 8, the main themes within other employment status responses included:

- Combining creative work with other work or study (25 people or 1.8% of responses)
- Creative work not providing much or any income (24 people or 1.7% of responses)
- Being a freelancer, self-employed person or contractor (22 people or 1.5% of responses)
- Working varied or sporadic hours (19 people or 1.3% of responses specifically mentioned this).

Other responses indicated that creative work was not necessarily undertaken within a paid/employment context – for example, by people who were semi/retired, volunteering, or for whom creative work was not a substantial income source. Gig work was also specifically reported by some participants. Challenges around health or disability were impacting some people's work capacity, including those on a temporary break from employment due to illness, or managing work around fluctuating capacity. These types of responses reflect variation in terms of work patterns and the need to combine or juggle creative work and other commitments, particularly in relation to financial and other needs.

Main type of employment contract

Current employment contract in main creative job was analysed based on survey respondents' selected answer, including further information provided by those who selected an "other" response. Where "other" responses aligned with a broader employment contract type, they were recoded to this category – e.g. if someone selected "other" and then described working as a sole trader, freelancer or contractor, they would be categorised as this. New categories were also created based on common "other" responses, for example: combining different types of work. In total, 1423 respondents answered this question, with 95 responses missing.

Table 9 shows the recategorized responses, including the most commonly reported types of "other responses", which were:

- Combining different types of work (22 people or 1.5% of responses specified this) and
- Being a practicing artist, but not necessarily employed or paid for this (19 people or 1.3% of responses specified this).

These categories are similar to the types of "other" responses received for the question on employment status.

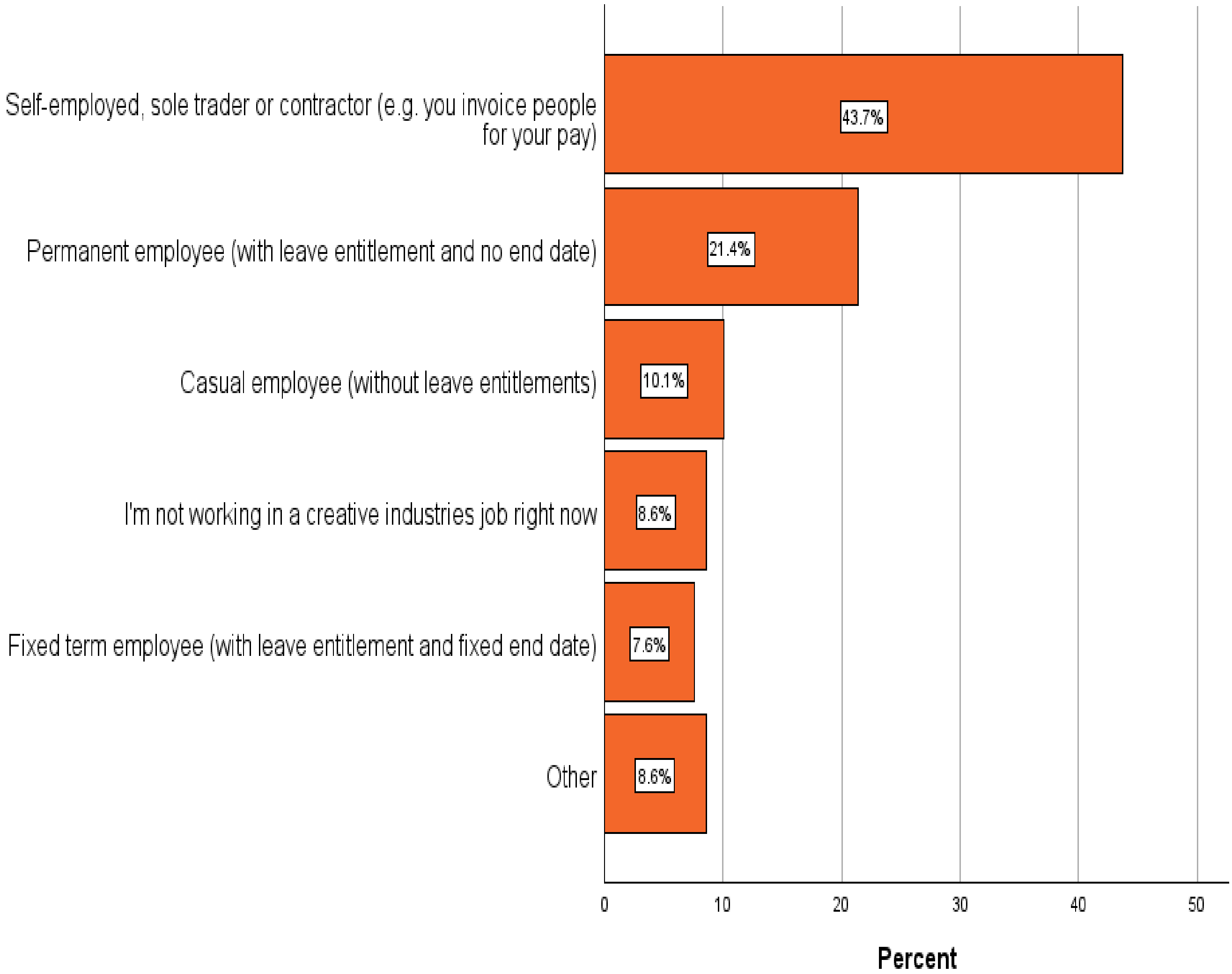
Table 9 - Main type of employment contract with recoded other response types

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Self-employed, sole trader or contractor (e.g. you invoice people for your pay)	622	41.0	43.7	43.7
	Permanent employee (with leave entitlement and no end date)	304	20.0	21.4	65.1
	Casual employee (without leave entitlements)	144	9.5	10.1	75.2
	I'm not working in a creative industries job right now	123	8.1	8.6	83.8
	Fixed term employee (with leave entitlement and fixed end date)	108	7.1	7.6	91.4
	Volunteering or interning (unpaid)	56	3.7	3.9	95.4
	Combining different types of work	22	1.4	1.5	96.9
	Practicing artist but not necessarily employed or paid for this	19	1.3	1.3	98.2
	Business owner / operator	5	.3	.4	98.6
	Agency/temp work	4	.3	.3	98.9
	Semi-retired or retired	4	.3	.3	99.2
	Other (please specify)	2	.1	.1	99.3
	Paid residency or grant	2	.1	.1	99.4
	Royalties from published work	2	.1	.1	99.6
	Not specified	2	.1	.1	99.7
	Trainee	1	.1	.1	99.8
	Studying	1	.1	.1	99.9
	Stipend	1	.1	.1	99.9
	Commissioned or other sales of works	1	.1	.1	100.0
	Total	1423	93.7	100.0	
Missing	-99.00	95	6.3		
Total		1518	100.0		

Figure 10 below shows the top overall categories of employment contract type among these 1423 respondents, including:

- 43.7% who were self-employed, a sole trader or contractor
- 21.4% who were a permanent employee
- 10.1% who were casual employees
- 8.6% who were not working in a creative industry job right now
- 8.6% who had an “other” employment contract description, and
- 7.6% who were fixed-term employees.

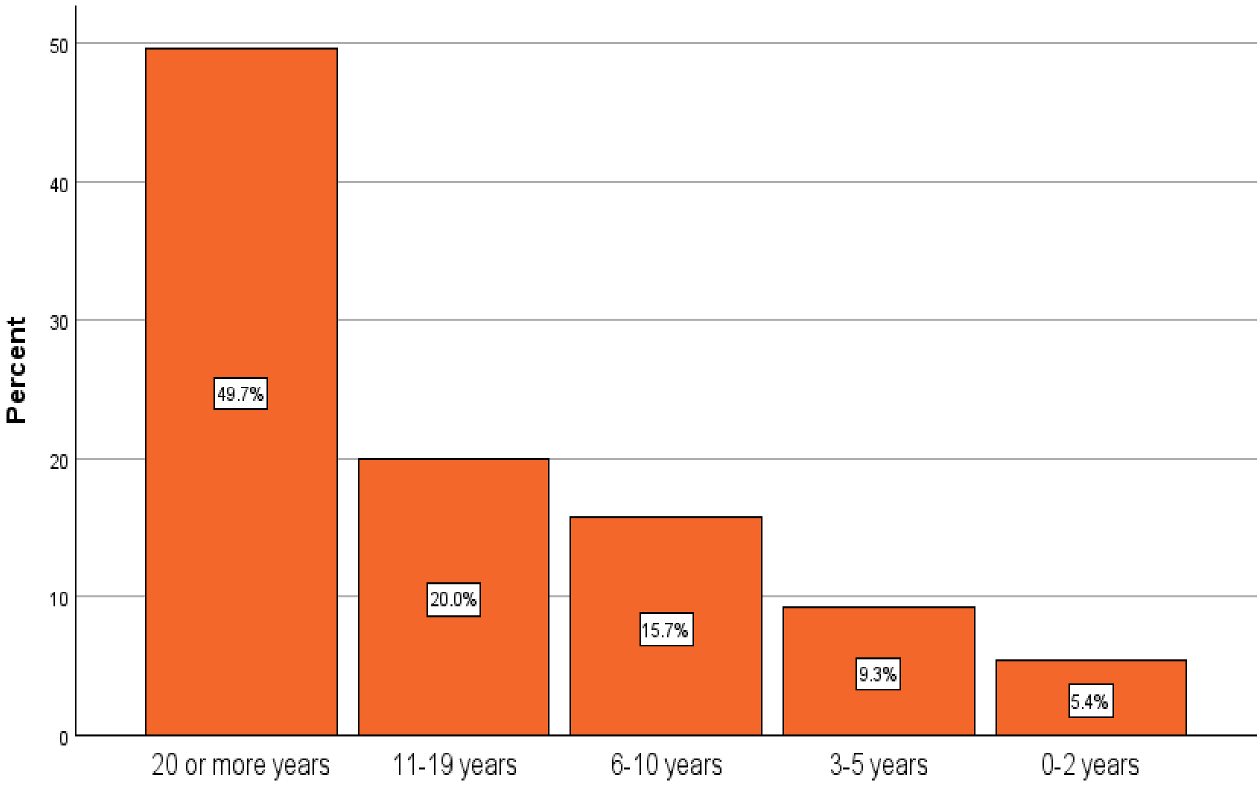
Figure 10 - Main type of employment contract



Length of time in creative industries

There were 1491 responses on length of time working in creative industries, with 27 missing responses. Figure 11 shows that almost half of the respondents who answered reported working in creative industries for 20 or more years, with the next highest proportion working in creative industries for 11-19 years.

Figure 11 – Length of time working in creative industries



Length of time main job has been in creative industries

There were 1489 responses to a question on the length of time a person's main job has been in creative industries, with 29 missing responses.

Figure 12 - Length of time main job has been in creative industries

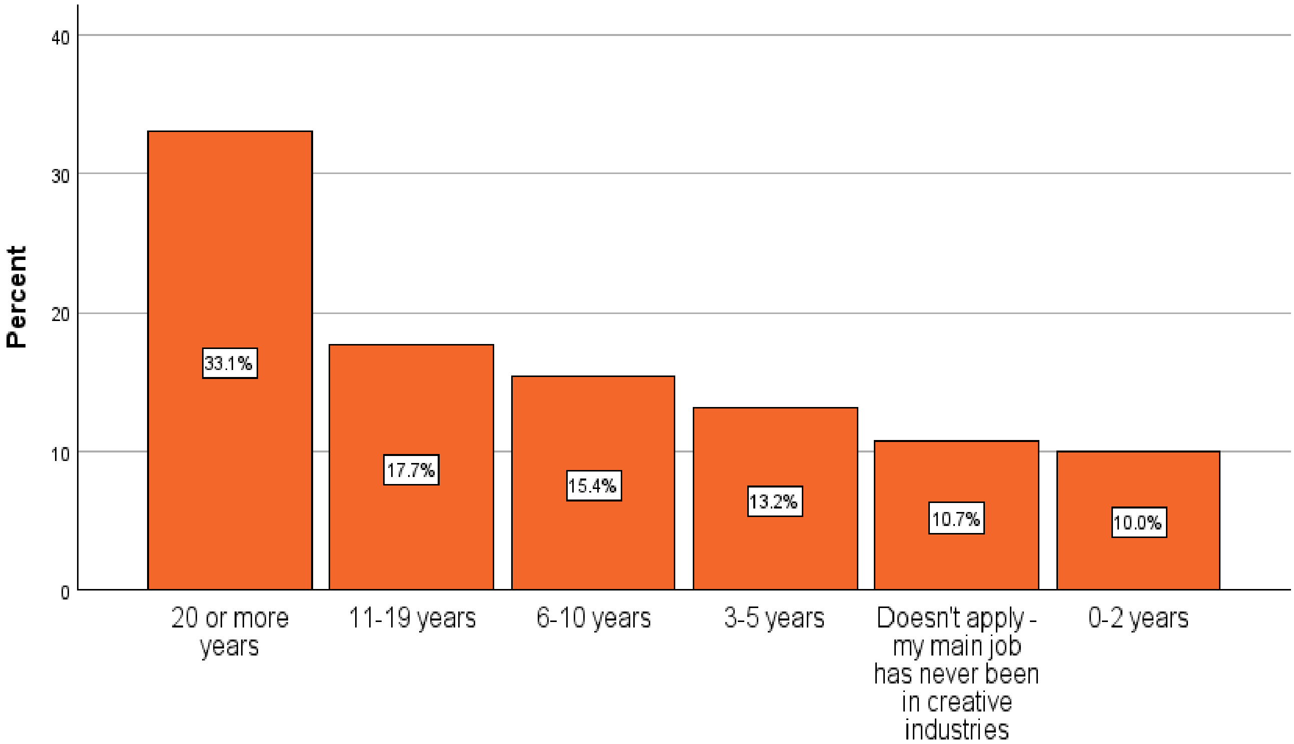


Figure 12 shows that the largest proportion of respondents (about a third or 33.1% of those who answered) reported that their main job had been in creative industries for 20 or more years. The second highest proportion (17.7%) was people whose main job had been in creative industries for 11-19 years. At the other end of the scale, approximately 10% of people had either had their main job in creative industries for two years or less, or had never had their main job in creative industries (10.7%).

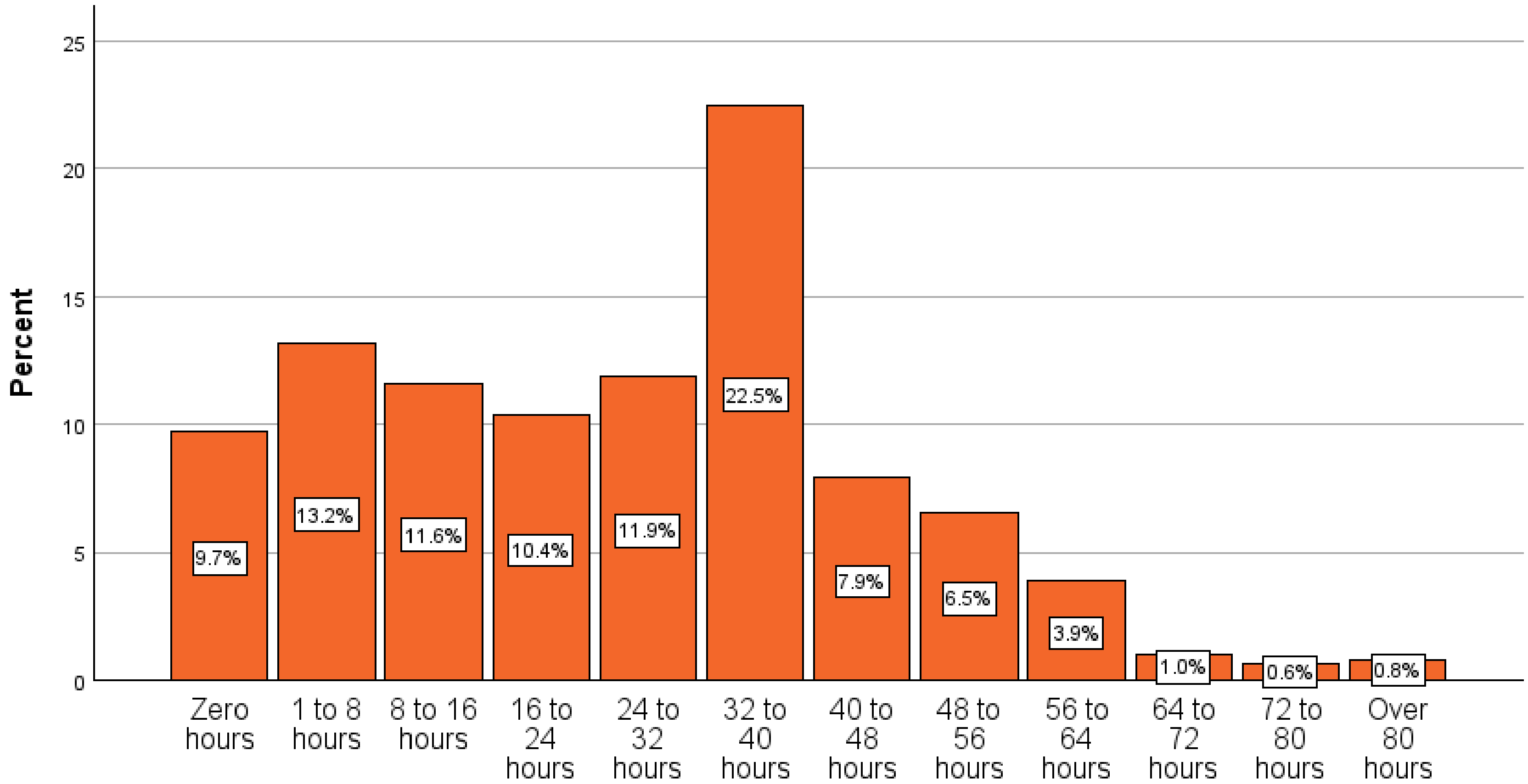
Hours worked in a creative industries role in the last week

Participants were asked how many hours they had worked in a creative industries role in the last week. There were 1254 people who answered this question, and 264 missing responses.

Responses to the hours worked last week varied widely, reflecting the variability in employment status and work contract types reported above. This may or may not represent usual work hours.

The median hours worked in a creative industry role in the last week was 30 hours, with half of respondents working somewhere between 10 and 40 hours in the last week. The minimum hours of work reported was zero, and the maximum (reported by three participants) was effectively 24/7 (e.g. 168 hours a week). Hours of work were categorised into eight hour blocks to illustrate the distribution between zero hours of work to over 80 hours in the last week.

Figure 13 - Hours of work categorised



As shown in Figure 13 above:

- Almost 10% reported working zero hours in a creative industry role in the last week.
- About a quarter (24.8%) worked between 1 to 16 hours in the last week.
- Just over a fifth (22.3%) worked between 16 and 32 hours in the last week.
- Just over a fifth (22.5%) worked 32 to 40 hours in the last week, and
- About a fifth (20.7% in total) worked more than 40 hours in the last week.

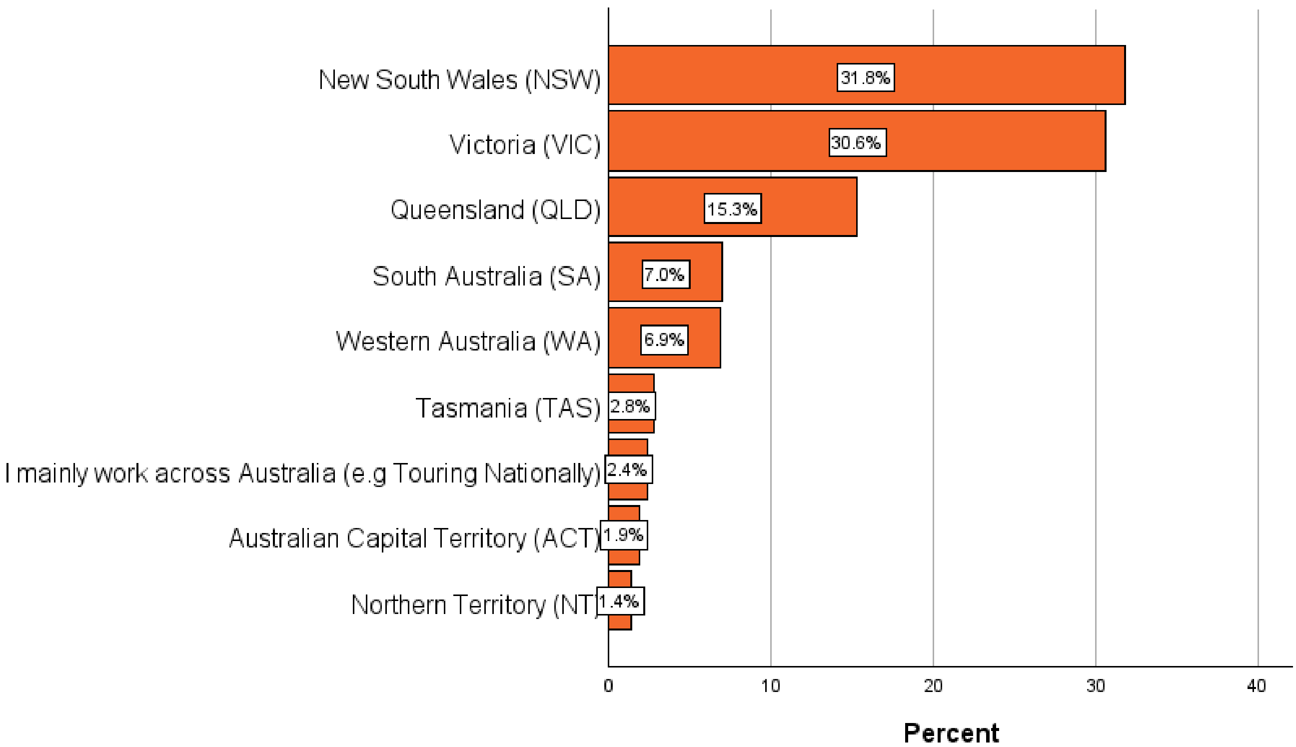
Demographics of survey respondents

This section provides some data about the demographics of survey respondents, where people have provided this information.

Location

People were asked for the state or territory in which they mainly lived and worked (including National/touring as a possible option). There were 1373 people who responded, with 145 missing responses. Figure 14 shows where respondents were primarily living and working.

Figure 14 - State or Territory location where people mainly live and work



As shown in Figure 14:

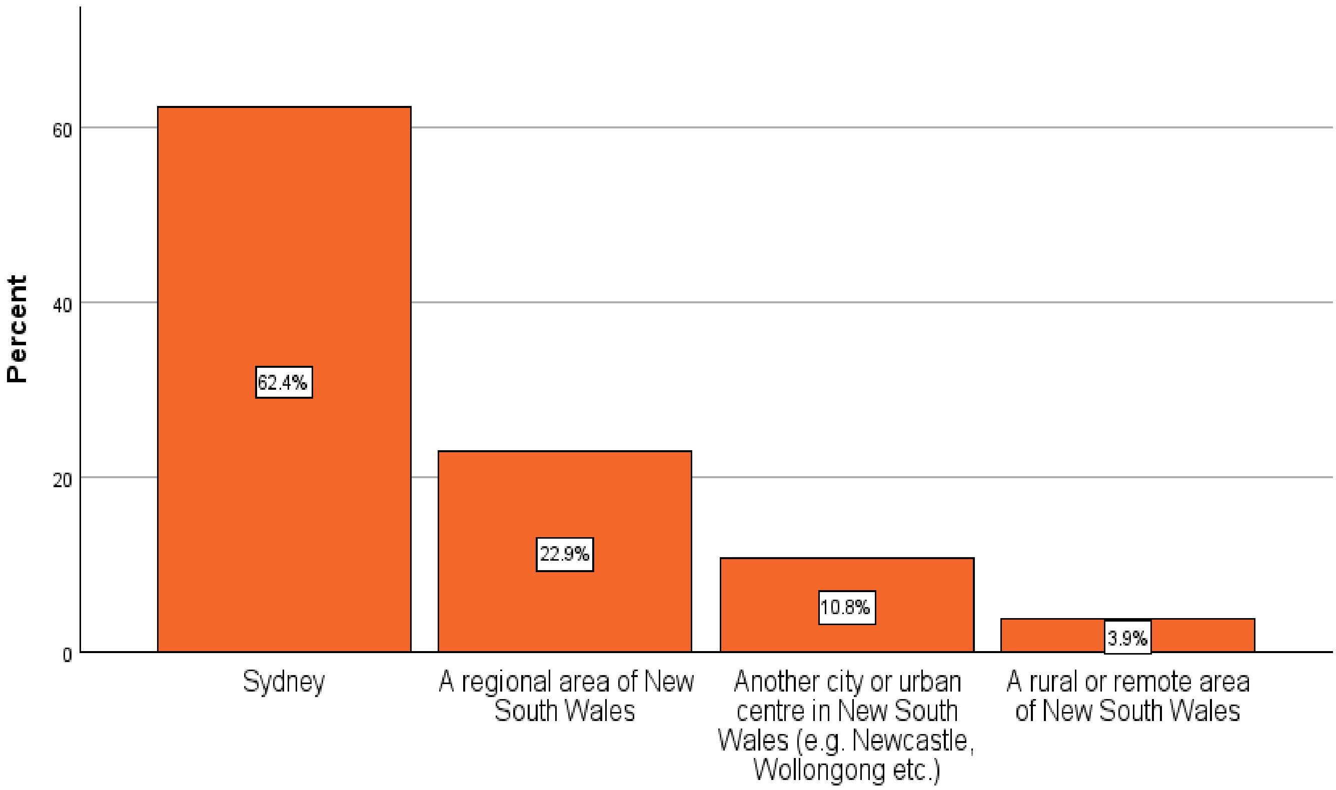
- Just under a third of those who responded were based in New South Wales (31.8%)
- Just under a third were based in Victoria (30.6%)
- 15.3% were based in Queensland
- 7% were based in South Australia
- 6.9% were based in Western Australia

The locations with the lowest proportions of respondents were Tasmania (2.8%), people touring nationally (2.4%), the Australian Capital Territory (1.9%), and Northern Territory (1.4%).

New South Wales

The 436 respondents who were based in New South Wales provided some additional data about whether they were located in the state capital, another city or urban centre, a regional area, or a rural/remote area. Figure 15 shows that the majority of these respondents (62.4%) were located in Sydney.

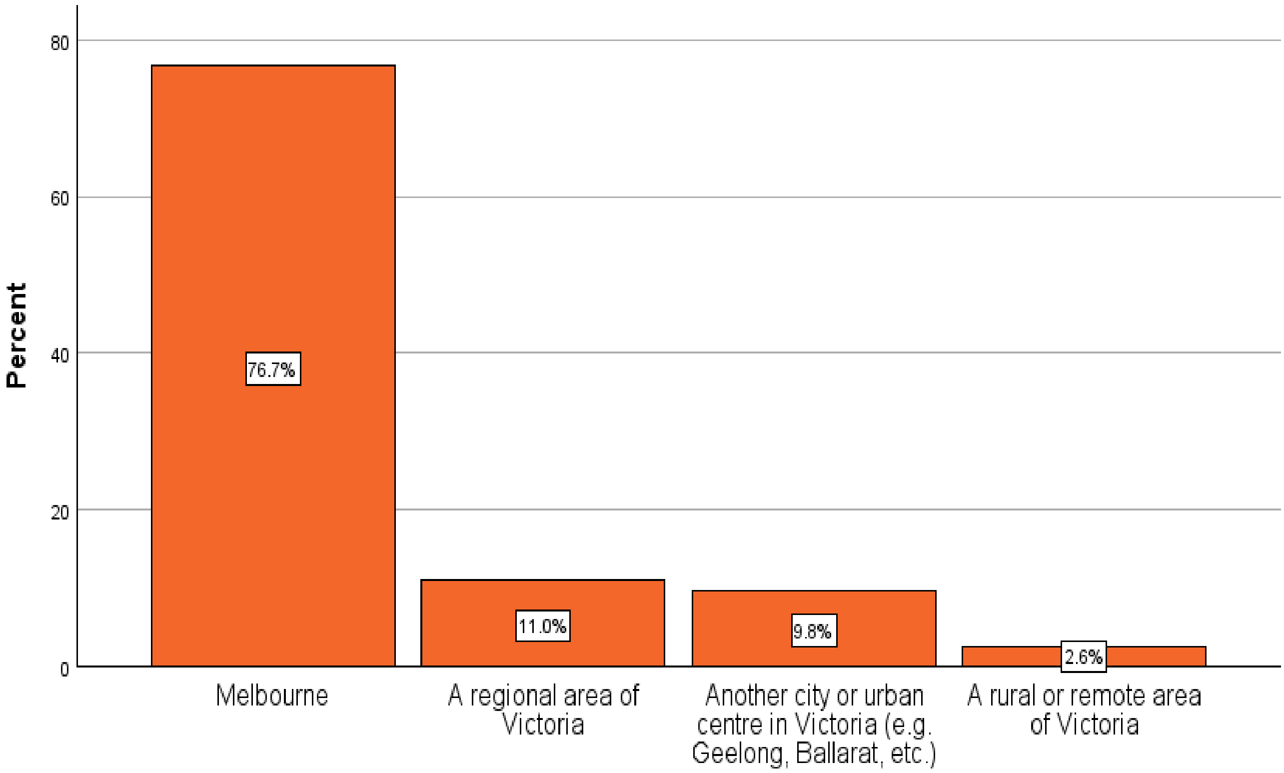
Figure 15 - New South Wales location type



Victoria

Figure 16 shows that over three quarters of the 420 Victorian respondents (76.7%) were located in Melbourne.

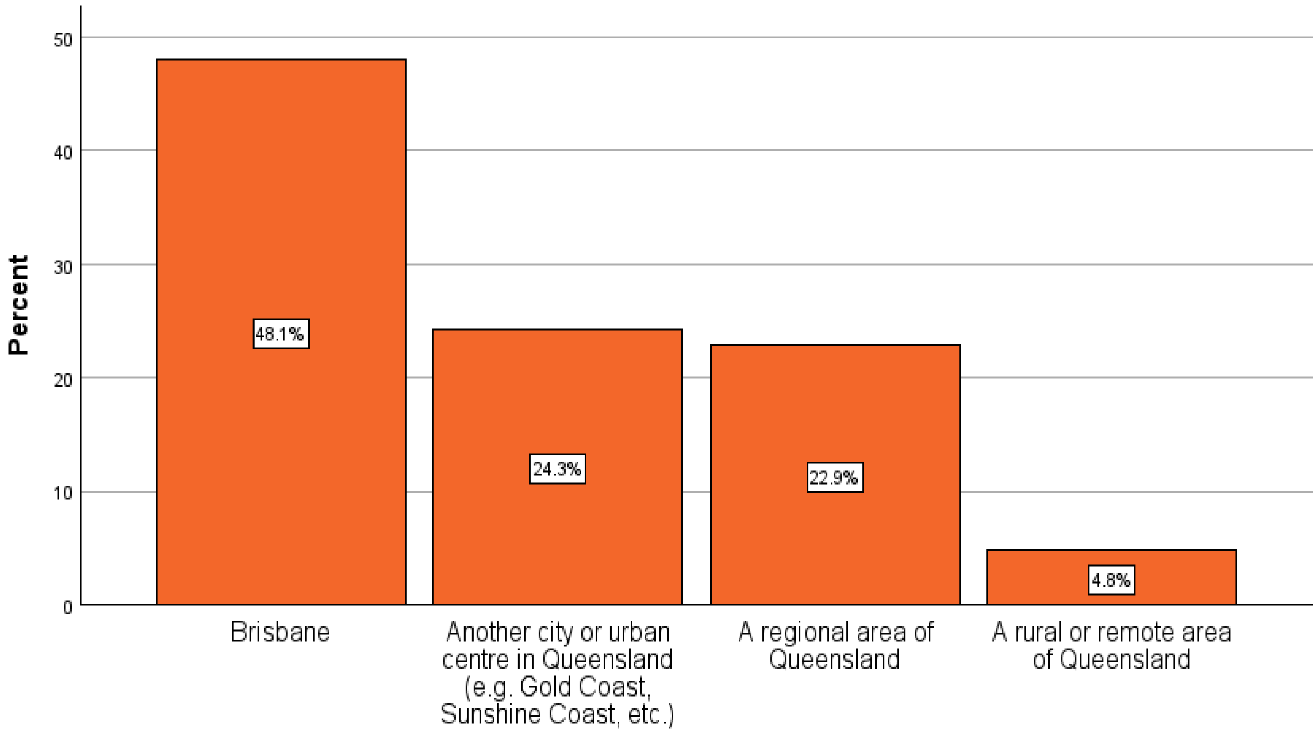
Figure 16 - Victoria location type



Queensland

Of the 210 respondents who were based in Queensland, almost half (48.1%) were based in Brisbane, while another quarter (24.3%) were based in another city or urban centre such as the Gold Coast or Sunshine Coast. Another 22.9% were based in a regional area of Queensland.

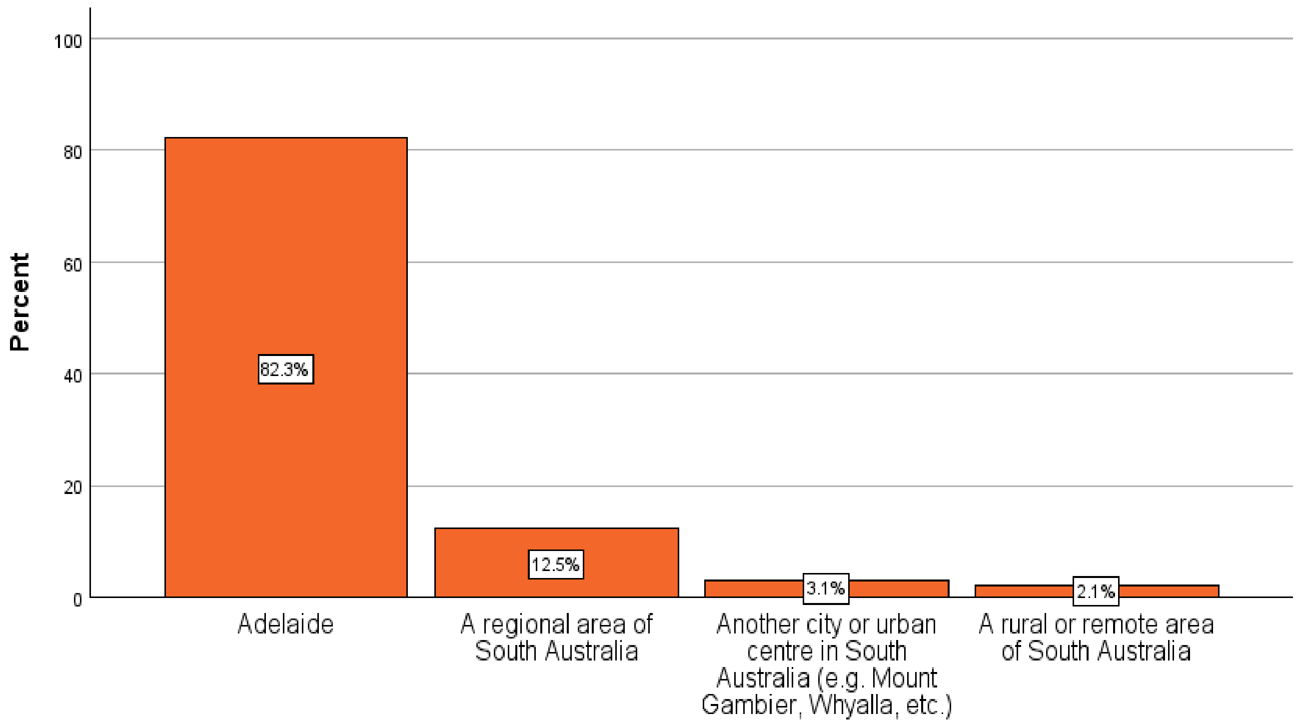
Figure 17 - Queensland location type



South Australia

Figure 18 shows that of 96 respondents who were based in South Australia, the vast majority (82.3%) were based in Adelaide.

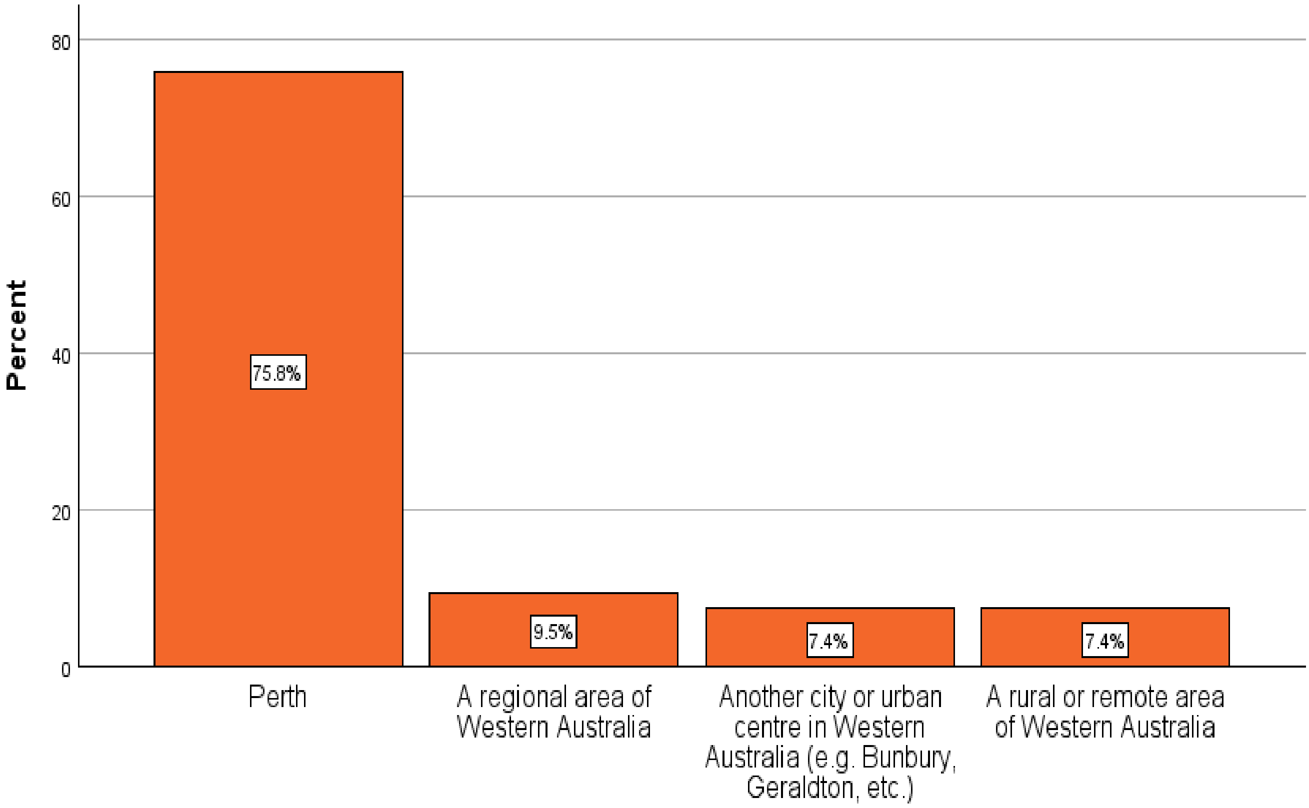
Figure 18 - South Australia location type



Western Australia

Figure 19 shows over three quarters of Western Australian respondents (75.8%) were in Perth.

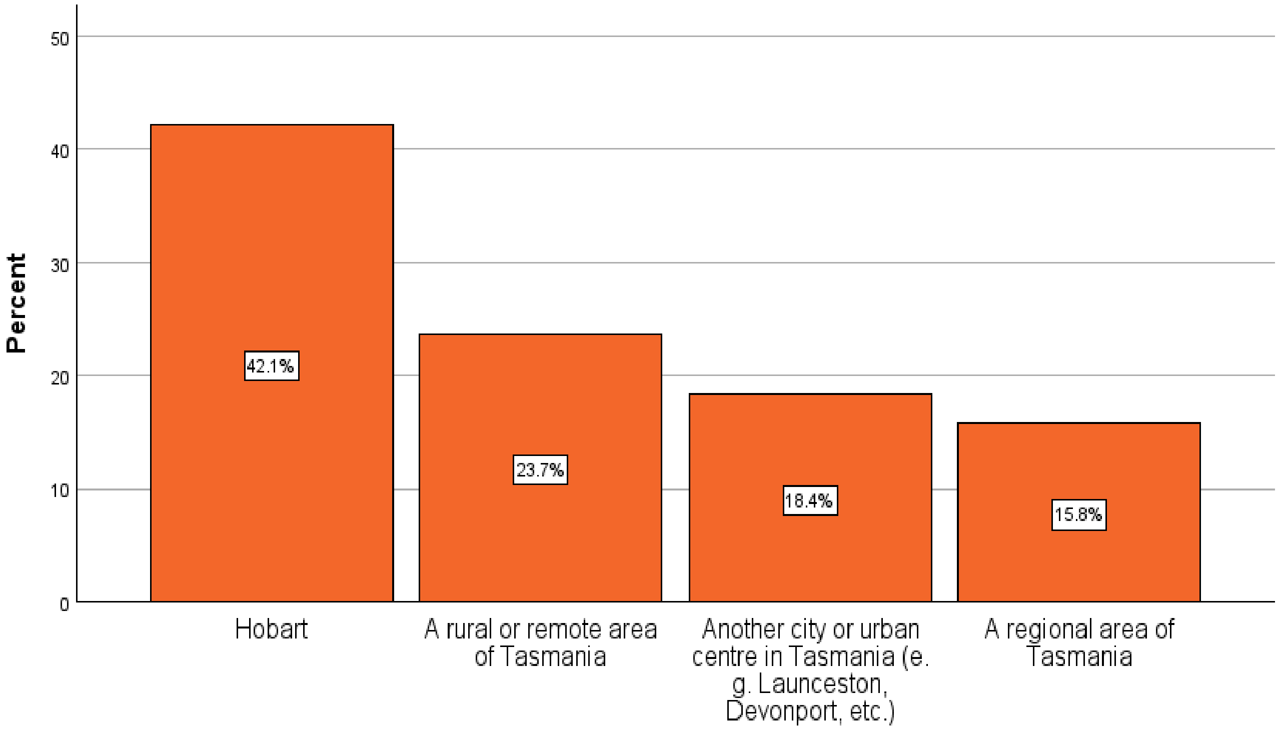
Figure 19 - Western Australia location type



Tasmania

Of the 38 respondents based in Tasmania, 42.1% were based in Hobart, with the remainder more evenly spread across other location types than for other states, including almost a quarter (23.7%) based in a rural or remote area.

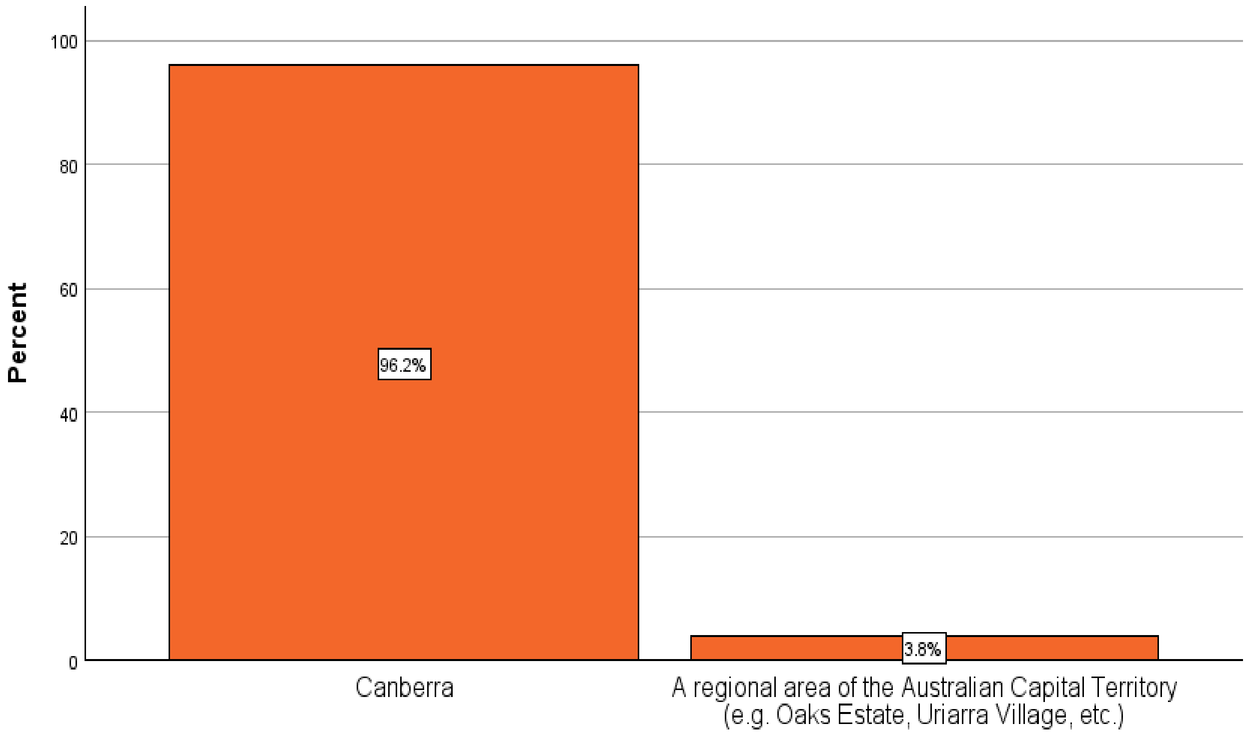
Figure 20 - Tasmania location type



Australian Capital Territory

Figure 21 shows that of 26 people based in the Australian Capital Territory, the vast majority (96.2%) were located in Canberra.

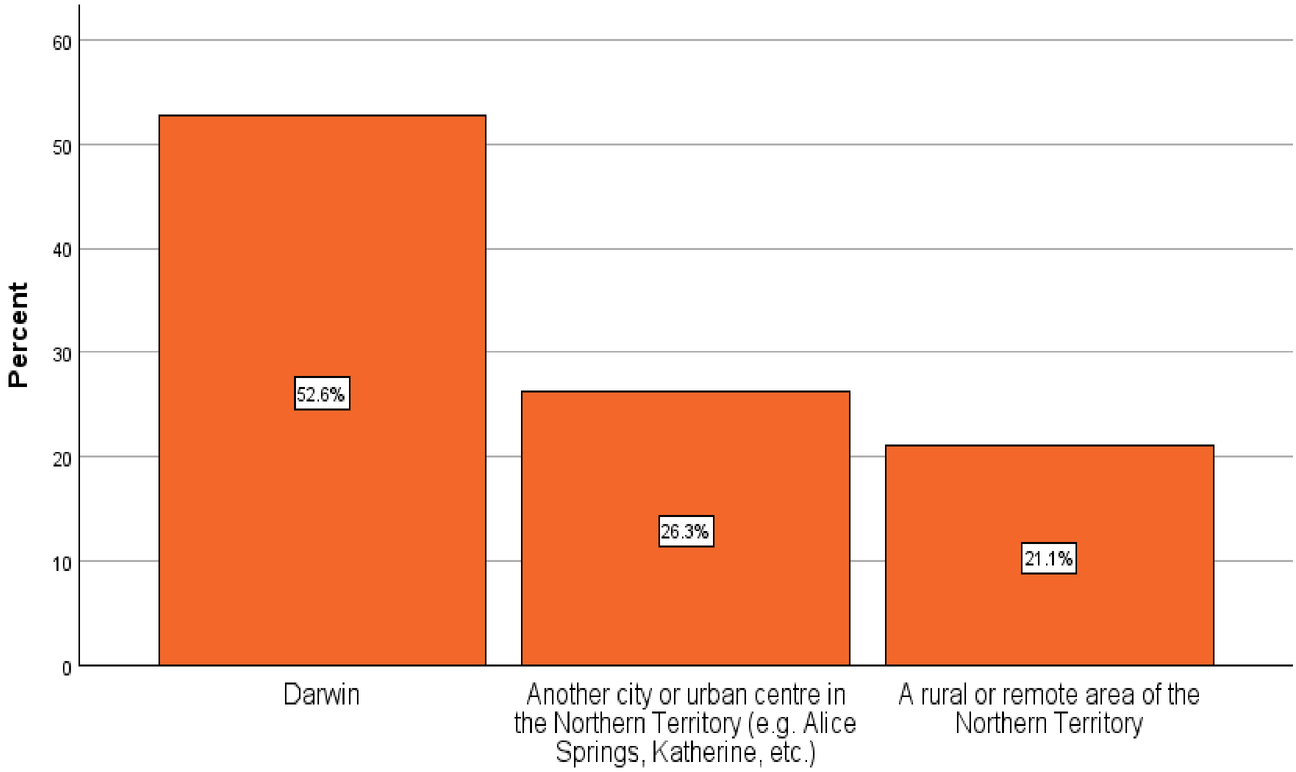
Figure 21 - Australian Capital Territory location type



Northern Territory

Of the 19 people based in the Northern Territory, just over half (52.6%) were located in Darwin, while just over a quarter (25.3%) were located in another city or urban centre such as Alice Springs or Katherine, and the remaining 21.1% were located in a rural or remote area.

Figure 22 - Northern Territory location type



National Touring

Of the 33 people who reported touring nationally:

- 29 (87.9%) toured capital cities
- 10 (30.3%) toured other cities or urban centres
- 5 (15.2%) toured regional areas, and
- 3 (9.1%) toured rural or remote areas.

As shown in Table 10 below, of the 1373 respondents who answered location questions, almost two thirds (65.3%) were based in a capital city.

Table 10 - Total proportion of respondents based in a capital city

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Based in a capital city	897	59.1	65.3	65.3
	Not based in a capital city	476	31.4	34.7	100.0
	Total	1373	90.4	100.0	
Missing	-99.00	145	9.6		
Total		1518	100.0		

Cultural background or ethnicity

First Nations Aboriginal and Torres Strait Islander People

Of the 1332 respondents who answered a question about their cultural background:

- 48 people identified as Aboriginal (3.6%); and
- 1 person identified as Torres Strait Islander (0.1% of all respondents).

People who identified as Aboriginal or Torres Strait Islander were asked a follow up question about whether they identified with a particular Nation, Mob, Country or Tribe.

Table 11 - Do you identify with a particular Nation / Mob / Country / Tribe?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	26	1.7	55.3	55.3
	No	12	.8	25.5	80.9
	Prefer not to say	9	.6	19.1	100.0
	Total	47	3.1	100.0	
Missing	System	1471	96.9		
Total		1518	100.0		

Of the 26 people who identified with a particular Nation, Mob, Country or Tribe, 25 provided further details (see Table 12), with one of these respondents stating: “It’s personal”.

Table 12 - Nation, Mob, Country or Tribe

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Wiradjuri	4	.3	16.0	16.0
	Biripi	2	.1	8.0	24.0
	Adopted into Paakintji and Wiradjuri ... have ties to Gubbi and Arnhem Land. Born on Kamilaroi Land	1	.1	4.0	28.0
	Barkindji, Ngiyangkaraa Maligundidj (Wotjibuluk)	1	.1	4.0	32.0
	Bundjalung	1	.1	4.0	36.0
	Eastern Planes Wiradyuri	1	.1	4.0	40.0
	Gubbi Gubbi	1	.1	4.0	44.0
	Guugu Yimithirr	1	.1	4.0	48.0
	It's personal	1	.1	4.0	52.0
	Mulgoa	1	.1	4.0	56.0
	Ngarrinjeri kaurna	1	.1	4.0	60.0
	Noongar	1	.1	4.0	64.0
	Padaway	1	.1	4.0	68.0
	Palawa	1	.1	4.0	72.0
	Trawlwoolway and Wiradjuri	1	.1	4.0	76.0
	Wannarrua Upper Hunter River NSW	1	.1	4.0	80.0
	Wilyakali	1	.1	4.0	84.0
	Wiradurri & Gundungurra	1	.1	4.0	88.0
	Yamatji	1	.1	4.0	92.0
	Yorta Yorta	1	.1	4.0	96.0
	Yuwaalaraay, Gamilaraay, Kooma	1	.1	4.0	100.0
	Total	25	1.6	100.0	
Missing		1493	98.4		
Total		1518	100.0		

Cultural background

There were 1332 people who answered a question on cultural background, with 186 missing responses. Table 13 shows the total number and proportion of people who selected each listed cultural background. The most commonly reported cultural background was Australian (71.6%).

In total, just over a fifth (21.6%) of those who responded reported multiple cultural backgrounds, and a total of 98 different cultural backgrounds were represented, including those reported in Table 13, and Table 14 (where participants wrote in their own descriptions).

Table 13 - Cultural backgrounds

Cultural background selected	Number	Percentage of respondents
Australian	954	71.6%
English	132	9.9%
Irish	78	5.9%
British	72	5.4%
Scottish	57	4.3%
Aboriginal	48	3.6%
New Zealander	37	2.8%
German	34	2.6%
Italian	32	2.4%
Dutch	21	1.6%
American	18	1.4%
Greek	18	1.4%
Chinese	16	1.2%
Jewish	16	1.2%
Welsh	16	1.2%
Polish	11	0.8%
Filipino	10	0.8%
Hungarian	10	0.8%
Maltese	10	0.8%
Austrian	9	0.7%
Spanish	9	0.7%
Eastern European	8	0.6%
French	8	0.6%
South African	8	0.6%
Chinese Asian	7	0.5%
Indian	7	0.5%
Maori	7	0.5%
Russian	7	0.5%
Japanese	6	0.5%
Other ethnicity not listed (please specify)	6	0.5%
Roma Gypsy	6	0.5%
Singaporean	6	0.5%
Ukrainian	6	0.5%
Western European	6	0.5%
Indonesian	5	0.4%
Thai	5	0.4%
Anglo-Indian	4	0.3%

Cultural background selected	Number	Percentage of respondents
Arab	4	0.3%
Argentinian	4	0.3%
Chilean	4	0.3%
Fijian	4	0.3%
Finnish	4	0.3%
Norwegian	4	0.3%
Swedish	4	0.3%
Armenian	3	0.2%
Burmese	3	0.2%
Czech	3	0.2%
Nigerian	3	0.2%
North American	3	0.2%
Northern European	3	0.2%
Serbian	3	0.2%
Vietnamese	3	0.2%
African American	2	0.2%
Angolan	2	0.2%
Canadian	2	0.2%
Colombian	2	0.2%
Latvian	2	0.2%
Lithuanian	2	0.2%
Mauritian	2	0.2%
Slovak	2	0.2%
Sri Lankan	2	0.2%
Swiss	2	0.2%
Tamil	2	0.2%
Venezuelan	2	0.2%
Afghan	1	0.1%
Afrikaner	1	0.1%
Akan	1	0.1%
Albanian	1	0.1%
Bolivian	1	0.1%
Brazilian	1	0.1%
Cuban	1	0.1%
Danish	1	0.1%
Ecuadorian	1	0.1%
Ethiopian	1	0.1%
Hispanic North American	1	0.1%
Indian Tamil	1	0.1%
Kashmiri	1	0.1%
Khmer (Cambodian)	1	0.1%
Lebanese	1	0.1%
Macedonian	1	0.1%
Malay	1	0.1%

Cultural background selected	Number	Percentage of respondents
Melanesian and Papuan	1	0.1%
Moroccan	1	0.1%
Native North American Indian	1	0.1%
Niuean	1	0.1%
Palestinian	1	0.1%
Papua New Guinean	1	0.1%
Peruvian	1	0.1%
Polynesian	1	0.1%
Prefer not to say	1	0.1%
Romanian	1	0.1%
Samoan	1	0.1%
South Sea Islander	1	0.1%
Torres Strait Islander	1	0.1%
Turkish	1	0.1%
Zimbabwean	1	0.1%

Table 14 - Other cultural background/s reported by respondents

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	African/Australian	1	.1	16.7	16.7
	Australian but my mother was born in Malta and immigrated to Australia when she was 5	1	.1	16.7	33.3
	Hainanese-Australian	1	.1	16.7	50.0
	islander with mixed cultures & heritage	1	.1	16.7	66.7
	It's complex due to ongoing effects of forced adoption - feeling held in false identity then finding information to another identity, dealing with fallout of people's expectations in relationships.	1	.1	16.7	83.3
	Mixed race	1	.1	16.7	100.0
	Total	6	.4	100.0	
Missing		1512	99.6		
Total		1518	100.0		

Languages used

Respondents were asked if they could have a conversation about everyday things or read materials in any language/s other than English. As shown in Table 15, 1360 people answered this question. Most people who answered (81.5%) reported that English was their only language used, while 17.1% reported using other language/s. Another 1.3% preferred not to say.

Table 15 - Could you have a conversation or read materials in a language other than English

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No - English only	1109	73.1	81.5	81.5
	Yes - Other language/s (you can select which one/s in the next question)	233	15.3	17.1	98.7
	Prefer not to say	18	1.2	1.3	100.0
	Total	1360	89.6	100.0	
Missing	System	158	10.4		
Total		1518	100.0		

Of the 233 people who reported using language/s in addition to English, 225 provided details on the language/s used (see Table 16). Fifty languages other than English were represented.

Table 16 – Additional language/s used by respondents

Languages used	Number of respondents	Percentage
French	65	28.9%
Spanish	42	18.7%
German	41	18.2%
Italian	29	12.9%
Japanese	13	5.8%
Mandarin	10	4.4%
Dutch	8	3.6%
Indonesian	8	3.6%
Greek	7	3.1%
Cantonese	6	2.7%
Chinese not elsewhere classified	5	2.2%
Arabic	4	1.8%
Hebrew	4	1.8%
Latin	4	1.8%
Portugese	4	1.8%
Russian	4	1.8%

Languages used	Number of respondents	Percentage
Catalan	3	1.3%
Irish	3	1.3%
Korean	3	1.3%
Malay	3	1.3%
Polish	3	1.3%
Afrikaans	2	0.9%
Auslan	2	0.9%
Danish	2	0.9%
Hindi	2	0.9%
Maori (New Zealand)	2	0.9%
Papua New Guinea Languages not elsewhere classified	2	0.9%
Pitjantjatjara	2	0.9%
Swedish	2	0.9%
Thai	2	0.9%
Vietnamese	2	0.9%
Wiradjuri	2	0.9%
Akan	1	0.4%
Albanian	1	0.4%
American Languages not elsewhere classified	1	0.4%
Bislama	1	0.4%
Czech	1	0.4%
Finnish	1	0.4%
Gaelic (Scotland)	1	0.4%
Macedonian	1	0.4%
Manyjilyjarra	1	0.4%
Mauritian Creole	1	0.4%
Romany	1	0.4%
Sign Languages not elsewhere classified	1	0.4%
Slovak	1	0.4%
Tagalog	1	0.4%
Welsh	1	0.4%
Yiddish	1	0.4%
Yorta Yorta	1	0.4%
Zulu	1	0.4%

Birth Country

In total, 1350 people answered a question on their birth country. The majority of those who answered (80.7%) were born in Australia, with just under a fifth (19.2%) born in another country. In total, 52 birth countries were represented (see Table 17).

Table 17 - Country of birth

	Country	Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Australia	1090	71.8	80.7	80.7
	England	75	4.9	5.6	86.3
	New Zealand	42	2.8	3.1	89.4
	United States of America	21	1.4	1.6	91.0
	South Africa	11	.7	.8	91.8
	Scotland	7	.5	.5	92.3
	Germany	6	.4	.4	92.7
	Singapore	6	.4	.4	93.2
	Canada	5	.3	.4	93.6
	Ireland	5	.3	.4	93.9
	Indonesia	4	.3	.3	94.2
	Papua New Guinea	4	.3	.3	94.5
	Philippines	4	.3	.3	94.8
	Thailand	4	.3	.3	95.1
	Wales	4	.3	.3	95.4
	Austria	3	.2	.2	95.6
	China (excludes SARs and Taiwan)	3	.2	.2	95.9
	Fiji	3	.2	.2	96.1
	France	3	.2	.2	96.3
	India	3	.2	.2	96.5
	Malaysia	3	.2	.2	96.7
	Vietnam	3	.2	.2	97.0
	Argentina	2	.1	.1	97.1
	Colombia	2	.1	.1	97.3
	Denmark	2	.1	.1	97.4
	Finland	2	.1	.1	97.6
	Greece	2	.1	.1	97.7
	Italy	2	.1	.1	97.9
	Japan	2	.1	.1	98.0
	Poland	2	.1	.1	98.1
	Venezuela	2	.1	.1	98.3
	Zimbabwe	2	.1	.1	98.4
	Algeria	1	.1	.1	98.5
	Belgium	1	.1	.1	98.6
	Bolivia	1	.1	.1	98.7

	Country	Frequency	Percent	Valid Percent	Cumulative Percent
	Brazil	1	.1	.1	98.7
	Brunei Darussalam	1	.1	.1	98.8
	Chile	1	.1	.1	98.9
	Czechia	1	.1	.1	99.0
	Georgia	1	.1	.1	99.0
	Israel	1	.1	.1	99.1
	Kosovo	1	.1	.1	99.2
	Lebanon	1	.1	.1	99.3
	Lithuania	1	.1	.1	99.3
	Netherlands	1	.1	.1	99.4
	Northern Ireland	1	.1	.1	99.5
	Saudi Arabia	1	.1	.1	99.6
	Serbia	1	.1	.1	99.6
	Spain	1	.1	.1	99.7
	Sri Lanka	1	.1	.1	99.8
	Switzerland	1	.1	.1	99.9
	United Arab Emirates	1	.1	.1	99.9
	Prefer not to say	1	.1	.1	100.0
	Total	1350	88.9	100.0	
Missing	System	165	10.9		
	-99	3	.2		
	Total	168	11.1		
Total		1518	100.0		

Religion

There were 1282 people who answered a question about their religion, with 236 missing responses. Of those who answered:

- The most common response was “No religion” (28.1%), followed by
- Atheism (21.8%), and
- Agnosticism (12.7%)

These answers indicate that the majority of responders (62.6%) do not identify as religious.

Table 18 shows the full range of responses related to religion. Apart from the non-religious responses outlined above, the next most common responses were:

- Catholic not elsewhere classified (6.6%)
- Own Spiritual Beliefs (5%) and
- Prefer not to say (3.1%)

Table 18 - Religion

	Religion	Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No Religion	360	23.7	28.1	28.1
	Atheism	279	18.4	21.8	49.8
	Agnosticism	163	10.7	12.7	62.6
	Catholic not elsewhere classified	84	5.5	6.6	69.1
	Own Spiritual Beliefs	64	4.2	5.0	74.1
	Prefer not to say	40	2.6	3.1	77.2
	Anglican Church of Australia	31	2.0	2.4	79.6
	Paganism	17	1.1	1.3	81.0
	Spiritualism	17	1.1	1.3	82.3
	Christian Church in Australia	14	.9	1.1	83.4
	Other Spiritual Beliefs not elsewhere classified	14	.9	1.1	84.5
	Judaism	13	.9	1.0	85.5
	Anglican not elsewhere classified	12	.8	.9	86.4
	Uniting Church	10	.7	.8	87.2
	Other Religion not listed (please specify)	9	.6	.7	87.9
	Presbyterian	8	.5	.6	88.5
	Wiccan (Witchcraft)	8	.5	.6	89.2
	Animism	7	.5	.5	89.7
	Baptist	7	.5	.5	90.2
	Greek Orthodox	7	.5	.5	90.8
	Lutheran	7	.5	.5	91.3
	Aboriginal Traditional Religions	6	.4	.5	91.8
	Multi Faith	6	.4	.5	92.3
	Other Christian not elsewhere classified	6	.4	.5	92.7

Religion		Frequency	Percent	Valid Percent	Cumulative Percent
	Secular Beliefs not elsewhere classified	6	.4	.5	93.2
	Born Again Christian	5	.3	.4	93.6
	New Age	5	.3	.4	94.0
	Mahayana Buddhism	4	.3	.3	94.3
	Other Protestant not elsewhere classified	4	.3	.3	94.6
	Salvation Army	4	.3	.3	94.9
	Anglican Catholic Church	3	.2	.2	95.2
	Australian Christian Churches (Assemblies of God)	3	.2	.2	95.4
	Church of Christ (Non-denominational)	3	.2	.2	95.6
	Hinduism	3	.2	.2	95.9
	Jehovah's Witnesses	3	.2	.2	96.1
	Nature Religions not elsewhere classified	3	.2	.2	96.3
	Pentecostal not elsewhere classified	3	.2	.2	96.6
	Religious Society of Friends (Quakers)	3	.2	.2	96.8
	Taoism	3	.2	.2	97.0
	Theravada Buddhism	3	.2	.2	97.3
	Ancestor Veneration	2	.1	.2	97.4
	Baha'i	2	.1	.2	97.6
	Chinese Religions not elsewhere classified	2	.1	.2	97.7
	Druidism	2	.1	.2	97.9
	Humanism	2	.1	.2	98.0
	Satanism	2	.1	.2	98.2
	Shinto	2	.1	.2	98.4
	Theosophy	2	.1	.2	98.5
	Alawi	1	.1	.1	98.6
	C3 Church Global (Christian City Church)	1	.1	.1	98.7
	Christian Community Churches of Australia	1	.1	.1	98.8
	Church of Scientology	1	.1	.1	98.8

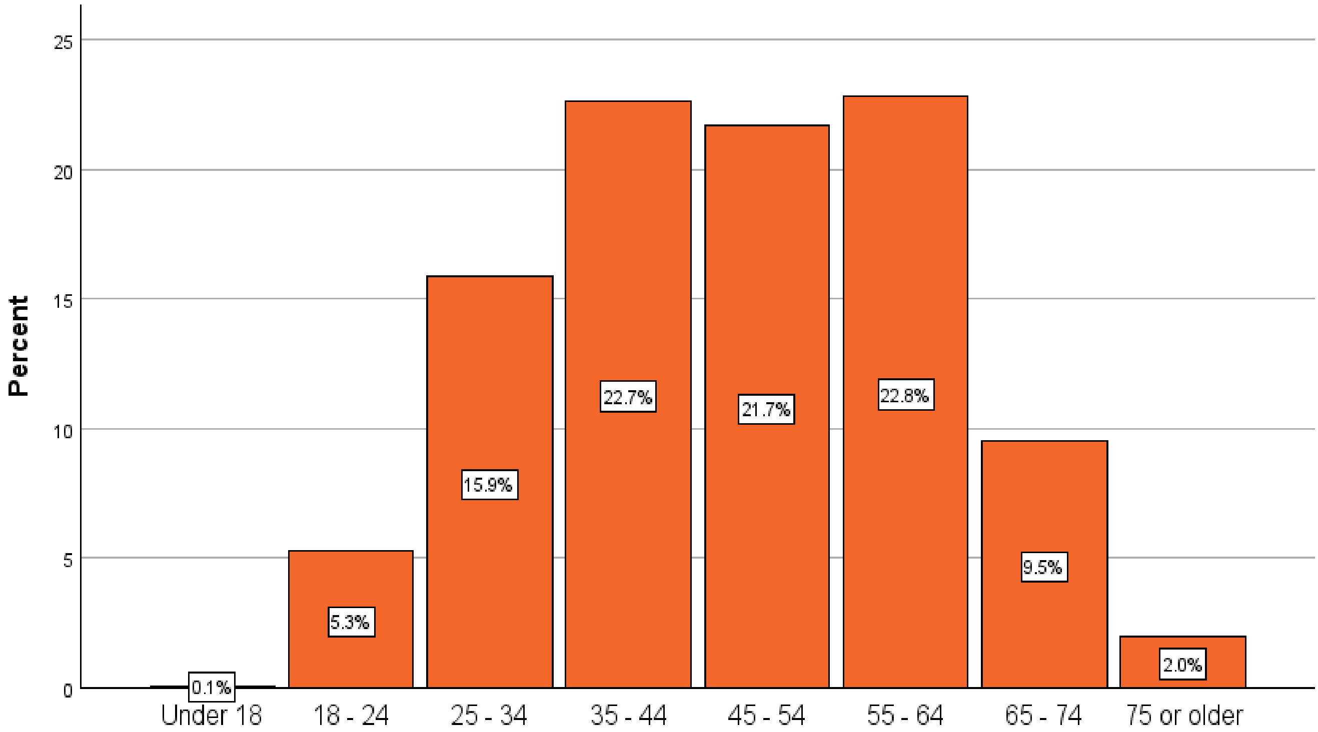
	Religion	Frequency	Percent	Valid Percent	Cumulative Percent
	Coptic Orthodox Church	1	.1	.1	98.9
	Eastern Orthodox not elsewhere classified	1	.1	.1	99.0
	Free Reformed	1	.1	.1	99.1
	Gnostic Christians	1	.1	.1	99.1
	Islam not elsewhere classified	1	.1	.1	99.2
	Methodist, so described	1	.1	.1	99.3
	New Churches (Swedenborgian)	1	.1	.1	99.4
	Rastafari	1	.1	.1	99.5
	Rationalism	1	.1	.1	99.5
	Religious Groups not elsewhere classified	1	.1	.1	99.6
	Serbian Orthodox	1	.1	.1	99.7
	Sunni	1	.1	.1	99.8
	Theism	1	.1	.1	99.8
	Wesleyan Methodist Church	1	.1	.1	99.9
	Western Catholic	1	.1	.1	100.0
	Total	1282	84.5	100.0	
Missing	System	175	11.5		
	-99	61	4.0		
	Total	236	15.5		
Total		1518	100.0		

In addition to those listed above, ten people self-described their religion. Of these, the most common response was Buddhism/Buddhist (2 respondents). Other responses mentioned once each included: A combination of Buddhism and Shintoism (but not heavily religious), Agnostic, Jewish Shaman, Mercy Catholic, Orthodox, Spiritual Faith – Balinese Hinduism, Lovism, and Pastafarian.

Age

There were 1341 respondents who provided information about their age range. Overall, the majority of these respondents were in the middle age ranges between 35-64 (just over two thirds, or 67.2%), with fewer respondents aged under 35 (21.3%) and just 11.5% aged 65 or over.

Figure 23 - Age range



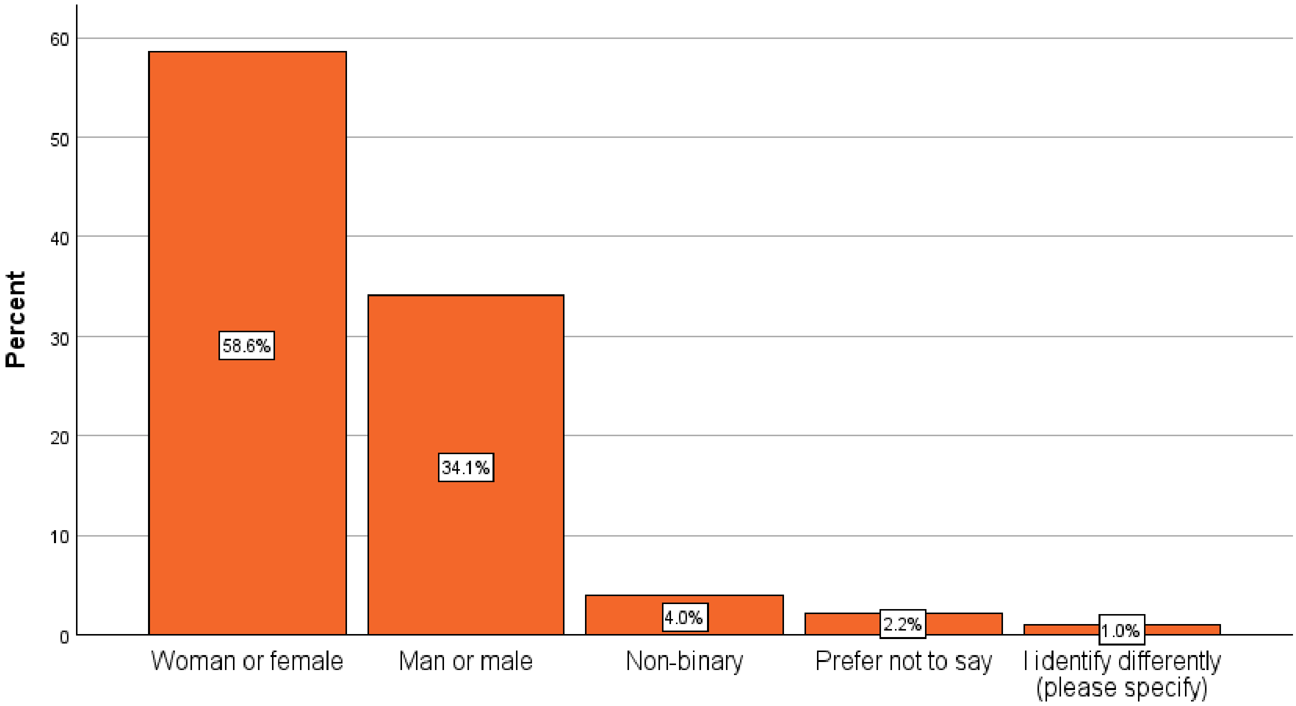
Gender

In total, 1342 people answered a question about their gender, with 176 missing responses.

As shown in Figure 24, of those who answered:

- The majority were women or female (58.6%)
- 34.1% were men or male
- 4% were non-binary
- 2.2% preferred not to say, and
- 1% identified differently (see Table 19 for these responses)

Figure 24 - Gender



The self-described gender of those who identified differently is shown in Table 19 below.

Table 19 - self-described gender

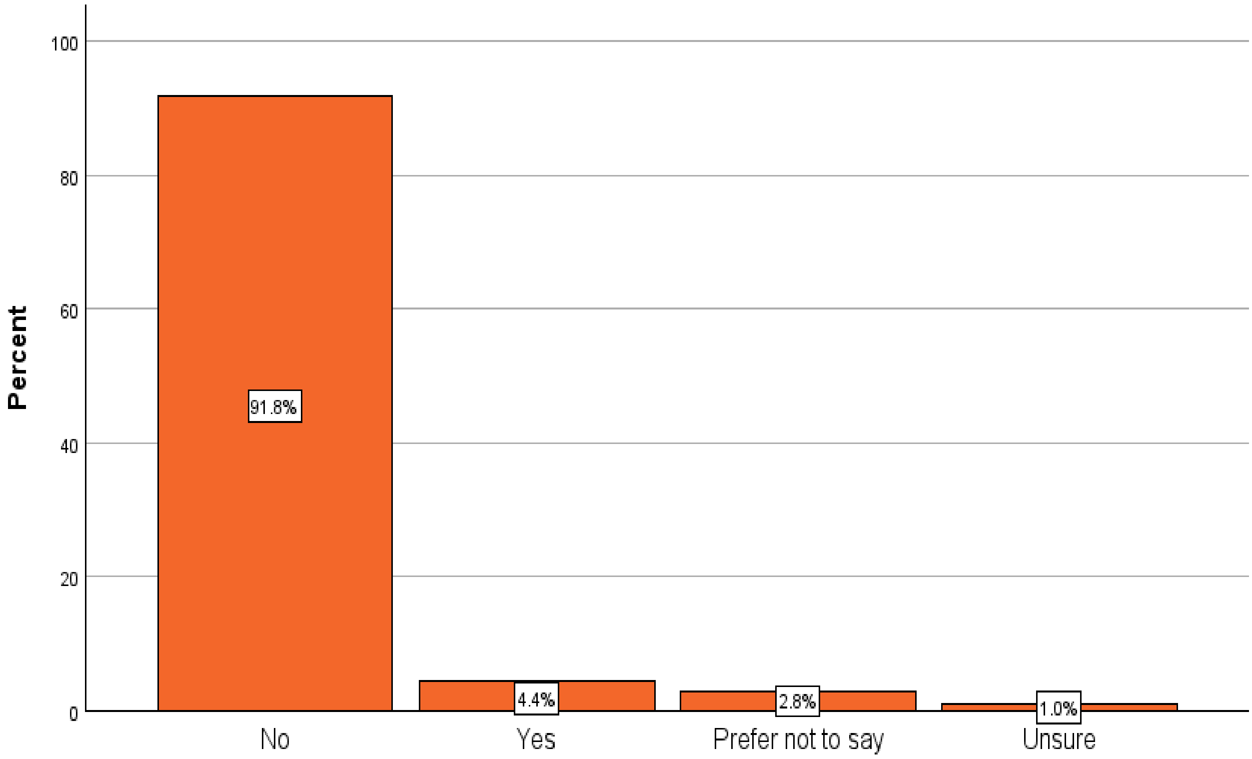
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Agender trans masculine	1	.1	7.7	7.7
	Conventional Proud Male	1	.1	7.7	15.4
	gender expansive	1	.1	7.7	23.1
	Gender fluid	1	.1	7.7	30.8
	gender queer	1	.1	7.7	38.5
	Intersex	1	.1	7.7	46.2
	Just different	1	.1	7.7	53.8
	Me/ myself/ I	1	.1	7.7	61.5
	not fussy	1	.1	7.7	69.2
	She/Her	1	.1	7.7	76.9
	trans	1	.1	7.7	84.6
	Trans masc	1	.1	7.7	92.3
	Undecided	1	.1	7.7	100.0
	Total	13	.9	100.0	
Missing	-99	1329	87.5		
		176	11.6		
	Total	1505	99.1		
Total		1518	100.0		

Identified as Transgender or Gender Diverse

Respondents were asked whether they identified as Transgender or Gender Diverse. There were 1338 responses to this question, with 180 missing responses. Figure 25 shows the responses.

- 4.4% of those who answered identified as Transgender or Gender Diverse
- 2.8% preferred not to say
- 1% were unsure
- 91.8% answered no.

Figure 25 - Identify as Transgender or Gender Diverse



Identified as Intersex

There were 1320 people who responded to a question about whether they were born with a variation of sex characteristics (sometimes called intersex or differences of sex development). Of those who responded:

- 0.4% of people identified as Intersex
- 2.6% preferred not to say
- The majority (97%) answered no.

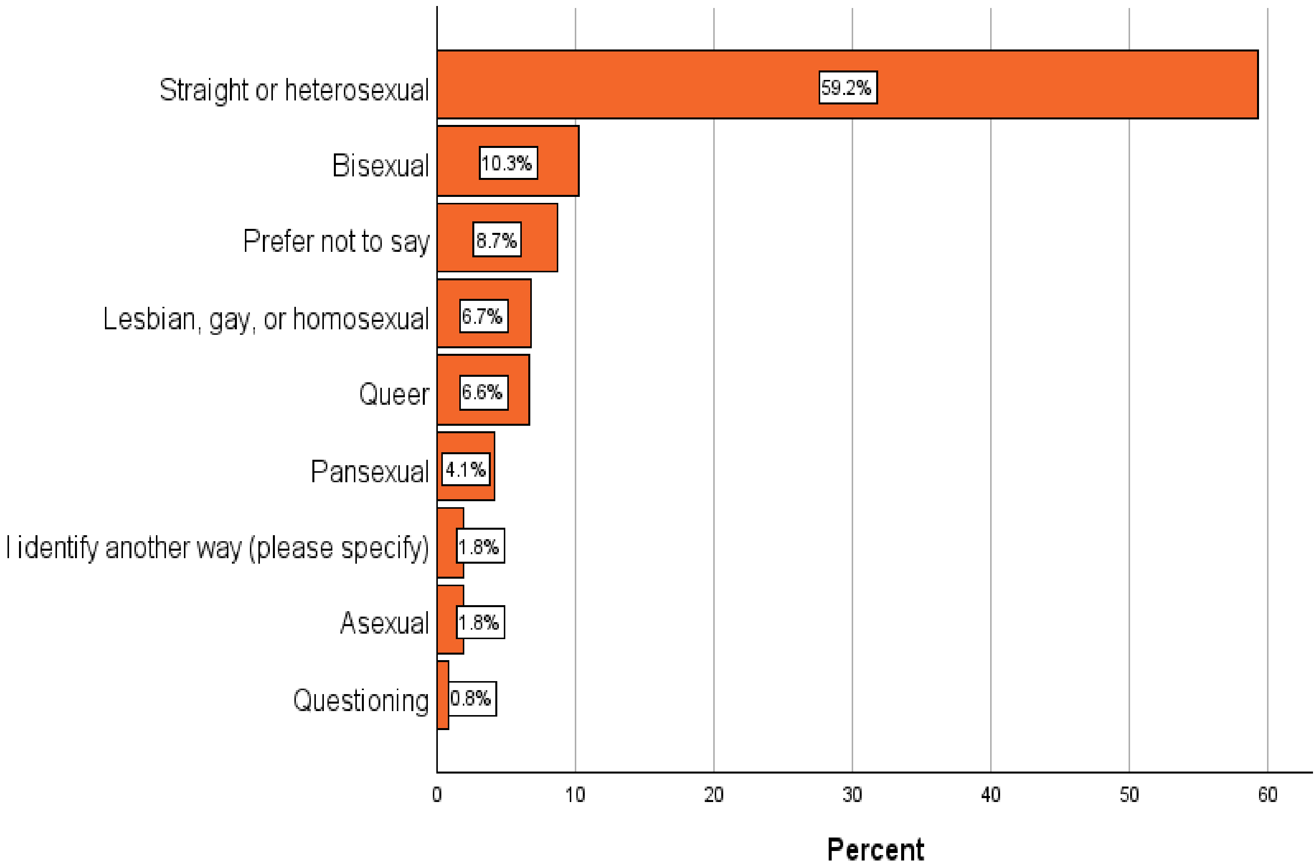
Sexual orientation

There were 1317 responses to a question asking about sexual orientation, with 201 missing responses for this question. Of those who responded, about 60% identified as straight or heterosexual. The next most commonly reported sexual orientations were

- Bisexual (10.3%)
- Lesbian, gay or homosexual (6.7%)
- Queer (6.6%)
- Pansexual (4.1%)
- Asexual (1.8%) and
- Questioning (0.8%).

Another 8.7% of people preferred not to say, while 1.8% of people identified another way (see Table 20 for these descriptions).

Figure 26 - Sexual orientation



Self-described sexual orientation

Of the 26 respondents who self-described their sexual orientation, two were included within the existing category “Straight or heterosexual” in Figure 26 after self-identifying as “straight”. Of the remaining 24 self-descriptions, two identified as “Normal”. These responses were not recoded into an existing category, as “Normal” could apply to any of the listed sexual orientations. The 24 self-described responses are shown below in Table 20.

Table 20 – Sexual orientation: self-described responses

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Normal	2	.1	8.3	8.3
	*	1	.1	4.2	12.5
	Acearo	1	.1	4.2	16.7
	Fluid	1	.1	4.2	20.8
	Gay/Bisexual	1	.1	4.2	25.0
	Gender Dysphoria	1	.1	4.2	29.2
	gender expansive	1	.1	4.2	33.3
	Human	1	.1	4.2	37.5
	Irrelevant	1	.1	4.2	41.7
	Lesbian asexual	1	.1	4.2	45.8
	Married	1	.1	4.2	50.0
	None of anyone elses business	1	.1	4.2	54.2
	Noone of your business	1	.1	4.2	58.3
	Queer - pansexual + demi-sexual	1	.1	4.2	62.5
	Queer (pansexual / demi-sexual)	1	.1	4.2	66.7
	Queer bisexual	1	.1	4.2	70.8
	Rainbow	1	.1	4.2	75.0
	Retired	1	.1	4.2	79.2
	tired	1	.1	4.2	83.3
	Too OLD for Sex	1	.1	4.2	87.5
	Whatever.	1	.1	4.2	91.7
	whatever/whoever	1	.1	4.2	95.8
	Wtf	1	.1	4.2	100.0
	Total	24	1.6	100.0	
Missing	-99	1310	86.3		
		184	12.1		
	Total	1494	98.4		
Total		1518	100.0		

Disability, Long-term health conditions and Neurodivergence

Respondents were asked a question about whether they identified as:

- Disabled or a person with disability
- Blind or having low vision
- Deaf/deaf or hard of hearing
- Someone with a long-term health condition, injury or chronic illness
- Neurodivergent
- Or as having other lived experiences that they self- described.

In total, there were 775 responses to this question, with 743 responses missing. Of those who did answer this question, 8.1% preferred not to say. Other findings are reported below.

Disability

Of those who responded:

- 21% identified as a disabled person or person with disability
    - This equates to 10.7% of all 1518 survey respondents reporting disability

The proportion of the Australian population with disability is 21.4% (Australian Bureau of Statistics 2022a).

Blind or low vision

- 2.2% of those who responded identified as blind or having low vision.

Deaf/deaf or hard of hearing

- 5.8% of those who responded identified as Deaf/deaf or hard of hearing.

Long-term health conditions, injury or chronic illness

Of those who responded:

- Almost half (47%) identified as having a long-term health condition, injury or chronic illness.

    - This equates to 24% of all 1518 survey respondents reporting a long-term health condition, injury or chronic illness.

The general prevalence of having at least one long-term health condition in Australia is 81.4%, while chronic conditions (common long-term health conditions that cause significant health problems) affect about half of the population (49.9%) (Australian Bureau of Statistics 2022b).

Neurodivergence

Of those who responded:

- Almost half (46.2%) identified as Neurodivergent (e.g. including, but not limited to being an Autistic person / a person with Autism, ADHDer / a person with ADHD, etc.)
    - This equates to 23.6% of all 1518 survey respondents identifying as Neurodivergent.

The estimated proportion of Neurodivergent people within the global population is approximately 15-20% (Doyle 2020). Accounting for missing data as a proportion of all responses, our survey found a slightly higher proportion of people identifying as Neurodivergent compared with the estimated global prevalence.

Other lived experiences

- 16% of people identified as having another lived experience that they self-described.

Due to the large number of self-descriptions (124), these were reviewed and categorised into the broad types of experiences that participants' comments indicated. These are shown in Table 21.

Table 21 - Summary of types of lived experiences self-described by participants

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Mental health condition/s or problems	39	2.6	31.5	31.5
	Experienced trauma or abuse and mental health conditions	28	1.8	22.6	54.0
	Other health condition/s	14	.9	11.3	65.3
	Experienced Abuse	11	.7	8.9	74.2
	Other self-described experience	11	.7	8.9	83.1
	Experienced Trauma	5	.3	4.0	87.1
	Carer	3	.2	2.4	89.5

		Frequency	Percent	Valid Percent	Cumulative Percent
	Mental and physical health condition/s	3	.2	2.4	91.9
	Older age	2	.1	1.6	93.5
	Migrant	2	.1	1.6	95.2
	Homelessness	1	.1	.8	96.0
	Dyslexia	1	.1	.8	96.8
	Speech impediment	1	.1	.8	97.6
	Hearing impairment	1	.1	.8	98.4
	Synesthesia	1	.1	.8	99.2
	Dyscalculia	1	.1	.8	100.0
	Total	124	8.2	100.0	
Missing	System	1394	91.8		
Total		1518	100.0		

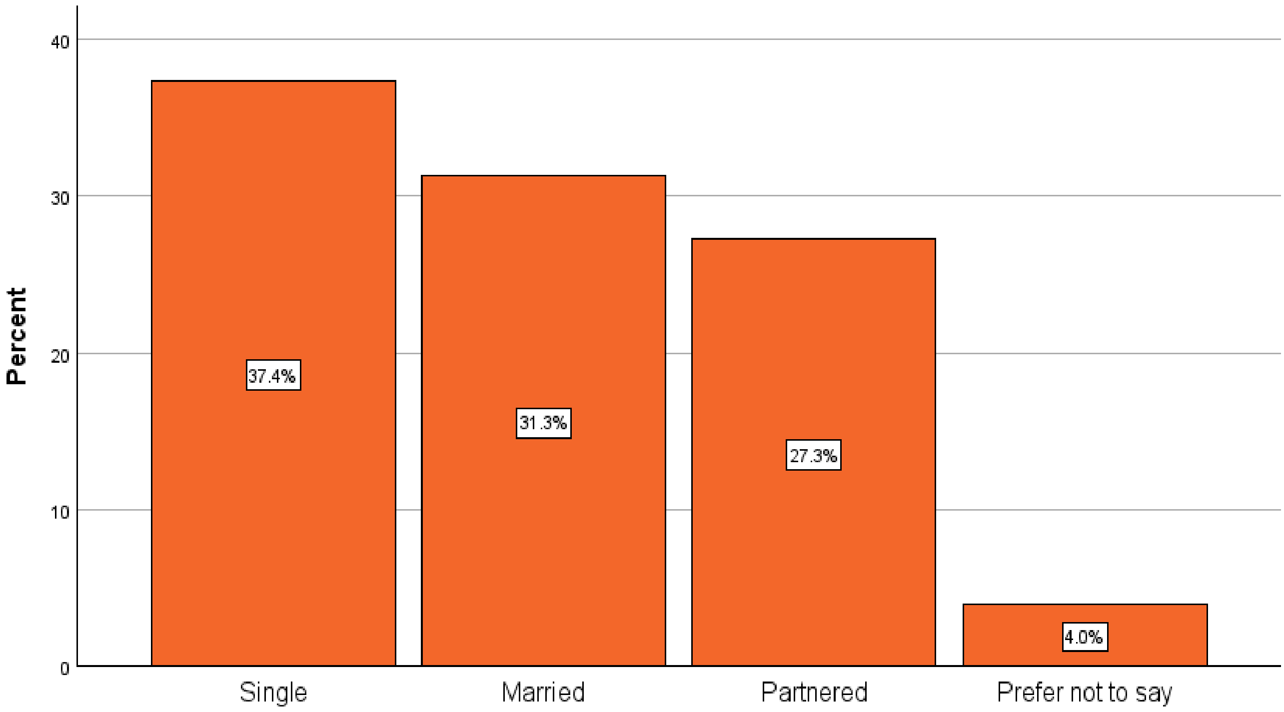
Of the 124 self-described lived experiences, the most common types were:

- Experiencing mental health conditions or problems (31.5%)
- Experiencing trauma or abuse and mental health conditions (22.6%)
- Other health conditions (11.3%), and
- Experiencing abuse (8.9%)

Relationship status

In total, 1082 people answered a question on their relationship status. The most common relationship status among those who answered was single (37.4%), followed by married (31.3%) and partnered (27.3%). Four percent preferred not to say.

Figure 27 - Relationship status



Household type

There were 1081 people who answered a question about household type. Of these, 46 people selected an "Other" option and self-described their household type. These responses were grouped into categories, and data for these 1081 respondents is presented in Table 22.

Table 22 - Household type

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Couple household / partners living together	301	19.8	27.8	27.8
	Single person household	257	16.9	23.8	51.6
	Couple with child/ren	224	14.8	20.7	72.3
	Group or share household (most or all people in household are non-related)	107	7.0	9.9	82.2
	Other family (e.g. multi-generational household or siblings living together)	102	6.7	9.4	91.7

		Frequency	Percent	Valid Percent	Cumulative Percent
	Single parent with child/ren	59	3.9	5.5	97.1
	Other household type (please specify)	10	.7	.9	98.1
	Household where one or more members are carers for others	5	.3	.5	98.5
	Living with parents or in housing supported by parents	4	.3	.4	98.9
	Experiencing homelessness or housing instability - e.g. no stable housing, in emergency accommodation	3	.2	.3	99.2
	Couple with adult child/ren living at home	3	.2	.3	99.4
	Single parent with adult child/ren living at home	2	.1	.2	99.6
	Prefer not to say	2	.1	.2	99.8
	Touring / living with colleagues	1	.1	.1	99.9
	Living with ex-partner (with or without children)	1	.1	.1	100.0
	Total	1081	71.2	100.0	
Missing	-99.00	437	28.8		
Total		1518	100.0		

The most common household types were:

- Couple household / two or more partners living together (27.8% of those who answered)
- Single person household (23.8%)
- Couple/partners with child/ren (20.7%)
- Group or share household (9.9%)
- Other family (e.g. multi-generational household or siblings living together) (9.4%) and
- Single parent with child/ren (5.5%)

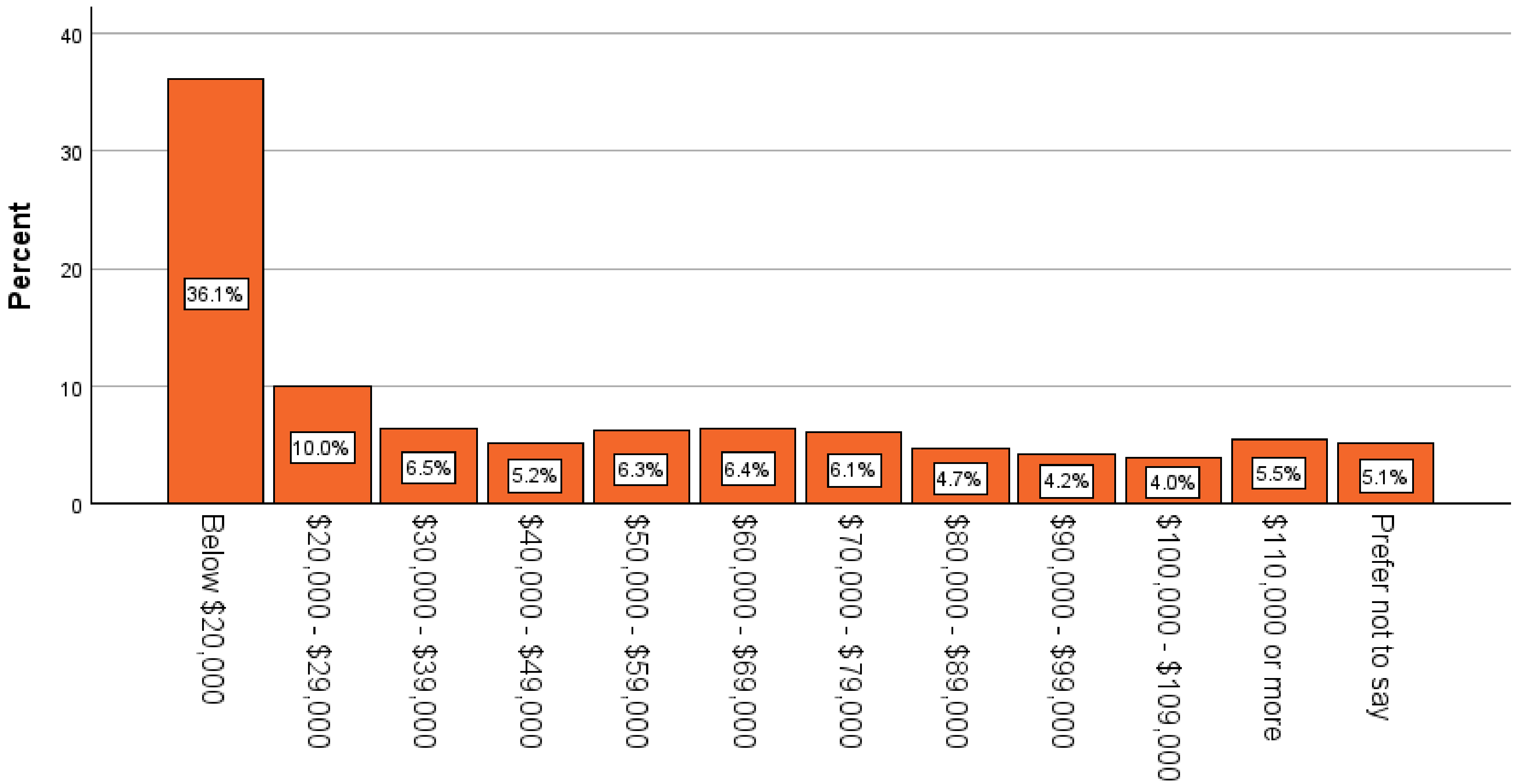
Income

For questions on income, we asked people to provide approximate information about their income from creative industries, and from any other sources.

Income from work within creative industries

There were 1083 people who answered a question about their current average annual income from work within creative industries (before tax / excluding superannuation). The most common annual income from creative work for over a third of those who answered was “Below $20,000” (36.1%), followed by “$20,000-$29,000” (10%), and “$30,000-$39,000” (6.5%) (see Figure 28).

Figure 28 - Current average annual income from work within creative industries



Other income sources

Survey respondents were asked whether they had any other income sources outside of their creative industry work, and 1081 people answered this question. Of these respondents:

- 40.8% did not have any other income sources outside of their creative industry work
- 23.1% of people had income from other employment outside of creative industries
- 22.2% had income from Centrelink / Services Australia income support payments
- 9.4% had income from interest or investments
- 7.1% had income from another source
- 6.9% had income from a business they own outside of creative industries
- 4.9% had income from superannuation

Main income source

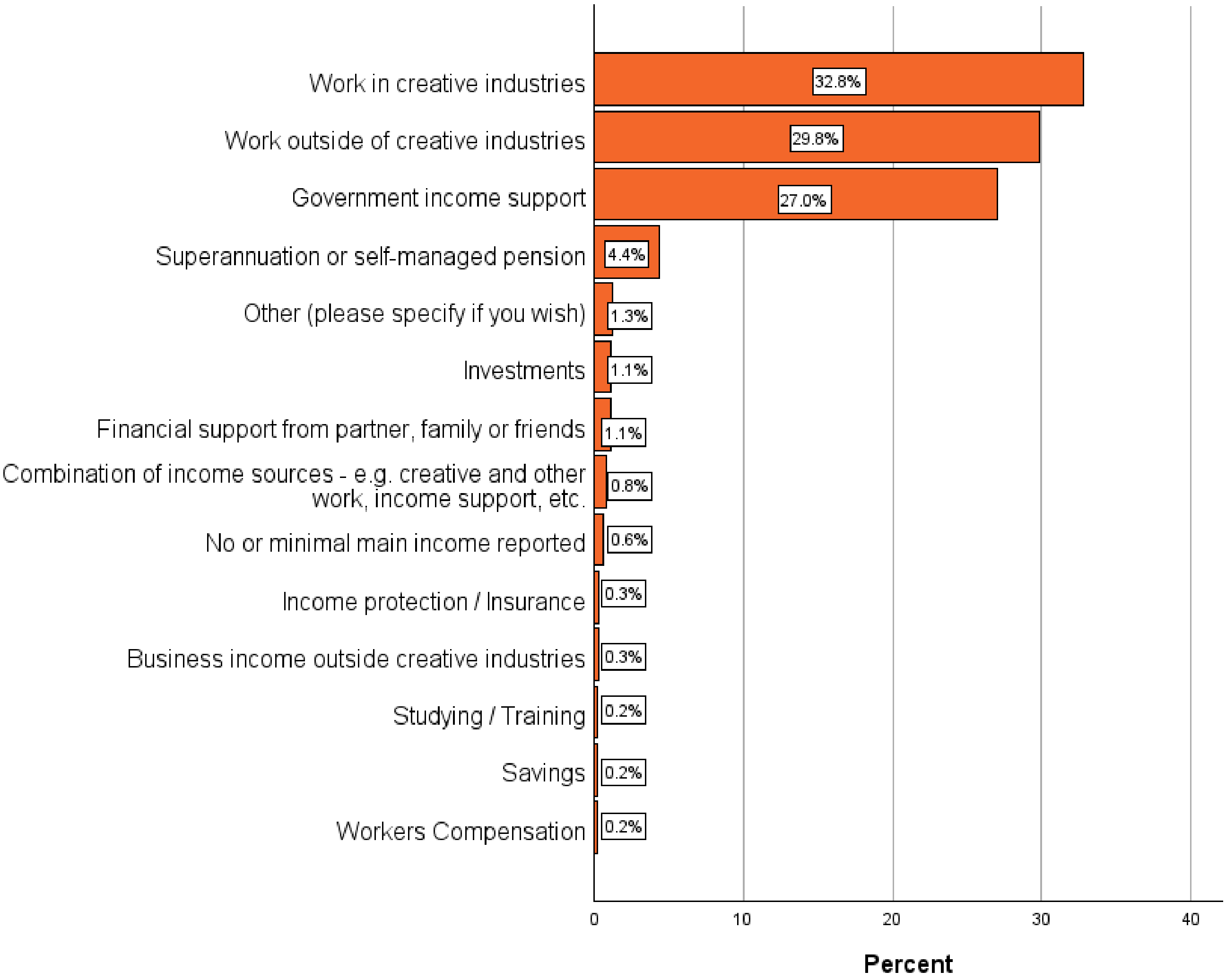
Respondents who listed at least one other income source apart from their creative industry work were asked what their main income source was. In total, 640 people answered this question. Responses with "other" text descriptions were reviewed, and recategorized where relevant to provide a summary of main income sources. Figure 29 shows the main income sources respondents reported. Overall, of the 640 people who responded:

- Just under a third (32.8%) listed work in creative industries as their main income source
- 29.8% listed work outside of creative industries as their main income source, and
- 27% listed Government income support payments as their main income source

In addition, small proportions of those who responded (less than 5% in each category) listed another main income source including:

- Superannuation of self-managed pension (4.4%);
- Investments (1.1%);
- Financial support from a partner, family or friends (1.1%); and
- Other various income sources as shown in Figure 29.

Figure 29 - Main income source including other responses categorised where possible



Total income from all sources

Respondents were asked *"What is your total average annual income before tax / excluding superannuation (including all of your earnings within creative industries and any additional income sources you have including other paid work, business, income support payments, superannuation, interest or investments, or any other income sources you have)?".*

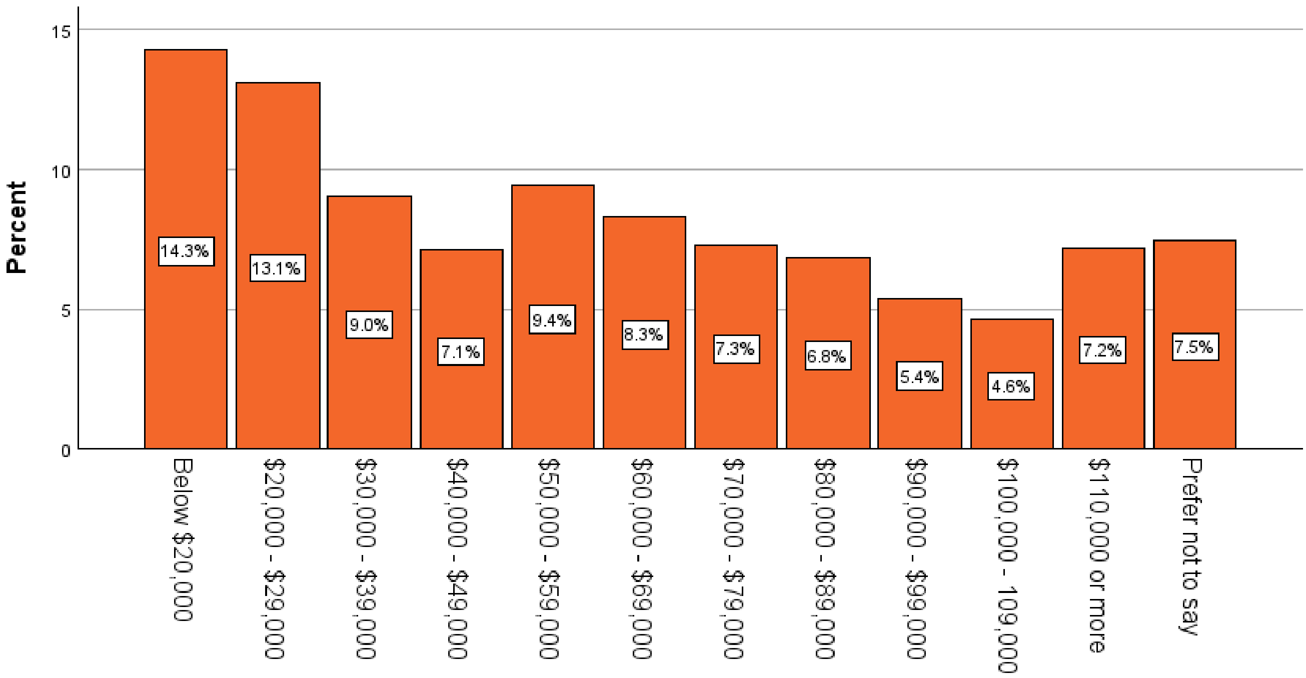
Responses were reviewed against income from creative industries, and in any cases where total income reported was lower than creative income, the higher income amount was taken as total income. This happened in 33 cases (3% of all 1084 responses). Of those who responded, Figure 30 shows that the two most commonly reported total income categories were:

- Below $20,000 (14.3%) and
- $20,000 to $29,000 (13.1%).

This represents 27.4% of respondents reporting an average total annual income that sits below the Melbourne Institute (2024) poverty line for a working single person (approximately $31,848).

Altogether, just under a third (31.3%) earned over the median income of $67,600 (ABS 2023).

Figure 30 - Total current average annual income from all sources



Superannuation

Survey respondents were asked whether they have superannuation (money that is placed into a superannuation fund or funds for retirement). Of the 1079 people who answered this question:

- 82.8% had superannuation
- 15.3% did not have superannuation
- 1.9% were unsure.

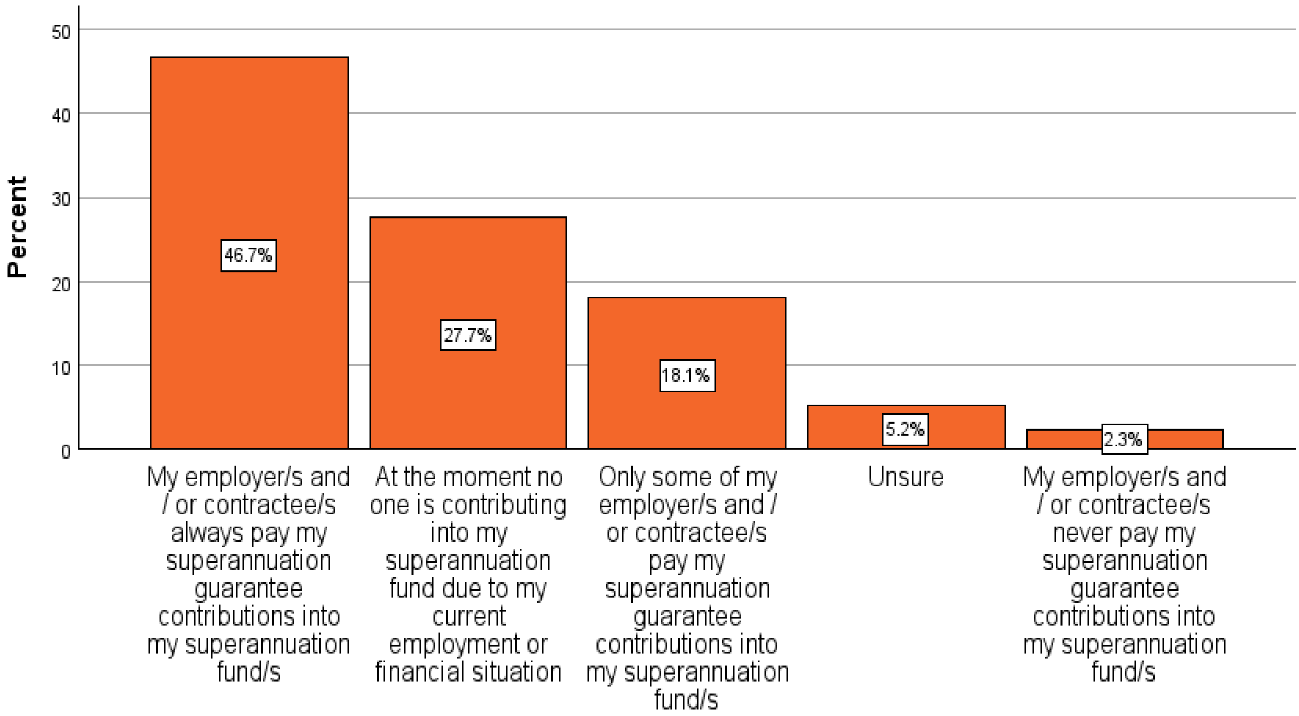
There were 1073 responses to a follow up question asking people to select how their superannuation contributions were made.

As shown in Figure 31:

- Just under half (46.7%) said their employer/s and/or contractee/s **always** pay their superannuation guarantee contributions into their superannuation fund or funds;

- 27.7% said that **no-one** was contributing into their superannuation fund at the moment due to their current employment or financial situation; and
- 18.1% said that **only some** of their employer/s or contractee/s pay their superannuation guarantee contributions into their superannuation fund/s.

Figure 31 - How are your superannuation contributions made?



A small proportion of respondents said that:

- They were **unsure** how their superannuation contributions were made (5.2%), or
- Their employer/s or contractee/s **never** pay their superannuation guarantee contributions into their superannuation fund/s (2.3%).

Personal contributions to superannuation

Respondents who indicated that they were not **always** paid superannuation guarantee contributions were asked whether they made personal superannuation contributions (always, sometimes or never). In total, 573 people answered this question.

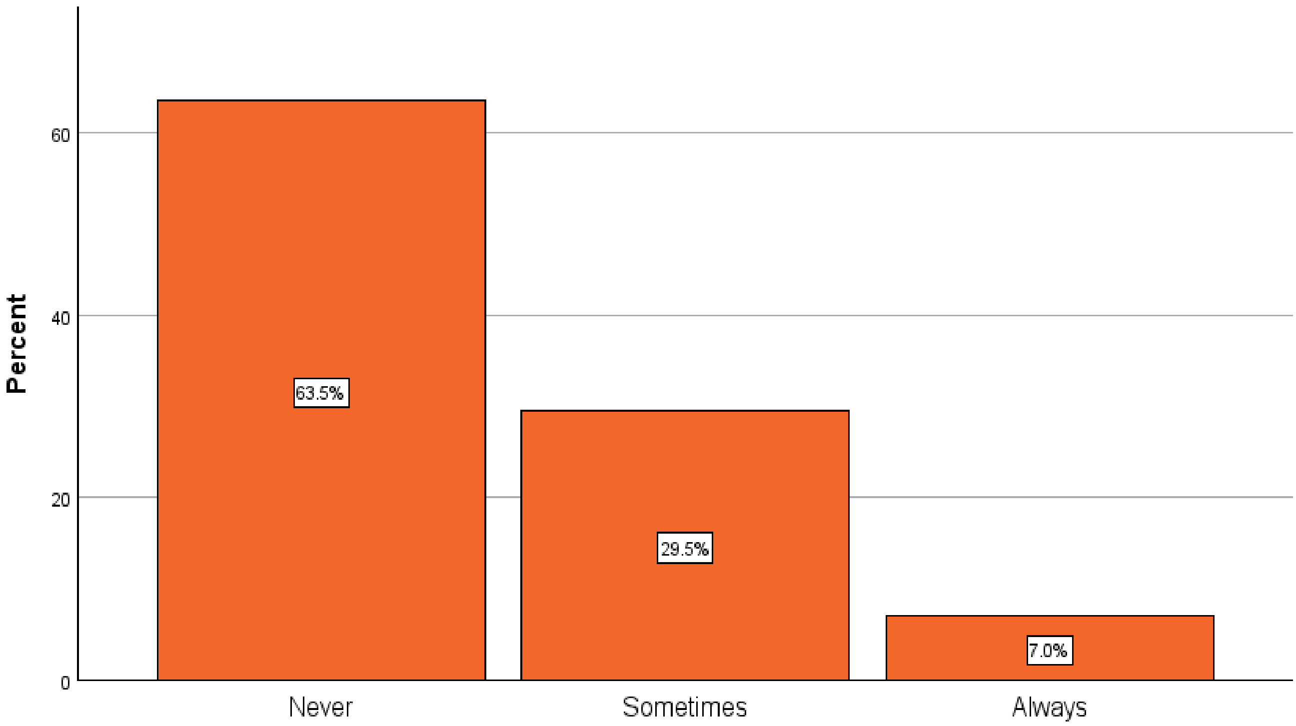
As shown in Figure 32:

- Almost two thirds of these respondents (63.5%) said they **never** make personal superannuation contributions if super is not paid by their employer/s or contractee/s.

- Just under a third (29.5%) said they **sometimes** make personal superannuation contributions in this case, and
- Just 7% said they **always** make personal superannuation contributions.

Overall, this aligns with similar findings from a Media Entertainment & Arts Alliance (2023) report that found only a minority of musicians made personal super contributions when their employer or contractor did not pay their superannuation.

Figure 32 - When my employer/s or contractee/s don't make super contributions on my behalf, I will make a personal superannuation contribution



Perceived reasons that superannuation guarantee contributions are not paid

Respondents who indicated that their employer/s or contractee/s don't always pay their superannuation guarantee contributions were asked what they thought were the reasons for this. A total of 218 people answered this question. Of those who responded:

- 40.8% said "The rules around superannuation guarantee contributions are unclear to me and / or the employer/s and / or contractee/s that I work for";
    - This is a similar proportion to like findings from the MEAA (2023) report (45%).
- 39.9% said "I don't feel I can insist on having superannuation guarantee contributions paid into my superannuation fund/s by my employer/s and / or contractee/s";
    - This is a higher proportion than found in the MEAA (2023) report (23%).

- 23.9% said "The employer/s and / or contractee/s I work for are unwilling to make superannuation guarantee contributions into my superannuation fund/s";
    - This is a similar proportion as found in the MEAA (2023) report (20%)
- 22.9% said they were unsure of the reason/s why employer/s or contractee/s did not pay their superannuation guarantee contributions; and
- 7.3% said "I don't want superannuation guarantee contributions paid to my superannuation fund/s. I would prefer to be paid directly so I can choose whether or not to pay my own superannuation contributions".

Superannuation concerns

Participants were asked whether they had specific concerns about superannuation, and 1068 people answered this question. Of those who answered:

- Almost two thirds (64.1%) said "I am worried that my superannuation levels are not adequate for a financially secure future";
- Just under a third (29.4%) said they don't have concerns about superannuation;
- 11% said "I am not retired but have had to draw on my existing superannuation due to financial hardship"; and
- 4.6% said "My employer owes me superannuation but has not paid it".

Mental health and wellbeing

This section reports on the survey findings related to mental health and wellbeing, including psychological distress levels, mental health conditions and concerns, substance use, and suicidal thoughts and actions. Overall results are reported for all creative industries and participants in 2024, followed by comparisons (where possible) across:

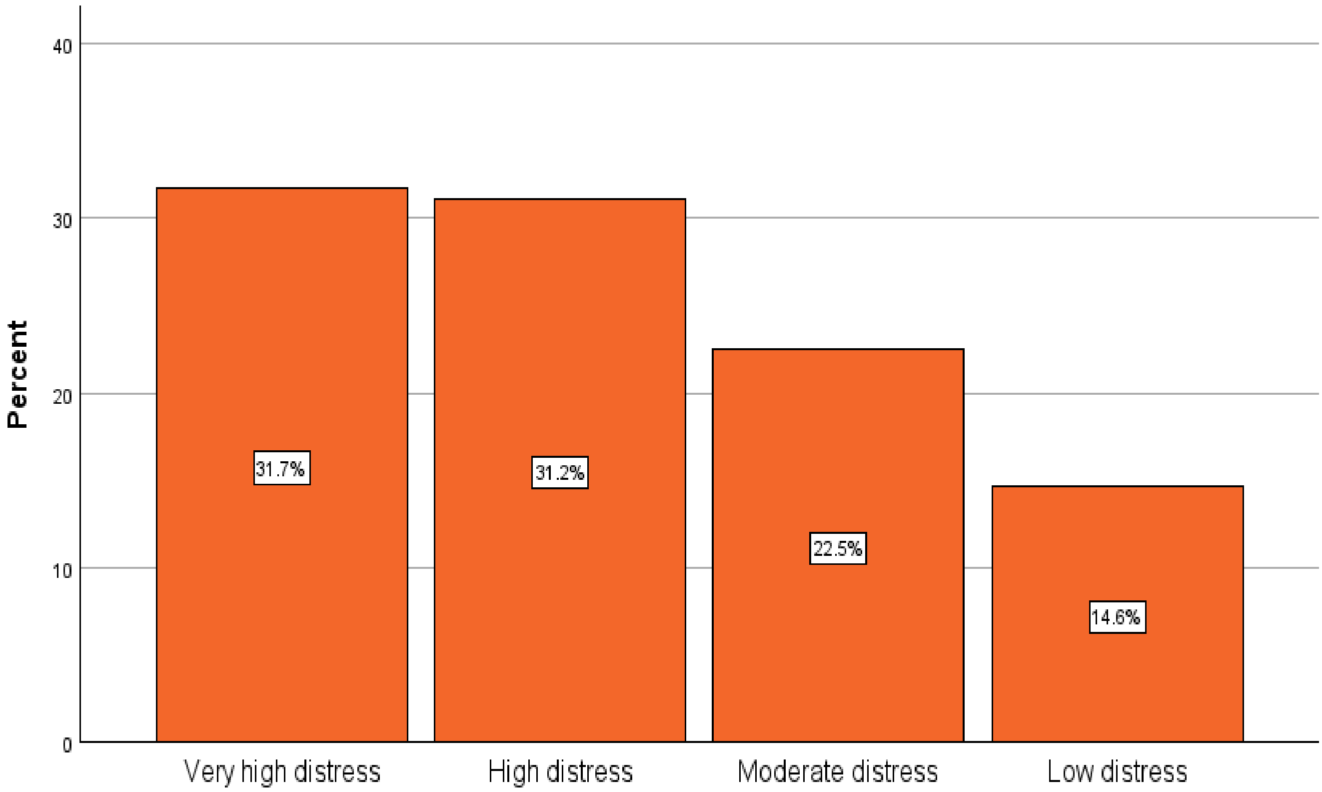
- Different creative industries
- Demographics (e.g. age, gender etc.), and
- Findings from our 2022 survey on mental health and wellbeing of music and performing arts workers.

Psychological distress

There were 1239 participants who responded to the K10 (Kessler et al. 2002) - a scale of ten questions that measures psychological distress levels by asking people how they have been feeling over the last four weeks. Answers are scored from 1-5, with 5 representing higher levels of psychological distress. Scores are then categorised into very high (30-50), high (22-29), moderate (16-21) and low (10-15) levels of psychological distress. The K10 distress category findings are presented in Figure 33.

The MK-K5 (Brinckley, Calabria & Walker et al. 2021), a culturally modified version of this scale was answered by 45 participants whose cultural background was Aboriginal and/or Torres Strait Islander. MK-K5 distress scores (1-5 per question) are then categorised as either high-very high (12-25) or low-moderate (5-11). MK-K5 distress category findings are presented in Figure 34.

Figure 33 - K10 distress categories



As shown in Figure 33, the majority of those who answered the K10 questions were experiencing very high (31.7%) or high (31.2%) distress levels, while 22.5% had moderate distress, and just 14.6% had low distress.

Figure 34 – MK-K5 distress categories

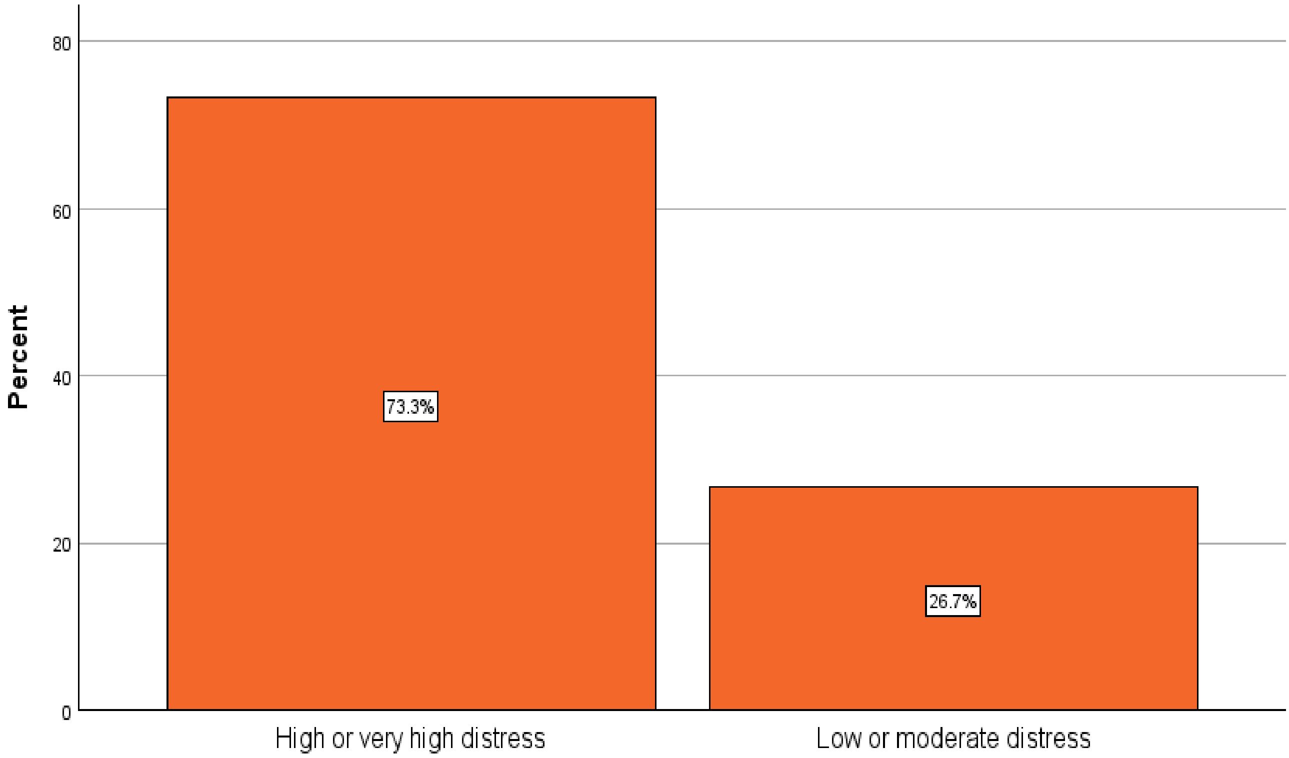
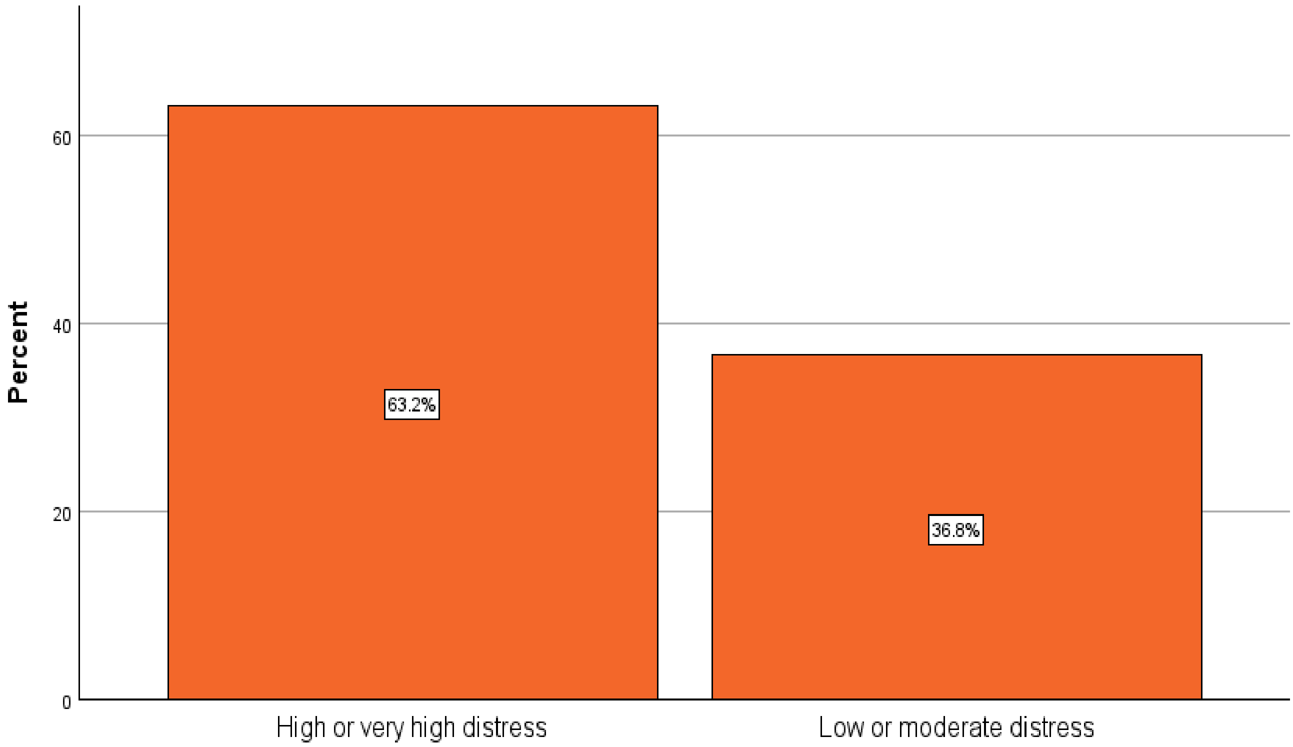


Figure 34 shows that almost three-quarters (73.3%) of Aboriginal and/or Torres Strait Islander respondents who completed the MK-K5 questions had high or very high distress, while just 26.7% had low or moderate distress.

Responses for all 1284 participants who answered questions on psychological distress were combined into two categories based on their score (high/very high or low/moderate). These combined distress findings are shown in Figure 35.

Figure 35 - Combined psychological distress findings



Of the 1284 participants who responded, almost two-thirds (63.2%) had high or very high distress levels as indicated by either their K10 or MK-K5 score.

Comparison with general population

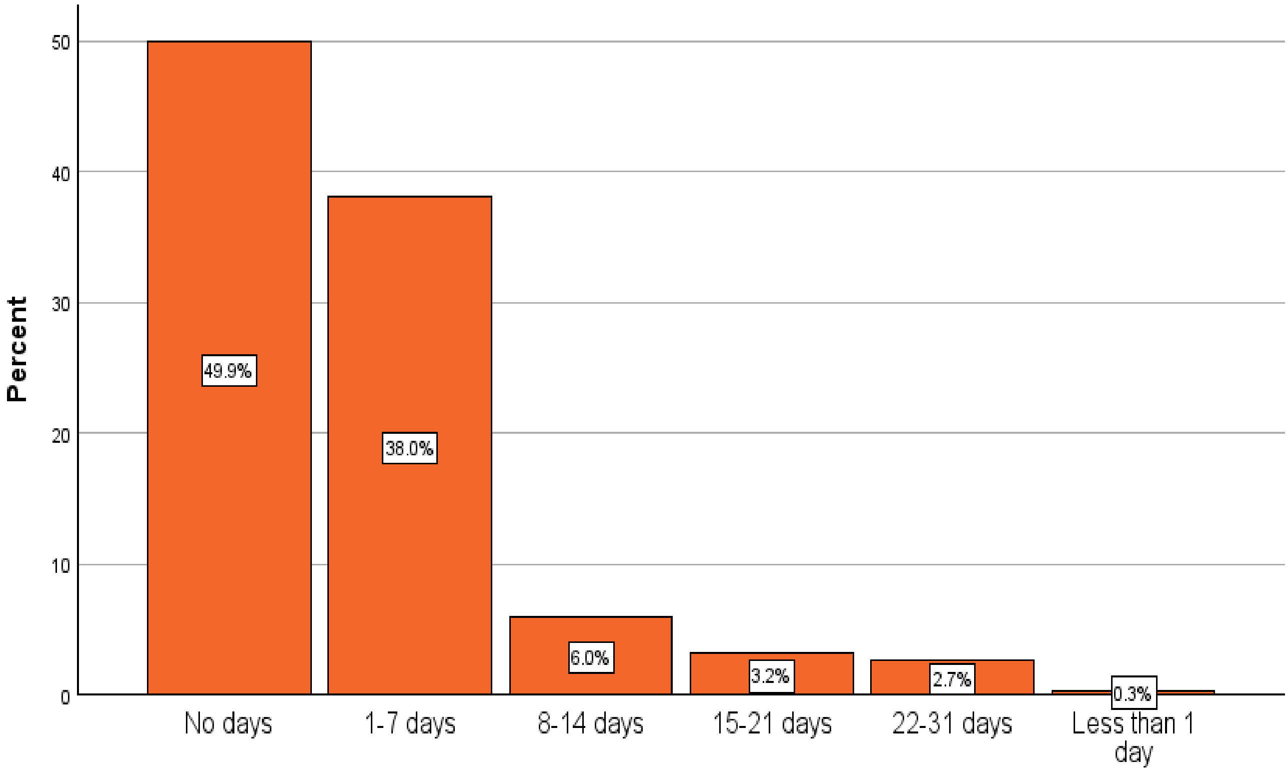
Data collected by the Australian Bureau of Statistics (2021) as part of the National Study of Mental Health and Wellbeing found that approximately 15% of people had high or very high psychological distress. In contrast, more than four times this proportion of people (63.2%) had high or very high distress in our responding participant group.

Days of work missed due to distress

Participants were asked how many days of work they were unable to work, study or manage day to day activities due to the way they felt in the last four weeks. There were 1195 total responses to this question. Four responses that answered more than approximately four weeks or one month in days (31) were excluded from analysis, leaving 1191 valid responses.

Responses were categorised by number of days missed, including: no days, less than 1 day, 1-7 days, 8-14 days, 15-21 days and 22-31 days. Figure 36 shows the proportion of people in each category of days missed due to the way they were feeling.

Figure 36 - Days of work, study or other daily activities missed in last month



About half of those who responded (49.9%) missed no days of work, study or other daily activities, but 38% missed between one and seven days in the last month. Missing more than a week of work, study or other activities was less common, with 6% missing 8-14 days, 3.2% missing 15-21 days, and 2.7% missing 22-31 days in the last month. Overall, just over half of the 1191 respondents (50.2%) missed some days of work the last month due to how they were feeling.

Days of reduced capacity due to distress

Participants were also asked how many days of work they had to cut down their work, study or other day to day activities due to the way they felt in the last four weeks. There were 1192 total responses to this question. Four responses that answered more than approximately four weeks or one month in days (31) were excluded from analysis, leaving 1188 valid responses.

Responses were categorised by number of days missed, including: no days, less than 1 day, 1-7 days, 8-14 days, 15-21 days and 22-31 days. Figure 37 shows the proportion of people in each category of days activities were cut down due to the way they were feeling.

Figure 37 – Days that work, study or other activities had to be cut down in the last month

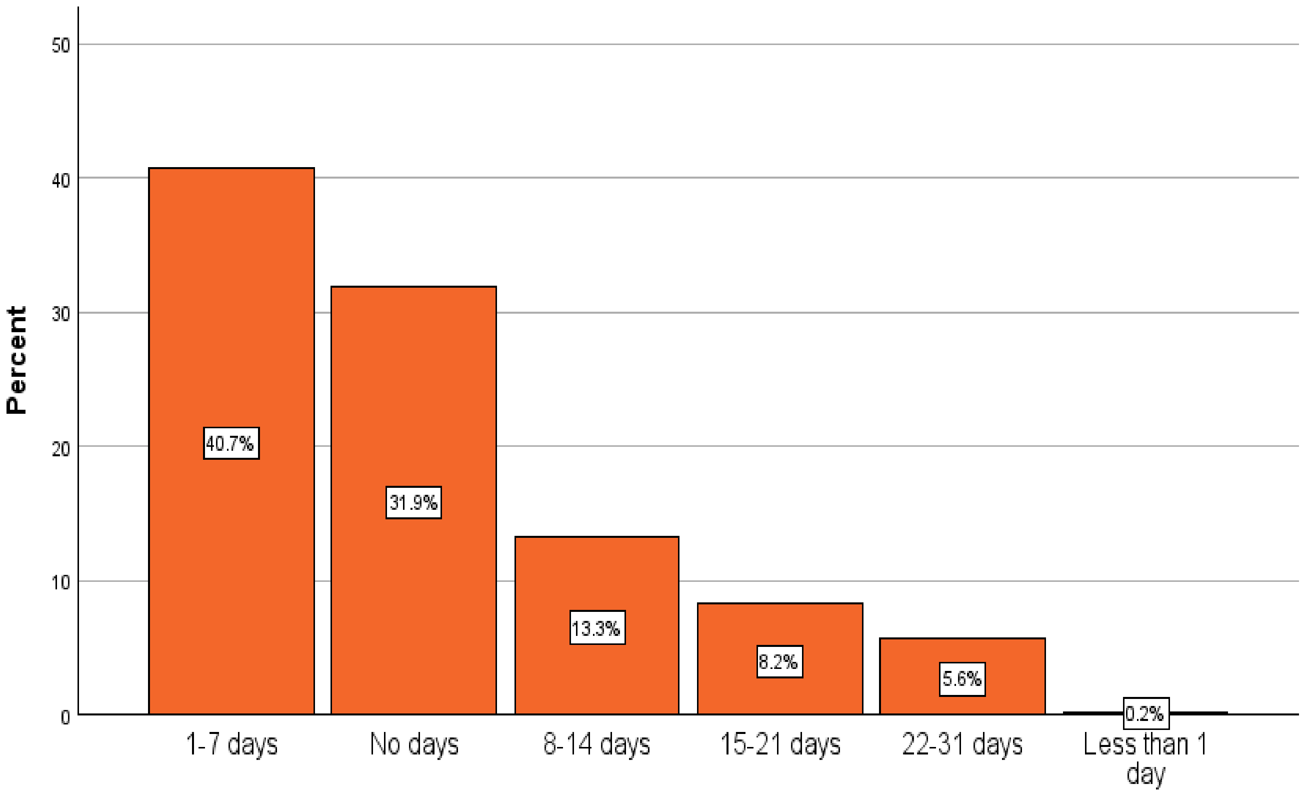


Figure 37 shows a different pattern, where the most common response for 40.7% of the 1188 respondents was having to cut down on work, study or other activities for between 1-7 days out of the last month. This was followed by 31.9% who didn't have to cut down on any days (with 0.2% cutting down for less than one day). In addition:

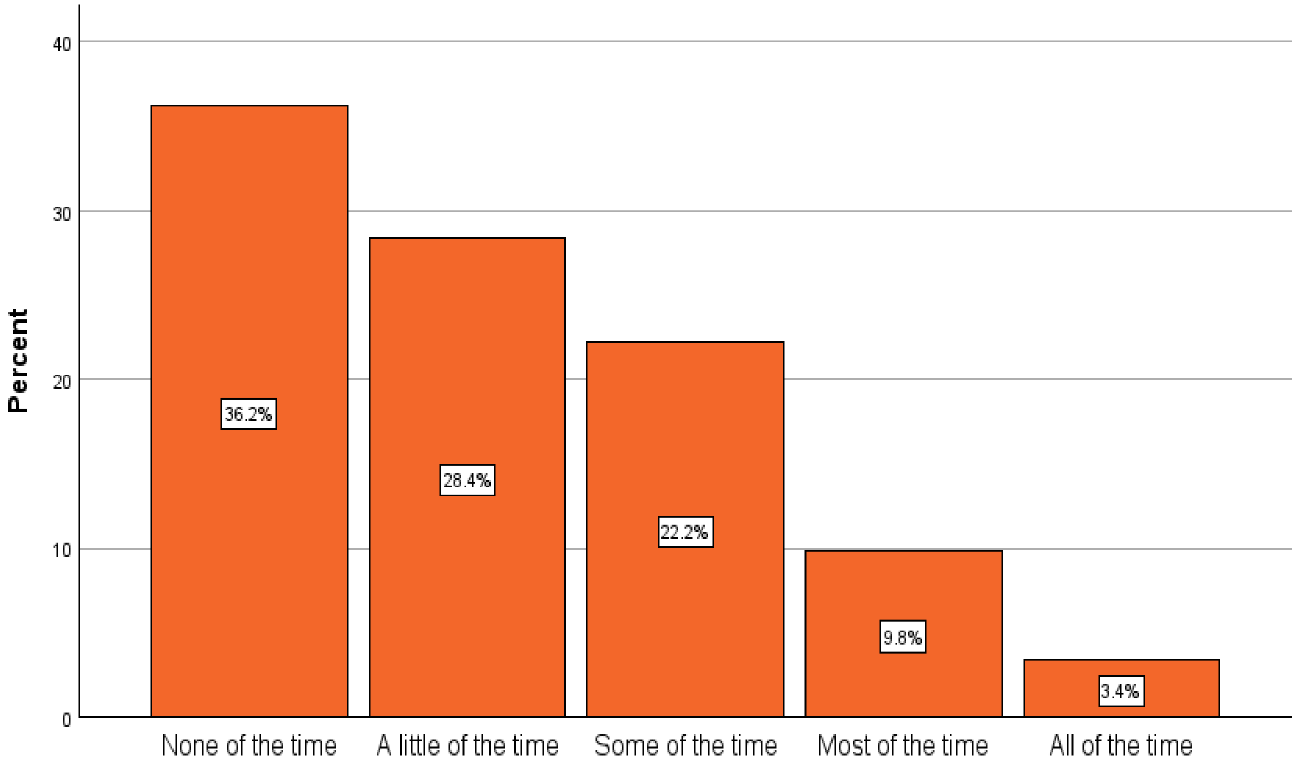
- 13.3% cut down their activities on 8-14 days
- 8.2% cut down their activities on 15-21 days
- 5.6% cut down their activities on 22-31 days.

Overall, this means that over two thirds of the 1188 respondents (68%) had to cut down their activities on some days in the last month due to how they were feeling.

Physical health problems as a cause of distress

Participants were asked how often physical health problems were the cause of the feelings they reported over the last four weeks, and a total of 1202 people answered this question. Figure 38 shows that for the majority of these respondents (64.6%) physical health problems **were not** usually the main cause of their feelings (either not at all, or only a little of the time). For 13.2% of these respondents, physical health problems **were** usually the main cause of their feelings (either most of the time or all of the time). For 22.2% of participants, this was the case some of the time.

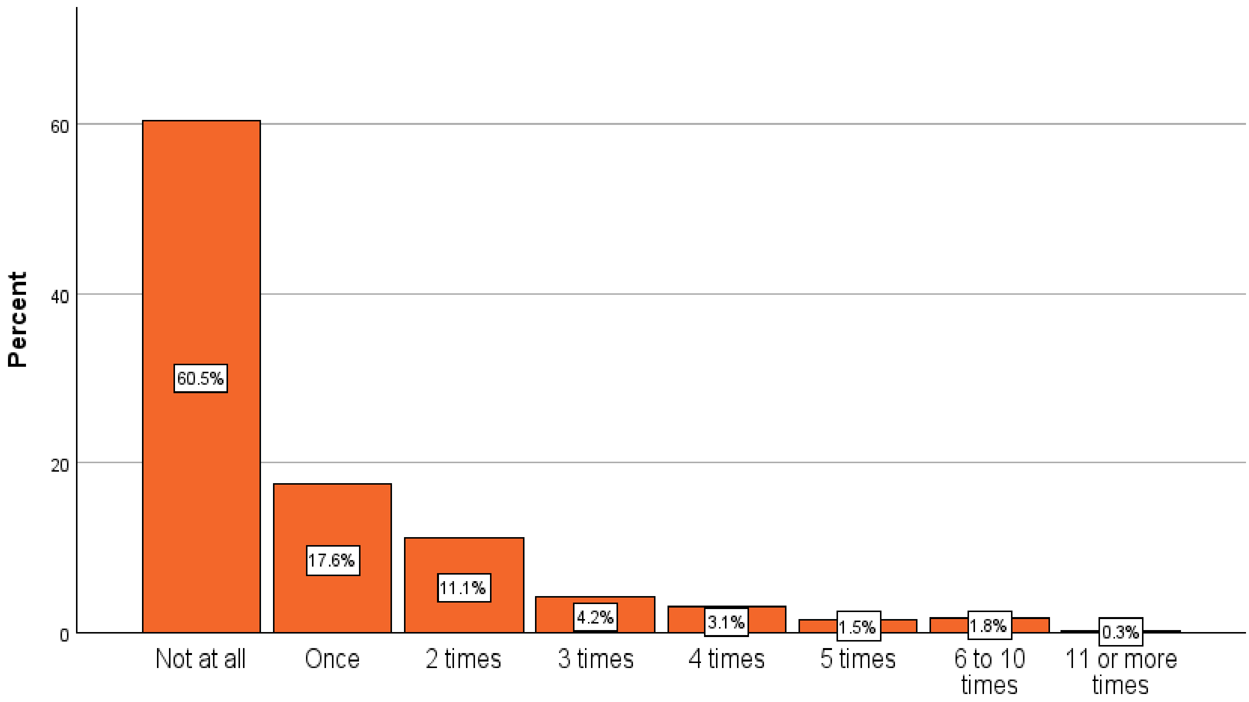
Figure 38 - How often were physical health problems the main cause of your feelings?



Visits to health practitioner in last month

There were 1196 responses to a question on number of visits to a doctor or other health practitioner in the last month about how people felt during that time. Figure 39 shows that most of those who responded (60.5%) had not had any health visits, followed by 17.6% with one visit, and 11.1% with two.

Figure 39 - Visits to a Doctor or other Health Practitioner in the last month



Mental health concerns and conditions

This section describes findings on the proportion of people who have sought help for their mental health, ever been diagnosed with a mental health condition, have a current mental health condition, or have another lived experience that they self-described.

Have sought help for mental health

A total of 1212 people answered a question on whether they had ever sought out help for their mental health or emotional wellbeing, with 306 missing responses. Of those who responded:

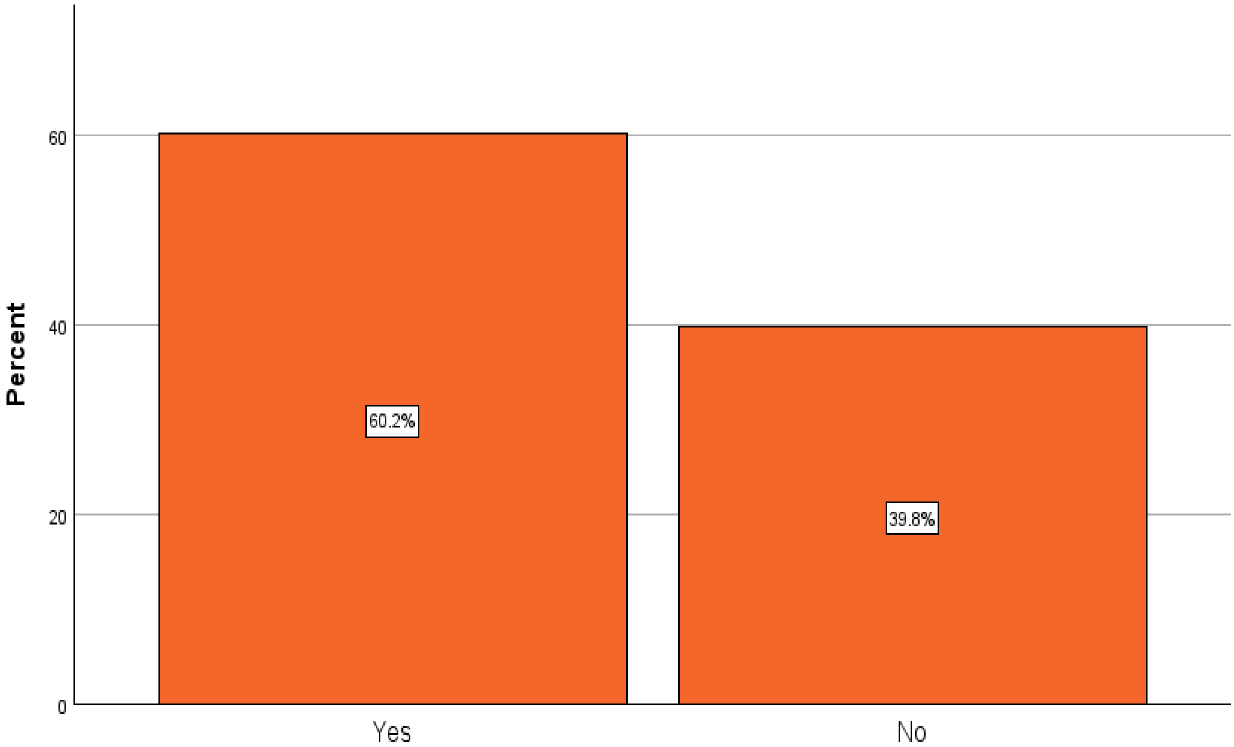
- 86% of people had sought help for their mental health or emotional wellbeing
- 14% had not sought help.

Have been diagnosed with a mental health condition

There were 1212 responses to a question on whether respondents had ever been diagnosed with a mental health condition, with 306 missing responses. Figure 40 shows that of these:

- The majority (730 or 60.2%) had received a mental health diagnosis in their lifetime.
    - This equates to 48.1% of all 1518 survey respondents.
- This a slightly higher proportion than found in the general population (42.9%) (Australian Bureau of Statistics 2020-2022)

Figure 40 - Have ever been diagnosed with a mental health condition



Have a current mental health condition

In total, 723 respondents answered a follow up question on whether their mental health diagnosis or diagnoses were current (diagnosed and/or experienced within the last 12 months). Of respondents who had ever been diagnosed with a mental health condition:

- Almost three-quarters (531 people or 73.4%) reported that their mental health condition was current.
- Just over one-quarter (26.6%) did not have a current mental health condition.

As a proportion of all 1518 survey respondents:

- The percentage of people with a current mental health condition was 35%.
- This is about 1.6 times the prevalence of current mental health disorders in the general population (21.5%) (Australian Bureau of Statistics 2020-2022).

Other mental health conditions

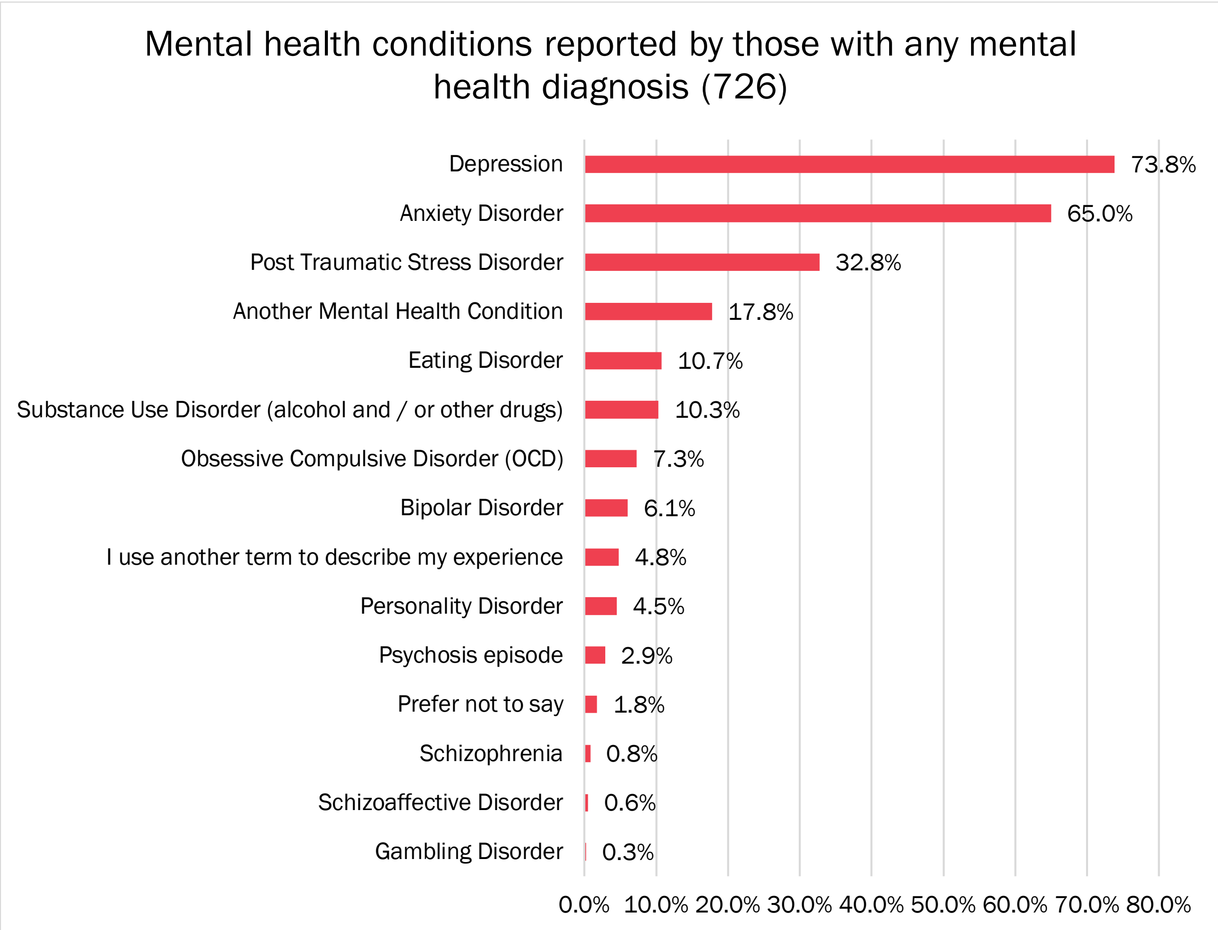
Survey respondents who reported ever having a mental health diagnosis were asked to name the mental health condition or conditions they were diagnosed with – or to self-describe their experience if preferred. Of the 730 people who reported a mental health diagnosis, 726 answered this follow up question.

Figure 41 shows the proportions of people with a mental health diagnosis who selected or described having each mental health condition. Responses of another mental health condition or experience were reviewed and included in existing categories where they aligned. For example, “Complex PTSD” was included in the total count for PTSD, “Post Natal Depression” in the total count for Depression, and “Panic Disorder” in the total count for Anxiety Disorders.

The most commonly reported mental health diagnoses were:

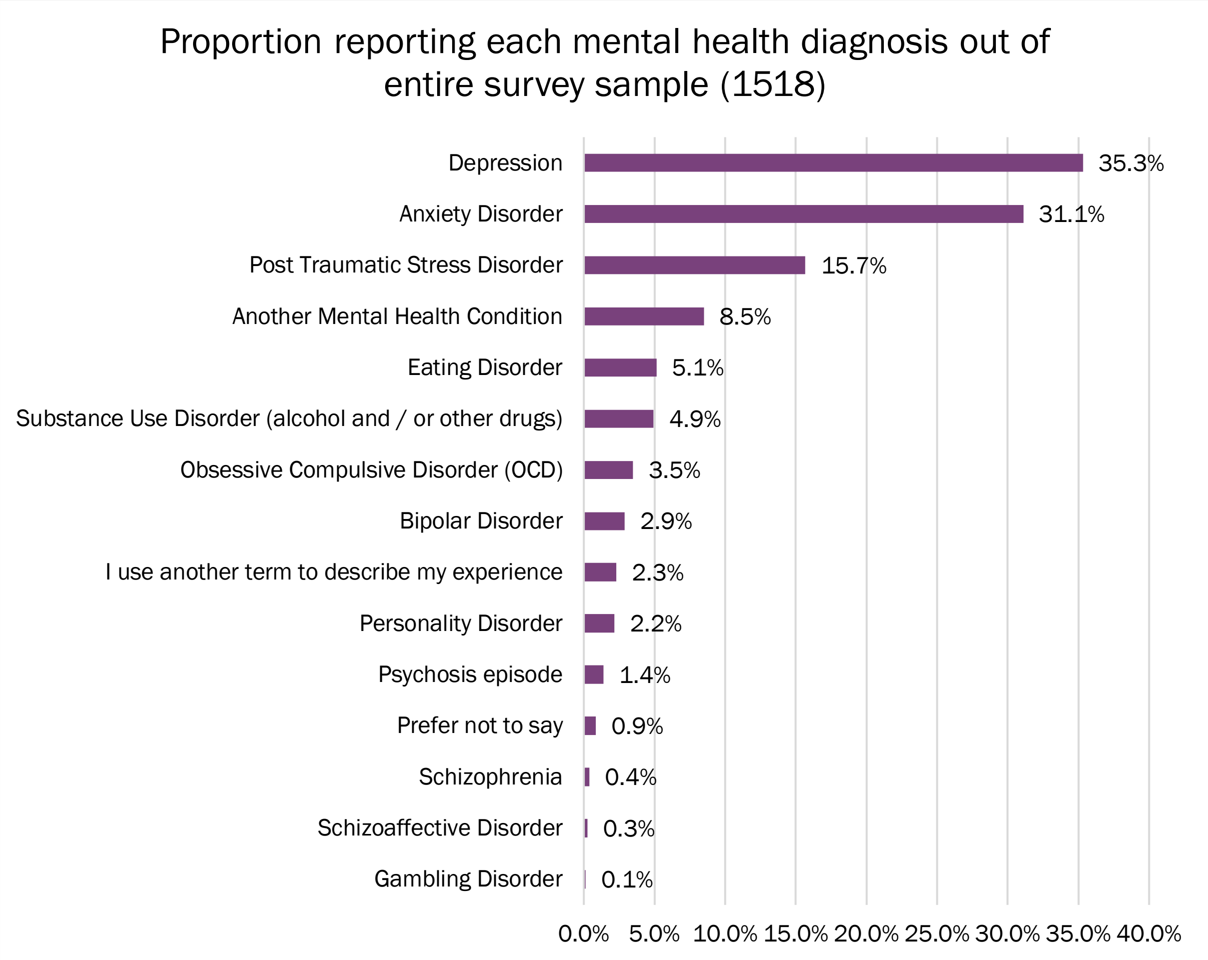
- Depression - almost three-quarters (73.8%) of people with a mental health diagnosis;
- Anxiety Disorder – almost two-thirds (65%) of those with a mental health diagnosis; and
- Post Traumatic Stress Disorder (PTSD) – almost one-third (32.8%) of all people with a mental health diagnosis reported some form of PTSD.

Figure 41 - Mental Health Diagnoses reported by respondents



To provide a sense of those who reported each mental health diagnosis in the context of the whole group of creative industry workers who took part in the survey, Figure 42 shows the number who reported each mental health diagnosis as a proportion of all 1518 survey respondents.

Figure 42 - Proportion of entire survey sample reporting each Mental Health diagnosis



Other responses to “Another Mental Health Condition” are shown in Table 23. The high proportion of responses coded “No additional mental health conditions reported” reflects:

- Participants who had already selected the relevant mental health condition/s as shown in the above data, and then provided further detail about the same condition/s;
- Participants who reported other diagnoses – for example ADHD or Autism – these are reported under other experiences in the subsequent section.

The most common response among those who wrote in another mental health condition was Complex Post-Traumatic Stress Disorder (CPTSD) (1.8% of all 1518 respondents), followed by Post-Natal Depression and/or Anxiety (0.5% of all respondents), descriptions of other mental health difficulties such as emotional eating, stress, melancholy or burnout (0.5%), and Pre-menstrual Dysphoric Disorder (0.5%). These and other response types are listed in Table 23.

Responses were coded as “Unclear” if there was no specific description provided, e.g. *“many other less relevant mental health conditions, can occasionally cause issues”.*

Table 23 - Other mental health conditions reported by participants

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No additional Mental Health conditions reported	51	3.4	39.5	39.5
	CPTSD	27	1.8	20.9	60.5
	Post Natal Depression and/or Anxiety	8	.5	6.2	66.7
	Described other mental health difficulties - e.g. emotional eating, melancholy, stress, burnout etc.	8	.5	6.2	72.9
	Premenstrual Dysphoric Disorder (PMDD)	7	.5	5.4	78.3
	Dissociative Identity Disorder (DID) or other Dissociative Disorder	5	.3	3.9	82.2
	Described Trauma - e.g. adoption or other life experiences	4	.3	3.1	85.3
	Dysthymia	3	.2	2.3	87.6
	Panic Disorder	3	.2	2.3	89.9
	Unclear description	3	.2	2.3	92.2
	Adjustment Disorder	2	.1	1.6	93.8
	Currently exploring diagnosis	2	.1	1.6	95.3
	Gender Dysphoria	2	.1	1.6	96.9
	Cyclothymia and Dissociative Disorder	1	.1	.8	97.7
	Adjustment Disorder and CPTSD	1	.1	.8	98.4
	Social Anxiety Disorder	1	.1	.8	99.2
	Complex Bereavement or Grief	1	.1	.8	100.0
	Total	129	8.5	100.0	
Missing	System	1389	91.5		
Total		1518	100.0		

Combining selected and self-described current mental health conditions, we find that:

- Current Affective Disorders (including Depression, Depressive episodes, and Bipolar Disorder) were reported by a combined total of 410 people (27% of all 1518 respondents).
    - This is 3.6 times higher than the rate of current Affective Disorders in the general population (7.5%) (Australian Bureau of Statistics 2020-2022).
- Current Anxiety Disorders (including Generalised Anxiety Disorder, Obsessive-Compulsive Disorder and Post-Traumatic Stress Disorder) were reported by a combined total of 452 people (29.8% of all 1518 respondents).
    - This is about 1.7 times higher than the rate of current Anxiety Disorders in the general population (17.2%) (Australian Bureau of Statistics 2020-2022).
- Current Substance Use Disorders (including Alcohol dependence or other drug use disorders) were reported by a total of 53 people (3.5% of all 1518 respondents).
    - This is similar but just slightly higher than the rate of Substance Use Disorders in the general population (3.3%) (Australian Bureau of Statistics 2020-2022).

Other experiences

There were 66 people who reported some other experience in addition to those classified above. Other experiences were reviewed and coded into overarching categories based on their content. As can be seen in Table 24, by far the most common responses were:

- ADHD (reported by a total of 39 participants, or 2.5% of all 1518 respondents;
- Autism / being Autistic (reported by a total of 12 participants or 0.8% of all respondents);
- Experiencing Trauma, Grief or other negative experiences (9 participants, 0.6% of respondents); and
- Mental distress – e.g. “Existential Crisis”, “complete hopelessness” (7 respondents, 0.5%).

Table 24 - Summarised categories of other experiences reported

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	ADHD	29	1.9	43.9	43.9
	Trauma, Grief or other negative experiences	9	.6	13.6	57.6
	ADHD and Autism / Autistic	8	.5	12.1	69.7
	Mental distress	7	.5	10.6	80.3
	Autism / Autistic	4	.3	6.1	86.4
	Gender Dysphoria	3	.2	4.5	90.9
	Giftedness or sensitivity	2	.1	3.0	93.9
	ADHD and other health condition/s	2	.1	3.0	97.0
	Other health condition/s	1	.1	1.5	98.5
	In recovery	1	.1	1.5	100.0
	Total	66	4.3	100.0	
Missing	System	1452	95.7		
Total		1518	100.0		

Use of Alcohol or other drugs

There were 1200 responses to a series of questions on use of alcohol or other substances, with 318 responses missing for these questions. Questions asked respondents how frequently they used any of the following substances in the past four weeks:

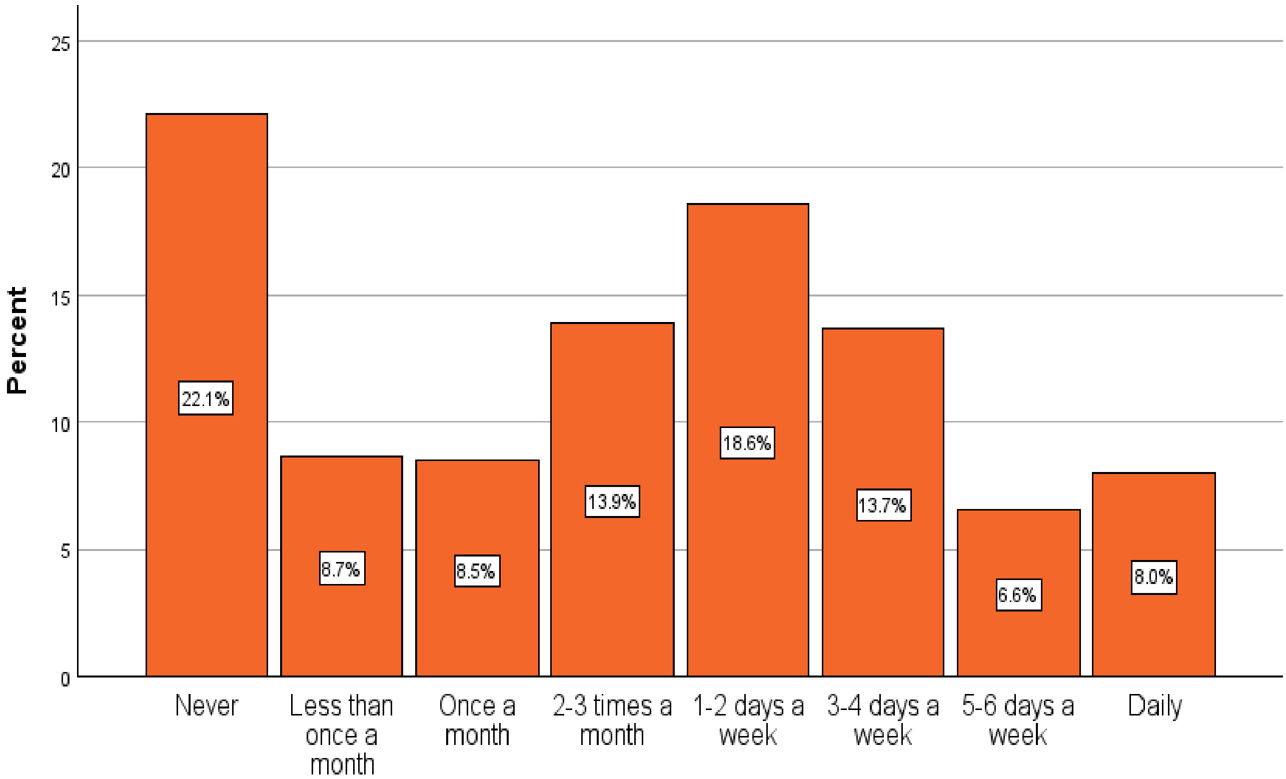
- Alcohol (includes beer, wine, cider, spirits, pre-mixed drinks or any other types of alcohol)
- Illicit (illegal) drugs (includes Marijuana/Cannabis, Ecstasy, Meth/amphetamine, Cocaine or any other types of illicit drugs)
- Non-medical use of Prescription Painkillers/ Pain-relievers and Opioids (e.g. Oxycodone, Morphine, Codeine products such as Panadeine Forte)
- Non-medical use of Tranquillisers or Sleeping pills (e.g. Rivotril, Serepax, Xanax, Stilnox, Rohypnol, Valium)
- Any other psychotropic medications.

Findings for each of these substances are reported below.

Alcohol

Figure 43 shows the proportion of 1200 respondents who reported each level of alcohol use frequency, including just over a fifth (22.1%) who reported never using alcohol.

Figure 43 - Alcohol use frequency reported



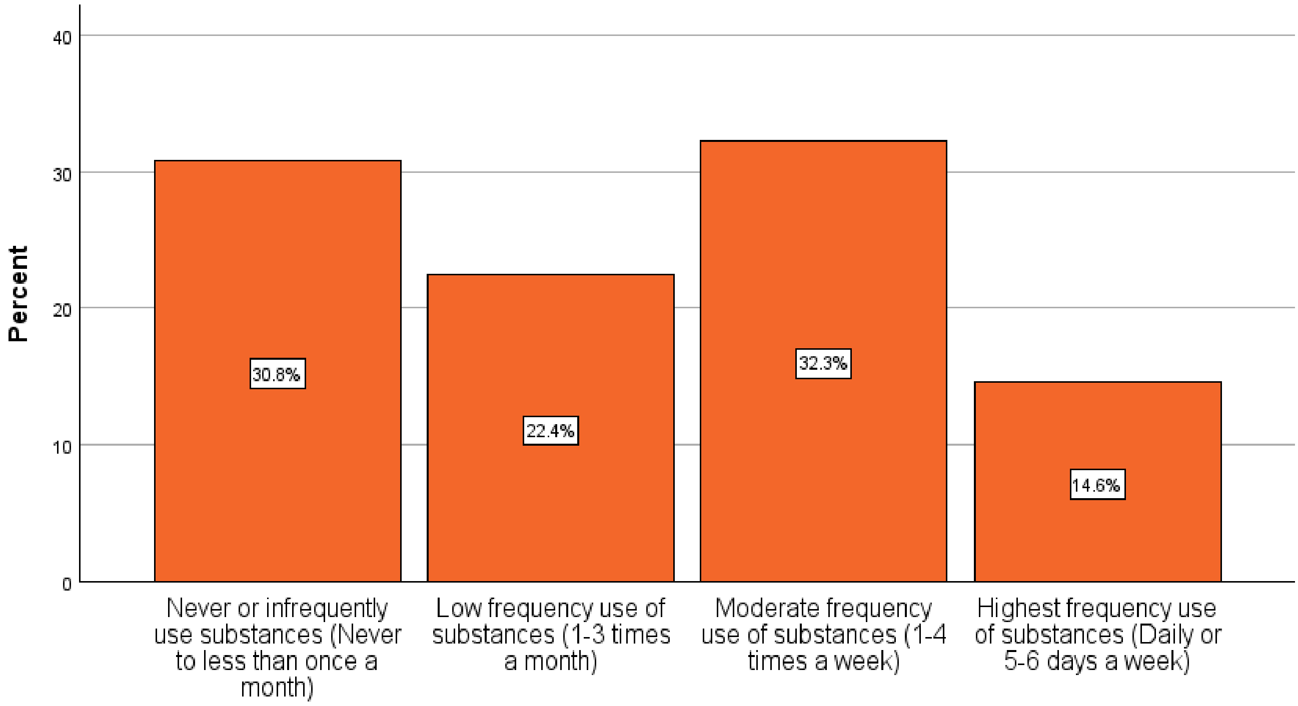
To examine overall use frequency patterns, categories were grouped into those who reported:

- Never or infrequently using substances (Never to less than once a month)
- Low frequency use of substances (1-3 times a month)
- Moderate frequency use of substances (1-4 times a week) and
- Highest frequency use of substances (5-6 times a week or daily use).

Figure 44 shows that of the 1200 people who responded:

- 30.8% of people used alcohol never or infrequently
- 22.4% had a low frequency of alcohol use
- 32.3% used alcohol with moderate frequency, and
- 14.6% used alcohol on most or all days of the week.

Figure 44 - Alcohol use frequency categories



To understand more about alcohol consumption patterns, survey respondents were asked how many times in the past four weeks they had consumed more than four drinks in one sitting. There were 921 responses to this question (597 missing responses). Of these respondents:

- Responses ranged from 0 to 120 (though 120 was a significant outlier occurring only once, and this may have been a typo for 12).
- Almost half (47.1%) of all respondents had not consumed more than four drinks in one sitting in the last four weeks.
- The median number of times consuming more than four drinks in one sitting in the last four weeks was once.
- Typically, respondents reported consuming more than four drinks in one sitting between zero and four times in the last four weeks, with 50% of responses reporting this.

Illicit (illegal) drugs (includes Marijuana/Cannabis, Ecstasy, Meth/amphetamine, Cocaine or any other types of illicit drugs)

Figure 45 shows the proportion of 1200 respondents who reported each level of illicit drug use frequency. Two-thirds of these (67.4%) reported no illicit drug use, while 5.6% reported daily use.

Figure 45 - Illicit drug use frequency reported

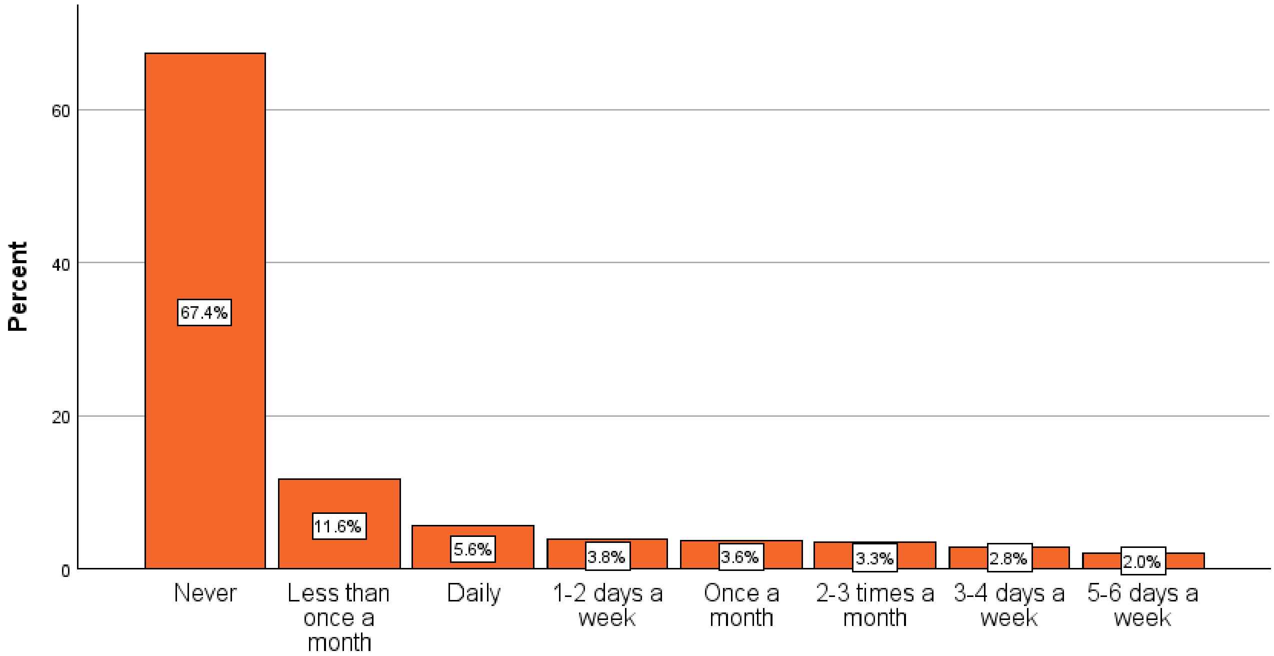
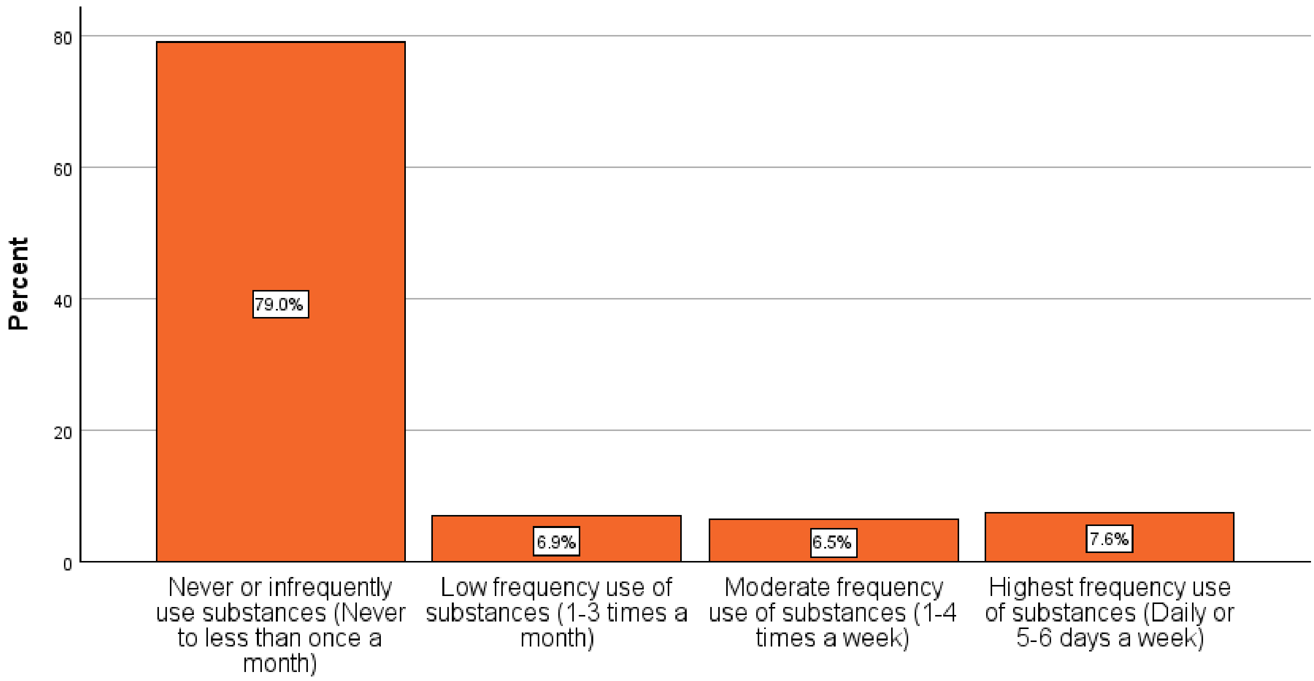


Figure 46 shows illicit drug use by frequency category (Never/infrequent, low, moderate or high). Of responders, 79% reported never/infrequent drug use, with just over a fifth (21%) reporting some illicit drug use, either low frequency (6.9%), moderate (6.5%) or high frequency (7.6%).

Figure 46 - Illicit drug use frequency categories



Non-medical use of Prescription Painkillers/ Pain-relievers and Opioids (e.g. Oxycodone, Morphine, Codeine products such as Panadeine Forte)

Figure 47 shows the proportion of 1200 respondents who reported each level of non-medical prescription pain-killer use frequency. The majority of those who responded (80.8%) reported no non-medical prescription pain-killer use, while 1.7% reported daily use.

Figure 47 - Non-medical prescription pain-killer use frequency reported

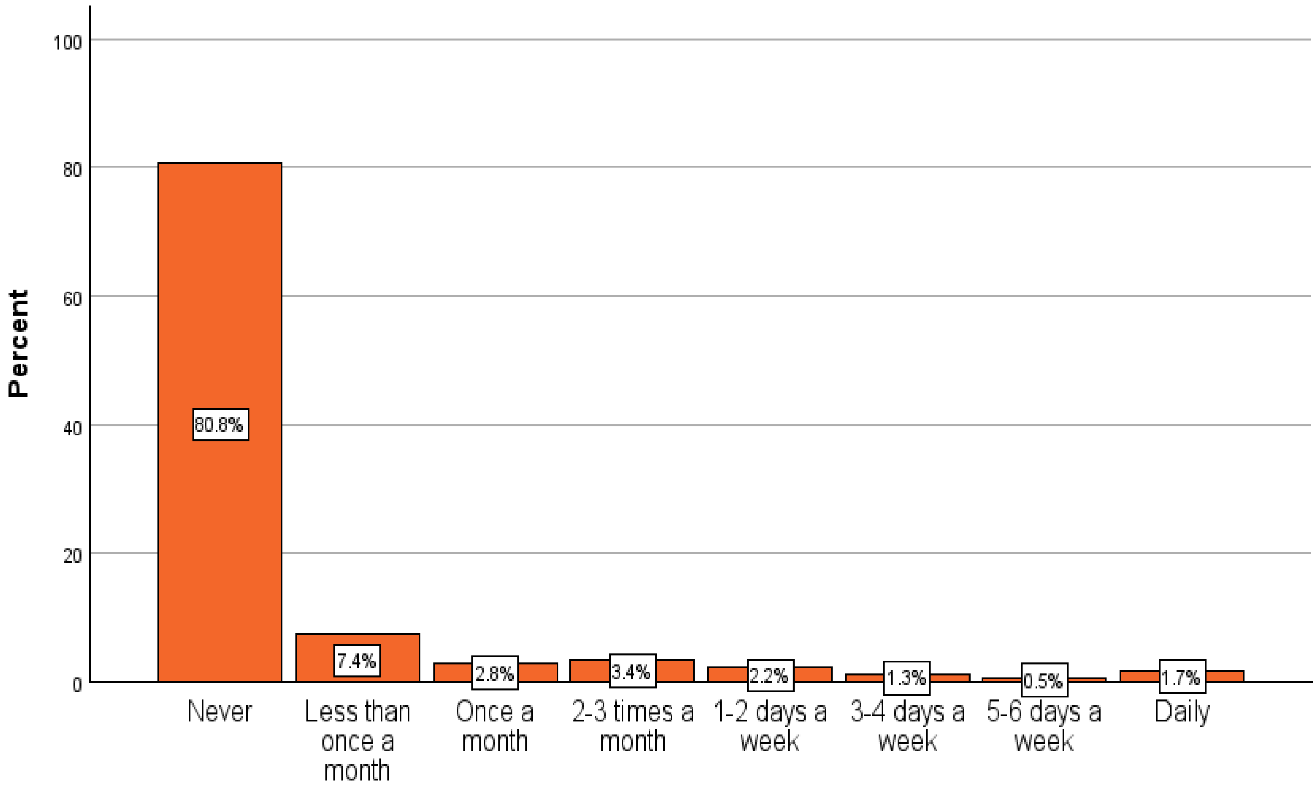
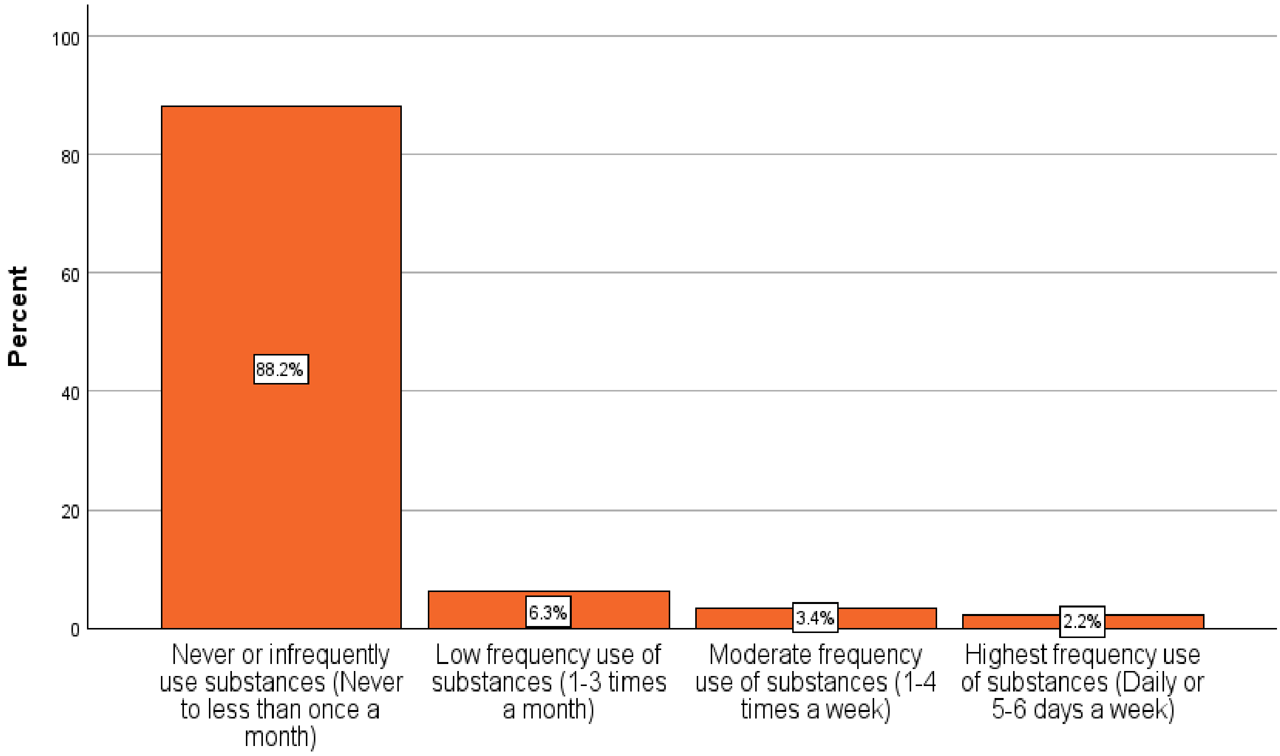


Figure 48 shows non-medical prescription pain-killer use by frequency category (Never/infrequent, low, moderate or high). Overall, 88.2% of those who responded reported never/infrequent non-medical prescription pain-killer use, with 11.8% reporting some non-medical prescription pain-killer use, either low frequency (6.3%), moderate frequency (3.4%) or high frequency (2.2%).

Figure 48 - Non-medical prescription pain-killer use frequency categories



Non-medical use of Tranquillisers or Sleeping pills (e.g. Rivotril, Serepax, Xanax, Stilnox, Rohypnol, Valium)

Figure 49 - Non-medical use of Tranquilisers or Sleeping pills reported

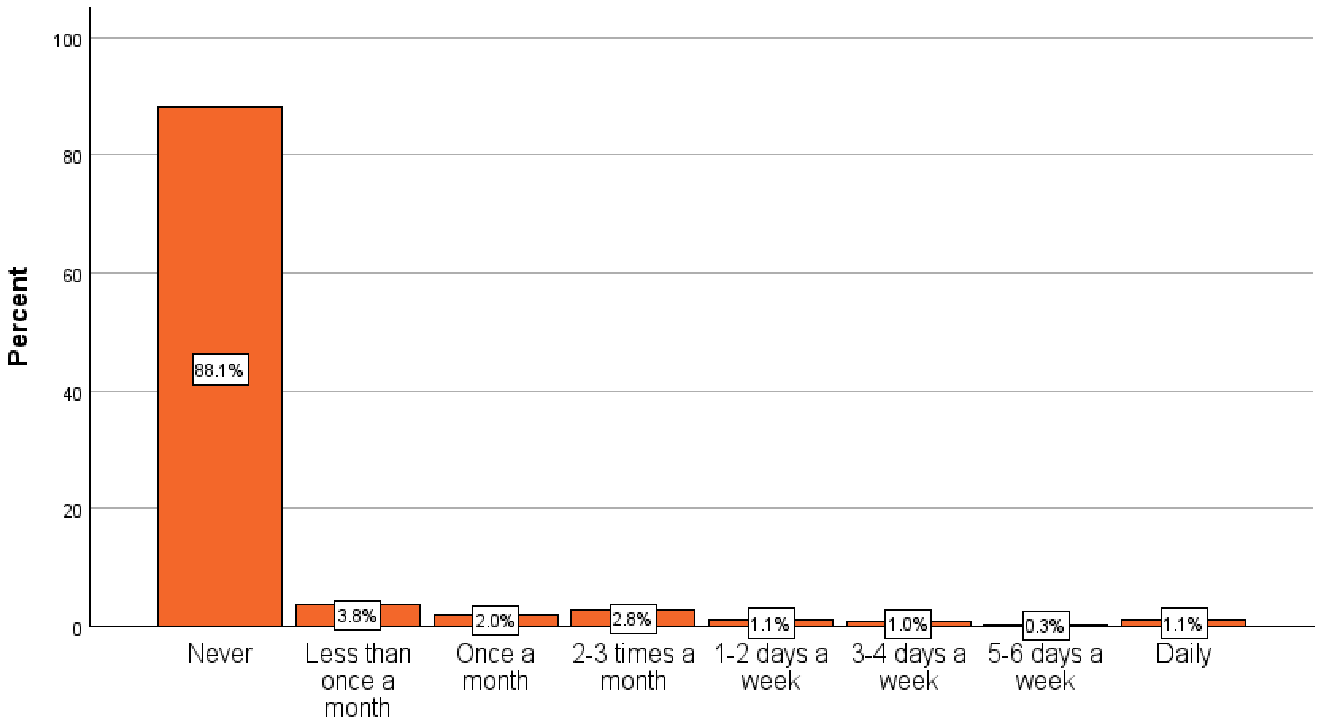
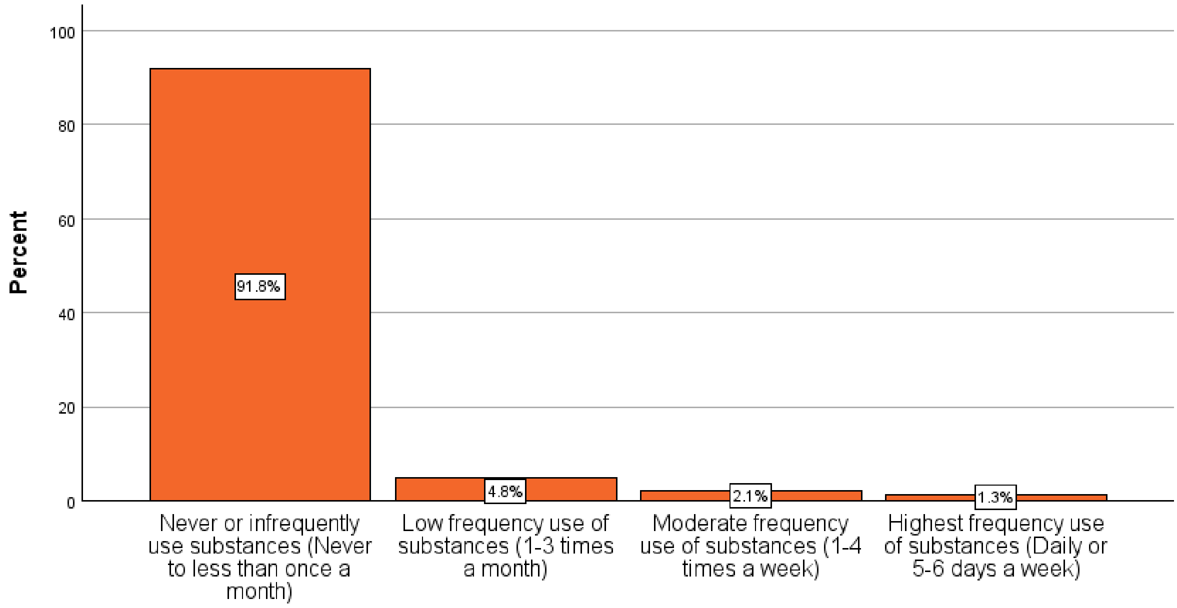


Figure 49 shows the proportion of 1200 respondents who reported each level of non-medical tranquiliser or sleeping pill use frequency. The majority of those who responded (88.1%) reported no non-medical tranquiliser or sleeping pill use, while 1.1% reported daily use.

Figure 50 shows non-medical tranquiliser or sleeping pill use by frequency category (Never/infrequent, low, moderate or high). Overall, 91.8% of those who responded reported never/infrequent non-medical tranquiliser or sleeping pill use, with 8.2% reporting some non-medical tranquiliser or sleeping pill use, either low frequency (4.8%), moderate frequency (2.1%) or high frequency (1.3%).

Figure 50 - Non-medical use of Tranquilisers or Sleeping pills use frequency categories



Any other psychotropic medications

Finally, respondents were asked to report how frequently they used any other psychotropic medications. This could include both prescribed medications, and non-prescribed use.

As shown in Figure 51, 89.9% of 1200 respondents reported never using other psychotropic medications, while 5.8% reported daily use.

Figure 51 - Use of any other psychotropic medications reported

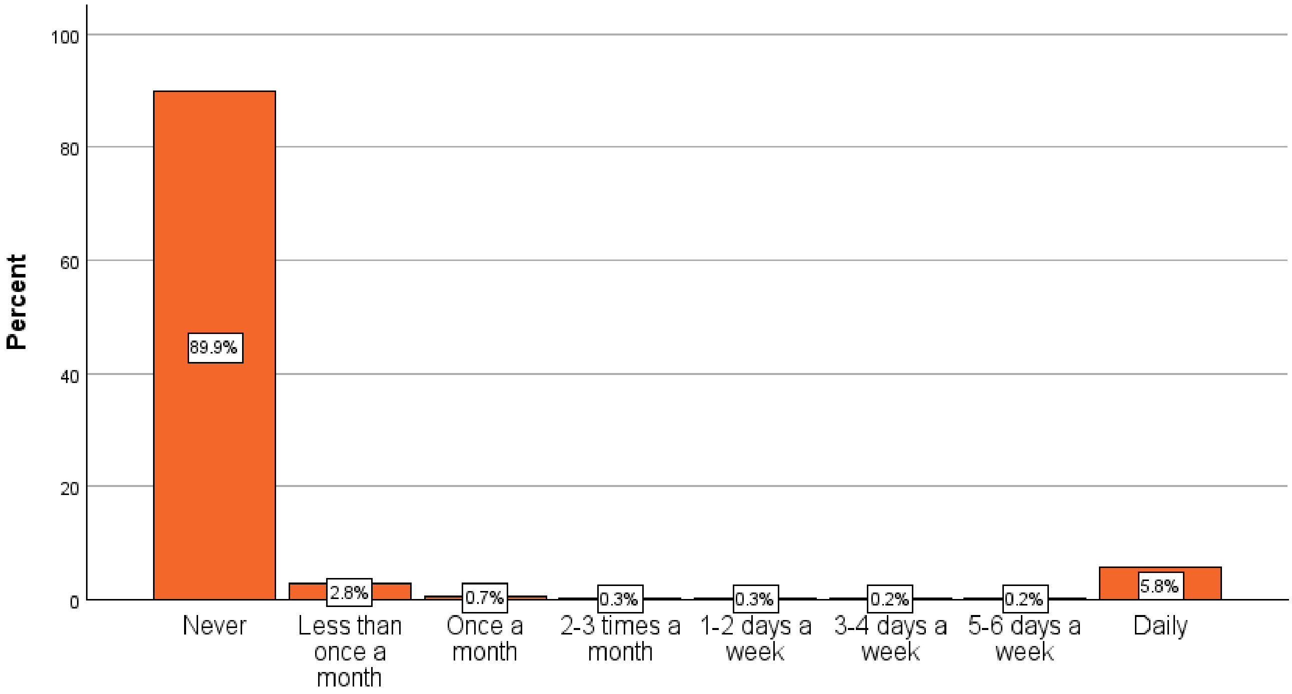
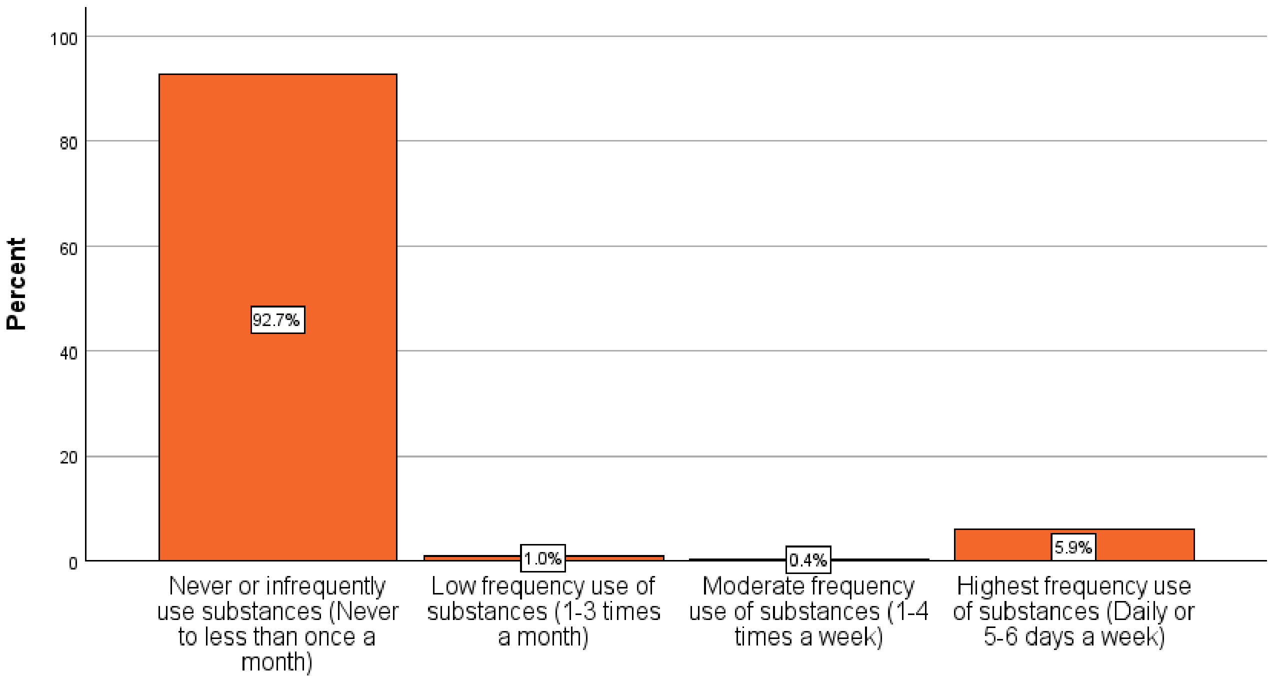


Figure 52 shows other psychotropic medication use by frequency category (Never/infrequent, low, moderate or high). Overall, 92.7% of responders reported never/infrequent other psychotropic medication use, with 7.3% reporting some use - mostly high frequency (5.9%).

Figure 52 - Any other psychotropic medications use frequency category



Reasons for using alcohol or substances

Survey respondents were asked their main reasons for using alcohol or other substances, and 1007 people answered this question (511 missing responses). Participants could select multiple reasons. Of those who answered:

- Almost two-thirds (66.4%) reported using alcohol or other substances for fun/social reasons.
- 44.8% used alcohol or other substances for calming reasons
- 31.2% used alcohol or other substances as a reward for hard work
- 26.9% used alcohol or other substances for reasons of work-related stress or pressures and
- 22.9% used alcohol or other substances out of habit, while just 6.4% reported dependence as a main reason for alcohol or other substance use.

Figure 53 shows respondents' reported reasons for using alcohol or other substances. Other responses written in by 144 participants were reviewed and categorised where possible to group similar responses together. These other responses are summarised on the following page.

Figure 53 - Main reasons for using alcohol or other substances

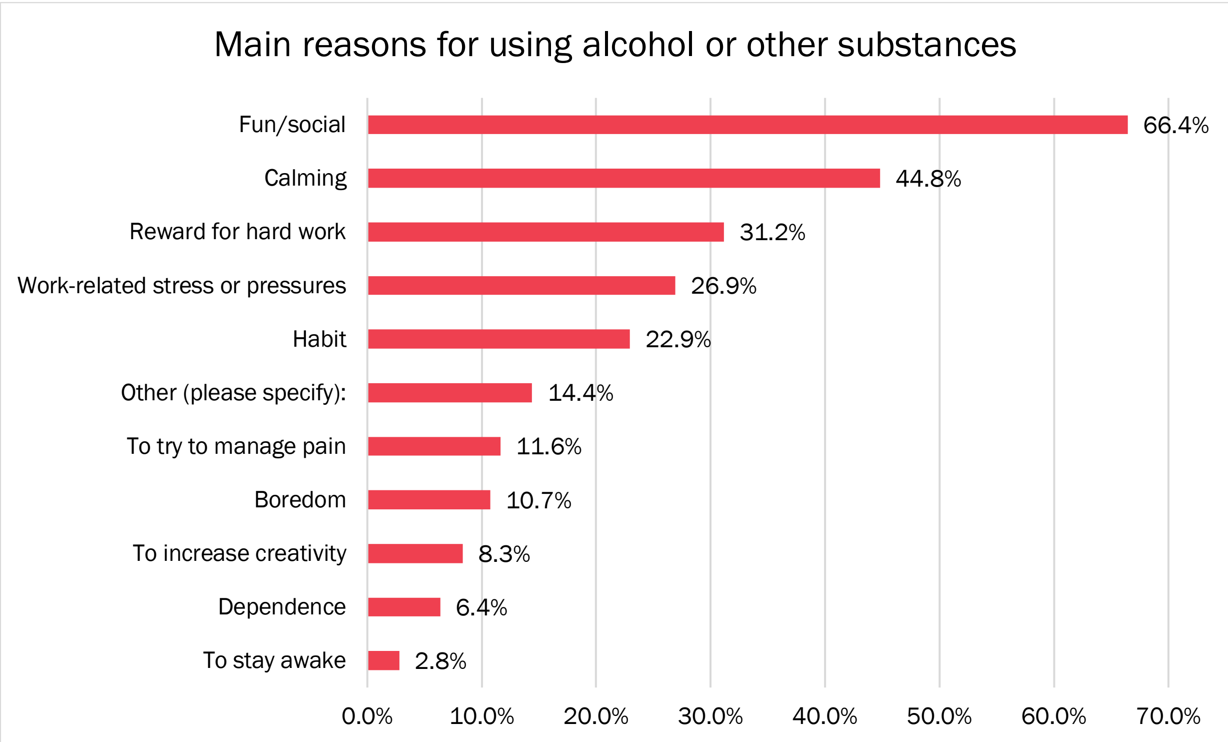
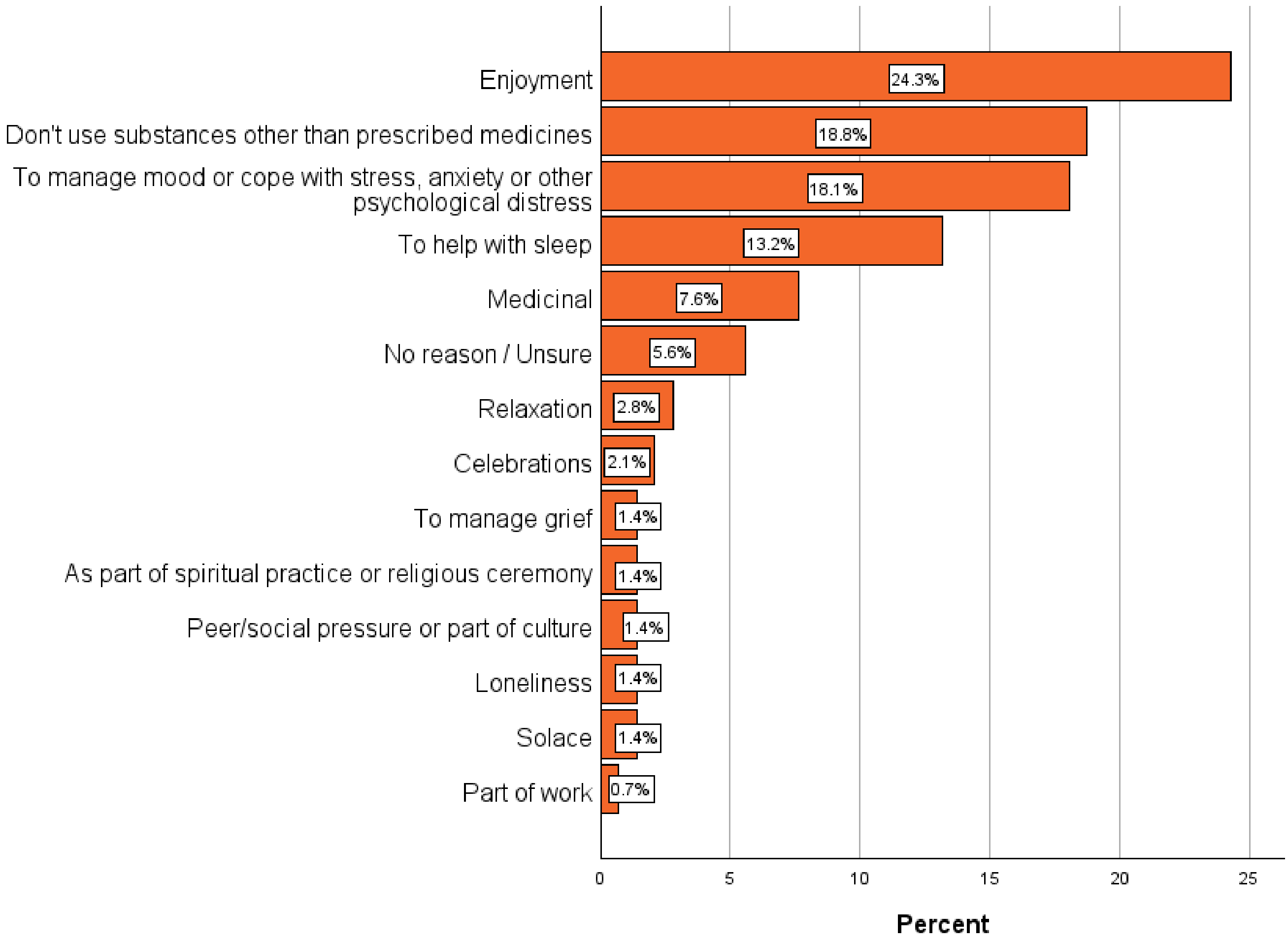


Figure 54 displays the proportion of people who provided each type of other reason for alcohol and other substance use, out of the total who gave an "other" response (144 respondents). As shown, the main other reasons that participants gave for alcohol or other substance use were:

- Enjoyment – for example, liking the taste or social aspect (24.3% of other responses)
- People reporting that they did not use substances other than prescribed (18.8%)
- To manage mood or cope with stress, anxiety or other psychological distress (18.1%) and
- To help with sleep (13.2%).

Figure 54 - Other reasons given for alcohol or other substance use



Participants were asked some further questions about whether they had tried unsuccessfully to cut down on their use of alcohol or other substances, whether they had used alcohol or other substances to cope with stress, and whether their use of alcohol or other substances had impacted their ability to function well in their usual work or activities. A total of 1008 people responded to these questions, with 510 responses missing.

Tried unsuccessfully to cut down substance use

Participants were asked whether they had tried unsuccessfully to cut down on their use of alcohol or other substances in the last 12 months. Of the 1008 people who responded, over one-quarter (26.9%) had tried to cut down their alcohol or other substance use in the last year but were unsuccessful.

Used substances to cope with stress

Participants were asked if they had used alcohol or other substances to cope with stress in the last two years. Of the 1008 people who responded, almost two-thirds (65.4%) said they had used alcohol or other substances to cope with stress.

Substance use impacted work or other activities

Participants were asked whether their use of alcohol or other substances had impacted their ability to function well in their usual work or activities in the last two years. Of the 1008 people who responded, 17% said their use of alcohol or other substances had impacted their ability to function well.

Suicidal thoughts, plans or attempts

This section discusses suicidal thoughts, plans and attempts. Participants were asked whether they had experienced any thoughts of suicide either currently or in the past (more than two years ago). Those who had experienced any thoughts of suicide were asked whether they had made any suicide plans or attempts.

Suicidal thoughts

A total of 1185 people responded to a series of three questions about thoughts of suicide, with 333 missing responses.

Participant responses are given for the three specific questions about thoughts of suicide:

- Have you ever felt that life was not worth living? (Figure 55);
- Have you ever wished you were dead, for instance, that you would go to sleep and not wake up? (Figure 56); and
- Have you ever thought of taking your own life, even if you would not really do it? (Figure 57).

The proportions in graphs are out of the 1185 people who responded. The total proportions of people reporting any suicidal thoughts (past, or current) are also included in this section.

Figure 55 - Have you ever felt that life was not worth living?

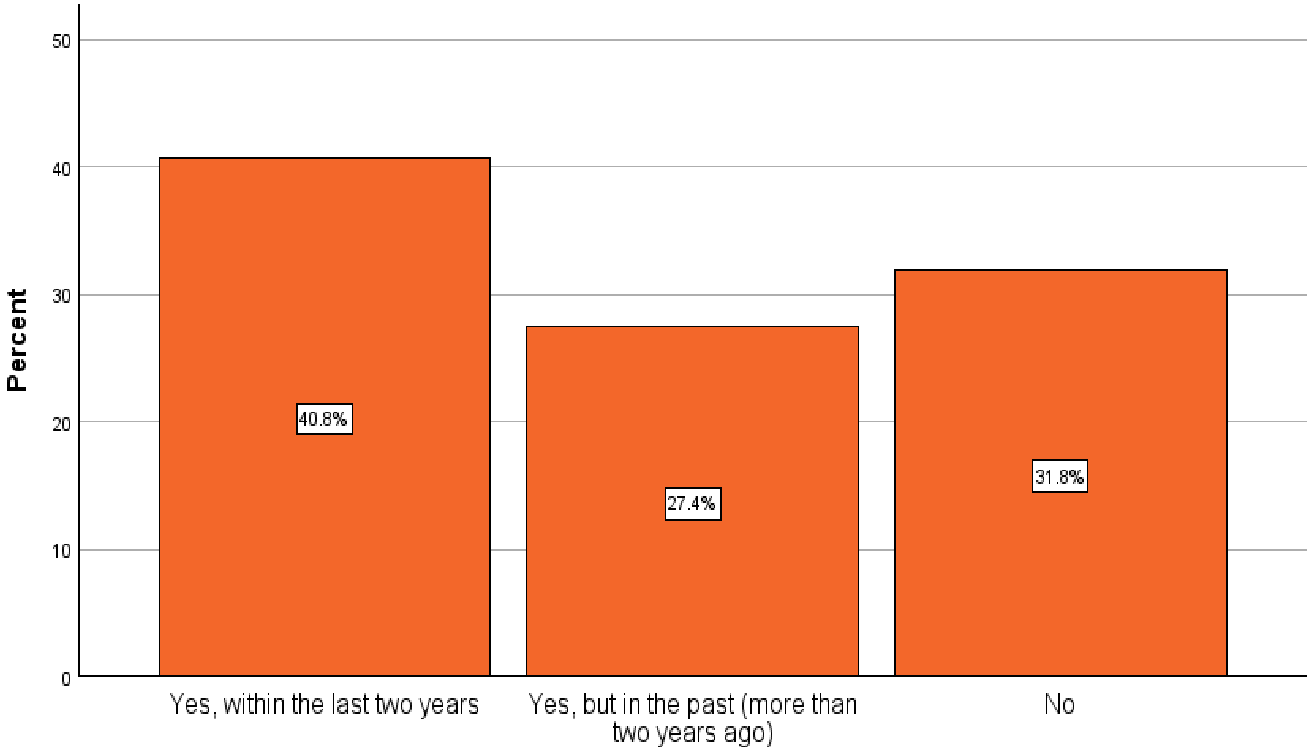


Figure 56 - Have you ever wished you were dead?

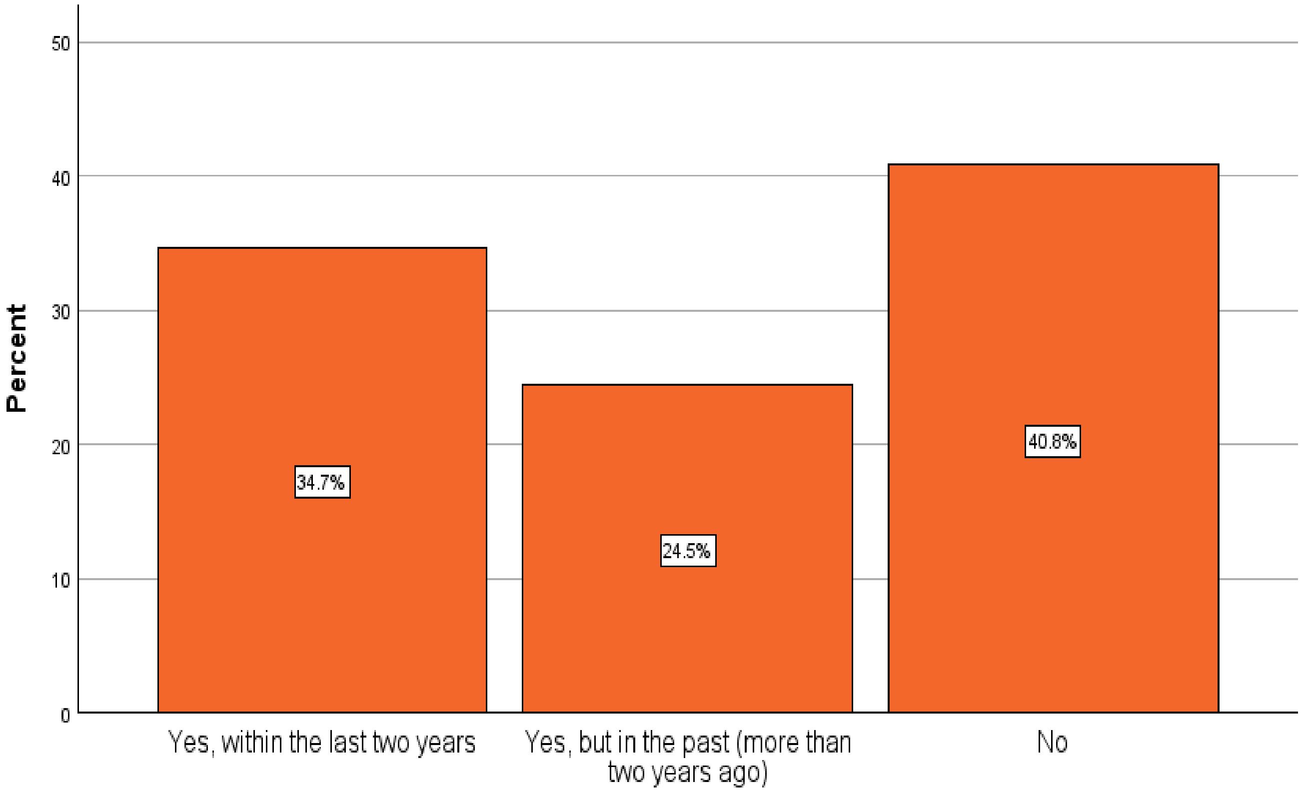
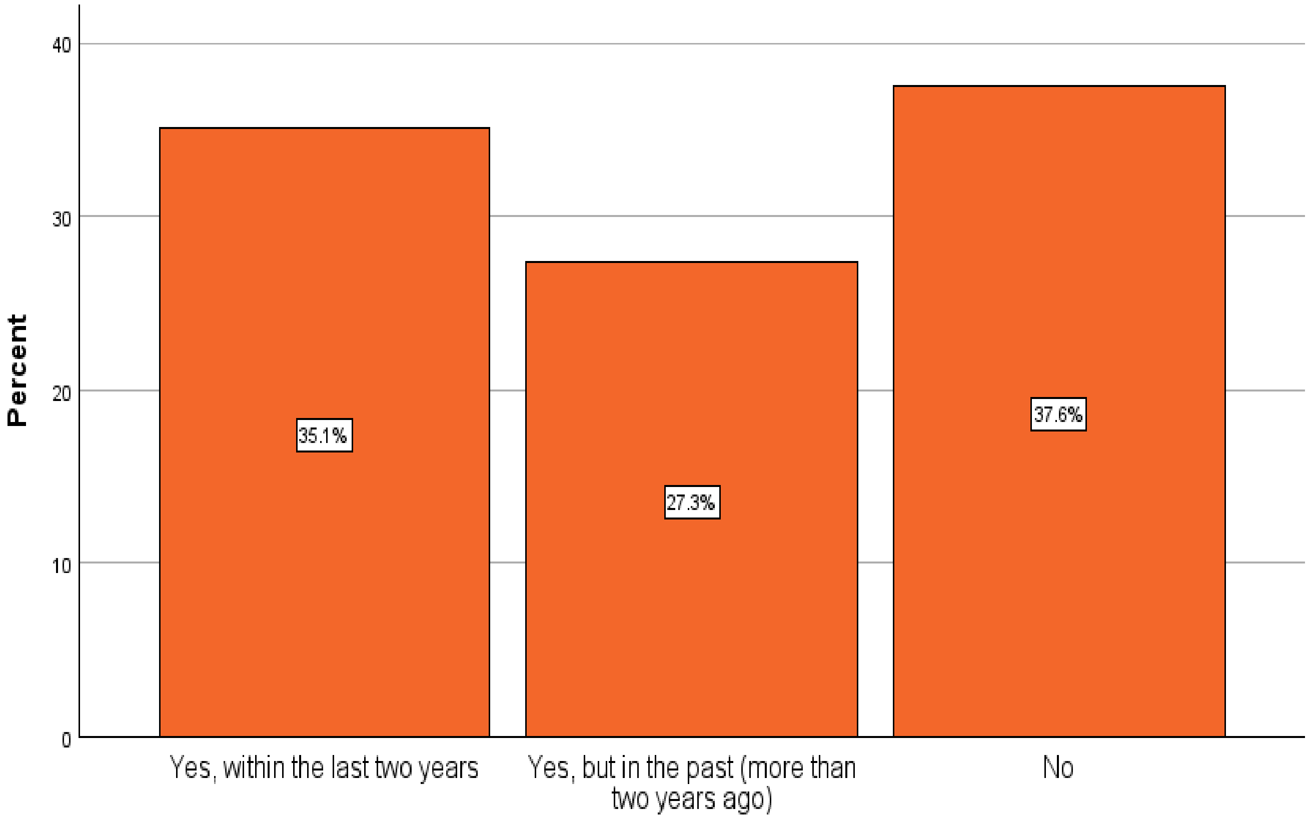


Figure 57 - Have you ever thought of taking your own life?



Overall, 533 out of the 1185 people who responded (45%) reported having thoughts of suicide within the last two years.

- This equates to 35.1% of all 1518 survey respondents reporting current thoughts of suicide within the last two years.

Of those who responded to these questions, 441 (37.2%) reported having had past thoughts of suicide (more than two years ago).

- This equates to 29.1% of all 1518 survey respondents reporting past thoughts of suicide (more than two years ago).

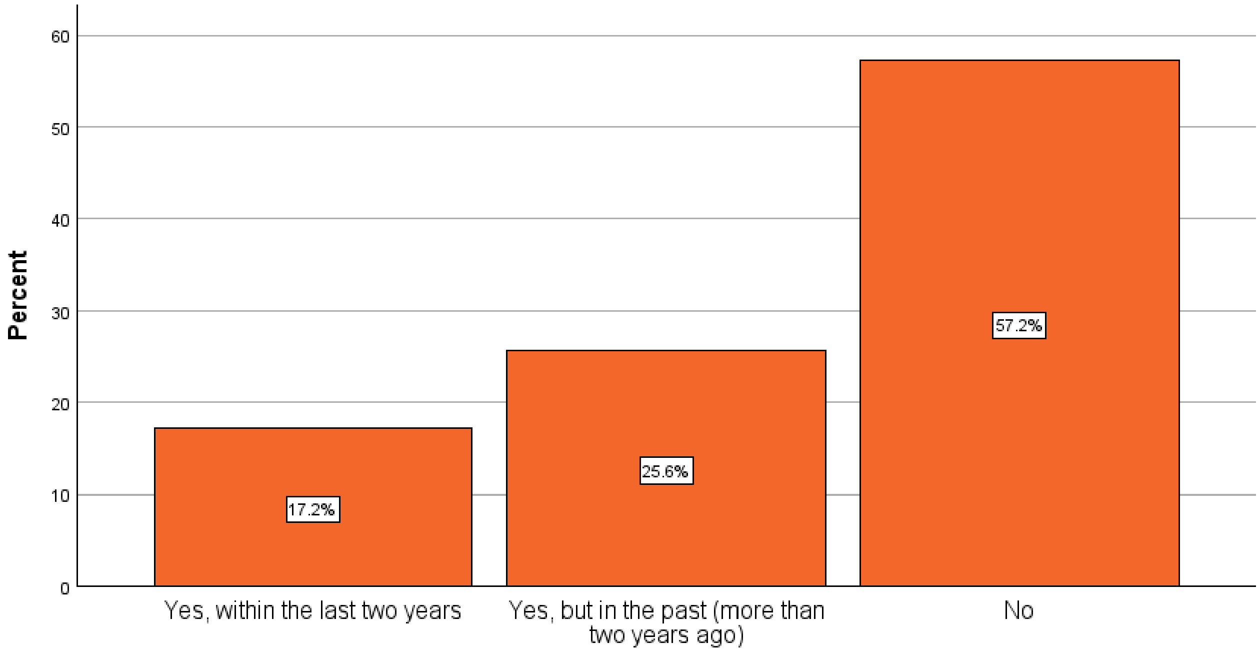
Suicidal plans

There were 867 people who responded to a further question on whether they had ever planned to end their own life, with 651 responses missing for this question. Responses are shown in Figure 58.

Of the 867 people who responded to the question on suicidal plans:

- 17.2% had made a suicide plan within the last two years
- 25.6% had made a suicide plan in the past (more than two years ago).

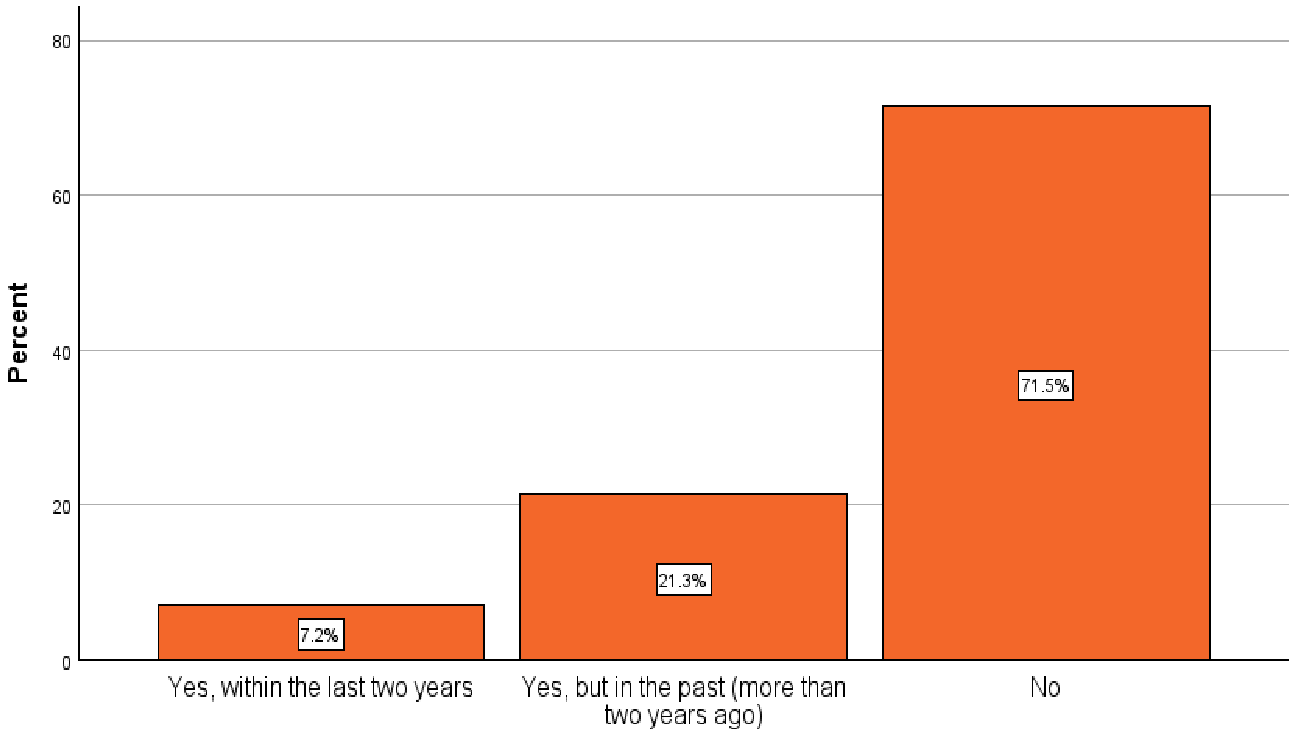
Figure 58 - Have you ever made a plan to end your own life?



Suicide attempts

There were 867 people who responded to a further question on whether they had ever made an attempt to end their own life, with 651 responses missing for this question. Responses are shown in Figure 59.

Figure 59 - Have you ever made an attempt to end your own life?



Of the 867 people who responded to the question on suicide attempts:

- 7.2% had made a suicide attempt within the last two years
- 21.3% had made a suicide attempt in the past (more than two years ago).

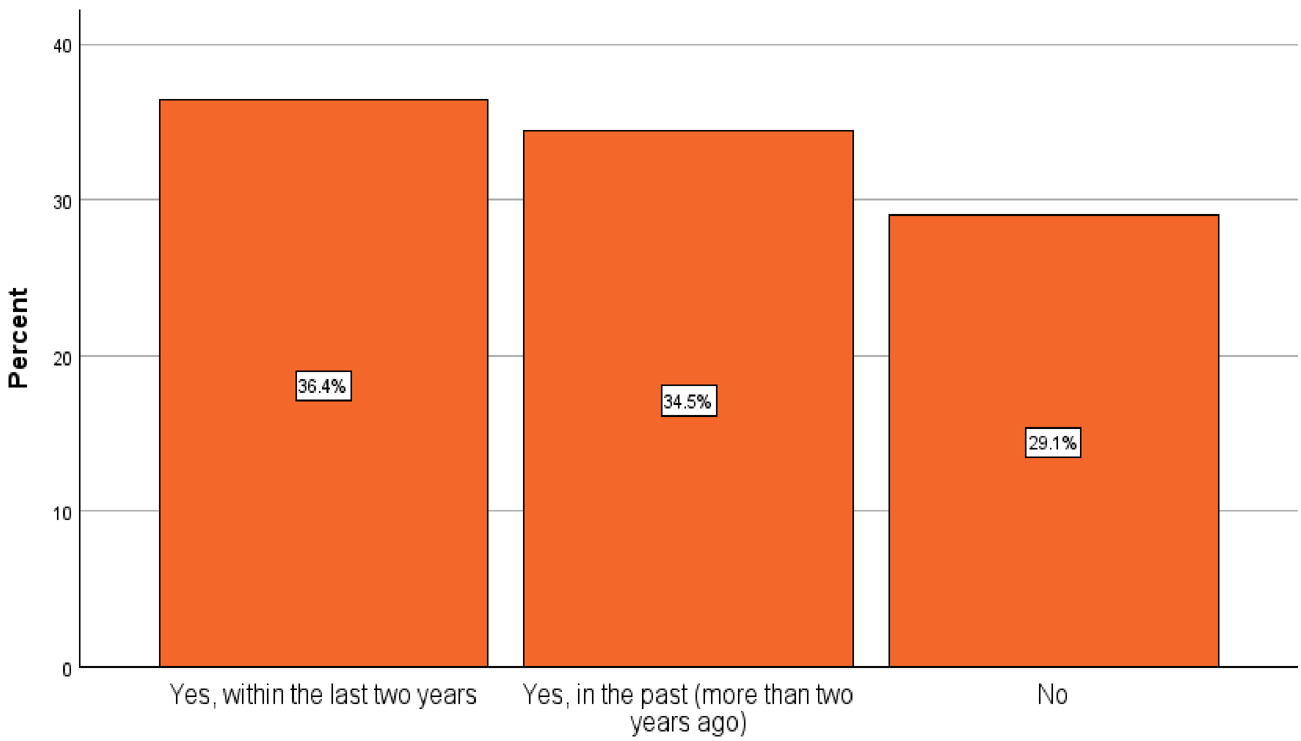
Overall, there were 866 people who reported ever having suicidal thoughts (either currently or in the past more than two years ago), including 371 people who had ever made a suicide plan, and 247 people who had ever made a suicide attempt.

- This equates to 57% of all 1518 survey respondents reporting any suicidal thoughts or behaviours
- This is about 3.4 times the proportion in the general population who have experienced any suicidal thoughts or behaviours (16.7%) (Australian Bureau of Statistics 2020-2022).

Sought help or confided in someone about suicidal experiences

Respondents who reported any suicidal thoughts were asked whether they had sought help or confided in anyone about this. There were 867 responses to this question, with 651 missing responses. Figure 60 shows that the majority (70.9%) of those responding had sought help or confided in someone (either in the past or within the last two years), while 29.1% had not sought help of confided in someone.

Figure 60 - Have you sought help or confided in someone about this



Comparing mental health findings across creative industries

The data was explored for any relationship between selected creative industry and levels of psychological distress score. A one-way ANOVA test was performed to compare average distress scores by creative industry across 1284 participants who provided this data. Mean psychological distress scores did not differ significantly between creative industries F 1.8, (p > 0.5) (Table 25).

Table 25 - ANOVA of psychological distress by creative industry

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	1326.290	10	132.629	1.809	.055
Within Groups	93344.118	1273	73.326		
Total	94670.408	1283			

Figure 61 - Psychological distress score distribution and mean by creative industry

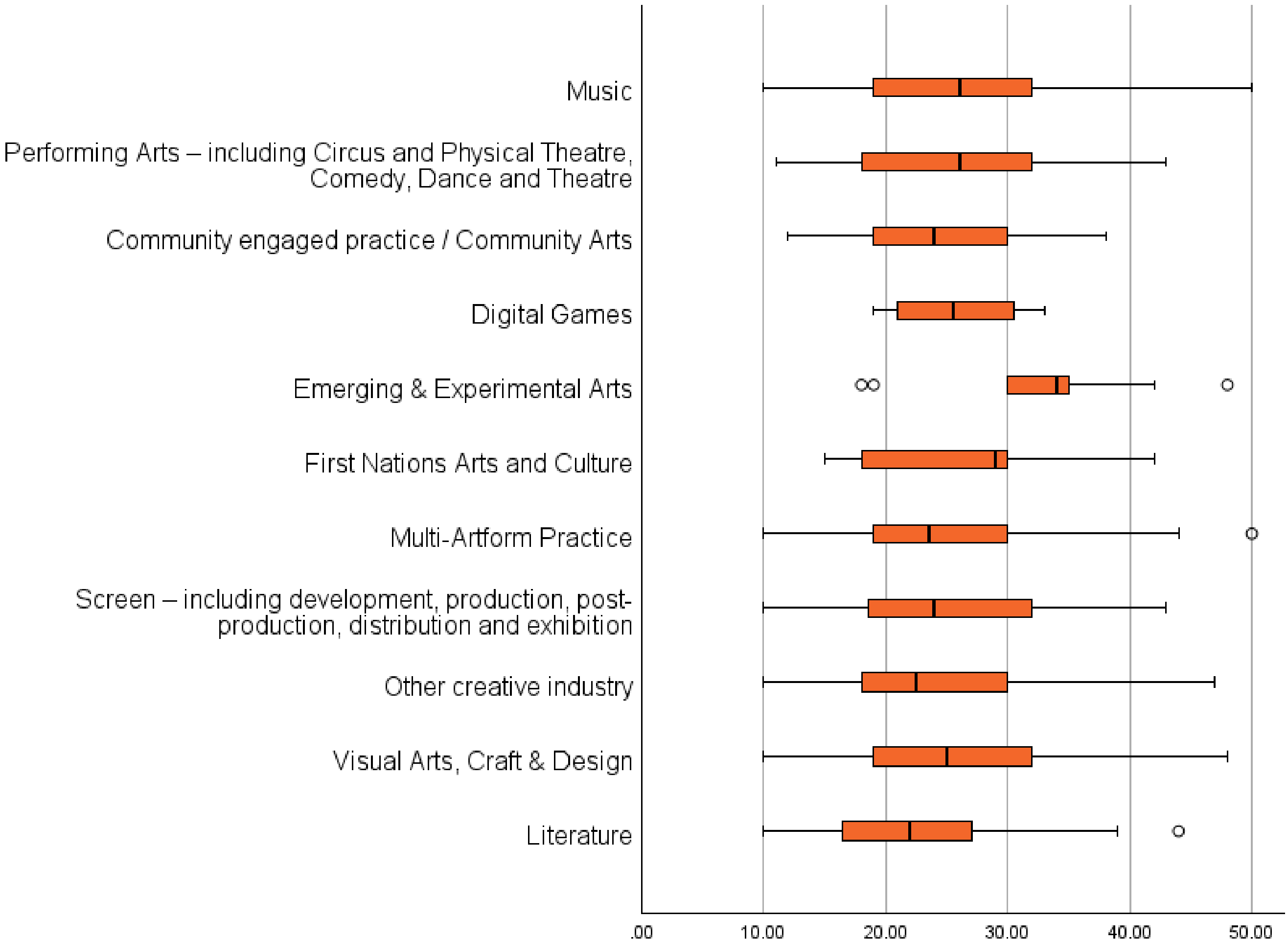


Table 26 - Psychological distress mean scores by creative industry

		N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum	Between-Component Variance
						Lower Bound	Upper Bound			
Music		503	**25.8310**	8.87930	.39591	25.0532	26.6089	10.00	50.00	
Performing Arts – including Circus and Physical Theatre, Comedy, Dance and Theatre		189	**25.5503**	8.20961	.59716	24.3723	26.7283	11.00	43.00	
Community engaged practice / Community Arts		36	**24.1944**	7.53210	1.25535	21.6459	26.7429	12.00	38.00	
Digital Games		4	**25.7500**	6.07591	3.03795	16.0819	35.4181	19.00	33.00	
Emerging & Experimental Arts		9	**32.3333**	9.63068	3.21023	24.9305	39.7361	18.00	48.00	
First Nations Arts and Culture		13	**26.9231**	9.38493	2.60291	21.2518	32.5943	15.00	42.00	
Multi-Artform Practice		42	**25.2619**	8.44800	1.30356	22.6293	27.8945	10.00	50.00	
Screen – including development, production, post-production, distribution and exhibition		52	**25.3077**	8.59215	1.19152	22.9156	27.6998	10.00	43.00	
Other creative industry		66	**24.1515**	8.42020	1.03645	22.0816	26.2215	10.00	47.00	
Visual Arts, Craft & Design		295	**25.5898**	8.64559	.50337	24.5992	26.5805	10.00	48.00	
Literature		75	**22.5733**	7.28229	.84089	20.8978	24.2488	10.00	44.00	
Total		1284	**25.4283**	8.59001	.23972	24.9581	25.8986	10.00	50.00	
Model	Fixed Effects			8.56307	.23897	24.9595	25.8972			
	Random Effects				.44841	24.4292	26.4275			.60582

Table 26 shows the mean distress scores across the 11 creative industries participants selected. Emerging and Experimental Arts workers had the highest mean score, but given the low number of respondents in this group (9) and multiple outlier scores, this may be more representative of individual variation within this sample.

Comparing mental health across other demographic factors

Where data enabled comparison, we explored whether psychological distress levels were related to specific participant demographics, including age, gender, sexual orientation, disability and other conditions, and First Nations identity.

We also explored whether characteristics such as income level, employment status, location type, job type, or music genre had a relationship with psychological distress.

Where relationships between participant demographics and psychological distress are found, it's important to note that these are often influenced by social conditions – for example, the well-known impacts of discrimination on mental health (Emmer, Dorn & Mata 2024; Krieger 2000).

Age

There were 1283 participants who provided data on their age range and psychological distress. Age ranges were classified into three age bands aligned with the ABS National Study of Mental Health and Wellbeing (2021) – these were:

- Younger age (16-34)
- Middle age (35-64)
- Older age (65+)

Table 27 shows the proportion of those who responded in each age range with either low/moderate or high/very high distress.

Younger people were more likely to have high or very high levels of distress (77.8%) compared to either middle aged people (62.3%) or older people (43%).

This overall pattern aligns with population based findings on psychological distress by the Australian Bureau of Statistics (2021), where younger people were more likely to experience high or very high psychological distress than older people.

Table 27 - Psychological distress level by ABS age range categories

			Age range categorised into younger, middle, older			
			Younger people	Middle-aged people	Older people	Total
Based on K10 and MKK5 categories, does this respondent have high/very high distress levels?	Low or moderate distress	Count	60	326	85	471
		Expected Count	99.1	317.2	54.7	471.0
		% within Age range categorised into young (16-34), middle (35-64) and older age (65+) respondents as per ABS distress comparisons	22.2%	37.7%	57.0%	36.7%
	High or very high distress	Count	210	538	64	812
		Expected Count	170.9	546.8	94.3	812.0
		% within Age range categorised into young (16-34), middle (35-64) and older age (65+) respondents as per ABS distress comparisons	77.8%	62.3%	43.0%	63.3%
Total		Count	270	864	149	1283
		Expected Count	270.0	864.0	149.0	1283.0
		% within Age range categorised into young (16-34), middle (35-64) and older age (65+) respondents as per ABS distress comparisons	100.0%	100.0%	100.0%	100.0%

A Chi-Square test showed a statistically significant relationship between age range and distress level, $\chi^2(2) = 51.3$, $p < .001$.

Table 28 - Chi-Square Test of Age Range and Distress Level

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	51.304[a]	2	<.001
Likelihood Ratio	52.051	2	<.001
Linear-by-Linear Association	50.849	1	<.001
N of Valid Cases	1283		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 54.70.

Gender

Table 29 shows the proportion of people within each selected gender who reported either low/moderate or high/very high levels of psychological distress, among a total of 1284 respondents.

Non-binary people were more likely to have high/very high levels of psychological distress (86.3%) compared to women (62.1%) or men (62%).

Table 29 - Psychological distress level by gender

			What is your gender? - Selected Choice					
			Man or male	Woman or female	Non-binary	I identify differently (please specify)	Prefer not to say	Total
Based on K10 and MKK5 categories, does this respondent have high/very high distress levels?	Low or moderate distress	Count	166	287	7	5	7	472
		% within What is your gender? - Selected Choice	38.0%	37.9%	13.7%	38.5%	26.9%	36.8%
	High or very high distress	Count	271	470	44	8	19	812
		% within What is your gender? - Selected Choice	62.0%	62.1%	86.3%	61.5%	73.1%	63.2%
Total		Count	437	757	51	13	26	1284
		% within What is your gender? - Selected Choice	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%

A Chi-Square Test was run to examine the relationship between psychological distress levels and gender.

The Chi-Square test showed a statistically significant relationship between gender and distress level, $\chi^2(4) = 13.5$, $p < .01$.

Table 30 - Chi-Square test of Distress level by Gender

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	13.454[a]	4	.009
Likelihood Ratio	15.403	4	.004
Linear-by-Linear Association	3.575	1	.059
N of Valid Cases	1284		

a. 1 cells (10.0%) have expected count less than 5. The minimum expected count is 4.78.

Sexual orientation

Table 31 shows the proportion of people within each selected sexual orientation who reported either low/moderate or high/very high levels of psychological distress, among a total of 1269 respondents.

Straight or heterosexual people were less likely to have high/very high levels of psychological distress (56.5%) compared to people reporting any other sexual orientations except for the small number of people who selected "I identify another way" of whom 50% had high/very high distress.

The proportions of people with high/very high distress were larger among all respondents with other sexual orientations, including:

- 80.8% for people who identified as pansexual;
- 77.9% for people who identified as queer;
- 77.3% for people who identified as bisexual;
- 73.9% for people who identified as asexual;
- 70% for people who identified as questioning; and
- 65.5% for people who identified as lesbian, gay or homosexual.

Table 31 - Distress levels by sexual orientation

			Low or moderate distress	High or very high distress	Total
What is your sexual orientation?	Straight or heterosexual	Count	328	426	754
		% within Straight or heterosexual	43.5%	56.5%	100.0%
	Lesbian, gay, or homosexual	Count	29	55	84
		% within Lesbian, gay or homosexual	34.5%	65.5%	100.0%
	Bisexual	Count	30	102	132
		% within Bisexual	22.7%	77.3%	100.0%
	Asexual	Count	6	17	23
		% within Asexual	26.1%	73.9%	100.0%
	I identify another way (please specify)	Count	11	11	22
		% within Other identifier	50.0%	50.0%	100.0%
	Prefer not to say	Count	33	73	106
		% within Prefer not to say	31.1%	68.9%	100.0%
	Pansexual	Count	10	42	52
		% within Pansexual	19.2%	80.8%	100.0%
	Queer	Count	19	67	86
		% within Queer	22.1%	77.9%	100.0%
	Questioning	Count	3	7	10
		% within Questioning	30.0%	70.0%	100.0%
Total		Count	469	800	1269
		% within all respondents	37.0%	63.0%	100.0%

A Chi-Square test showed a statistically significant relationship between sexual orientation and distress level, $\chi^2(8) = 45.2$, $p < .001$.

Table 32 - Chi-Square Test of Distress by Sexual Orientation

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	45.237[a]	8	<.001
Likelihood Ratio	47.277	8	<.001
Linear-by-Linear Association	26.588	1	<.001
N of Valid Cases	1269		

a. 1 cells (5.6%) have expected count less than 5. The minimum expected count is 3.70.

Disability, illness, injury, neurodivergence and other lived experiences

Table 33 shows the proportion out of 756 people who reported either zero, one, two, three or more conditions including disability, illness, injury, neurodivergence or other lived experiences, and their levels of psychological distress.

Of these respondents, those who reported no disability, illness, injury, neurodivergence or other lived experience were less likely to have high/very high levels of psychological distress (59%) compared to people reporting any number of these conditions.

The proportions of people with high/very high distress were larger among all respondents who reported one or more disabilities, illness, injury, neurodivergence or other lived experience:

- 71.9% of people reporting one of these conditions had high / very high distress;
- 81.5% of people reporting two of these conditions had high / very high distress; and
- 79.5% of people reporting three or more of these conditions had high / very high distress.

Table 33 - Distress levels by reported disability, health condition, neurodivergence or other lived experiences

			Based on K10 and MKK5 categories, does this respondent have high/very high distress levels?		
			Low or moderate distress	High or very high distress	Total
Recode of anyone reporting a disability, sensory impairment, neurodivergence, chronic illness or health condition or injury	Reported no disability, health condition, injury or other lived experience	Count	25	36	61
		% within this category	41.0%	59.0%	100.0%
	Reported one disability, health condition, injury or other experience	Count	125	320	445
		% within this category	28.1%	71.9%	100.0%
	Reported two conditions	Count	30	132	162
		% within this category	18.5%	81.5%	100.0%
	Reported three conditions	Count	18	70	88
		% within this category	20.5%	79.5%	100.0%
Total		Count	198	558	756
		% within all respondents	26.2%	73.8%	100.0%

A Chi-Square test showed a statistically significant relationship between having one or more other conditions including disability, illness, injury, neurodivergence or other lived experience, and distress level, $\chi^2(3) = 14.2$, $p < .01$.

Table 34 - Chi-Square Test of psychological distress by disability or other condition

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	14.166[a]	3	.003
Likelihood Ratio	13.990	3	.003
Linear-by-Linear Association	10.859	1	<.001
N of Valid Cases	756		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 15.98.

First Nations creative workers

While a higher proportion of people who identified as Aboriginal or Torres Strait Islander had high / very high psychological distress (73.3%) compared with other respondents (62.9%), a Chi-Square Test found that this difference was not statistically significant.

A Chi-Square test showed no statistically significant relationship between distress level and Aboriginal or Torres Strait Islander cultural background, $\chi^2\,(1) = 2$, $p > .05$.

This finding may have been affected by the very high proportion of all survey respondents with high/very high psychological distress, compared to the general population.

Income level

There were 1084 participants with total income data and psychological distress level data. A one-way Welch's ANOVA Test was run to explore any relationship between total income level and mean (average) psychological distress score

The Welch's ANOVA Test found that psychological distress scores differed significantly between total income level groups: 5.7, (11), $p < .001$), with higher income groups having lower average distress scores.

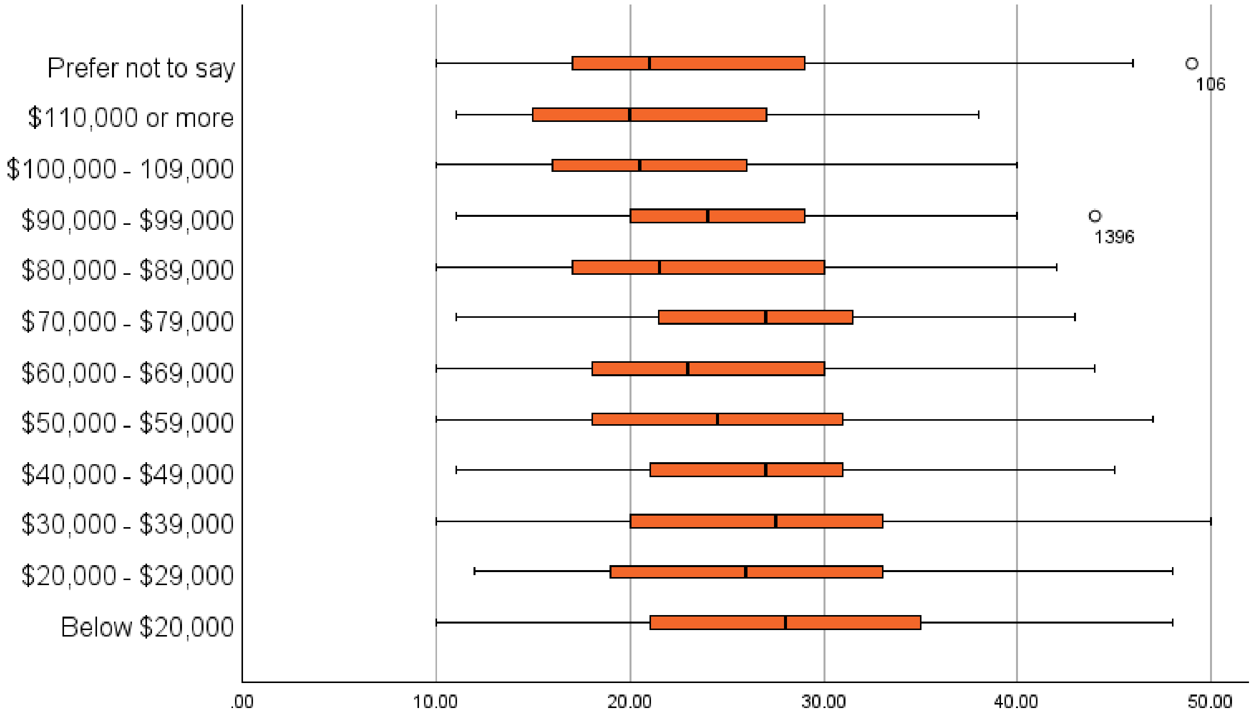
See Table 35 for the mean scores of each total income level. Figure 62 shows the distribution of psychological distress scores by those who responded within each total income level.

Table 35 - Psychological distress mean score by Total income level

All psychological distress scores combined including both K10 and MKK5

		N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean Lower Bound	95% Confidence Interval for Mean Upper Bound	Minimum	Maximum	Between- Component Variance
Below $20,000		155	**27.9871**	9.21954	.74053	26.5242	29.4500	10.00	48.00	
$20,000 - $29,000		142	**26.5211**	9.21663	.77344	24.9921	28.0502	12.00	48.00	
$30,000 - $39,000		98	**27.1122**	8.53481	.86215	25.4011	28.8234	10.00	50.00	
$40,000 - $49,000		77	**26.2857**	7.28708	.83044	24.6318	27.9397	11.00	45.00	
$50,000 - $59,000		102	**24.7647**	8.49249	.84088	23.0966	26.4328	10.00	47.00	
$60,000 - $69,000		90	**24.4000**	8.17478	.86170	22.6878	26.1122	10.00	44.00	
$70,000 - $79,000		79	**26.3671**	7.55692	.85022	24.6744	28.0597	11.00	43.00	
$80,000 - $89,000		74	**23.6892**	8.52864	.99143	21.7133	25.6651	10.00	42.00	
$90,000 - $99,000		58	**24.8966**	7.42374	.97478	22.9446	26.8485	11.00	44.00	
$100,000 - 109,000		50	**22.1200**	7.49596	1.06009	19.9897	24.2503	10.00	40.00	
$110,000 or more		78	**21.3333**	7.16714	.81152	19.7174	22.9493	11.00	38.00	
Prefer not to say		81	23.4198	8.59050	.95450	21.5202	25.3193	10.00	49.00	
Total		1084	25.3266	8.54397	.25950	24.8174	25.8358	10.00	50.00	
Model	Fixed Effects			8.35984	.25391	24.8283	25.8248			
	Random Effects				.61698	23.9686	26.6845			3.42585

Figure 62 - Distribution of psychological distress scores by total income level



Unemployment

There were 1283 people who reported their current employment status and their levels of psychological distress. Of those who responded, the groups with the lowest proportions of people in high distress were:

- People working part-time who were happy with this (43.2%) and
- People working full-time (59.2%).

The groups with higher proportions of people with high/very high distress were those who were:

- Unemployed and seeking work (82.7% had high/very high distress);
- Underemployed – working part-time but wanting more hours (75.5% had high / very high distress); and
- Out of work – for example due to studying, caring for children or others, being unwell/unable to work, etc (71.9% had high / very high distress)

A Chi-Square test showed a statistically significant relationship between employment status and distress level, $\chi^2(5) = 75.9$, $p < .001$.

Locality (e.g. rural/metro)

There were 1283 people who reported the main location where they lived and worked, and their levels of psychological distress.

A Fisher's Exact Test was run to explore any relationship between living and working within or outside of a major capital city.

- Of people who lived and worked in a capital city, 65.4% had high/very high distress.
- Of people living and working outside a capital city, 59.1% had high/very high distress.

The Fisher's Exact Test showed a statistically significant relationship between living in a capital city and distress level, $p < .05$.

Job type (e.g. creative, crew, manager, other worker)

There were 1280 participants who reported their main type of job role and psychological distress. While a lower proportion of Managers had high / very high psychological distress (55.3%) compared with Creatives (65%), Technical Crew (63.9%) or Other Workers (63.4%), a Chi-Square Test found that this difference was not statistically significant, $\chi^2(3) = 5.3$, $p > .05$.

Music genres

There were 503 participants who reported the main music genre they worked in, and their psychological distress. Due to the low number of people working in some music genres, relationships with psychological distress level could not be accurately tested and explorations did not suggest a significant relationship between music genre and psychological distress level.

Comparing mental health of music and performing arts workers with 2022 findings

In our 2024 survey, 725 out of 856 people working in music and performing arts reported their psychological distress. The proportion with high/very high distress was lower than in 2022.

- In 2024, 54.9% of 856 people working in music and performing arts had high/very high distress
- In 2022, 66.1% of 1304 people working in music and live performing arts had high or very high levels of psychological distress.

General health

Participants were asked about their general health, sleep, physical activity and diet.

Overall health and change in last two years

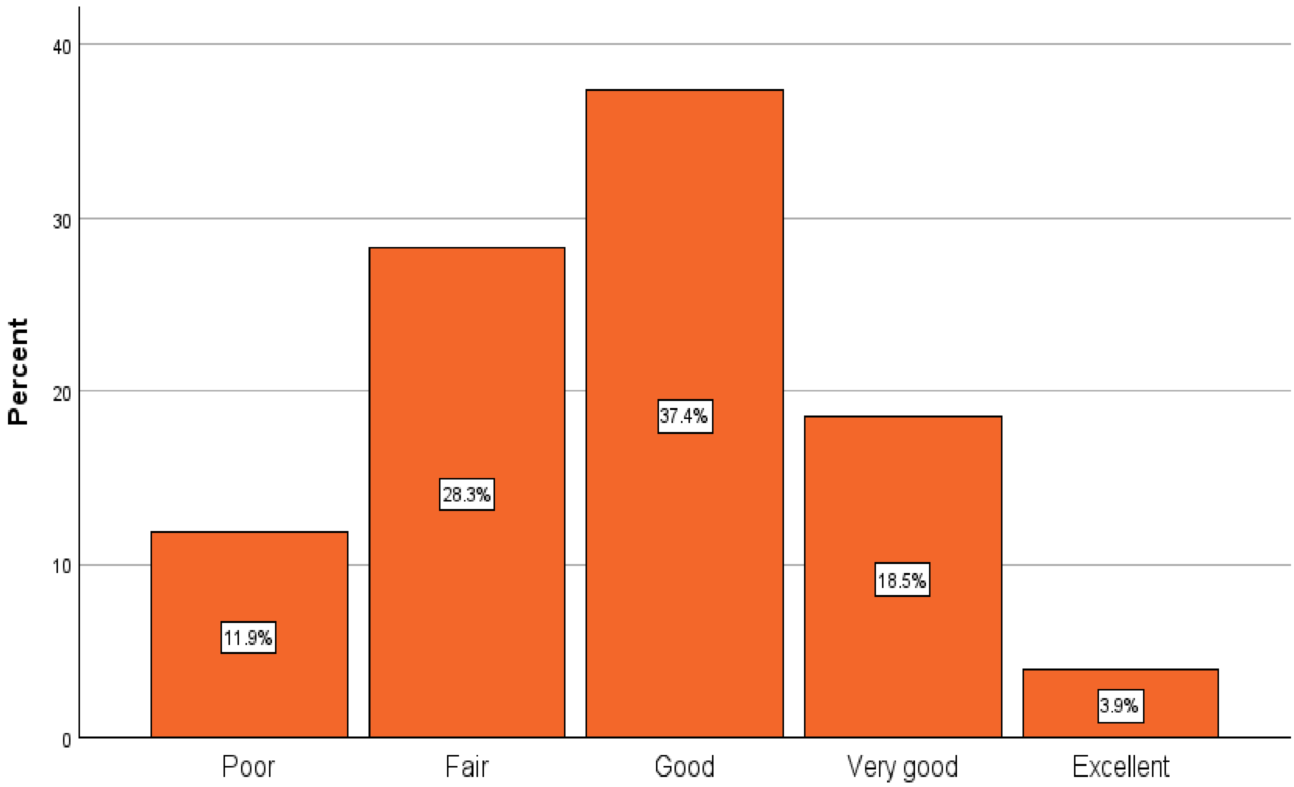
Self-reported health

There were 1179 responses to a question on how people would rate their general health including physical and emotional health. Figure 63 shows that of these respondents:

- A total of 40.2% rated their health as either fair or poor
- 37.4% rated their health as good
- A total of 22.4% rated their health as very good or excellent.

This indicates a relatively high proportion of people who report less than good health.

Figure 63 - How would you rate your health in general?



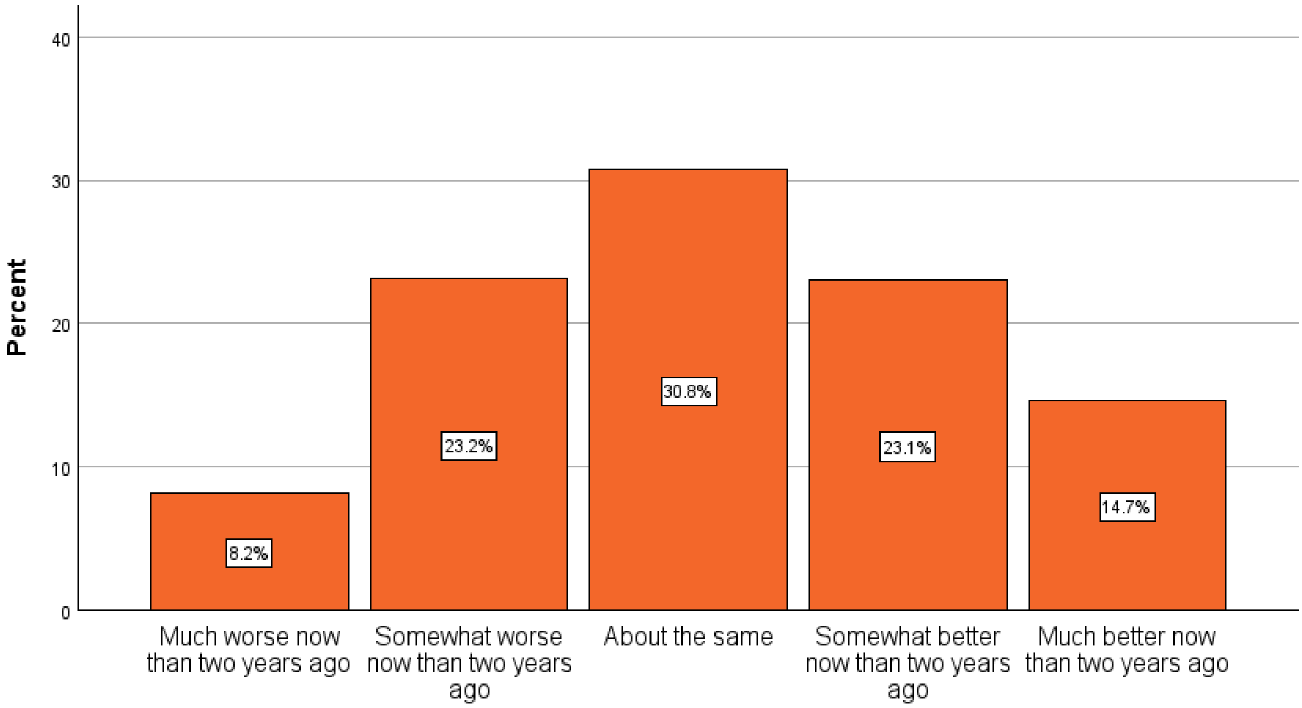
Self-reported change in health in last two years

There were 1178 people who reported on change in overall health in the last two years. Figure 64 shows that since 2022:

- 31.4% of these 1178 respondents reported their health has gotten worse
- 30.8% reported that their health was about the same
- 37.8% reported that their health had gotten better.

This reflects a relatively high proportion of people reporting improved health since 2022.

Figure 64 - Compared to two years ago (2022), how would you rate your health in general now?



Sleep

Survey respondents were asked if they had any of the following problems with sleep:

- Trouble falling asleep (1175 responses)
- Trouble staying asleep (1174 responses)
- Problems with waking up too early (1175 responses)

Overall, 1057 people reported having one or more problems with sleep (69.6% of all 1518 respondents). Of those who answered the questions on sleep problems:

- Over two-thirds of respondents (70.2%) reported trouble falling asleep;
- Almost three-quarters (73.9%) reported trouble staying asleep; and
- Just under two-thirds (64.9%) reported problems with waking up too early.

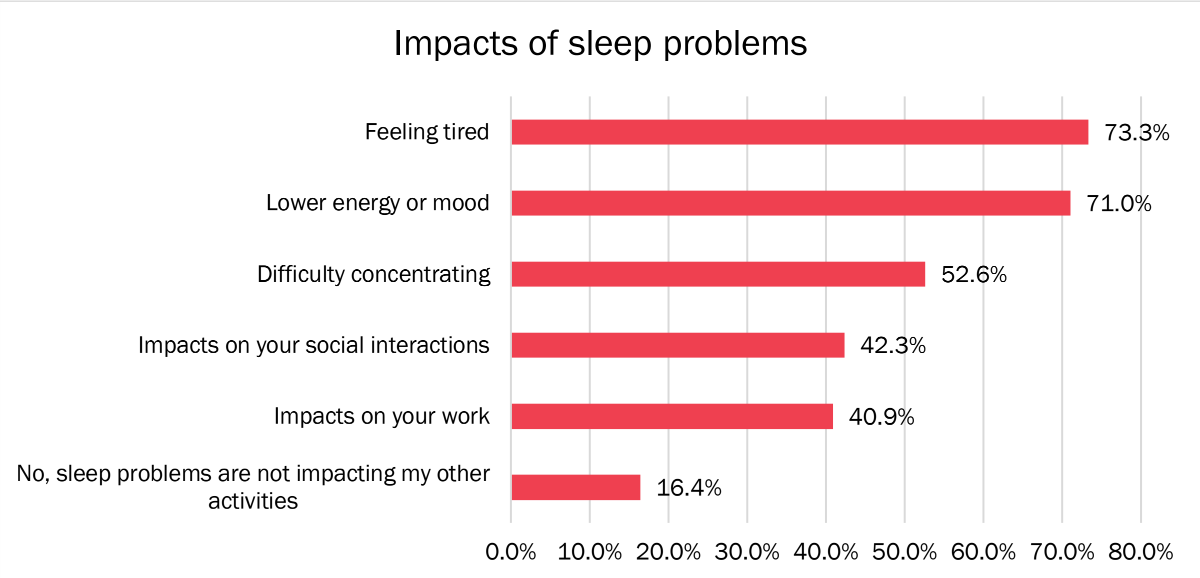
There were 1176 responses to a follow up question on the impacts of sleep problems.

The reported impacts of sleep problems are shown in Figure 65 below. The most commonly reported impacts of sleep problems were:

- Feeling tired (73.3% or almost three-quarters of 1176 respondents reported this);
- Lower energy or mood (reported by 71%), and
- Difficulty concentrating (52.6% or just over half reported this).

Only 16.4% of the 1176 respondents reported that their sleep problems did not impact their other activities.

Figure 65 - Impacts of sleep problems



Physical activity

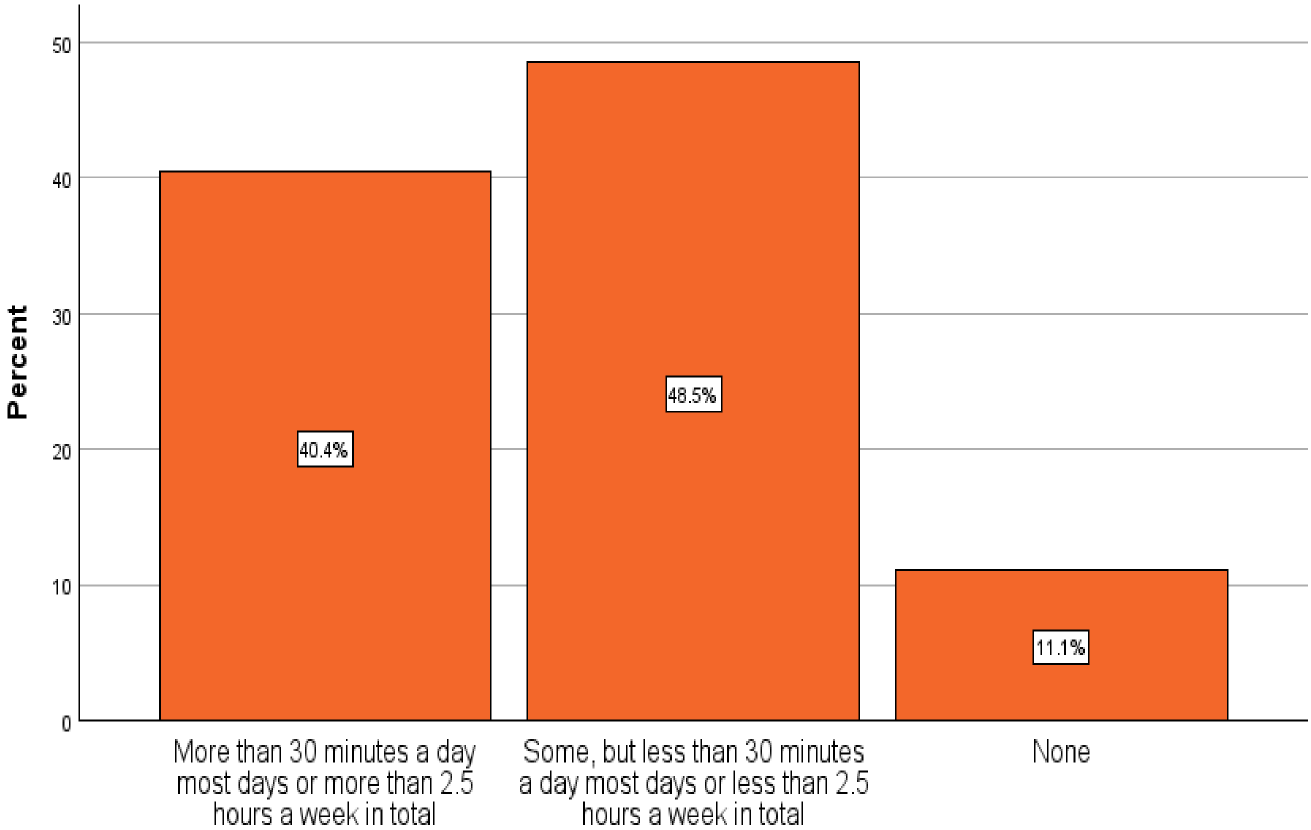
There were 1176 responses to a question that asked participants how much weekly physical activity or exercise they usually got outside of work.

Figure 66 shows that:

- Almost half (48.5%) of those who responded got less than 30 minutes of physical activity a day most days of the week, or less than 2.5 hours total a week.
- 40.4% got more than 30 minutes of physical activity a day most days of the week, or more than 2.5 hours total a week – the amount that Australian guidelines suggest.
- 11.1% reported getting no physical activity or exercise outside of work.

Overall, 40.4% were meeting the recommended guidelines for physical activity, compared with 23.9% of the general population of Australian adults who reported this activity level (ABS 2022).

Figure 66 - Usual amounts of physical activity per week outside of work

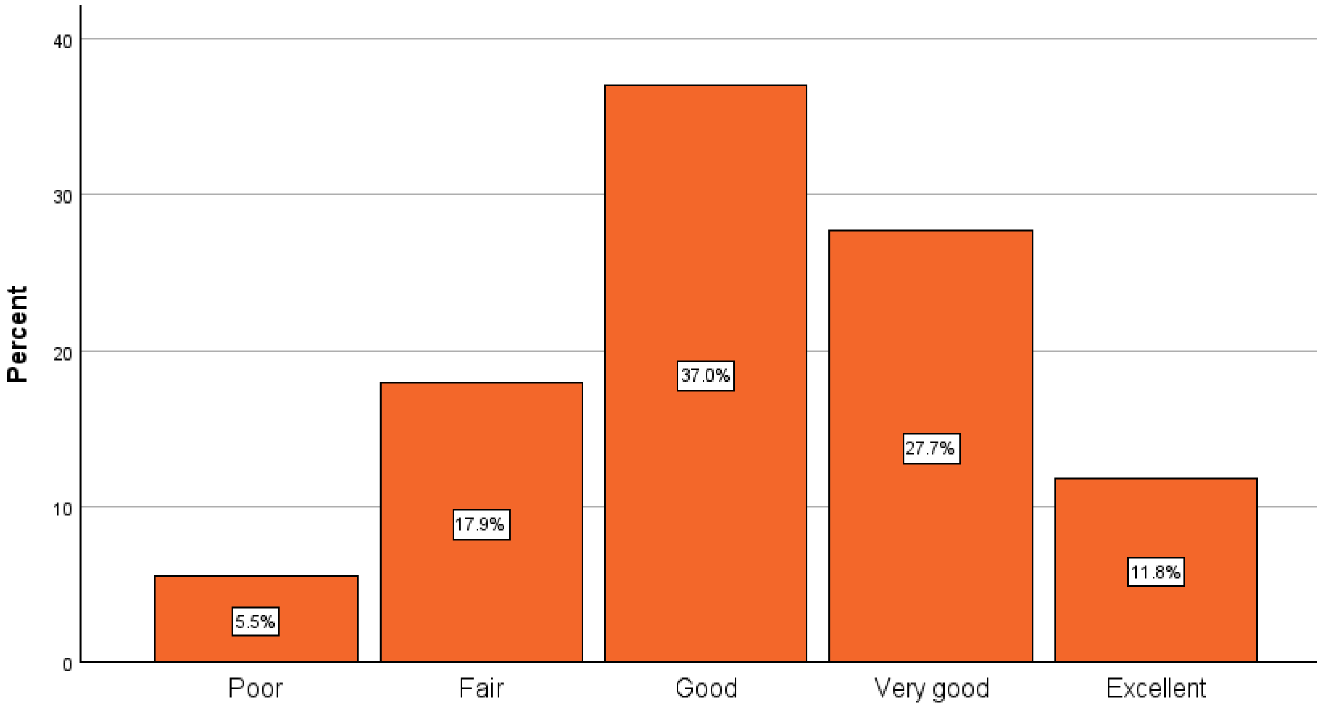


Overall diet

We asked participants "In general, how healthy is your overall diet?" and 1177 people answered this question. Figure 67 shows that, of those who responded:

- Just under one-quarter (23.4%) rated their overall diet as fair (17.9%) or poor (5.5%);
- 37% rated their overall diet as good; and
- 39.5% rated their overall diet as very good (27.7%) or excellent (11.8%).

Figure 67 - How healthy is your overall diet?



Experiences working in creative industries

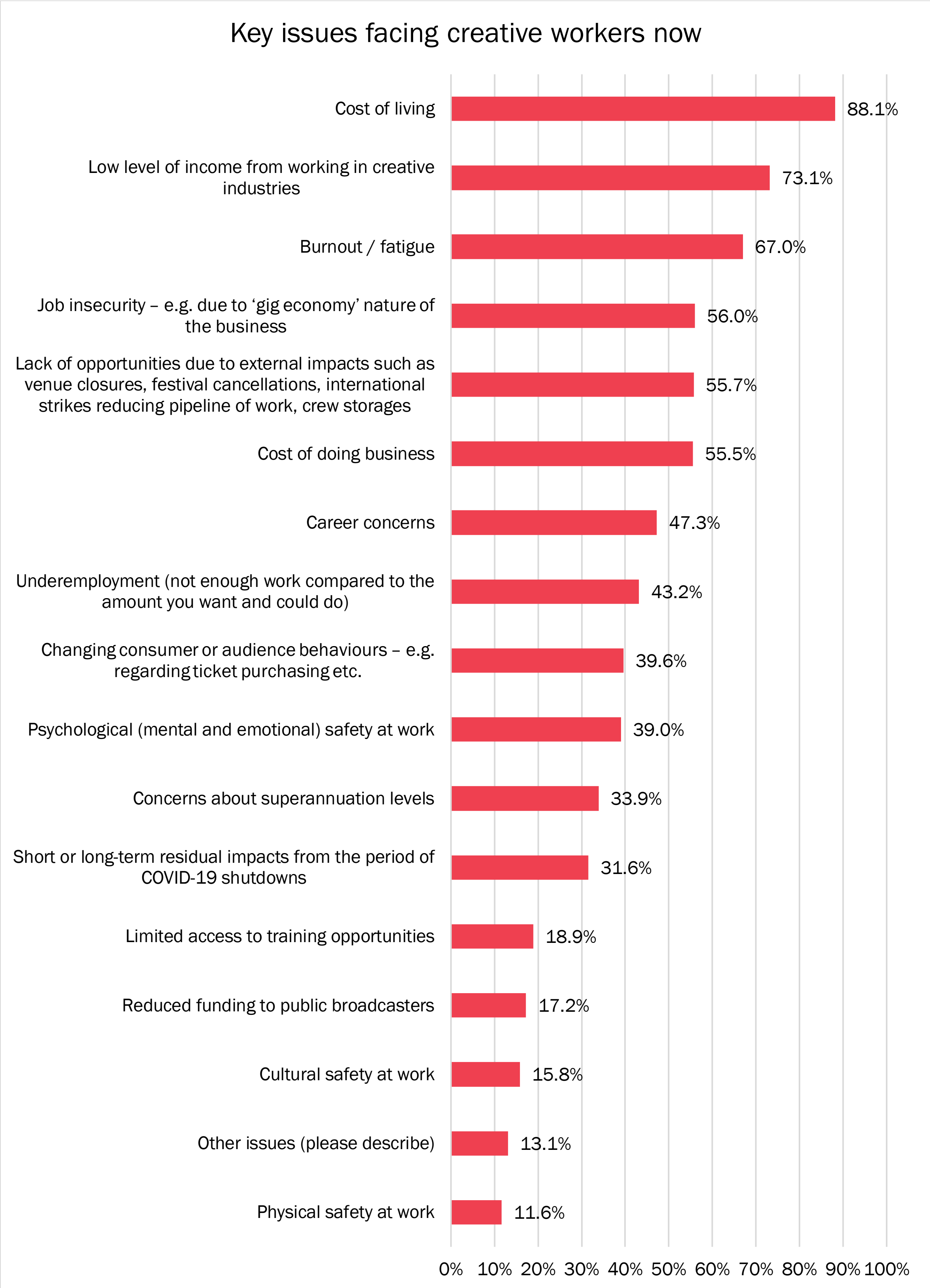
Participants were asked a series of questions about their experience of creative industry work, including key issues, recovery following the disruptions of COVID-19, working conditions and what people are feeling good about.

Key issues facing creative workers now

There were 1172 people who answered a question on the key issues facing creative workers now, with 346 missing responses. As shown in Figure 68, of those who responded:

- A large majority (88.1%) said cost of living is a key issue;
- Almost three-quarters (73.1%) reported that the low level of income from working in creative industries is a key issue;
- Just over two-thirds (67%) identified burnout / fatigue as a key issue;
- Over half (56%) flagged job insecurity as a key issue;
- Over half (55.7%) reported issues with lack of opportunities due to external impacts such as venue closures and festival cancellations; and
- Over half (55.5%) said that the cost of doing business is a key issue.

Figure 68 - Key issues facing creative workers now



Other key issues reported by participants

There were a total of 151 respondents (9.9% of the 1518 total survey respondents) who chose to describe 'other issues' to the question of what key issues creative workers are facing. The majority of these issues fell broadly under themes described by the multi-choice options, and one respondent indicated that 'all of the above' multi-choice options were issues facing creative workers. Another indicated that 'zero of the listed options' impacted them. One respondent provided extra detail to their above selection, and one respondent indicated that these issues will not improve. Other comments tended to focus on:

Industry and/or job insecurity. The majority of comments related to the insecurity of the industry in general or individual jobs/work. Thirty-four respondents (22.5% of all 'other issues' comments) highlighted this insecurity, though it impacted them in a variety of ways. Respondents spoke of exploitation in the industry; job scarcity and insecurity; lack of regulation or protocol; poor career progression or tenure; and poor working conditions (e.g. long hours or poor regard for artists' wellbeing).

> *"Job scarcity & precariousness creating furtive ground for people to be overworked and underpaid because someone, somewhere will take the gig at that fee."*

> *"Job is very insecure. Creative aspects of job are least valued aspects."*

> *"Lack of infrastructural support between gigs, and also a 'bare minimum is the best we can do' standard of infrastructure (facilities, team support, etc) in workplaces."*

As part of this, another eight respondents (5.3%) indicated that the industry was not suitable or accommodating for their illness or disability, and this impacted the type and frequency of work they could do, as well as their feelings of safety in coming to work at times.

> *"I am immune compromised. Given the current abandonment of COVID precautions in public spaces it is no longer safe for me to work or socialise with others. There are no safe spaces."*

> *"Lack of neurodivergent resources/accessibility for work e.g. flexible rosters to suit ADHD/Autism."*

Discrimination and bullying: unsafe workplaces, environments or people. Six respondents directly mentioned 'bullying' behaviours while another 21 respondents spoke about discrimination primarily against women, older people and people from diverse cultural and religious backgrounds. In total, this represents 17.9% of those who chose to answer this question.

> *"Fear of sexual assault and fear of gender-related harm."*

> *"Sex/gender discrimination and harassment is rife!"*

> *"Being a Jewish artist in an antisemitic industry."*

> *"The ongoing genocide in GAZA and Palestine and the silencing of voices of dissent (and even punishing and cancelling of voices of dissent). I have been directly targeted and many of our artists."*

> *"Competitiveness, bullying, sexual harassment."*

Lack of funding and/or poor resource allocation of funds. Fifteen respondents (9.9% of other responses) spoke to the issues around funding, primarily around reduced or insufficient funding. Several respondents mentioned funding insecurity and the difficulties with constant grant cycles. Several respondents mentioned the role of government in providing insufficient funding to the Arts.

> *"Lack of government funding for Independent Artists & Shows."*

> *"Insufficient resourcing for the sector and govt not valuing the sector."*

> *"Changes to funding caused by NDIS."*

Low/insecure income and high costs. Fifteen respondents (10.0% of other responses) highlighted the issues of inconsistent income flow (i.e. no annual income base) or insufficient, low or no income, as well as the high costs of equipment and resources. These respondents also spoke to the issues of the cost of living in general, and how this forced their decision making at times (i.e. needing to work multiple jobs to achieve sufficient income, recovering from financial loss after covid-19, or not being able to retire due to low superannuation).

> *"Too many unpaid 'opportunities' offering exposure instead of $$ pay. Sites like Fiverr undercutting the value of creative work. "*

> *"Cost of equipment skyrocketing also has a great impact on performers ability to stay with trends and new gear."*

A lack of value placed upon creative work and art. Ten respondents (6.6% of other responses) lamented on the lack of value or respect placed upon creative workers and how this impacted the way they are treated, decisions around funding and income, purchase of their art, etc. Multiple other respondents mentioned this as an explanatory reason for the primary issue they raised.

> *"Not being offered the same respect as other contractors. A plumber sets their rates, days of work, is regarded as a business owner, is generally paid on time. Creative workers aren't always (as in most often are not) afforded the same respect as other*

business owners. I've had representatives of the organisations that I fulfil contracts for laugh at me when I tell them I'm running a business, be rude to me when I've articulated what days in the week I'm available for meetings (when the contract clearly doesn't support a full-time engagement) and so on. One of the biggest battles that creative workers face, IMO is the perception of them as creatives, in that they're "less than', 'not doing a real job' and that they're not 'operating genuine businesses'."

"Lack of respect for musicians, we are workers, this goes to Govt and industry. Trickledown economy systems. Make more with less when things are more expensive."

"People don't value music and the benefits of music on the brain, concentration, social skills as much as they did 10-20 years ago. The kids are all doing sport now, not music. Young people aren't interested in live, original, local music."

Other common concerns raised by respondents in this question was that of **artificial intelligence (AI) and digital technology** changing the nature of the industry and leading to feelings of uncertainty over their future role (impacting 8 or 5.3% of these respondents); **rural living** impacting access to opportunities (impacting 6 or 4.0% these respondents); and the **political climate** surrounding the industry (e.g. the impacts of climate change; making art in a capitalist society; diminished trust in government; or the sector being at odds with how to respond to social crises; impacting 10 or 6.6% of these respondents).

"The emergence of AI and feeling there is no future for most illustrators."

"Impact of living in a regional community - limited exhibition opportunities and funding access."

"Political polarisation leading to aggressive stances and tearing people down."

"Diminished trust in government and privatised services."

There were five respondents (3.3% of 'other' responses) who spoke about the 'wokeness' of the industry as an issue. These respondents reported feeling excluded due to their occupying privileged positions in society (i.e. male, white) and felt they were now missing out on awards/grants/roles that went to people or groups who had previously been underrepresented in these programs.

Impacts of key issues facing creative workers

Survey participants were asked how the key issues facing creative workers had impacted them over the last two years (2022-2024). There were 1154 responses to this question, with 364 missing responses.

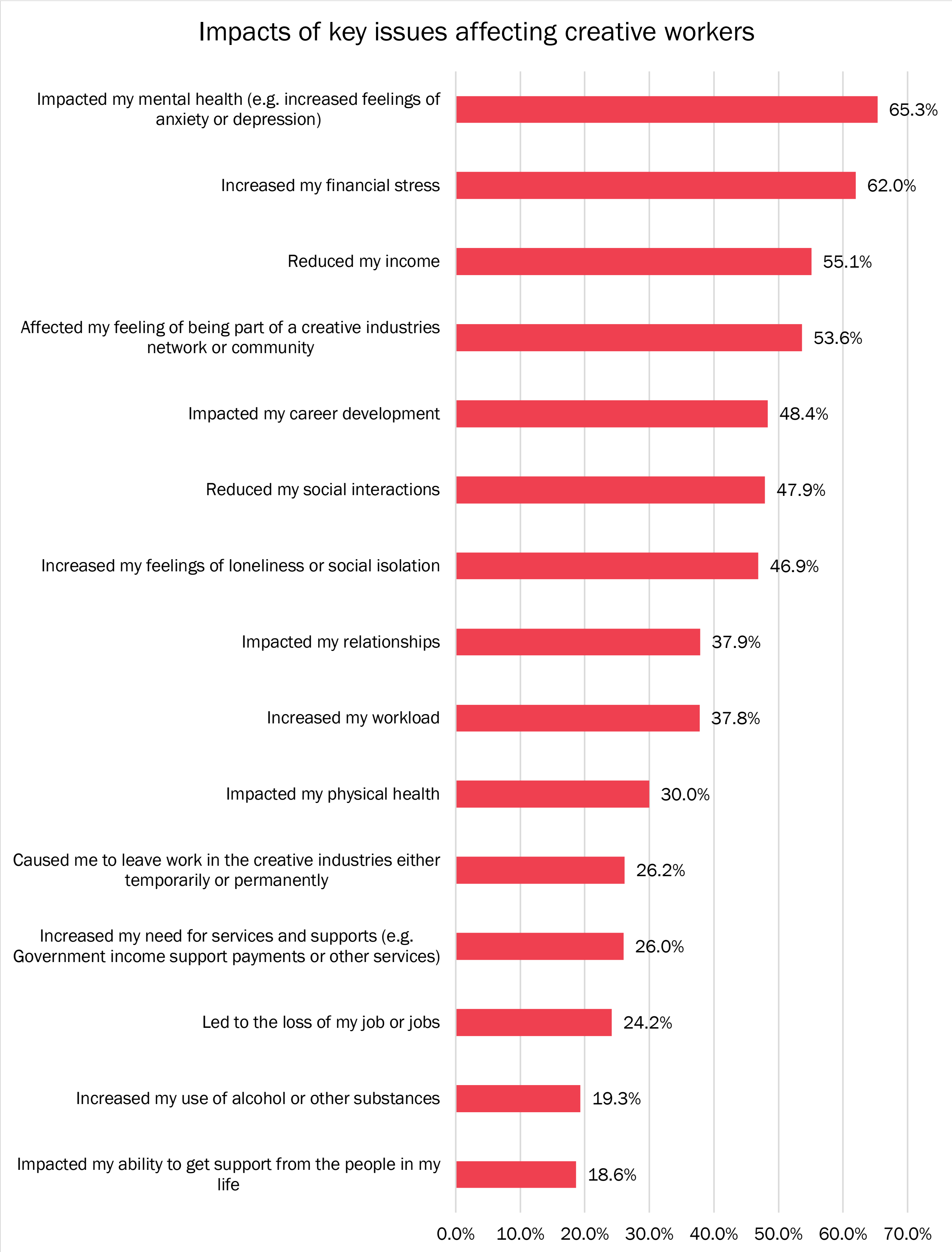
As shown in Figure 69, of those who answered this question:

- Almost two-thirds (65.3%) of respondents identified impacts to their mental health such as increased feelings of anxiety or depression;
- 62% of respondents reported increased financial stress;
- Over half (55.1%) had experienced a reduction in their income; and
- Over half (53.6%) said that their feeling of being part of a creative industries network or community had been affected.

In addition:

- Almost one-quarter of those who answered (24.2%) reported that issues affecting creative workers had led to the loss of their job or jobs; and
- Over a quarter of those who answered (26.2%) said that these issues had caused them to leave work in the creative industries, either temporarily or permanently.

Figure 69 - Impacts of key issues affecting creative workers

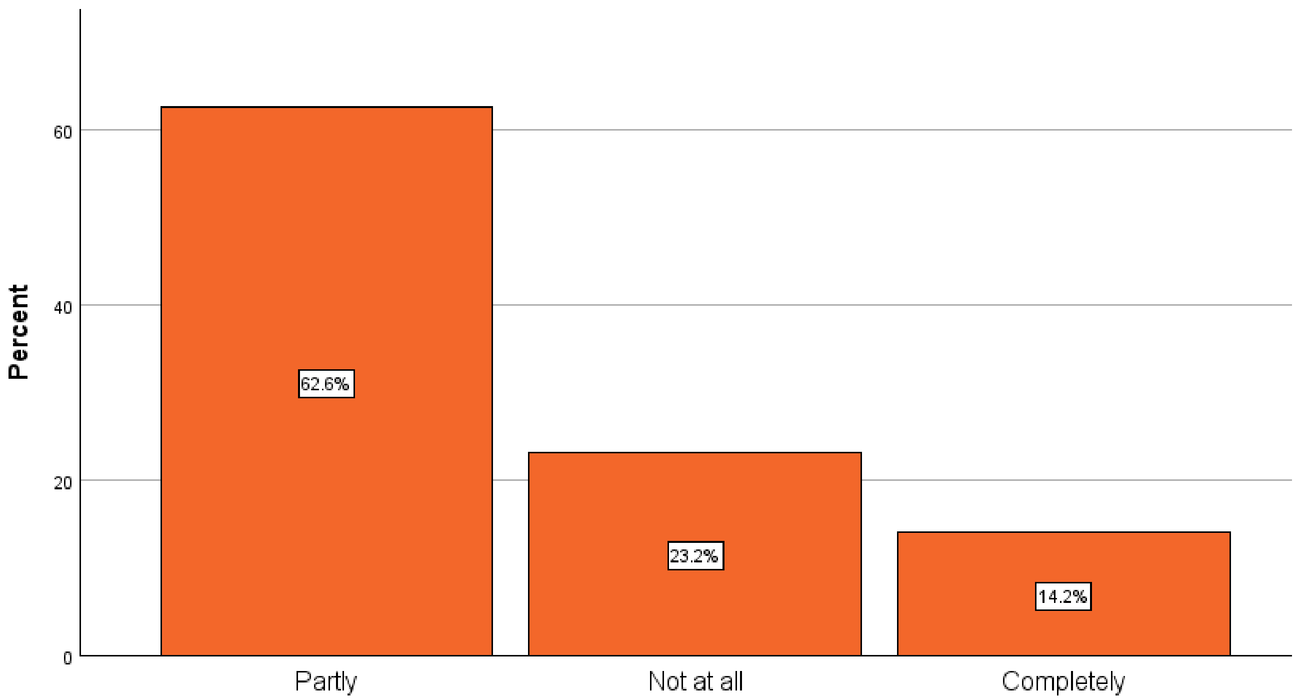


Recovery following COVID-19 disruptions

We asked creative workers whether they felt like their creative industry work was back on track following the COVID-19 lockdowns that occurred over the course of 2020-2021. There were 1159 respondents who answered this question. As Figure 70 shows, of those who responded:

- The majority (62.6%) said that their creative industry work was partly back on track;
- Slightly less than a quarter of respondents (23.2%) reported that their creative industry work was not at all back on track; and
- Just 14.2% said their creative industry work was completely back on track following the COVID-19 lockdowns.

Figure 70 – Do you feel like your creative industry work is back on track?



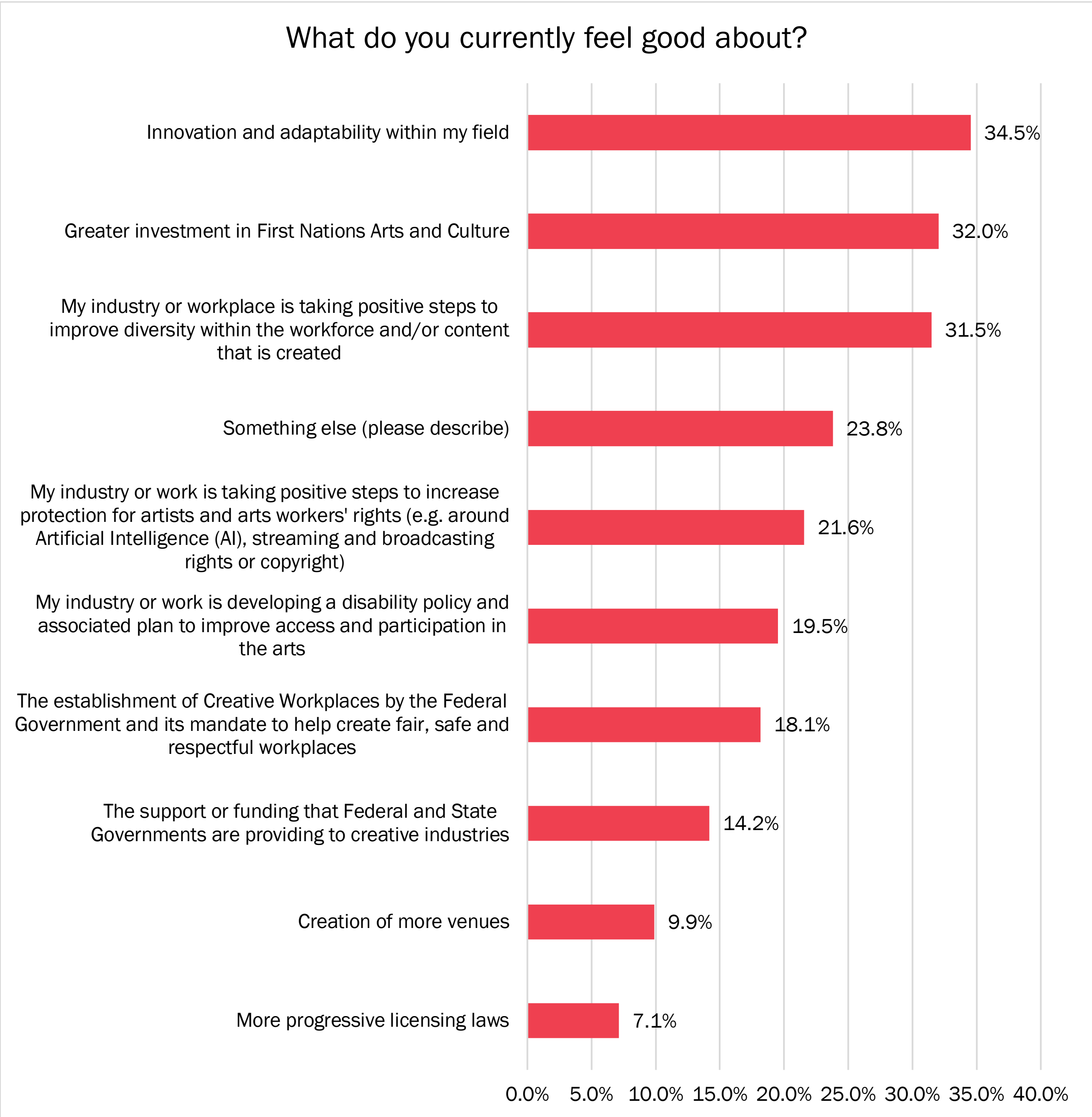
What people are feeling good about

In addition to asking creative workers about the key issues they are currently facing, we asked people "As someone who works in the creative industries, what do you currently feel good about?". There were 1080 respondents who answered this question. Figure 71 shows people's responses. Overall, less than 35% of respondents selected any of the individual survey options presented, and almost a quarter said they felt good about "something else" not listed.

Of those who answered, the things creative workers most often said they felt good about were:

- Innovation and adaptability within their field (34.5%);
- Greater investment in First Nations Arts and Culture (32%); and
- Industries or workplaces taking positive steps to improve diversity within the workforce and/or content that is created (31.5%).

Figure 71 - What do creative industry workers currently feel good about?



Other responses to what creative workers felt good about

A total of 252 respondents (16.6% of the total 1518 survey respondents) chose to provide an 'other' text response, when considering what they currently felt good about in relation to the creative industries. Of those who provided an 'other' response, 120 respondents or close to half (47.6%) indicated there was **nothing they felt positive about**, citing that they could see little or nothing positive about the industry and were generally worried about the future of creative work.

> *"There is little to find joy in working in the creative arts. It is driven by money, greed, monopoly and in general is not held in high regard by the public."*

> *"None, I feel very alone and extremely unsupported despite providing genuine quality work and also educating others for over 40 years."*

> *"No option to not answer this in the affirmative. Don't feel good about the sector at all."*

> *"I can't see anything to be positive about… we are all white knuckling it as we roll over the cliff."*

Another 16 respondents (6.3%) mentioned specifically negative elements in their comments or were unsure how to answer this question. In relation to negative comments, respondents' answers were varied however there was a common thread around lack of action.

> *"I think these feel like smoke and mirrors."*

> *"Lots of empty promises about antibullying crackdowns but absolutely no action nor effect."*

Eight respondents (3.2%) spoke about feeling negatively about the industry, but positively about artists' resilience or adaptability despite the challenges of the industry.

> *"There is nothing positive in the external landscape in Australia. I feel good about my resilience in the face of these stresses."*

> *"Artists being forced to be open to change in the face of great difficulty."*

> *"My own ability to create in the face of relative poverty."*

While a few people spoke about the fact they were considering or implementing steps to leave the industry, considering these challenges.

> *"Leaving. I'm training as a Psychologist and it is really gruelling and difficult, but I need to create some security for myself and my family. I need to work in a role that I can help people AND be respected."*

There were 108 respondents (42.9%) of those that chose to answer this question, who highlighted something they felt good about within the creative industries. There were a few common themes across these positive comments:

The art itself. Of those who shared something positive about the creative industries, twenty respondents (18.5%) spoke to the joy, strength and value of the art itself – including the art being made; the feeling of creative work and 'doing the work'; being recognised for one's art; and the experience of sharing the art. Seven respondents (6.5%) specifically mentioned that live events were returning.

> *"The strength of art being made, and my artist peers."*
>
> *"We are making brilliant music."*
>
> *"I love providing quality musical entertainment to the public."*
>
> *"People are starting to come to shows again."*

The value of community. Eighteen respondents (16.7%) mentioned the community that exists within creative industries, and how this provided solidarity, a sense of comfort and support, and helped to encourage cohesiveness within the sector. At times, it was clear this community came out of a need to respond to a 'lack' in the industry.

> *"Individual working artists and smaller co-ops and indies are all supporting each other to their abilities, which is at least heartwarming."*
>
> *"A stronger sense of community between fellow artists, we look out for each other more I think."*
>
> *"Funding a small Jewish support group, so I don't feel so alone in the face of all the mindless, uninformed Jew hatred/antisemitism."*

Change in the industry. Fifteen respondents (13.9%) spoke positively about the change that had recently occurred or was underway in the industry, considering acknowledgement of key problems and an effort to improve things.

> *"Something that I am really proud to see is the change in culture on shows, the culture on shows have changed drastically over the last 2-3 years it has gone from hostile working environments and conditions to a genuinely all-round happy work environment. Things have change for the old days for the better."*
>
> *"Seeing so much more diversity in every field."*

Improved focus on health and wellbeing. Nine respondents (8.3%) made comments related to the increased awareness, knowledge and support of health in the industry, especially in relation to mental health.

> *"Workplaces are acknowledging impact of stress on mental health."*
>
> *"Slow increase in focus on safety and mental health issues."*
>
> *"Better understanding and support of mental health."*
>
> *"Focus on mental wellbeing, cultural safety, access and inclusion."*

There was also a common theme in the comments from several respondents that they didn't want to or couldn't access a liveable income via paid 'work' in the industry and so, for them, **pursuing creative pursuits did not equate to work.** For one respondent, this seemed to indicate that they perhaps weren't best poised to answer this question: though they identified as an artist, they were "not employed in the creative industry" and "[couldn't] get work in the art industry". For others, this seemed to change their expectation of the industry, what kind of livelihood they expected or hoped to achieve, and what their role in the industry was (i.e. whether they pursued creative practice as a passion).

> *"Creativity is not dependent on livelihood."*
>
> *"I believe in myself as an artist with something valuable to contribute. But I still feel on the outside. I'm working hard on a literature and music project. No one is paying me to do it. I have an unrelated job to earn money."*
>
> *"I never had expectations of being supported solely by creative industries."*

Finally, several respondents shared that, despite feeling the industry was in demise, they had **hope for the future of the industry.** A few respondents hoped this demise would pave the way for positive change, while others felt positive that the issues of the industry were finally coming to light and being discussed - to give them an opportunity to be addressed.

> *"It feels like my industry is crumbling entirely, and the only good thing than could come from that is that it might be rebuilt in a better way that is more human centred."*
>
> *"Much of the data reported recently shows the dyer place artists are in. This is always swept under the carpet before. It is liberating to hear the reality being recognised. Before this it felt like gaslighting."*

Working conditions

Creative workers were asked about their working conditions, schedule, work-life balance, safety at work, and how well their workplace does in offering workplace accommodations and flexibility.

Work schedule and travel

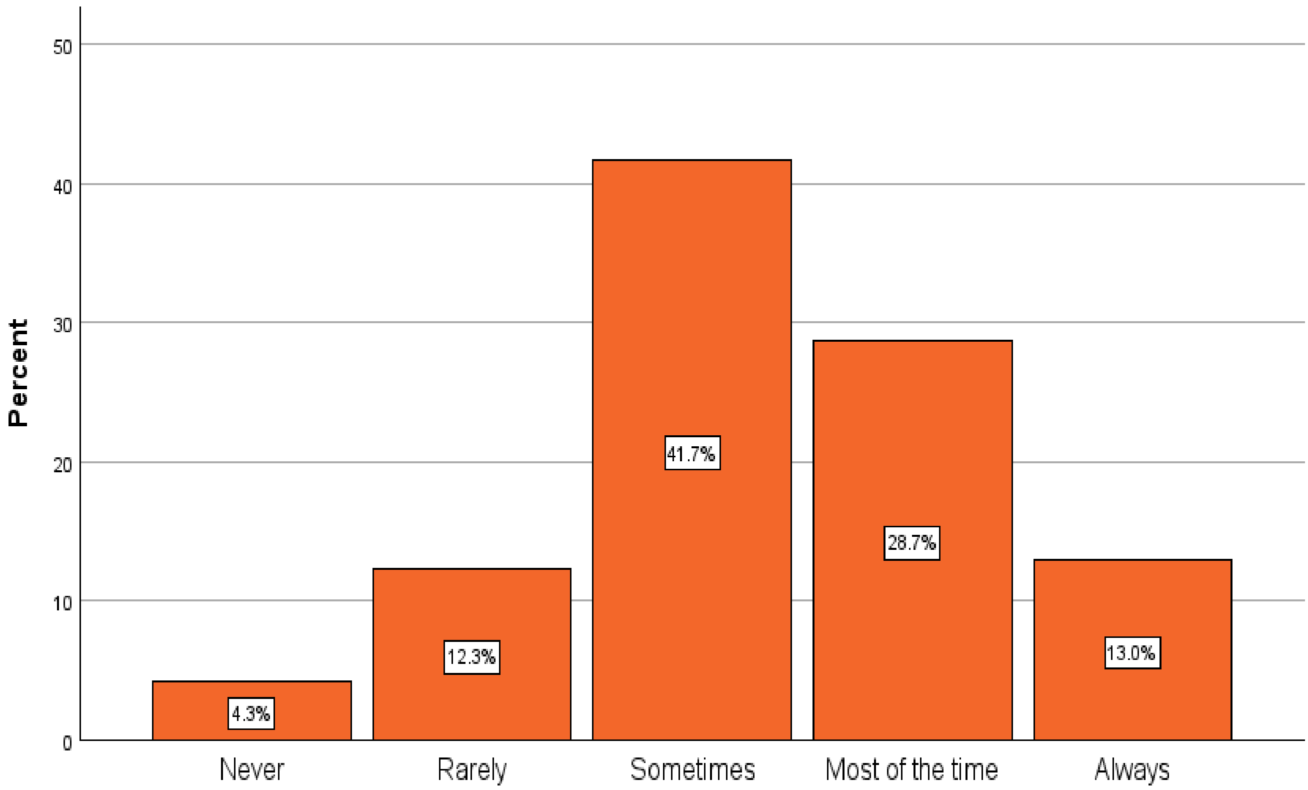
There were 1150 people who answered a question on whether their work schedule was predictable (a regular work pattern from week to week with a known schedule) or unpredictable (e.g. contract work or gigging, not knowing when work will come up). Of those who responded:

- More than half (56.5%) had an unpredictable work schedule
- The rest (43.5%) had a predictable work schedule.

Participants were asked how often they work evenings, nights or weekends, and 1152 people responded to this question. Figure 72 shows that, of those who responded:

- Just 16.6% rarely or never worked evenings, nights or weekends;
- 41.7% sometimes worked evenings, nights or weekends; and
- 41.7% worked evenings, nights or weekends either most (28.7%) or all (13%) of the time.

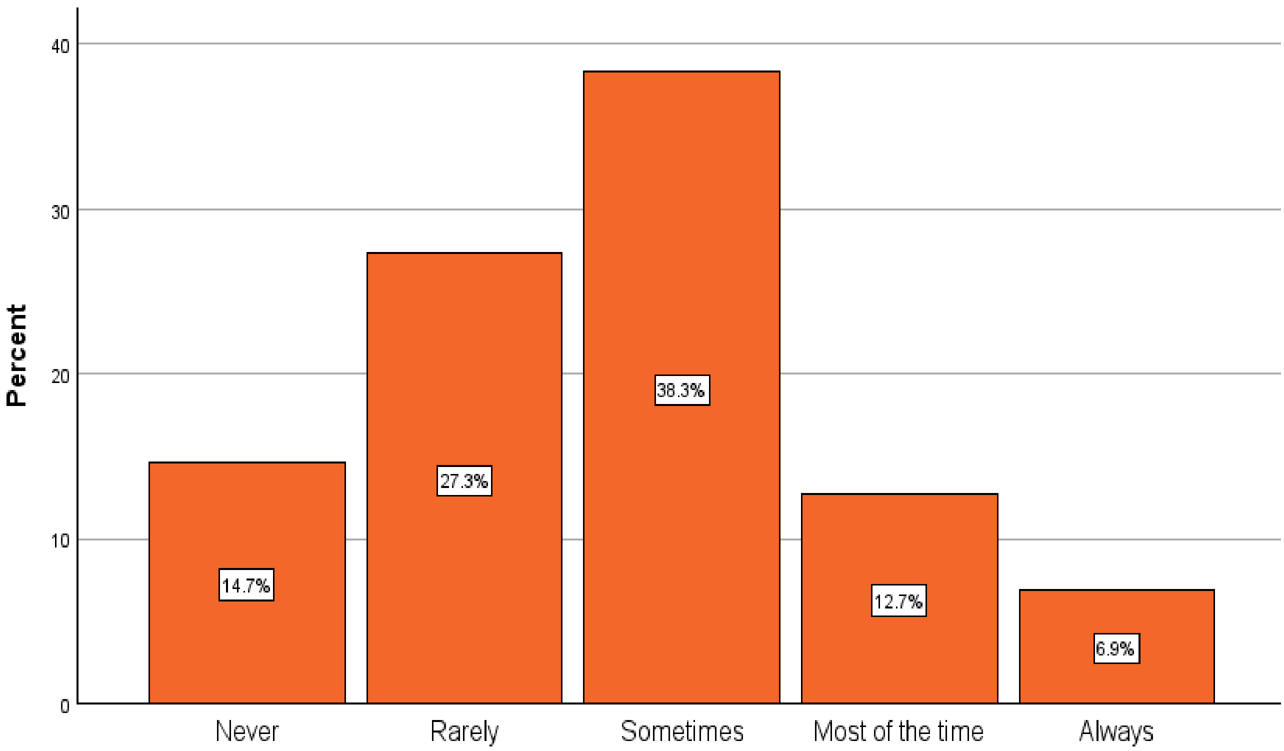
Figure 72 - How often do you work evenings, nights or weekends?



Participants were also asked how often they were required to travel away from home for their work, and 1153 people answered this question. Of those who responded:

- 42% were never (14.7%) or rarely (27.3%) required to travel away from home for work;
- 38.3% were sometimes required to travel away from home for their work; and
- Almost one-fifth (19.6%) were required to travel away from home for their work either most of the time (12.7%) or always (6.9%).

Figure 73 - How often are you required to travel away from home for your work?



Work life balance

Participants were asked how satisfied they were on a scale of zero (completely dissatisfied) to ten (completely satisfied) with the time and energy they had outside of work for:

- Spending time with family or friends;
- Doing things they enjoy;
- Maintaining their social life; and
- Attending to their health / mental health needs.

There were 1146 responses to this series of questions. Scores ranged from zero to ten for each question.

The median (mid-point) satisfaction scores of those who responded for each question were:

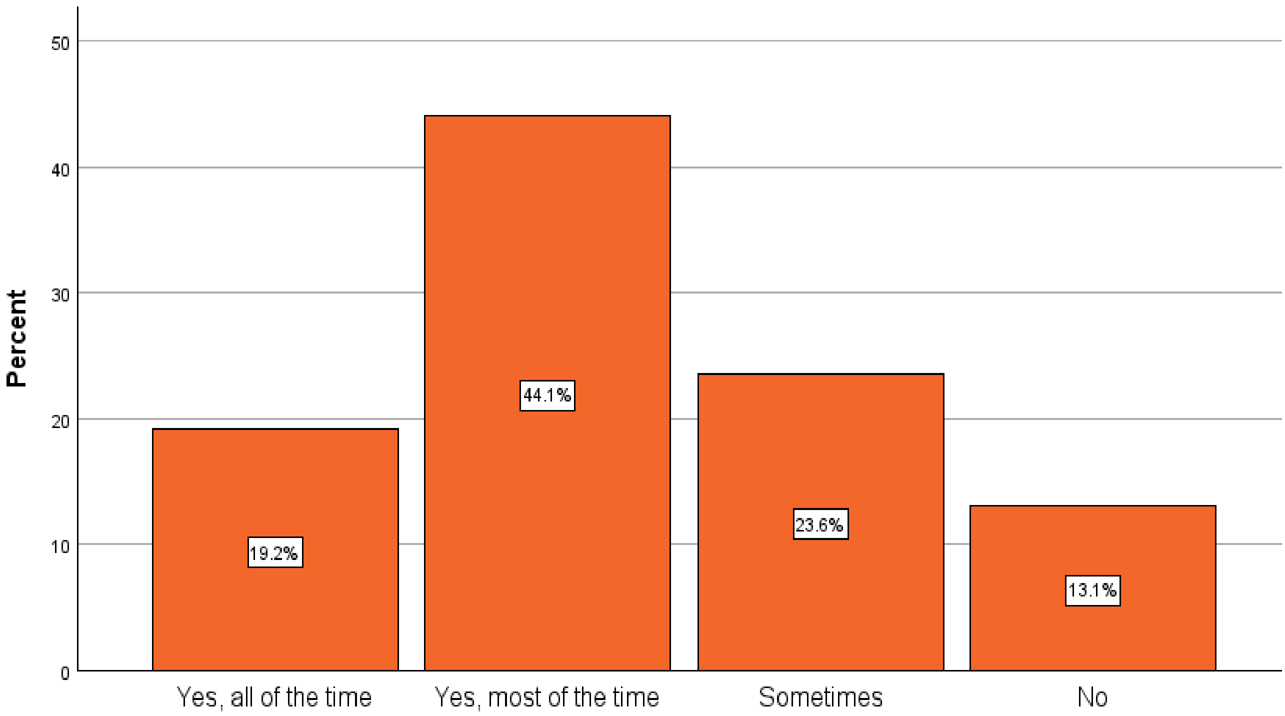
- Spending time with family or friends - 6 out of 10 (slightly satisfied);
- Doing things you enjoy - 6 out of 10 (slightly satisfied);
- Maintaining your social life –5 out of 10 (neither dissatisfied nor satisfied); and
- Attending to your health / mental health needs – 5 out of 10 (neither dissatisfied nor satisfied).

This pattern of responses indicates that participants who responded are typically only slightly satisfied or neither satisfied nor dissatisfied with each of these elements of work-life balance.

Safety within work environments

We asked people whether they felt like their creative industries work provided a safe environment for them to work in overall (e.g. feeling physically and emotionally safe at work). There were 1143 responses to this question.

Figure 74 - Do you feel your creative industries work provides a safe environment to work in?

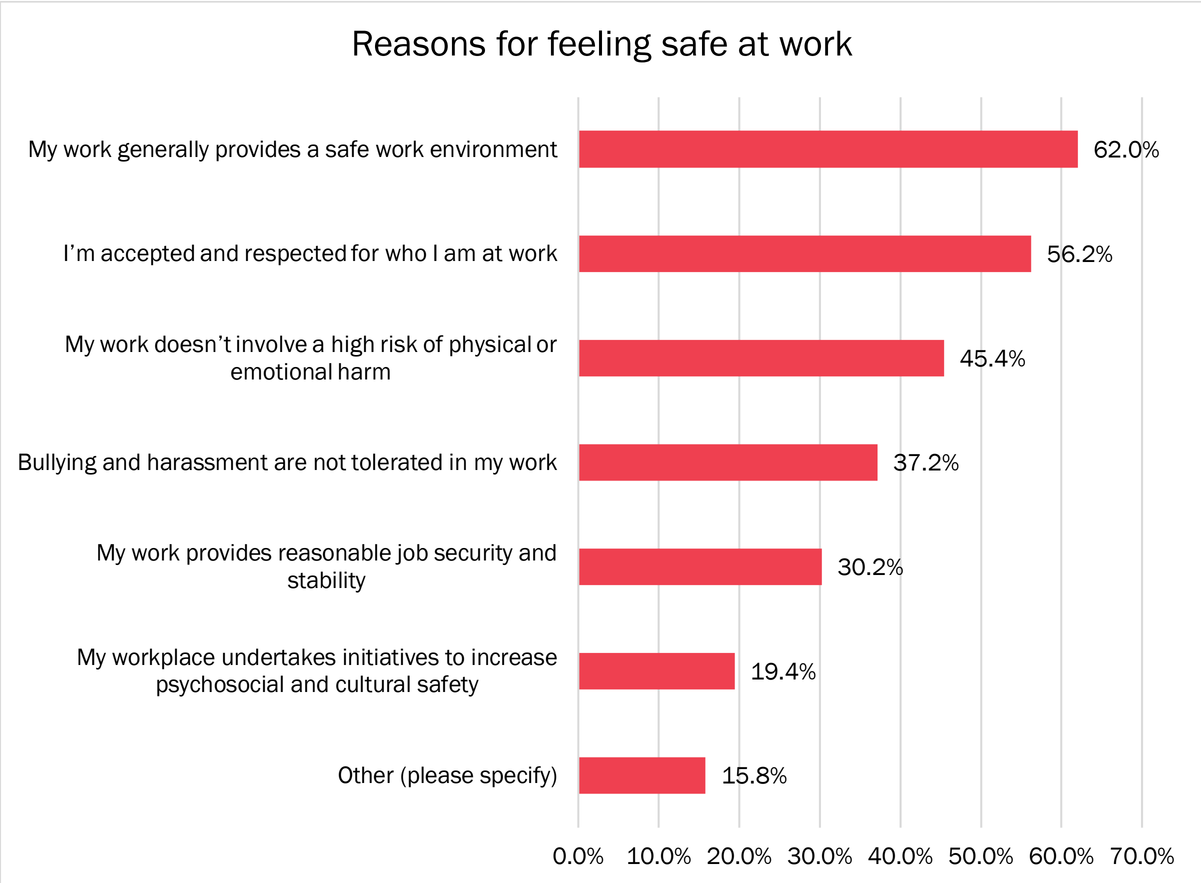


As shown in Figure 74, just under a fifth of those who responded felt safe at work all of the time; while 44.1% felt safe most of the time, and just under a quarter (23.6%) felt safe sometimes. Finally, 13.1% said no, they did not feel their work environment was safe.

Participants who felt safe at least some of the time were asked the reasons they felt safe at work. There were 969 responses to this question. The most common reasons for feeling safe at work among those who responded were:

- My work generally provides a safe work environment (62%);
- I'm accepted and respected for who I am at work (56.2%); and
- My work doesn't involve a high risk of physical or emotional harm (45.4%).

Figure 75 - Reasons for feeling safe at work



As shown in Figure 75, just under a fifth (19.4%) of respondents reported that a reason for feeling safe at work was "My workplace undertakes initiatives to increase psychosocial and cultural safety (e.g. Employee resource groups; Events and information sessions; Education and training such as mental health first aid, wellbeing sessions, cultural competency; Policy and resources; Confidential EAP services and other supports; Employee engagement such as anonymous staff surveys)." In addition, 15.8% of respondents said there was another reason they felt safe at work – these responses are described in the next section.

Other reasons for feeling safe at work

A total of 153 respondents (10.1% of the total 1518 survey respondents) chose to respond to 'other' when thinking about why they feel safe at work. Of those who provided an 'other' response, seven respondents (4.6%) were providing additional information to their selection above, or indicating this question was not applicable to them. An additional four respondents highlighted that they primarily did gig work, so their answer to this question changed according to the specific practices and policies of each gig.

> *"It depends per gig, and whether I mostly work solo. My last big gig had all of the above AND sensible hours and flex, but the one before that had very few of the above and a tight schedule."*

Twenty-one respondents (13.7%) shared that **they did not feel safe at work.** The majority of those that expanded on this highlighted that it was behaviours or practices of the workplace that led them to feel unsafe at work, coupled with the lack of regulation or accountability.

> *"I did not feel safe at my workplace."*

> *"[Workplace] do nothing to protect you and instead bully you, isolate you and purposefully exclude you and there is nothing stopping them or monitoring them for this behaviour."*

Several respondents spoke to how **changes in management or personnel** impacted their feeling of safety at work. For example, they had previously felt safe at work but now didn't due to a recent change in management, or vice versa. These comments highlighted the impact at the senior management level.

> *"We had to fight to stand up against my bully of a boss who is no longer in our workplace."*

> *"Until recently, all these things have been true, but board and CEO changes have meant I don't trust that they are true anymore."*

Of the remaining 121 respondents (79.1%) who did feel safe at work and answered this question, there was a clear reason why. For the 121 respondents who felt safe in their workplace, well over half of them (76 respondents or 62.8%) attributed feeling safe to **working from home and/or being self-employed.** At home and/or working for themselves, respondents were able to have more control over the projects they took on; the hours they elected to work; who they chose to collaborate or work with; and the standards of safety they selected for themselves (and, where relevant, their small teams or clients).

> *"I work independently from home and have control over hours and projects I take on."*

“I can no longer do a mainstream, official or 'main' job, largely due to workplace bullying from previous roles. So my writing occurs in the safety of home. The only bullying I ever experience here is from our rescued indoor cats, heh!”

“I work for myself mostly and have only ever been in tricky situations when working with an institution.”

“Being self-employed I create a safe working environment and I am satisfied it is a safe space for my clients to be in.”

Working with good colleagues was a key reason for feeling safe at work for 15 respondents (12.4%). This was mentioned at the level of friends/peers as a sort of camaraderie between colleagues, as well at the level of management.

“How our small team support each other.”

“We all work hard together and understand the hassles and pains of the industry - This brings most of us closer in general.”

“Good management means I feel confident and supported.”

Another 15 respondents (12.4%) mentioned their own experience as a protector of their safety – they knew what behaviours they would and wouldn’t tolerate and felt comfortable to stand up and say ‘no’ to certain behaviours or practices. A few of these respondents had also received safety training and knew what to look out for.

“I feel safe in my work environment due to experience. I feel safe because I know my place on a gig and I know when things are physically safe and I know my place to speak up if I see something unsafe in my work environment.”

“I'm older and self-assured enough now that I wouldn't tolerate anything like that.”

There was a clear thread of choice and agency among those who felt safe in the workplace. Choice to work from home; choice to dictate one’s own terms and set boundaries; choice and privilege to opt out of certain gigs or situations that felt unsafe.

“I can work my own hours and have some choice of who I work with, what projects I do.”

“I have agency in the projects I get involved in.”

“I can opt out of antisemitic environments most of the time.”

Finally, there was recognition from several respondents that inherent privilege or power informed their feeling of safety in the workplace. A few respondents indicated that existing as a white cis male increased their feelings of personal safety, while other respondents pointed to their position in the workplace (i.e. management) and being able to implement change.

> *As a white cis male I have inbuilt privilege that impacts how safe I feel at work but can "recognise that many others who don't look like me feel differently (and justifiably so)."*

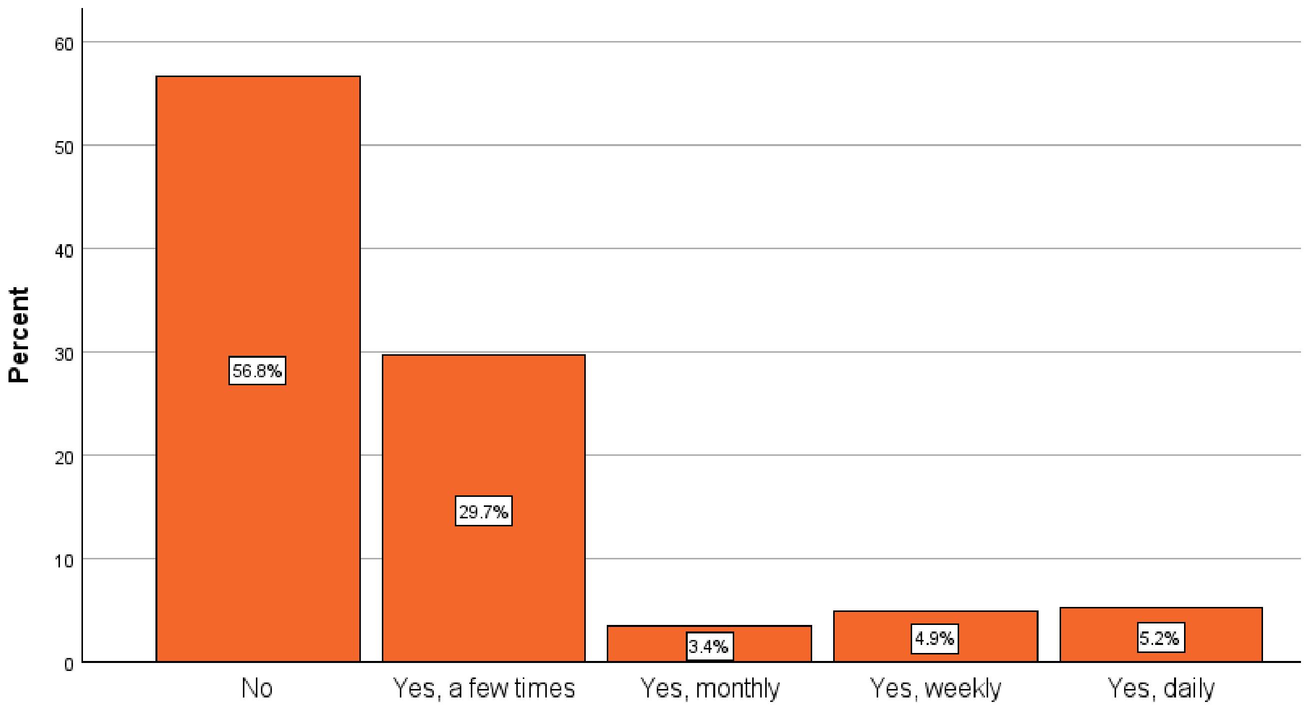
"I have power to make changes in the workplace."

Exposure to unsafe working conditions

Participants were asked whether they had been exposed to unsafe working conditions in the last year, and 1133 people answered this question. As Figure 76 illustrates, of those who responded:

- A little over half (56.8%) said they had not been exposed to unsafe working conditions in the last year;
- 29.7% said they had been exposed to unsafe conditions a few times; and
- 13.5% said they had been exposed to unsafe working conditions more than a few times – either approximately monthly (3.4%), weekly (4.9%), or daily (5.2%).

Figure 76 - Have you been exposed to unsafe working conditions in the last 12 months?



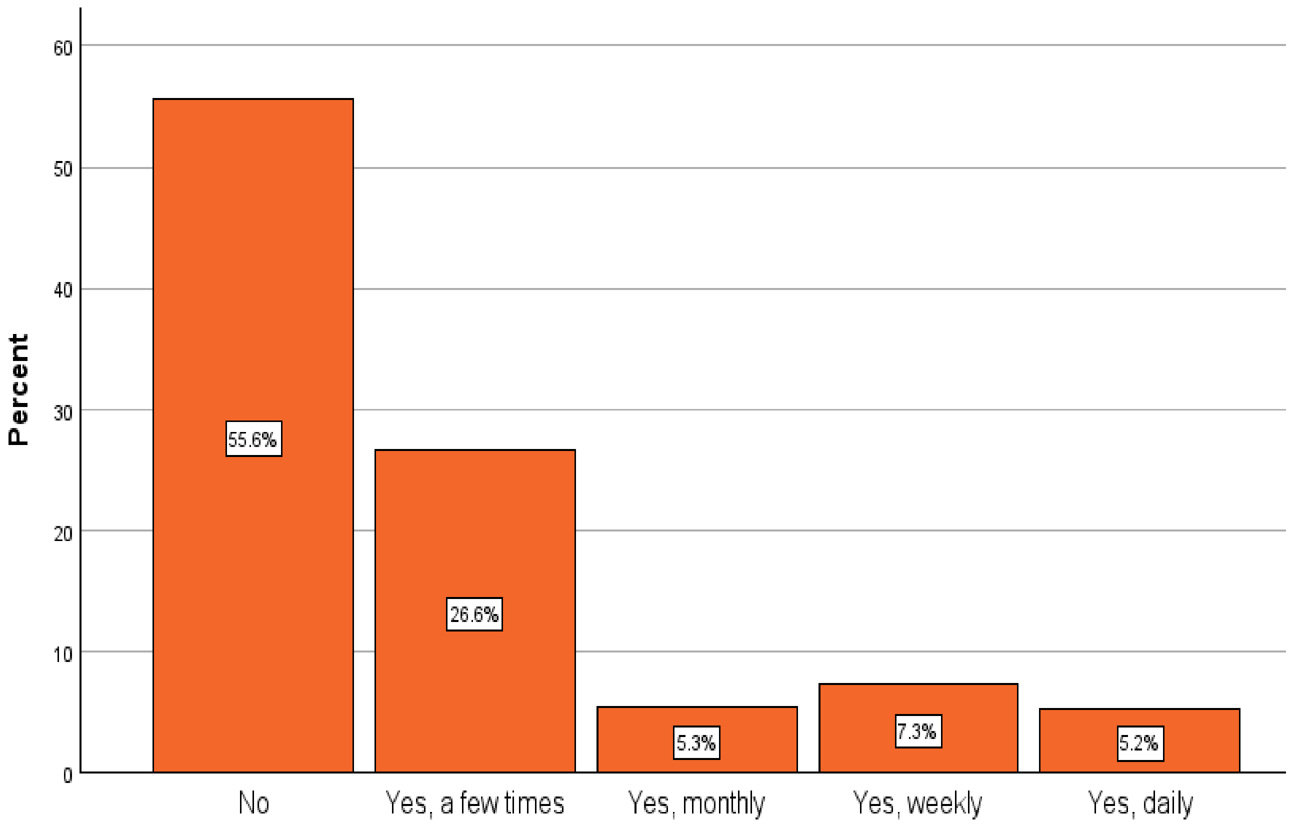
Overall, Figure 76 shows that 43.2% of all those who responded to this question reported some exposure over the last 12 months to unsafe working conditions – whether this happened a few times or more frequently.

Exposure to health risks

Participants were also asked whether they had been exposed to working environments that could impact their health risks over the last 12 months. There were 1130 responses to this question. Figure 77 shows that, of those who answered this question:

- Just over half (55.6%) had not been exposed to work environments that could impact their health risks in the last 12 months;
- Just over a quarter (26.6%) reported being exposed to these kinds of work environments a few times.
- 17.8% said they had been exposed to unsafe working conditions more than a few times – either approximately monthly (5.3%), weekly (7.3%), or daily (5.2%).

Figure 77 - Have you been exposed to work environments that could impact your health risks in the last 12 months?



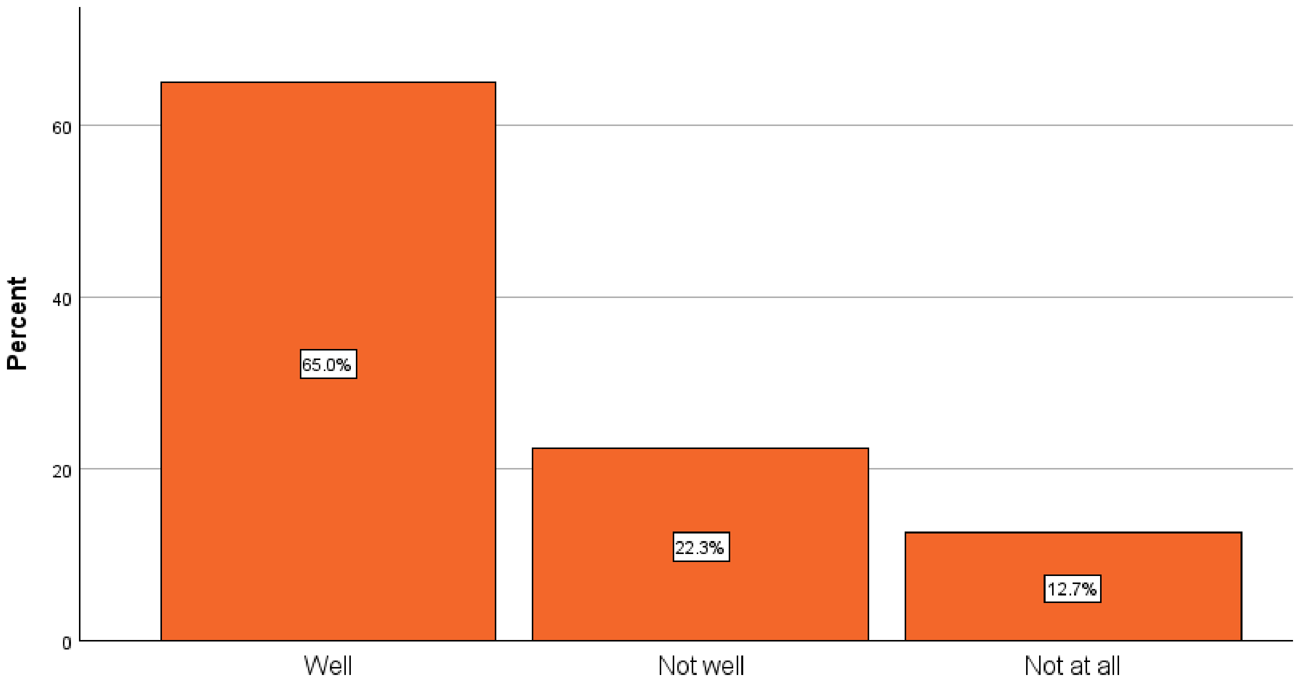
Overall, Figure 77 indicates that 44.4% of all those who responded to this question reported some exposure over the last 12 months to working environments that could impact their health risks – whether this happened a few times or more frequently.

Workplace accommodations and flexibility

We asked creative workers *"How well does your workplace or work accommodate your needs for flexible arrangements or adjustments to enable you to work safely and effectively? (E.g. for family or caring responsibilities, disability, health, study commitments, work-life balance or other reasons)."* There were 940 responses to this question, with 578 missing responses. As shown in Figure 78, of those who responded:

- Almost two-thirds (65%) said their workplace or work did well at accommodating needs for flexible arrangements or adjustments to enable safe and effective work.
- 22.3% said that their workplace or work did not do this well; and
- 12.7% said their workplace or work did not do this at all.

Figure 78 - How well does your workplace accommodate for flexible arrangements or adjustments?



Workplace or working condition improvements in the last two years

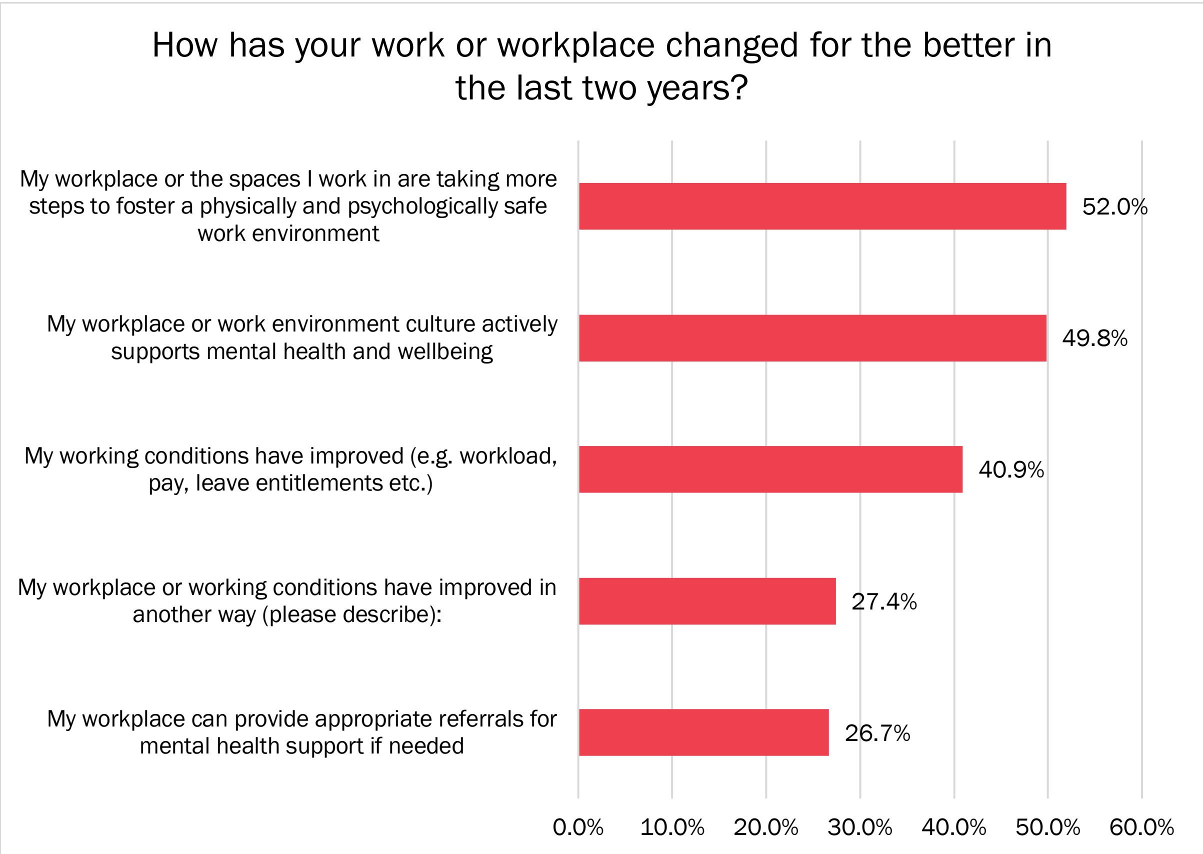
We asked creative workers whether their workplace or working conditions had improved at all in the last two years (2022-2024). A total of 662 people answered this question. Of these:

- Just over half (55.9%) said no, their workplace or working conditions had not improved.
- Just under half (44.1%) said yes, their workplace or working conditions had improved.

Those who answered yes were asked a follow-up question about how their workplace or working conditions had improved in the last two years. As Figure 79 shows, of the 281 people who responded:

- Just over half (52%) said their workplace or the spaces they work in are taking more steps to foster a physically and psychologically safe work environment;
- Just under half (49.8%) said their workplace or work environment culture actively supports mental health and wellbeing;
- 40.9% said their working conditions (e.g. workload, pay or entitlements) have improved;
- 26.7% said their workplace can provide appropriate referrals for mental health support if needed; and
- 27.4% said their workplace or working conditions have improved in another way – these other responses are described in the next section.

Figure 79 - How has your work or workplace changed for the better in the last two years?



Other responses on changes in workplace conditions

A total of 74 respondents (4.9% of the total 1518 survey respondents) chose to describe how their workplace or workplace conditions had improved in another way. Two respondents explained that they struggled to answer this question as some conditions had improved over the last two years, but others had not.

Of those 72 respondents who described improvements to their workplace or workplace conditions, there were several common themes among their answers.

Sixteen respondents (22.2%) indicated that they had increased **flexibility to work from home** or generally had found more flexibility in their work, either because flexible work from home arrangements were more accepted or more accessible/available. Respondents commented that this flexibility created more balance and freedom in their lives and reduced some financial stress. An additional five respondents (6.9%) shared that they were **self-employed** and commented that this allowed them to 'set the pace' of their work.

> *"I'm able to work from home now full time when previously I was unable to."*
>
> *"More acceptance of WFH and ability to freelance."*
>
> *"Working from home means slightly less financial stress due to not having to pay studio rent."*
>
> *"Working for myself allows flexibility with my work times."*

Sixteen respondents (22.2%) shared that they had **changed jobs** in the last two years and left toxic or unsafe workplaces, and that their new workplace had a better culture or environment.

> *"I changed jobs to have better conditions."*
>
> *"I changed jobs and found a more positive work environment."*
>
> *"Left somewhere I was experiencing harassment and felt powerless, found somewhere that I'm supported/believed."*

In line with this, five respondents (6.9%) spoke to **improvements in the general culture** of their workplace. For example, their workplace placed more emphasis on fostering diversity; offering alcohol-free beverages; and emphasising collaboration and support.

> *"Fostering a culture of collaboration and transparency.*
>
> *"The general workplace is a much more positive and fostering business than it was 2 years ago."*
>
> *"Alcohol free drinks becoming normal."*

More specifically, 13 respondents (18.1%) felt that their workplace had **improved their processes and/or resources.** This primarily looked like workplaces developing their policies and procedures to be more effective or comprehensive, or investing in upgraded equipment (or fixing faulty equipment) to improve physical safety. A few of these comments came from respondents who were self-employed.

> *"I am a casual employee but there are more contracts to sign before being able to play music, which is good."*
>
> *"Investment in electrical upgrades and suspension systems."*
>
> *"I restructured my business model to allow for better hours and increased financial stability (I am sole trader vocal coach.)"*
>
> *"Dealing with a sexual harassment case quickly and effectively."*

Seven respondents (9.7%) described that their workplace had improved due to a **change in personnel or management** – either a 'toxic' staff member had resigned or been fired, or new employees/management had been hired who were positively impacting the workplace.

> *"New manager who is not a bully."*
>
> *"We have hired more diverse staff members."*
>
> *"Change of leadership and more consultation about issues within the organisation."*

Five respondents (6.9%) indicated that they had noticed or experienced an improvement in the **awareness of problems** facing the creative industry, particularly as related to mental health and physical safety. One of these respondents shared that they felt more respected at work.

> *"More are becoming aware of the agenda being forced upon us all and the blatant corruption involved."*
>
> *"Awareness of mental health issues."*

Finally, four respondents (5.6%) attributed their improved working conditions to **not being in covid-19 lockdowns**, though for one respondent this came with challenges as well as benefits.

> *"I am not in lockdown."*

"Less stress due to uncertainty of covid but the workload is even more immense than prior to covid."

Career concerns

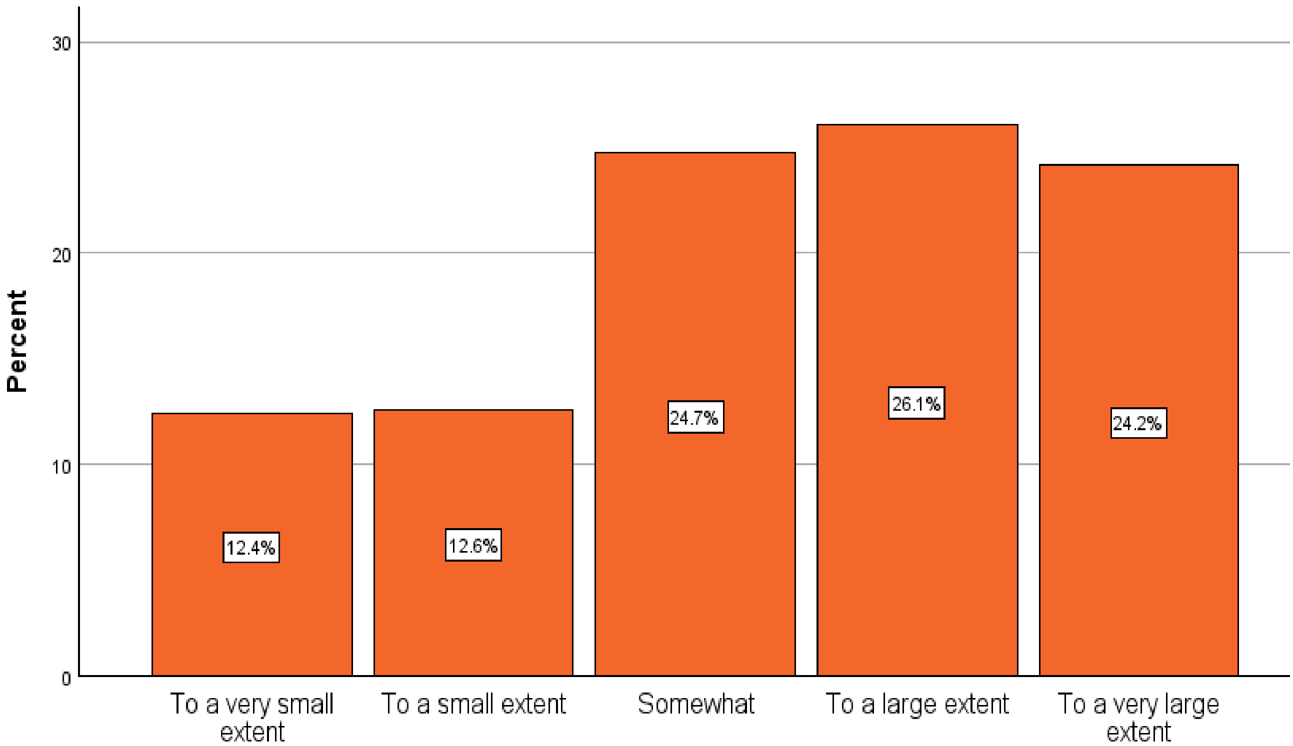
We asked people whether they had particular concerns about their creative work or career through a series of five questions.

Concerns about career or career development

There were 1117 responses to the first question on concerns about career or career development. As Figure 80 shows, of those who answered:

- Just over half (50.3%) of respondents in total were worried to a large or very large extent about their career or career development;
- Just under a quarter (24.7%) were somewhat worried about this; and
- A quarter (25%) of respondents in total were worried to a small or very small extent about their career or development.

Figure 80 - Are you worried about your career or career development?



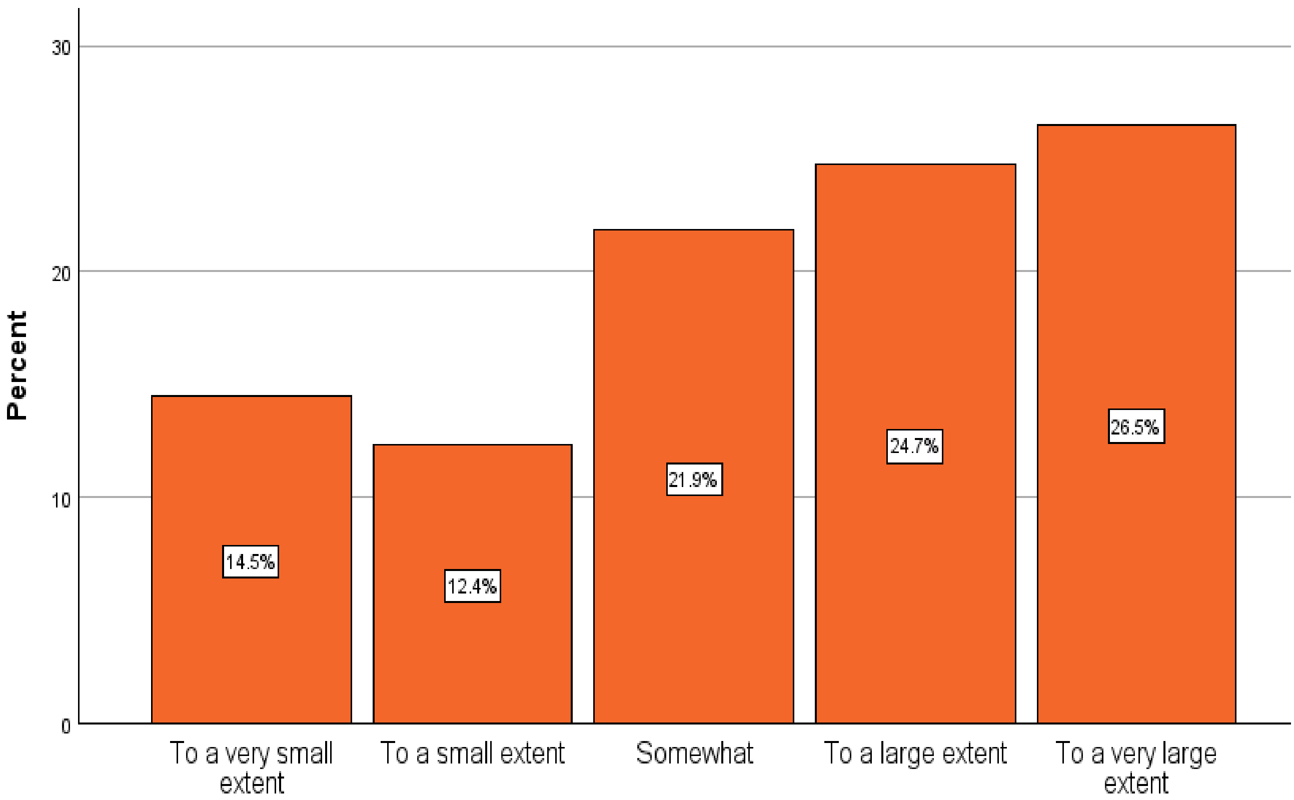
Concerns about decrease in salary or pay

There were 1116 responses to the second question on concerns about a decrease in salary or pay (for example, due to lost work, high competitiveness, inconsistent payrates or the impact of inflation).

As Figure 81 shows, of those who answered:

- Just over half (51.2%) of respondents in total were worried to a large or very large extent about decreased salary or pay;
- Just over a fifth (21.9%) were somewhat worried about decreased salary or pay; and
- Just over a quarter (26.9%) of respondents in total were worried to a small or very small extent about a decrease in salary or pay.

Figure 81 - Are you worried about a decrease in your salary or pay?



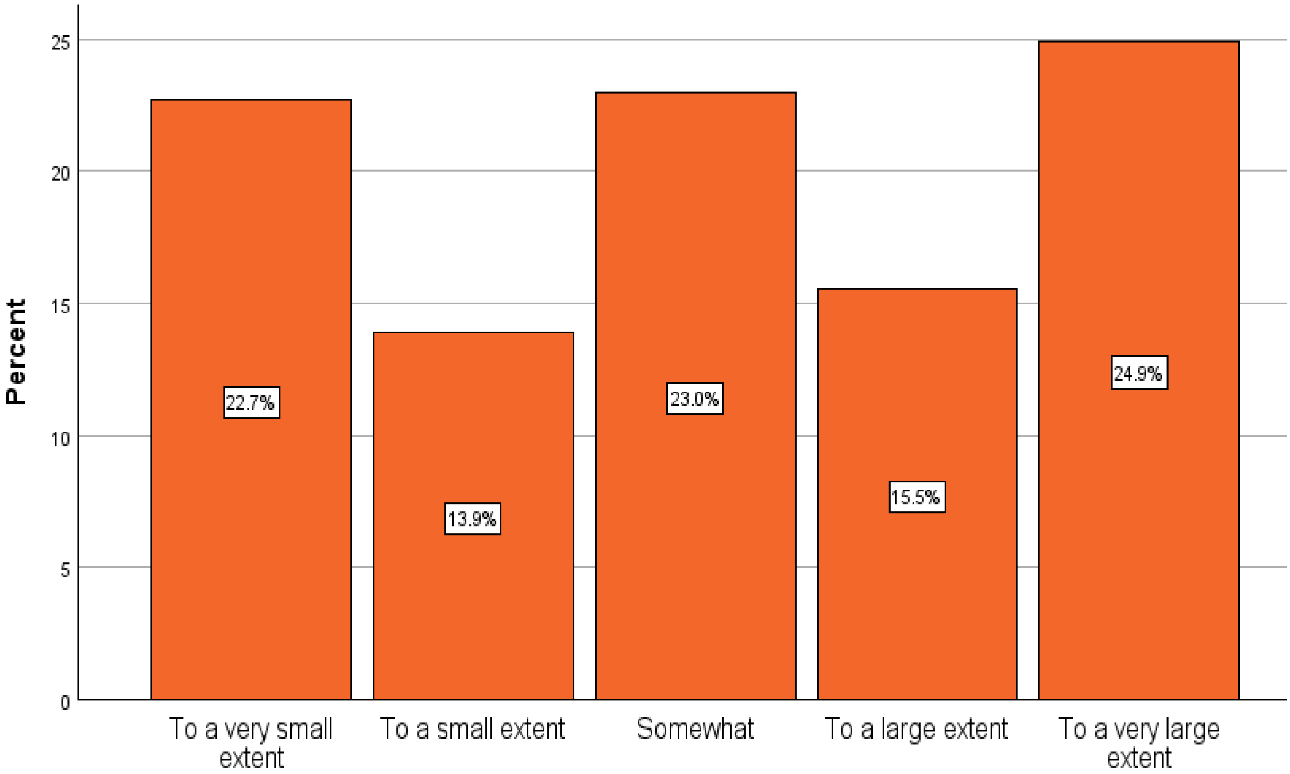
Concerns about becoming unemployed

There were 1115 responses to the third question on concerns about becoming unemployed.

As Figure 82 shows, of those who answered:

- 40.4% of respondents in total were worried to a large or very large extent about becoming unemployed;
- 23% were somewhat worried about becoming unemployed
- Over a third (36.6%) of respondents in total were worried to a small or very small extent about becoming unemployed.

Figure 82 - Are you worried about becoming unemployed?



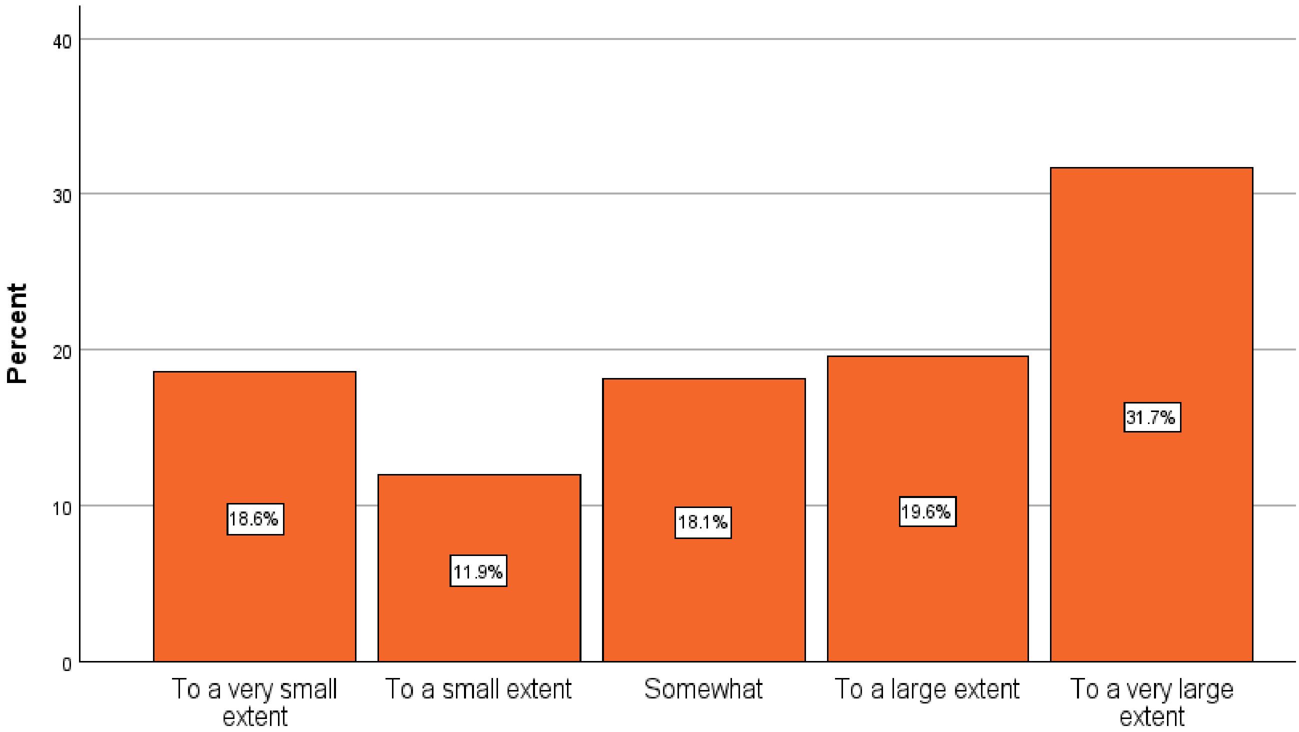
Concerns about finding another job if you became unemployed

There were 1113 responses to the fourth question on concerns about findings another job if you became unemployed.

As Figure 83 shows, of those who answered:

- Just over half (51.3%) of respondents in total were worried to a large or very large extent about difficulty finding another job if they became unemployed;
- 18.1% were somewhat worried about difficulty finding another job;
- Over a third (30.5%) of respondents in total were worried to a small or very small extent about difficulty finding another job if they became unemployed.

Figure 83 - Are you worried about difficulty finding another job if you became unemployed?



Confidence in transferable skills to work in another industry

Finally, we asked participants: "Are you confident you have transferable skills you could use to work in another industry?", and 1118 people answered this question. Of those who answered:

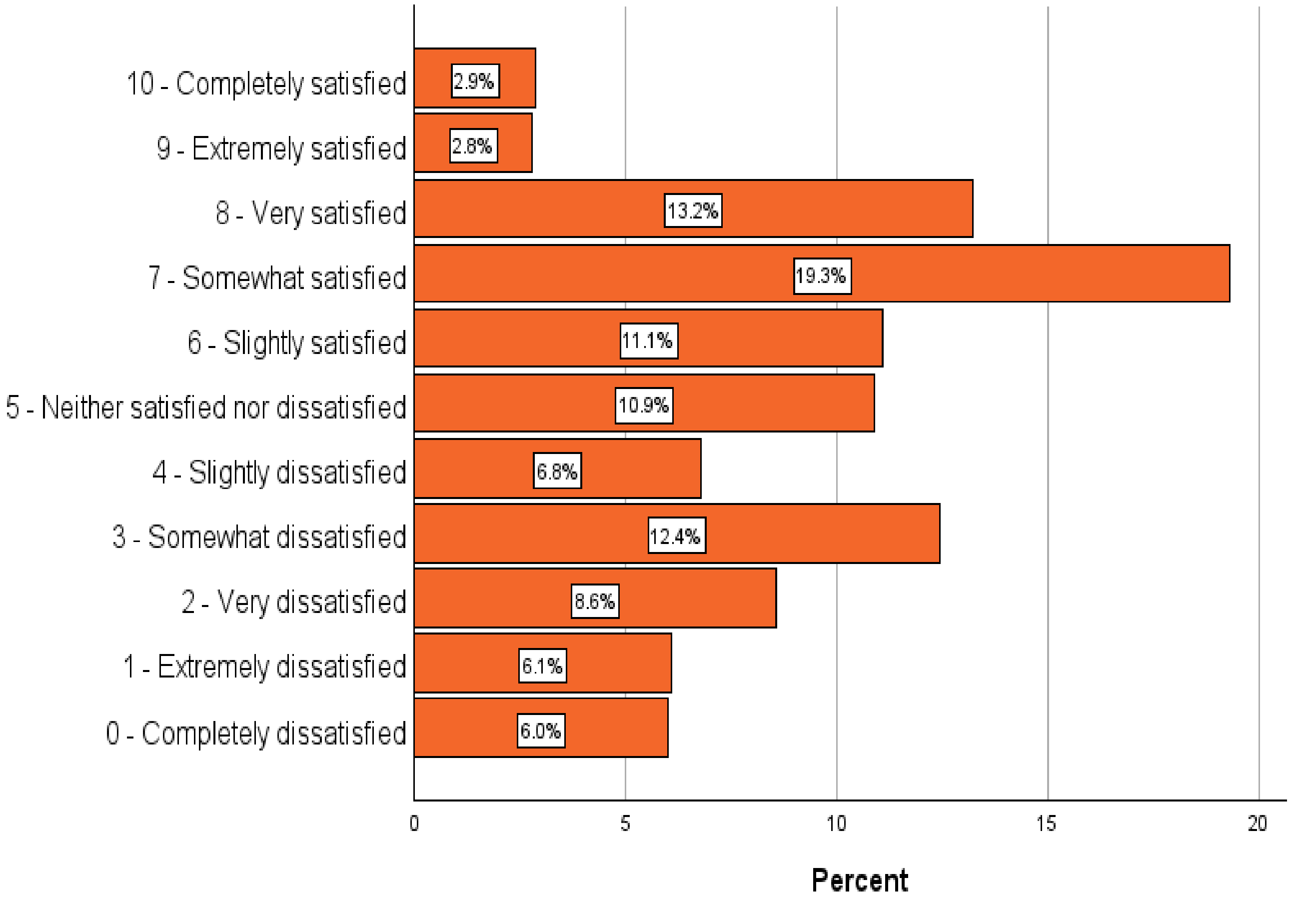
- About two-thirds (66.3%) said yes, they were confident in their transferable skills; and
- About one-third (33.7%) said no, they were not confident in their transferable skills.

Feeling like part of a professional community

To understand people's sense of feeling like part of a professional community in creative industries, we asked participants: *"On a scale of zero (completely dissatisfied), to ten (completely satisfied), how satisfied are you with feeling like part of your professional community?"* Of the 1119 people who responded, scores ranged from zero to ten, and the median (mid-point) score was six (slightly satisfied). As Figure 84 shows, of these respondents:

- Just under half (49.3%) were satisfied to some extent (slightly to completely);
- About 10.9% were neither satisfied nor dissatisfied; and
- 39.9% were dissatisfied with feeling like part of their professional community.

Figure 84 - Satisfaction with feeling like part of your professional community

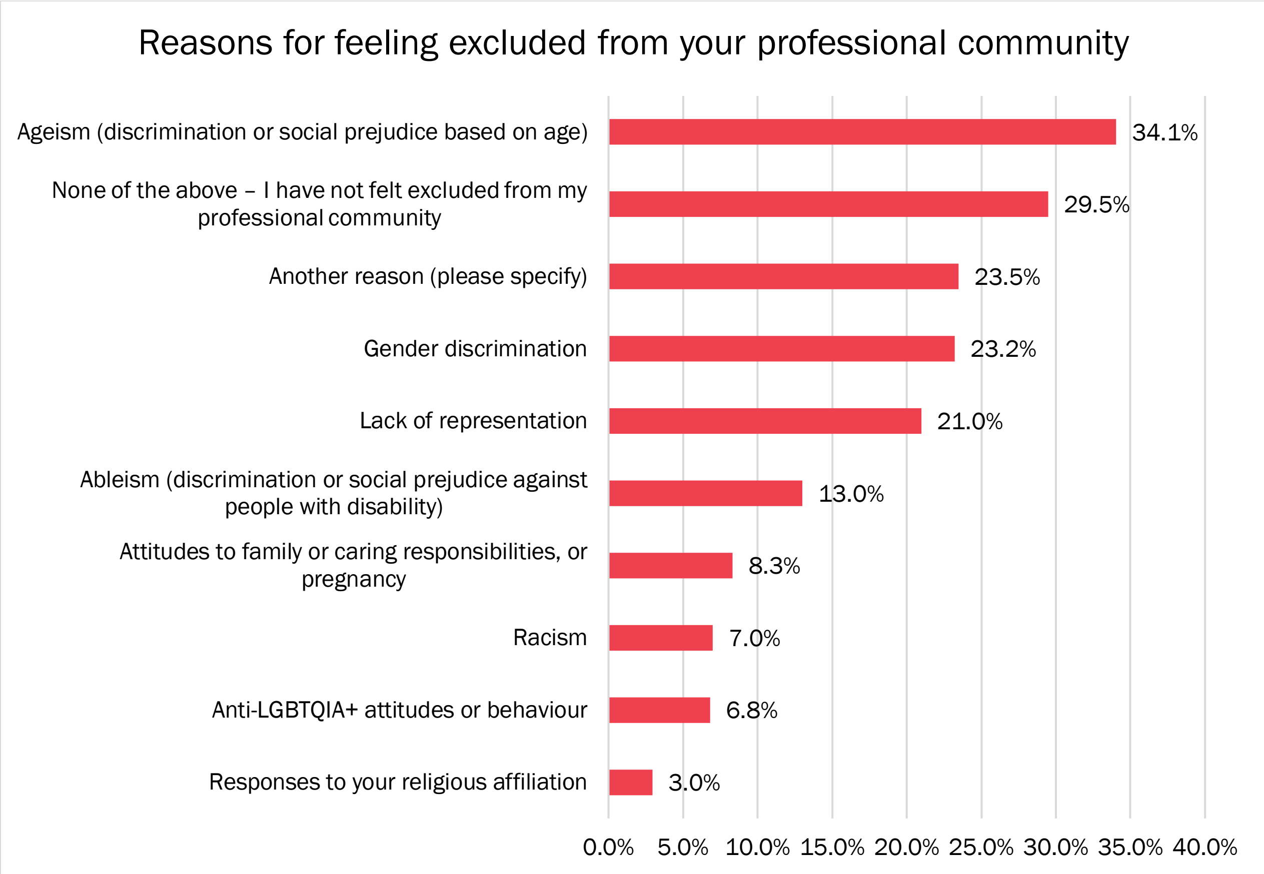


Feeling excluded by professional community

We asked people if they had felt excluded from their professional community within the creative industries for any reason, and 1116 people answered this question. As shown in Figure 85:

- 29.5% of those who responded to this question had not felt excluded from their professional community;
- Just over one third (34.1%) reported feeling excluded due to Ageism;
- Just under one quarter (23.5%) reported feeling excluded for another reason – these reasons are explored on the following page under “Other responses to feeling excluded by professional community”.
- Just under one quarter (23.2%) reported feeling excluded due to Gender discrimination;
- Just over a fifth (21%) reported feeling excluded due to lack of representation; and
- 13% reported exclusion due to Ableism.

Figure 85 - Reasons for feeling excluded from professional community



Other responses on feeling excluded by professional community

There were 259 respondents (17.1% of all 1518 survey respondents) who answered with 'another reason' as to whether they felt excluded from their professional community. All 259 of these respondents had something that made them feel excluded; many responses were related to the listed choices or were attributable to multiple, complex reasons. As one respondent shared, they felt isolated due to the:

> *"Overall exclusionary nature of the arts, in-crowds etc, classism, barriers to access like social/financial/economic."*

Another shared that they deliberately chose to exclude themselves from other creative folk:

> *"Most artists are pretentious [redacted] so I self-exclude."*

There were strong themes around **racism and discrimination** leading to exclusion. Respondents specifically mentioned antisemitism several times, as well as being targeted by discrimination in relation to their cultural background.

> *"Downright hostility for being Jewish."*

"Australian music industry is openly and unapologetically racist towards anyone of Arab descent."

"Cultural identity (and the whole complex story that it is), university status i.e. feeling like I'm nothing, no-one because I don't have a masters, taking a career break - feeling like now that I've been applying for opportunities again that the gap actually having acquired and fulfilled any projects over the last couple of years means I'm taken less seriously. There's such a pressure in the creative industries to be constantly producing in order to remain relevant."

Several respondents indicated that sexism either directly excluded them from their industry or made them feel unsafe to the point of needing to remove themselves from events or situations.

"The boys club at the top. A "peak body" that doesn't care about workers."

"Sexism is alive and well."

"Sexist behaviour, men saying inappropriate things and if you don't play along or sleep with them loss of opportunities. And cultural and ethnic discrimination based on how I look, and my ethnicity, I'm not religious but many assumptions are made about my beliefs. The arts have become so divisive that I now longer feel safe being out at many events..."

"Creative professional networks in Sydney are extremely clicky, and not really open, regardless of racial, sexual, or gender identity."

"I've worked as a production manager and technician for many years. The misogyny is out of control. I have a Masters and all the relevant experience to exceed in my role, yet I am treated on a sliding scale of either being too confident and need to be pushed down, or they infantilise me."

Multiple respondents spoke to the exclusion created by ableism and access barriers, particularly as it related to mental health and disability. Respondents repeatedly shared that the creative industries did not have adequate awareness or access to accommodate neurodiversity and disability, and for some respondents this led to them choosing to exclude themselves to support their wellbeing.

"By ableism here, I mean lack of ability to adequately meet the needs of dynamic disability."

"Ableism but for mental health conditions."

"Due to being bipolar."

"Not neurodivergent friendly."

"Lack of understanding of issues relating to neurodiversity."

"After having to leave my job of 23 years at a university art school in late 2021 due to burnout, I feel like I have no proper career now. As my burnout was caused by a toxic workplace that triggered cPTSD it has been a long and frustrating recovery. I am struggling to get momentum going on my art practice, and have no ongoing relationship with a gallery and feel like I am an imposter."

"I sometimes exclude myself, due to social anxiety and trauma."

"The ableism is also a fear of how to share information about what is needed and how people perceive how my medical condition may impact my work."

A few respondents spoke to issues of **ageism** and feeling excluded or not offered opportunities or roles due to their age.

"Feel like I have aged out."

Respondents also felt that **classism and elitism** was rife in the creative industries which, in part, led to cliques or defined social/professional circles of those who held a similar education or socioeconomic status.

"Elitism from those not from art background and non-native English speaker."

"Cliques aligned to university graduate groups and their stranglehold on cultural production."

"Due to the cliques that form. I arrived from Overseas with about 10 years experience but it meant nothing here. I was back to square one. I had to earn my place in the industry through hard grind and even now because I didn't come up through the industry, I didn't attend one of the drama schools I'm still an outsider."

"It's such a dog eat dog world out there that if you're not one of the cool kids or have financial backing then you're on the outside."

In general, respondents felt the creative industries were built around rigid cliques and there were **clear 'in-groups'** which dictated who was most likely to receive a role/grant/opportunity. Respondents reported noticing 'gatekeeping' and spoke to the challenge of trying to break into the 'in-group' if you weren't already included due to shared connections, characteristics or experiences.

"Theatre is extremely cliquey, and if you're in the 'cool group' (i.e. regularly working at a mainstage theatre company) you are fundamentally excluded."

“Arts organisations are extremely insular and often excludes those outside their circle or group. There is pretend inclusion but it is not followed through. It has always been this way for over 40yrs of they feel you or your work is not ‘cool’ or trendy enough.”

“Clicky groups and popularity contests aka life in Australia.”

“Not being part of the "in" crowd.”

Related to this, several respondents spoke to the exclusion they felt if they held or shared **personal social or political views** that differed to the group or mainstream around them. The socio-political views that respondents mentioned differed. A few respondents mentioned the impacts of ‘cancel culture’.

“Didn't happen often but people occasionally pushed their political views on me and pressure me to debate but I don't want to discuss.”

“I have spoken out about problems (cronyism, Sydney-centricism, stylistic prescriptiveness etc) within the Australian [creative] scene, and have been pariahed/blocked/ridiculed (in print). I am not the only [creative] who has suffered this.”

“Living in a conservative community, my festival applications are often turned down with a reply ‘extraordinary, we need something more simple.’”

“Not being aligned to progressive ideology.”

“Not extreme leftist woke enough (even though I’m pretty left).”

“Too radical (for the Arts!)”

“Being too outspoken.”

“Cancel Culture.”

“1 small mistake can ostracize you from the local community.’

A few respondents spoke to the exclusion they felt from **issues of proximity** - either from working as a gig worker and being self-employed; working from home or being the only creative role in a workplace; or living in rural and regional areas. These respondents felt they didn’t have access to a professional community.

“Geographical distance makes face to face networking difficult.”

“Being a gig worker, hard to maintain professional community.”

“Lack of networking opportunities as a freelancer.”

"As a contractor teaching music in the same school for over 15 years I am not treated like the permanent staff are."

"Being a rural artist and being a mother."

"Not living in a capital city reduces opportunity. Travel is expensive and time consuming but vital if I wish to stay connected."

"I work from home so am isolated because of that."

"I live in a rural area which is becoming more isolated in the digital age."

A few respondents highlighted **the role of technology** in contributing to their exclusion. Some respondents felt excluded by the move to social media for marketing and community, while others felt that the continued prominence of online events after the covid-19 lockdowns impacted their ability to meaningfully connect face-to-face with other creative workers.

"I don't use social media so cannot connect with people, everyone connects via social media. Also, I am neurodivergent, so networking, etc, is extremely difficult for me. I just write on my own which gets very lonely, it's not a social enterprise!"

"Some degree of mental overwhelm with the digital age and lack of support or direction in the music industry as a self-generated musician/songwriter."

"Disconnection with local community after returning to Australia from overseas during lockdown; replacement of in-person events with online events."

As reflected in Question 1, there were a few respondents who felt excluded in the creative industries as they **occupied positions of privilege** (i.e. being white, straight, male) and reported feeling less favoured as grants/opportunities/roles began being offered to people from other groups. This contributed to their personal feelings of exclusion.

"At the risk of sounding like an asshole I've missed out on jobs because I'm not lgbtq or a woman even though I was clearly the most experienced and most suited person for that job."

"There's a strong focus on cultural representation, which is a good thing, but it often comes at the expense of actual craft skills and decades of experience."

"Because I'm straight white male, there are very limited opportunities in this industry."

"Being white, middle-aged, religious and male means discrimination is a major issue I face [in] the writing industry in Australia."

"I'm straight and white and single. I'm not interesting."

A few respondents had experienced **bullying** within their industry which excluded them; several touched upon the **competitiveness** of their industry; and a few had experienced or witnessed decision-making at the **senior management level** which they felt did not encourage inclusivity and diversity.

> *"A general lack of social skills in the music industry that result in cultural bullying, exclusion, or neglect. Tall poppy syndrome resulting in no genuine interest in uplifting each other's practice."*
>
> *"Bullying as a result of covert narcissism has caused exclusion through shame, confusion and lack of purpose."*
>
> *"Bullying, harassment, lack of equity & fairness."*
>
> *"At leadership level, inexperienced boards make poor choices and hire people who make them feel more powerful, recruiting from within their class."*
>
> *"My previous boss carries too much influence and bullied me out of my previous role."*

Finally, a few respondents shared that their **inexperience** made them feel excluded and looked over for opportunities, while another reported experiencing **financial barriers** to being able to participate within and connect with their creative industry. A few respondents spoke to the **lasting impacts of the covid-19 pandemic.**

> *"Most writing sites/employers are only looking for experienced people with a long work history in their field, leaving people like me unable to break in or build a portfolio."*
>
> *"Not having the finances to engage with all the activities of my professional community, e.g. seeing shows."*
>
> *"The effects of the Pandemic."*

What makes a difference to mental health and wellbeing

We asked participants what has made a difference to their mental health and wellbeing in the last two years (2022-2024). There were 1104 responses to this question. Of those who responded, the most frequently reported things that made a difference to people's mental health and wellbeing in the last two years were:

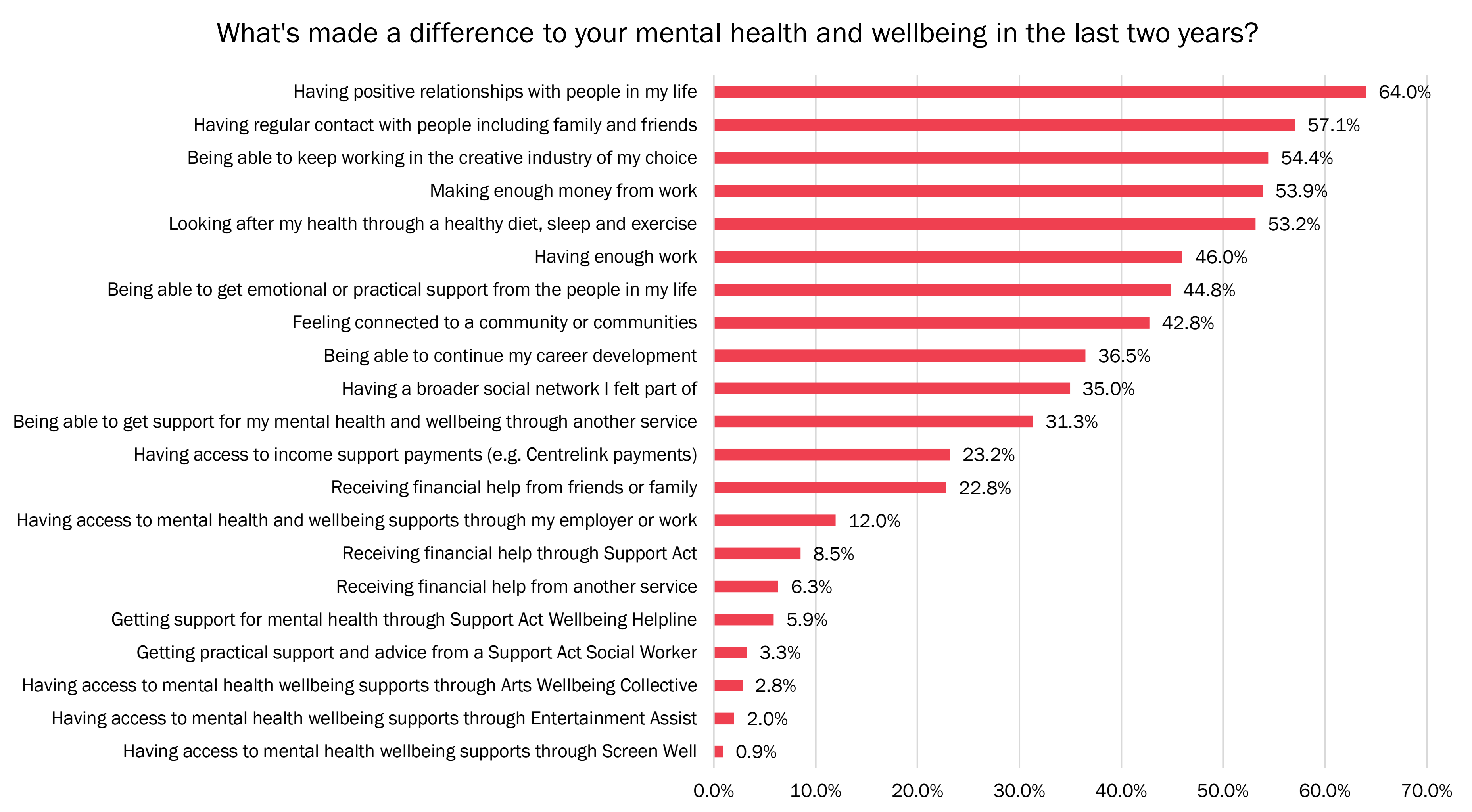
- Having positive relationships with people in my life (64%);
- Having regular contact with people including family and friends (57.1%);

- Being able to keep working in the creative industry of my choice (54.4%);
- Making enough money from work (53.9%);
- Looking after my health through a healthy diet, sleep and exercise (53.2%);
- Having enough work (46%);
- Being able to get emotional and practical support from the people in my life (44.8%); and
- Feeling connected to a community or communities (42.8%)

Full results are shown in Figure 86. Overall, the things that responding participants most frequently said supported their mental health and wellbeing in the last two years related to:

- Social, emotional and practical support from people in their lives including family, friends and community;
- Self-care in terms of nutrition, movement and sleep; and
- Being able to keep working in their creative industry, making enough money, and having enough work (for those this applied to).

Figure 86 - What's made a difference to your mental health and wellbeing in the last two years?



Amount of difference made by things that support mental health and wellbeing

For each item reported to make a difference, participants were asked how much difference this made to their mental health and wellbeing (either small, moderate, or a big difference).

Since only people who selected the item as making a difference to them, the number of respondents varies for each question about extent of difference. Total respondents for each question are reported below. The proportions given are out of the listed total respondents for each question below.

- **Having positive relationships with people in my life** (703 respondents total)
    - 80.7% said this made a big difference
    - 17.1% said this made a moderate difference
    - 2.3% said this made a small difference
- **Having regular contact with people including family and friends** (627 respondents)
    - 72.6% said this made a big difference
    - 23.9% said this made a moderate difference
    - 3.5% said this made a small difference
- **Being able to keep working in the creative industry of my choice** (597 respondents)
    - 73.4% said this made a big difference
    - 22.3% said this made a moderate difference
    - 4.4% said this made a small difference
- **Making enough money from work** (591 respondents)
    - 80.2% said this made a big difference
    - 16.1% said this made a moderate difference
    - 3.7% said this made a small difference
- **Looking after my health through a healthy diet, sleep and exercise** (585 respondents)
    - 72.3% said this made a big difference
    - 23.4% said this made a moderate difference
    - 4.3% said this made a small difference

- **Having enough work** (505 respondents)
    - 74.9% said this made a big difference
    - 20.2% said this made a moderate difference
    - 5% said this made a small difference.
- **Being able to get emotional or practical support from the people in my life** (492 respondents)
    - 74.6% said this made a big difference
    - 21.5% said this made a moderate difference
    - 3.9% said this made a small difference
- **Feeling connected to a community or communities** (471 respondents)
    - 64.3% said this made a big difference
    - 30.6% said this made a moderate difference
    - 5.1% said this made a small difference
- **Being able to continue my career development** (400 respondents)
    - 68.3% said this made a big difference
    - 26.8% said this made a moderate difference
    - 5% said this made a small difference
- **Having a broader social network I felt part of** (385 respondents)
    - 60.4% said this made a big difference
    - 34.1% said this made a moderate difference
    - 5.5% said this made a small difference.
- **Being able to get support for my mental health and wellbeing through another service (other than employer, Support Act or other creative industry supports)** (345 respondents)
    - 60.9% said this made a big difference
    - 29.9% said this made a moderate difference
    - 9.3% said this made a small difference

- **Having access to income support payments (e.g. Centrelink payments)** (254 respondents)
  - 66.1% said this made a big difference
  - 22.8% said this made a moderate difference
  - 11% said this made a small difference
- **Receiving financial help from friends or family** (252 respondents)
  - 63.5% said this made a big difference
  - 22.6% said this made a moderate difference
  - 13.9% said this made a small difference
- **Having access to mental health and wellbeing supports through my employer or work** (131 respondents)
  - 44.3% said this made a big difference
  - 38.2% said this made a moderate difference
  - 17.6% said this made a small difference
- **Receiving financial help through Support Act** (94 respondents)
  - 68.1% said this made a big difference
  - 20.2% said this made a moderate difference
  - 11.1% said this made a small difference
- **Receiving financial help from another service** (70 respondents)
  - 62.9% said this made a big difference
  - 22.9% said this made a moderate difference
  - 14.3% said this made a small difference
- **Getting support for mental health through Support Act Wellbeing Helpline** (65 respondents)
  - 36.9% said this made a big difference
  - 38.5% said this made a moderate difference
  - 24.6% said this made a small difference

- **Getting practical support and advice from a Support Act Social Worker** (36 respondents)
    - 47.2% said this made a big difference
    - 36.1% said this made a moderate difference
    - 16.7% said this made a small difference
- **Having access to mental health wellbeing supports through Arts Wellbeing Collective** (31 respondents)
    - 22.6% said this made a big difference
    - 54.8% said this made a moderate difference
    - 22.6% said this made a small difference
- **Having access to mental health wellbeing supports through Entertainment Assist** (22 respondents)
    - 22.7% said this made a big difference
    - 59.1% said this made a moderate difference
    - 18.2% said this made a small difference
- **Having access to mental health wellbeing supports through Screen Well** (10 respondents)
    - 20% said this made a big difference
    - 60% said this made a moderate difference
    - 20% said this made a small difference.

The supports or services that tended to make the biggest difference (where close to three-quarters or more participants reported a big difference) tended to align with those most commonly selected by participants in the previous question, including:

- social, emotional and practical support from people in their lives including family, friends and community;
- Self-care in terms of nutrition, movement and sleep; and
- Being able to keep working in their creative industry, making enough money, and having enough work (for those this applied to).

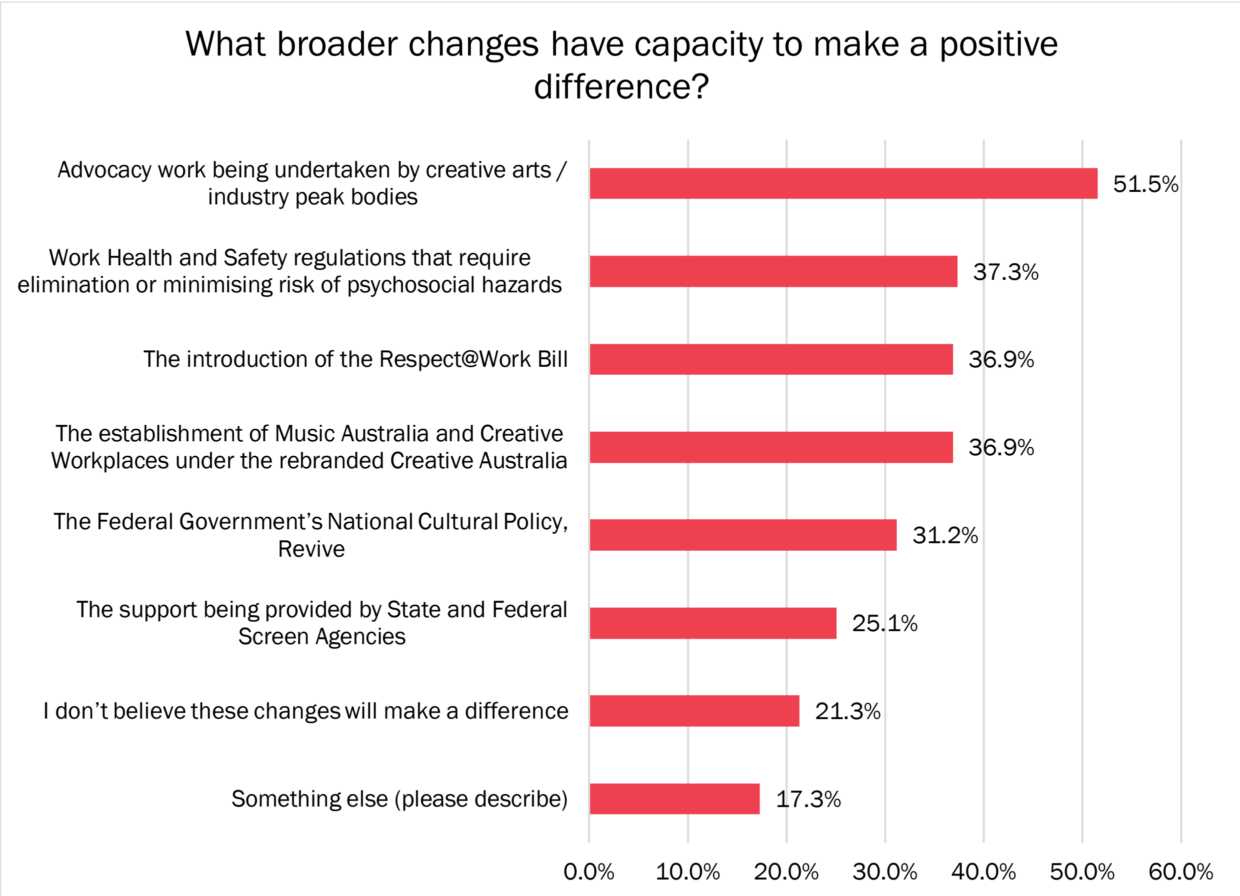
Ratings for specific services were more varied in terms of the proportion of people rating these as making a big, moderate or small difference to their mental health or wellbeing in 2022-2024.

Broader changes making a difference to people

We asked people: *"What broader changes do you believe have the capacity to make a positive difference to people working in creative industries?"* and 1093 participants responded to this question. Figure 87 shows the proportion of responders who selected each item, including:

- Just over half of respondents (51.5%) said advocacy work undertaken by creative arts / industry peak bodies had the capacity to make a positive difference;
- 37.3% said that Work Health and Safety regulations requiring elimination or minimising risks of psychosocial hazards had capacity to make a positive difference;
- 36.9% said the introduction of the Respect @ Work Bill (which imposes a positive duty on employers to "take reasonable and proportionate measures" to eliminate, as far as possible, certain discriminatory conduct including workplace sex discrimination, harassment, and victimisation) had capacity to make a positive difference; and
- 36.9% said the establishment of Music Australia and Creative Workplaces under the rebranded Creative Australia had capacity to make a positive difference.

Figure 87 - What broader changes have capacity to make a positive difference?



- Overall, just over a fifth (21.3%) of respondents said they don't believe that the listed changes will make a difference to people working in creative industries.
- 17.3% of participants responded that something else would make a difference – these responses are explored below.

Other responses on broader changes in creative industries

186 respondents (12.3% of the 1518 total survey respondents) chose to provide an answer for 'something else' when thinking about what broader changes can make a positive difference to people working in creative industries. Of those who provided a 'something else' response, twenty-eight respondents (15.1%) indicated that the listed initiatives did not have the potential to impact positive change, they weren't sure how to answer the question, or they did not know enough about these initiatives to comment.

Of the 158 respondents (84.9%) who offered up 'something else', many shared multiple change ideas in their responses, highlighting the multifaceted issues at hand and the nuanced solutions that may be required to garner positive change.

> *"Honestly, I don't know enough about the abovementioned bills to say. What I would LIKE to see is TAFE being funded properly again, a renewal of the old Skillshare projects/centres, multi/cross-disciplinary community creative hubs & makerspaces in regional areas, and more inclusive arts projects which involve people (esp[ecially] youth) who may not think of themselves as 'creatives'."*

> *"So where in between the available choices is the truth. These changes help and make a difference but in almost every case of psychosocial hazard, damage and illegal employment or wage practice I have encountered in the last few years there has been stubborn and systemic bias and poor practice, ignorance and a tolerance of poor workplace behaviour, a disregard for arts law, copyright and lack of respect or outright bullying. This has not been all aimed at me but I observe it as someone who has seen a number of healthy workplaces in other countries with functioning HR, mentoring and enforced safety cultures. There are problems in the perception of the arts and art practice in Australia which the continuous introduction of policy may only push underground or reinforce, driving more and more practitioners out of the arts and leaving opportunity open to the bureaucratically and socially mobile and proficient."*

Throughout the 158 responses, there were six clear themes which are described below. Across these themes, there were calls for changes to be implemented appropriately for all subindustries (i.e. not just music and media), and a focus on igniting practical, longer-term change "beyond policy, politics and talk" or "band-aid" solutions.

> *"Direct assistance from Support Act; financial support, PRACTICAL solutions that are implemented and rolled out without people having to read between the lines or read fine print. Changes must be accessible to those that don't read emails. It should be easily accessible!"*

Value creative industries and creative work. Ultimately, many respondents felt that until work in the creative industries was "seen as a real job" and creative work was valued for the economic and social value it brings to society, there would be little positive change. Respondents spoke about the importance of government and councils setting an example by recognising the legitimate value of creative industries; increasing exposure to creative work and events (e.g. through mainstream television advertising); subsiding events to improve accessibility for audiences; and imbedding cultural appreciation for creative work in young people.

> *"A cultural change and music appreciation through education in school."*

> *"Encouragement to participate through media campaigns."*

> *"I have always felt these services were for other people, not for myself. I have worked in council funded and commercial galleries in the past, to pay the bills. I have not ever expected that my practical work would support me.... I am old now, and have no illusions that my career will take off. I knew that I would always need another job to support my family and pay the mortgage, and often shelved my creative practice to enable this. I dreamed of living in a society where the sort of work I believed I was best at was valued."*

> *"The arts being recognised as a profession and not being left behind sport."*

> *"Respect for the arts."*

Increased income and funding. Respondents called for increased income to match the value and work of their skills, time and contribution. Many respondents spoke to the need for either minimum wage agreements or a 'fixed universal income' whereby eligible artists could receive a consistent base salary for their creative work. Other respondents spoke to ideas of possible tax breaks for full-time artists or changes to JobSeeker requirements to enable the pursuit of "gigs not full-time work". One respondent mentioned the issue of lack of superannuation.

> *"A base wage for all working in the creative industries. Most of us have been working hard all our working lives for an absolute pittance."*

> *"A Fed Govt stipend for all creatives working independently full time."*

> *"Being paid what we are worth & people recognising what we are worth."*

"Better pay for creative industries."

"Fair remuneration for musicians, advocacy work by the [omitted] union - $250 minimum rate. Musicians need minimum fees introduced."

"Increased minimum rates to well above rate of inflation."

"Living wage, universal income, funding that does not require complicated and time-consuming grant process, rather funding could be tied to proof of performance or APRA submissions. Govt action on streaming and royalties, how we consume music has changed but fair compensation for work hasn't."

"An artists' living wage."

Respondents also called for increased funding to the creative industries, which is a common call to action across the answers to this survey. Here, respondents called for targeted and appropriate funding that rose in line with actual costs; funding that was awarded to a broader range of artists (respondents felt that funding often went to the same big artists or workers); and funding that was awarded to smaller initiatives or small, up-and-coming artists (this echoed the call for genuine valuing of the creative industries - funding creative work for the value of creative work and to encourage new creative projects, not just to make the most amount of money).

"More funding for the arts, increased wages, more investment in education and training of young workers, raising minimum rates in the LPA to a living wage. Nothing will fix these major problems in our industry without serious financial increases."

"Better, increased and targeted funding."

"Arts funding by the government, however minimal it may be."

"An increase in arts funding would help. Support for venues with insurance - or a cap on insurance. The costs of productions have increased by 40% and funding has not kept up with that."

"More funding across the sector. A support service across all industries. Ensuring that the principles of equity are applied throughout the industry."

"More funding better allocated. Subsidise theatres and events. Universal basic income."

"Federal and state funding for small community-based initiatives."

Industry regulation or agreements. Respondents repeatedly spoke to a need for improved or more formalised industry regulations or enterprise agreements that would better protect creative workers and dictate safe and appropriate practices and policies, including minimum wages or incremental pay structures; work hours and the right to disconnect; safe working environments;

and protections for workers in the gig economy. One respondent expanded this to the issue of artificial intelligence and the impact this could have on creative workers without clear regulation.

> *"A union that prevents artist from having to perform under any circumstances for free."*
>
> *"A work agreement for creatives like other industries."*
>
> *"Laws which prevent underpayment of musicians."*
>
> *"I think considering how gig-focused the creative economy is, ensuring that the regulations that cover business and organisations also serve to protect people in project-based arrangements. I do a lot of work in which I invoice a church, or an individual person, or a not-for-profit, entities that aren't necessarily 'creative arts organisations' and can fall through the cracks of these reforms. If it was clear that these employers had the same obligations as major arts employers, I would feel more secure moving gig to gig. I don't want to extend the burden of regulation to even smaller businesses, but I want to find a balance where I am no less protected as an artist if I'm employed outside of a large, well-funded above-board arts organisation."*
>
> *"For Australia to follow the EU in their laws against AI use."*
>
> *"Making it mandatory that people conducting a business (e.g., renting out private studio space), eliminate physical hazards, such as toxic fumes (from kilns, solvents, dust), and noise. Making it unacceptable that these business use cost as an excuse for not doing these things. There are a lot of artists renting space in private studios who encounter these hazards daily and who lack the power to do anything about it. This type of situation has caused me a huge amount of stress in the past 6 months."*

Skill development and training. There were calls for support with skill and capacity development or training amongst creative workers. This included specific, targeted training (e.g. training for social media marketing or specific technical training for new staff) as well as broader leadership training. Some respondents also spoke to the need for support with career development and career progression in creative industries.

> *"Education and professional development opportunities around communication and leadership in the arts.*
>
> *"Assistance with HR for small businesses, it's very stressful trying to do the right thing."*
>
> *"Appropriate training for new crew, popular current training is commonly irrelevant, expensive and ends once you enter employment."*

“Addressing barriers to releasing art e.g. marketing and IT skills required, building demand and better valuing of art works (most people are not prepared to pay as much for an artwork as their own income).”

“I think there is an un-recognised and unfilled need for support awareness and/or targeted programmes for creatives who are struggling with securing career advancement, opportunities or placements (including all kinds of publication (e.g.: theatre-production, short films or filmed promos, podcasts, talking books) for Neuro-divergent Creatives and those struggling with isolation, functionality, or inhibiting anxieties. A huge trove of talent going to waste because our current production culture has a massive bias towards the noisiest (often also the wealthiest/best-connected) amongst us.”

“Investing in the training of the next generation of technicians to address the skill shortage across the technical [sector].”

A focus on health and wellbeing. Related to better valuing the creative industries, respondents discussed valuing artists and artists’ mental and physical health and wellbeing over the pursuit of income. Respondents called for greater awareness around mental health and support for neurodiverse artists to get into and remain working within creative industries. Above all, artists wanted to feel valued as human beings.

“Care for artists over making money.”

“The industry needs support for training, mental health of new and existing workers to counteract the devastating effects from the pandemic.”

“I think all of this depends on Boards' and CEOs' willingness to prioritise culture over money.”

“Affordable or Free access to effective mental health therapy. Mental health should be covered better by Medicare.”

Addressing underlying social and economic concerns. Many respondents spoke to the fact that, without addressing underlying socioeconomic concerns, any implemented changes could only achieve so much in the social context. Respondents specifically spoke to alleviating cost-of-living pressures; improved services for domestic violence; and addressing rife discrimination and racism.

“Domestic violence support.”

“Cost of living and domestic violence assistance and support.”

“Stopping the rise in antisemitism in Australia… not tolerating antisemitic behaviour and vandalism… Stopping incitement to violence against everyone and not permitting incitement to violence against Jews.”

“I feel the problem is more cultural. Regulations and acts don't change the fact that I don't feel safe as a woman singing in a bar full of men, most of whom I wouldn't feel comfortable talking to about my sexuality, and experiences. Which sucks because that's what I like to sing about. The culture around work ethic is miserable as well. As someone with a disability I am physically not capable of just "putting in the work" and I don't feel like anyone can fathom what I'm struggling with. It's all just toughen up.”

“I think all of these can have a positive effect but the bigger economic forces at play that are undermining systemic viability and the giant adjustments that mean that the value of people’s work is not recognised or recompensed the models leave individuals at huge risk and under huge pressure.”

“Inquiry into arts sector abuse.”

Use of Support Act services

As part of the survey, we asked people about their use of Support Act services, and other services, as well as any barriers to service access, and what supports were needed in future.

Use of any Support Act services

There were 1095 people who answered a question about whether they had used any Support Act services in the last two years (2022-2024). In total, there were 163 respondents who reported using any Support Act service (14.9% of those who responded).

Support Act service use was about twice as common among respondents working in music or performing arts (19.3%), who are Support Act’s main targeted service users as of the survey release period, compared with 8.8% of people not working in music or performing arts.

Main differences made by specific Support Act services

The impacts reported by participants who used any Support Act service varied by service type, but largely aligned with expected benefits based on the particular service aims (e.g. financial support, mental health and wellbeing support, information or training):

- **General counselling** provided empathetic support, benefits to mental health/emotional wellbeing, and awareness of mental health at work.

- **COVID-19 Grants and Crisis Relief Grants** reduced people's financial stress and gave people access to funds in an emergency, while **Financial Counselling** had similar findings with the addition of increased knowledge of supports/services available.
- **Online Mental Health Resources** increased mental health awareness, knowledge of supports and services, and knowledge of mental health and wellbeing.
- **Mental Health First Aid Training** increased awareness of mental health at work, safety and support strategies, and knowledge of mental health/social and emotional wellbeing.

The next section provides a sense of the overall difference made by Support Act services.

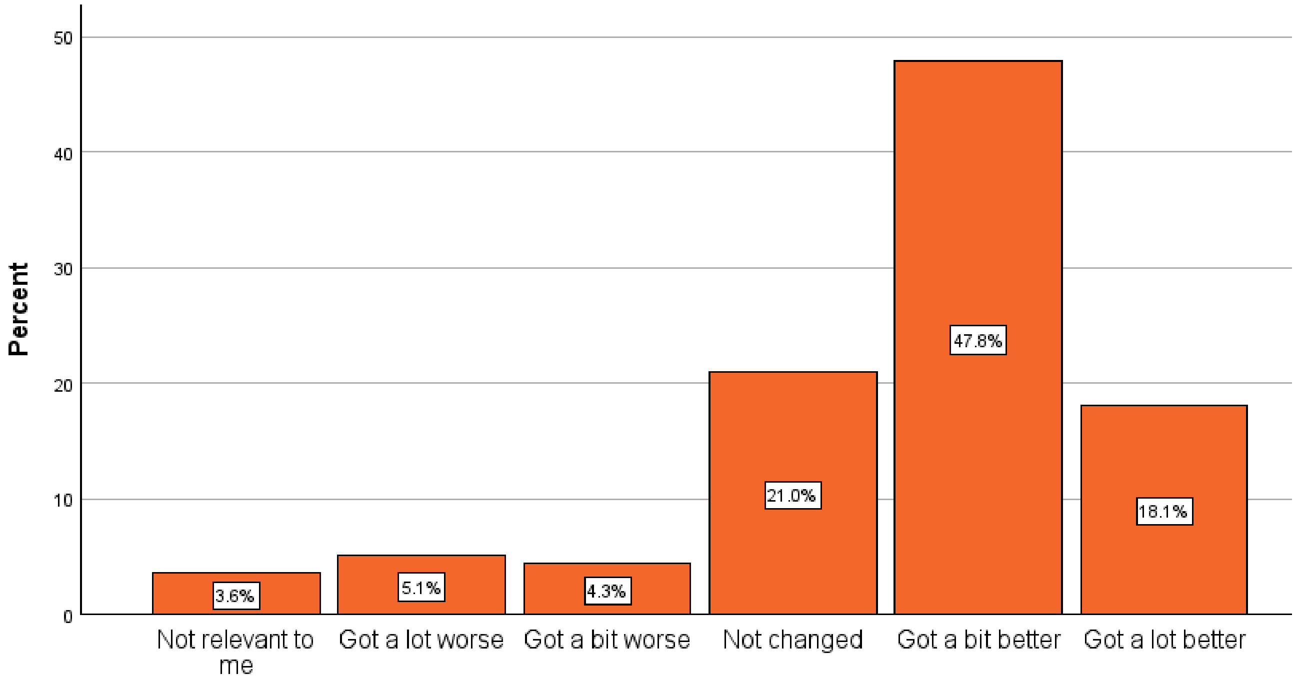
Overall differences made by Support Act services

Change in health and wellbeing

All survey respondents who used any Support Act service were asked how their health and wellbeing had changed since their service use. There were 138 people who answered this question. Figure 88 shows that, of these respondents:

- Almost two-thirds (65.9%) reported that their health and wellbeing had got better, either by a bit (47.8%) or a lot (18.1%).
- About a fifth (21%) reported no change in their health and wellbeing
- 9.4% reported that their health and wellbeing had got worse, either by a bit (4.3%) or a lot (5.1%).
- 3.6% said this question was not relevant to them.

Figure 88 - How has your health and wellbeing changed since using the Support Act service/s?



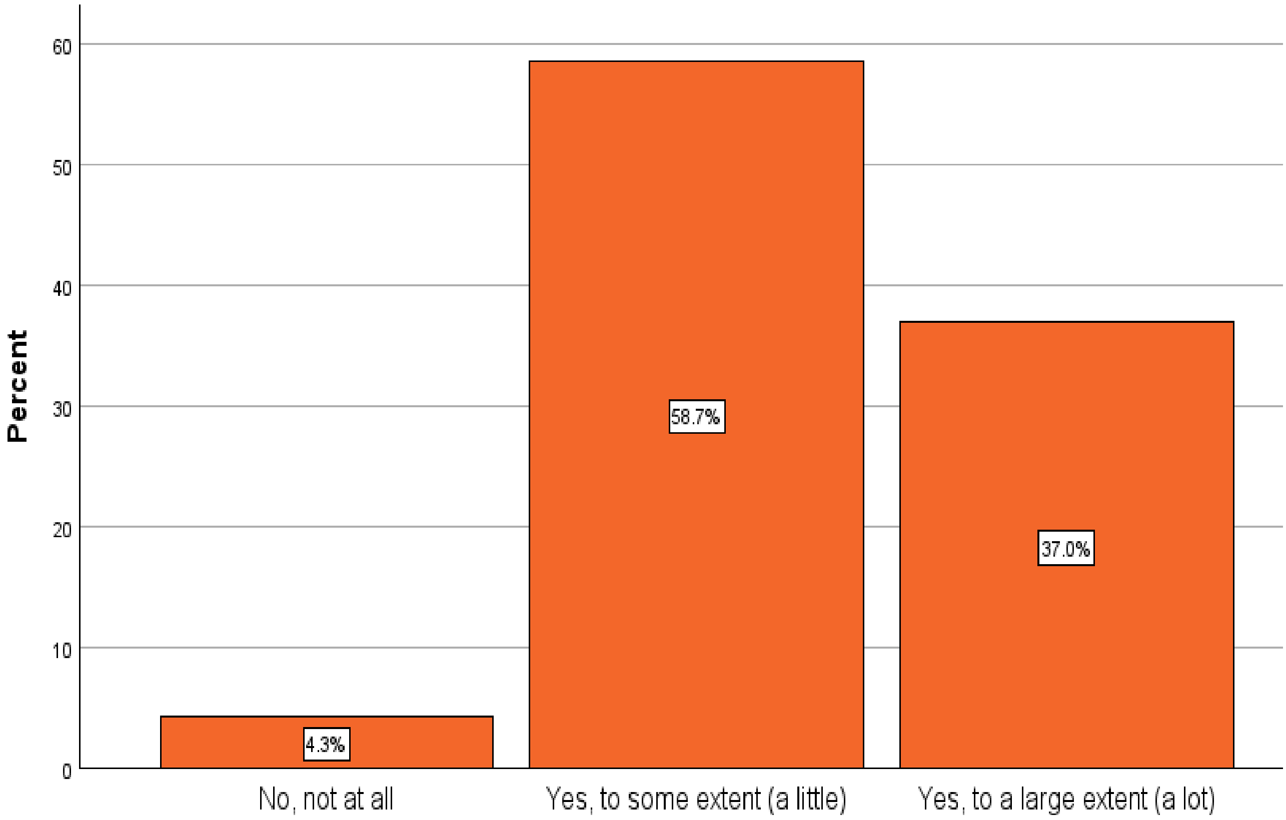
Positive contribution of service

There were 138 people who answered a question on whether the Support Act service/s they used had made a positive contribution to their health and wellbeing.

As shown in Figure 89, the vast majority (95.7%) of those who responded said that the Support Act service/s they used had made a positive contribution to their health and wellbeing - either a little (58.7%) or a lot (37%).

Just 4.3% said that the Support Act service/s they used had not made a positive contribution to their health and wellbeing.

Figure 89 - Did the Support Act service/s you used make a positive contribution to your health and wellbeing?



Survey respondents expressed their gratitude for these services and spoke to how the financial support was a lifeline to them in crisis situations:

> *"I was able to access Support Act in a time of crisis. I don't know where I could have turned otherwise for financial support. The support payments I have received considerably lessen my stress and positively impacted my mental health."*

Respondents deeply valued the counsellors available via the Helpline, and the practical support, resources and tools they offered:

> *"My Support Act therapist gave me an absolute lifeline and helped me manage my stress when I felt overwhelmed. I can't recommend it highly enough for anyone in the industry."*

The majority of those who accessed Support Act services reported that the service they used had made a positive contribution to improving their health and wellbeing (95.7%), and in some cases was 'lifesaving':

> *"I wouldn't have survived without Support Act, financially or emotionally. They helped me out when I couldn't get help anywhere else. I don't know where I would be [any]more without them."*

Respondents called for greater awareness of the valuable supports and services available to creative workers, including how and where to access these. Several respondents commented that they weren't aware of the breadth of services offered by Support Act, and processes like this survey helped to raise their awareness:

> *"This is such an important service, and doing this survey I've learnt that they offer a huge range of supports that I didn't know existed before and I think that's really amazing."*

Overall, Support Act services appear to be meeting some of their key objectives for those who reported their service use and overall impacts, with largely positive participant feedback, and:

- Almost two-thirds (65.9%) of 138 respondents reporting better health and wellbeing (either a bit or a lot better) since using the Support Act service/s, and
- 95.7% of 138 respondents reporting that the Support Act service/s they used had made a positive contribution to their health and wellbeing.

Use of other services

There were 1081 participants who answered a question on what other services they had used over the last two years (2022-2024). As shown in Figure 90, of those who responded:

- Just under a third of participants (32.6%) reported that they had not used any other services in the last two years.

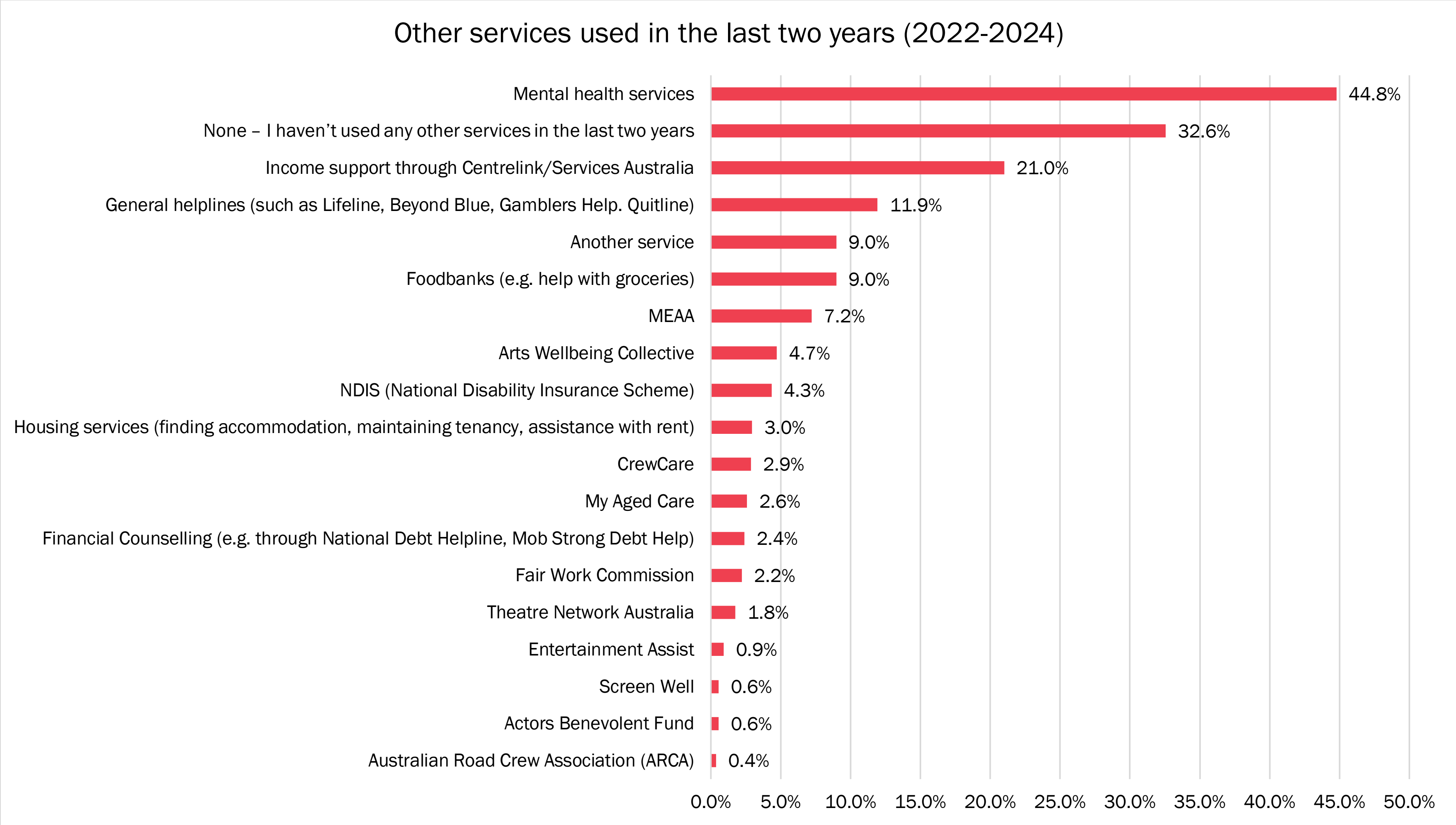
Of the 1081 people who responded, the services that participants most commonly reported using in the last two years were:

- Mental health services (44.8%);
- Income support through Centrelink / Services Australia (21%);
- General helplines such as Lifeline, Beyond Blue, Gambler's Help, Quitline (11.9%); and
- Another service (9%) – these are described further in the next section.

Of services specifically for people in the creative industries (other than Support Act, for which findings are reported above):

- 7.2% of the 1081 respondents used MEAA (Media, Entertainment and Arts Alliance) services;
- 4.7% used Arts Wellbeing Collective services;
- 2.9% used CrewCare services;
- 1.8% used Theatre Network Australia services; and
- Less than 1% used Entertainment Assist (0.9%), Screen Well (0.6%), Actors Benevolent Fund (0.6%) or Australian Road Crew Association services (0.4%).

Figure 90 - Other services used in the last two years (2022-2024)



Other types of service use reported by survey respondents

There were 96 survey respondents who wrote in another type of service they had used in the last two years. These responses were reviewed and categorised with similar responses grouped together. Table 47 shows the types of other services participants wrote in. Of the 96 participants who provided information about other services they had used, the most common types of services used were:

- Employee Assistance Programs (13.5%);
- Privately paid health services such as a psychologist (9.4%); and
- General Practitioners (8.3%)

A range of other public health, disability, carer support, business support and other services were listed, along with further specific creative industry services including Australian Society of Authors (4.2%), Australian Writers' Guild (1%), Australian Society for Performing Arts (1%) and National Association for the Visual Arts (1%). See Table 36 for the full list.

Table 36 - Other services participants reported using in the last two years (2022-2024)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Employee Assistance Program	13	.9	13.5	13.5
	Privately paid health services e.g. psychologist or other	9	.6	9.4	22.9
	General Practitioner	8	.5	8.3	31.3
	Public health services	4	.3	4.2	35.4
	Carer Gateway / Carer support	4	.3	4.2	39.6
	Australian Society of Authors	4	.3	4.2	43.8
	Services Australia - financial support	3	.2	3.1	46.9
	Multiple services	3	.2	3.1	50.0
	Small Business Support	3	.2	3.1	53.1
	Digital mental health services (e.g. Head to Health, This Way Up, counselling online etc.)	3	.2	3.1	56.3
	Self-care / self-support and personal development	3	.2	3.1	59.4
	Specialist services e.g. for people impacted by adoption, for veterans etc.	3	.2	3.1	62.5
	Human Rights organisation - e.g. Australian Human Rights Commission	3	.2	3.1	65.6
	Not aware of services or found it too hard to access support	3	.2	3.1	68.8
	AA / NA meetings	3	.2	3.1	71.9
	Arts grant or funding support	2	.1	2.1	74.0
	Union support	2	.1	2.1	76.0
	Ombudsman - e.g. Fair Work or Tax	2	.1	2.1	78.1
	Physical health services	2	.1	2.1	80.2

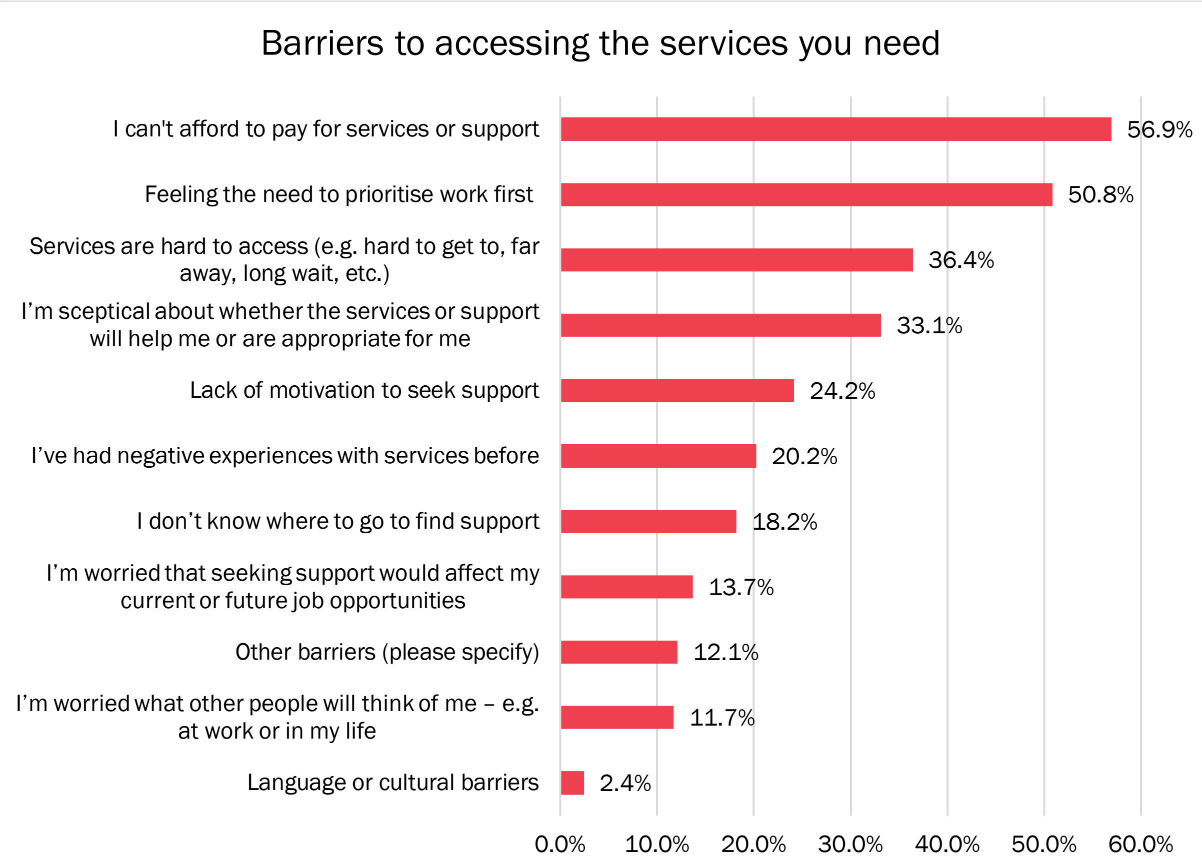
		Frequency	Percent	Valid Percent	Cumulative Percent
	Specialist services for people impacted by violence, abuse, assault	2	.1	2.1	82.3
	Local support organisation/s	2	.1	2.1	84.4
	Support from friends or family	1	.1	1.0	85.4
	Mindfulness/meditation apps	1	.1	1.0	86.5
	Charities	1	.1	1.0	87.5
	Australian Society for Performing Arts healthcare	1	.1	1.0	88.5
	Workers Compensation	1	.1	1.0	89.6
	Alternative therapies e.g. kinesiology	1	.1	1.0	90.6
	Australian Writers' Guild	1	.1	1.0	91.7
	Accountant	1	.1	1.0	92.7
	Mental health helplines	1	.1	1.0	93.8
	GP and other specific supports e.g. app or support group	1	.1	1.0	94.8
	National Association for the Visual Arts	1	.1	1.0	95.8
	Legal Aid	1	.1	1.0	96.9
	Victims of Crime support	1	.1	1.0	97.9
	Programs or groups supporting mental and physical health	1	.1	1.0	99.0
	Energy companies	1	.1	1.0	100.0
	Total	96	6.3	100.0	
Missing	System	1422	93.7		
Total		1518	100.0		

Barriers to accessing support or services

In addition to asking about service use, we asked participants "What are the barriers to you accessing services or getting any support you might need?", and 1068 people responded to this question. As Figure 91 illustrates, among those who answered:

- More than half (56.9%) reported that service cost or affordability was a barrier;
- Just over half (50.8%) felt the need to prioritise work first (e.g. I can't let others down or take time off, I have to get to the end of this project or gig and then I can seek support);
- Over a third (36.4%) reported that services were hard to access;
- About a third (33.1%) were sceptical about whether services would help or be appropriate for their needs, while a quarter (24.2%) lacked motivation to seek help;
- In addition, a fifth (20.2%) reported having negative past experiences with services;
- Relatively lower proportions of people reported barriers around knowing where to go (18.2%), worries about work (13.7%) or what others might think (11.7%), or language or cultural barriers (2.4%).

Figure 91 - Barriers to accessing services



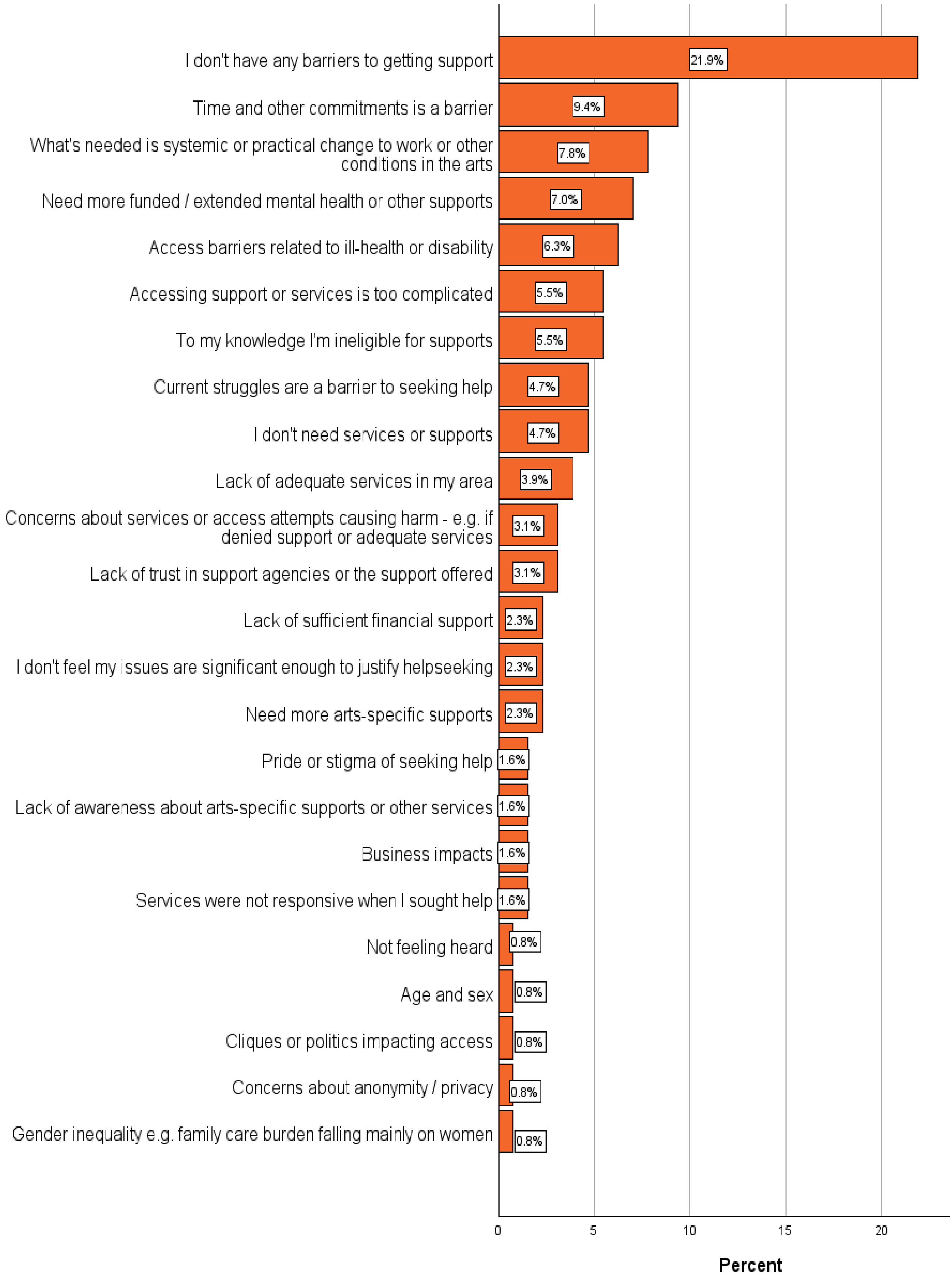
Other barriers to accessing services or support

When asked about barriers to accessing services, 129 people selected “other barriers”. In total, 128 of these respondents provided a text response about what these other barriers were. All text responses were reviewed, and similar responses were categorised into groups where relevant.

As Figure 92 shows, responses varied widely but the most common themes among the 128 text responses were:

- I don’t have any barriers to getting support (21.9%) (this was not an explicit option in the survey, participants could just leave options unchecked if barriers did not apply to them);
- Time and other commitments are a barrier – for example, juggling parenting, caring and work leaves little opportunity to seek or attend services (9.4%);
- What’s needed is systemic or practical change to work or other conditions in the arts (7.8%);
- Need more funded and/or extended mental health supports (7%);
- Access barriers related to illness or disability specifically – e.g. service navigation being extremely difficult / impossible while feeling unwell (6.3%). Another 4.3% said that their current struggles were a barrier to seeking help;
- Accessing support or services is too complicated (5.5%).
- I believe I’m not eligible for supports (5.5%)
- I don’t need services or supports (4.7%).

Figure 92 - Other barriers to accessing services or support



What supports are needed

There were a total of 801 respondents who chose to answer a free response question on what services or other supports would be useful, representing a little over half (52.8%) of all 1518 survey respondents. Of these 801 respondents, 231 respondents (28.8%) answered that there was either 'nothing' that would help them, they were 'unsure/didn't know' (181 respondents), or that this question wasn't applicable to them (50 respondents). Of the remaining 570 respondents (71.2%) who did answer this question, there were common themes identified around practical 'hands-on' support - considering education and training (particularly business management and skill development); increased funding and financial support; and tailored, regular mental health services. Additionally, there were common themes identified around more broad, overarching support to improve the culture of how creative work and creative folk are valued in Australian society, and improve or build the sense of community within creative industries. Surprisingly, a number of respondents were unaware of the supports already on offer to them, which highlighted a need for continued/increased advertising of available supports or perhaps a need to reach new audiences.

There were differing reasons for the 231 respondents who indicated that there weren't any other services, advice or support that would be useful to them. Some felt that they were in a fortunate place in their career and didn't require additional support, or were happy with the supports they were already utilising:

> *"None required as my circumstances are unusually fortunate at this late stage in my career.'*

> *"None now - when I was going through depression knowing about things like support act would have been useful."*

> *"I'm happy with the support I get from the doctor I see and psychologist I see. I don't require other help at this time. "*

While others felt that, even though they were experiencing challenges, additional supports wouldn't help them or the problems facing their industries were so large/complex they were unsure what the solutions looked like.

> *"Not sure there is anything that can help."*

> *"No idea, Things have been awful since 2021 and government policies only seem to be getting worse and aim to make things more and more difficult!"*

> *"I don't know anymore. Have tried many options when I could. Workcover helped with psych but limited time and not fixed [before] help ended. Can't afford to find more help*

and waiting lists are too long. Very hard to find help when is needed. Being able to afford edu[cation] would help. Can't afford more HECS debt."

For the 570 respondents who did suggest additional services, advice or supports, the common themes identified are summarised below. Many of these came down to improved affordability and accessibility.

Opportunity for work. Respondents repeatedly called for more work, or more opportunities for work, to make enough income. Respondents spoke about not being able to find work, or there being a general lack of work.

> *"More work is all that matters. There is so little of it at the moment. Very minimal commissioning going on. Regional orgs being defunded. Constant changes in govt policy directions. More funding and parameters around local content are the only things that will make a difference."*
>
> *"More paid work."*
>
> *"More opportunities to sell, generate income."*
>
> *"I'd like to find the right manager who could help me get more work & opportunities."*
>
> *"I need WORK. Why is there the pre-existing idea that creative industries need support all the time? It is so patronising. We need consistent work, better conditions, better life-work balance. If there is not enough work, productions take advantage of it lowering the rates they pay. It is not sustainable to have a film industry the way it is now. This feast and famine cycle is destructive and unsustainable."*

Funding and income. Respondents again and again called for increased and easier access to funding, as well as improved incomes for those in creative industries.

> *"More funding for arts in general, as the problem lies in lack of opportunity and support for artists in Australia. Mental health support is important, but it deals with the symptom not the disease."*
>
> *"We just need more money! Quick response, large grants that small and start ups can access without competing with the majors. We will thrive if we're given a leg up but current lack of funding makes it prohibitive."*

Several respondents urged for the consideration of universal basic income for eligible artists, both to reflect the value they provide to society but also to offer relief from cost of living when basic survival deters creatives from pursuing creative work.

“Universal income for musicians, artists etc. Apparently France has this. SO much of our work is unpaid it’s very difficult to excel in the art form whilst trying to scrape together a living.”

“The introduction of universal income for sole trading artists - for a period of two to three years or longer. More subsidised spaces to make our work. Space, time and money are always the areas policy makers need to look when seeking the best supports for independent creatives in Australia.”

“A basic wage by government that recognises the real and valid work artists do, free mental health support, free medical support.”

For many respondents, financial stress was the root cause of their mental health or other stressors and seen as a key problem across the creative industries.

“My mental health issues in relation to work come solely from cost of living and not being able to make enough. I don't feel any service could change this.”

“I'm not sure. My main stress is financial. I am deeply concerned that at my age, I will be unable to support myself in the arts, and my other-skills resume has a large hole in it.”

Respondents also called for specific financial support or relief, notably in the form of rent assistance, subsidies for resources or equipment, travel assistance, and affordable GP and healthcare (detailed below).

Education and training. Many respondents called for various education services or training to develop their skills and the skills of the sector more broadly. This included education around financial literacy and business management, developing a business plan; managing a business; appropriate renumeration (e.g. accessing royalties or superannuation); transitioning to retirement; and general financial counselling and planning.

“Support in helping manage a business around HR, Award, meeting obligations, Recruitment and being able to deliver training.”

“I need business support - I still do everything myself mostly (financial, marketing, ticketing, bookings, invoicing etc etc) as a sole trader - and can’t get ahead to get funds to have a operations manager. I also have not contributed to my super for decades and this will be an issue at some point.”

“Personal advice and support regarding correct remuneration would make a big difference as this has been contentious recently causing workplace conflict that has impacted emotional wellbeing and sense of value.”

"Mentoring and career advice. Financial advice about superannuation and sick leave when you are self-employed."

As well as specific skill education, notably around self-promotion and marketing:

"Resume Grant application. Self-promotion."

"Marketing and promotion for my creative business."

"Marketing support."

Legal advice and support:

"Legal and accounting, re: running a business, copyright, etc."

"Free legal advice/representation to address workplace harassment and bullying from employers."

"Non-union workers legal service and representation."

And career counselling. For some, this related to general career counselling or progression within creative industries; for others this revolved around being able to retrain or transfer their skills to another industry so they could leave creative work:

"Career development advice from more experienced practitioners."

"Career counselling from someone within the creative art industries."

"Honestly, I want counselling to help me change careers. I love this job but it's really bad for my health and wellbeing. The reason I'm still here is that I don't know how to change careers. Also sick leave that accumulates over the entire year instead of being reset at every new job. I had a bad flu last year and had to take 2 weeks off - I only got paid for 3 days. I was worried about pay so I tried to come back to work after 1 week, but I was still sick and the infection triggered adult onset asthma. It's been 7 months and I still have to use an inhaler every day."

"Feel like if there had been more upskilling & development opportunities available a decade ago it would have been helpful for me to navigate potential pathways. At my age (& as a woman) I know there are increasingly less spaces for me to remain working in the music industry. Maybe some workshops on transferring skills to other industries? It's something a lot of us have to deal with after contributing for decades to a fairly insular industry that then discards those experienced workers for younger (& generally more exploitable) workers."

"The service I would like to propose as being helpful would be affordable or subsidised retraining programs and career shift support - particularly for those who are doing it

tough and living below poverty line. Perhaps creative soul-centric, case-managed work placements, internships etc. Not soul destroying like centrelink, something that is geared toward creative people. Maybe it comes as part of a therapy/case management package? But even more specifically to my needs- retraining artists to become therapists / peer support for the arts with an established student/provisional level clinic where newbies can gain experience, get supervision, professional development and build up a practice. That's what I would really love to have available."

There was a big emphasis on **peer-to-peer professional development and networking**. Many respondents spoke to wanting to increase community within their industries, and the support and advice that could exist within these networks (particularly when they were targeted, tailored and existed as safe spaces).

"Self-help groups/support groups for creatives."

"Queer network of music workers."

"Professional development networks Musicians support group (preferably female only)."

"Peer to peer support. Encouraging influencers with credibility to share information." Music / creative projects and partnerships."

"Peer mentorship."

In general and aside from peer-to-peer learning, many respondents wished there was a bigger focus on community and connection within creative industries to reduce feelings of isolation.

"More access to the music industry community - I feel so isolated from the rest of this industry and it's rare to be able to all come together."

"Freelancing can be quite a solitary experience. Connection with creative communities happen when working, which is wonderful, but the time between projects is spent alone, working from home. Co-working spaces offer some relief, but the cost of renting shared spaces are prohibitive and generally inaccessible, or short term options until the money runs out. Subsidised co-working creative spaces would help many people in the creative fields."

Some respondents called for formal unions to develop community, advocate for and represent the needs of creatives.

"A union for arts workers, or some sort of collective where we can discuss issues within the arts and lobby this to the government to improve conditions in the arts and better fund arts. I believe we are at the point where the cost of living and the lack of work for artists and government support is ridiculous, the arts are dying in Australia. The only

people who can stay in the arts are those from wealth and privileged backgrounds. The government state and federal needs to pay more attention to the arts instead of focusing all their attention on sporting events due to their own personal bias."

"Some sort of union for gigging musicians/ a place to go with all the info in one place."

Health and wellbeing support. There was a big focus on services and support for health and wellbeing, specifically for mental health. Respondents called for mental health services that were more affordable, more accessible, tailored to the needs of creative folk and delivered by experienced mental health practitioners who understood their unique needs and experiences. Many respondents spoke to the importance of their general practitioner (GP) and called for more access to caring GPs.

"Tangible/ usable resource instead of all [of] this talk and survey work. Basic skills like how to plan for self- care in the industry when we have 0 time for ourselves and time is money to the client."

"Seeing Psychologist regularly, who understands the nuanced layers of how my physical and mental health play into my overall wellbeing and capacity to do my job and fulfill my artistic creativity ongoing."

"Quicker access to mental health support, especially medical professionals."

"Psychologist appointments monthly."

"Psychiatrists in regional areas."

"More mental health programs for people in creative industry - especially those with neurodiversity."

"More mental health and physical health care more readily available e.g. yoga sessions, more counselling hours."

Many respondents spoke to needing services or supports tailored to creatives living with a disability, particularly when it came to navigating Centrelink.

"Better recognition of and support for complex and chronic health (mental and physical) needs."

"An appropriate Disability Employment Service who knows what I want and who knows what they are doing. A more personable service than the one I have now. Being unemployed is tough."

A few respondents mentioned their physical health and wellbeing, particularly as it related to those working in the gig economy or for themselves and in relation to standardising conditions and processes within industries.

> *"A big one for me is work place health and safety. We need to up our standards as an industry and we need someone to be able to come up with a proper safe work method that is live event based so we can have a definitive set of rules that the whole country needs to follow. We need to get rid of these "venue" rules because they are just making these rules up and they are ever changing and there is nowhere to read up on new rules."*
>
> *"Support for injured workers in a gig base[d] career. My last employer stated 'you are with us for 2.5 weeks, we are not here to support you'."*
>
> *"Sick leave pay for sole traders."*

Wraparound supports. There was a repeated focus on support for new families, and particularly mothers, working in creative industries. Respondents called for support with childcare or access to services around their care work, as well as support with career planning after having children.

> *"Awareness of and support for working parents in the arts. Family creates additional strain in many ways, not least financial and time capacity, and there are no supports that I'm aware of for parents struggling with these demands, especially in the early years of parenthood, in the arts."*
>
> *"Support such as childcare built into grants and residencies."*
>
> *"Out of hours supports of counselling at night or weekends around a child."*
>
> *"More affordable and reliable childcare - childcare costs have literally doubled for us, despite receiving 90% CCS (because childcare centre has increased fees above the government CCS cap). For me, the biggest risks/contributing factors to feeling tired, stressed and having poor mental health is caring responsibilities - as a parent (woman) of two young children, one who is on the NDIS. The arts often feel incompatible to women with caring responsibilities."*

Appreciation for creative industries. As with other survey responses, there was a clear thread that respondents felt the creative industries were not valued in Australia for the social and economic value they provided. For many respondents, increasing the cultural value of creative work would create flow-on impacts of better pay, better conditions, and better care of creative folk.

“We need ground up cultural appreciation for creative industries in this country. We need an initiative that encourages the average person to spend money on the arts - like a stimulus pack for the creative industries. A lot of people don't realise how good they feel when they engage with arts, and conversely they don't know what they'll miss when it's gone. We are at breaking point, and it will have a very sad impact on the development of culture in this country.”

“Increased appreciation of the arts by the community.”

“I think until arts organisations are valued and funded adequately other services are just band-aids not sustainable long-term solutions.”

“Being in Tasmania, I have not heard of most of the options for support on your list. As a late/mid-career (I'm 55) professional of over 35 years in my creative profession, I am concerned that artists are, broadly, just not valued and respected enough for their contributions to Australian communities and society…”

“Advocacy to help increase the value of music in Australia and therefore the potential to earn a sustainable, healthy wage working in the music industry.”

Across the responses, there was a common thread of **increasing awareness of the supports already available** for creatives, as many were not aware of the supports mentioned throughout the survey. Some indicated they were older and weren’t aware of such services; others shared they were neurodivergent, and information supplied about the services wasn’t accessible them; others weren’t co-located to the services; and many just hadn’t heard of the range of supports available.

“Something that could help me find grants/financial support I am eligible for, and help me put together an application.”

“Please continue to publish on your website all useful things which become available.

“I hadn’t heard of most of those services so I will investigate them.”

“Now that I know about the Support Act helpline, I might try using that service :)”

“It would be good to know what type of help and services there is around for artist, like buying new equipment, business advise and so…”

“I haven't heard of any of the services listed, so knowing about them firstly would be useful.”

Respondents also requested that supports, advice or services were **regularly** provided (or included follow ups) and as **tailored** as possible to the individual and their specific industry. Respondents often commented that their industry wasn't included or represented in services like another, perhaps larger or better known, industry.

> *"Real and specific advice on how to get grants, get into art comps, building websites, applying for exhibitions, social media advice, how to actual get a job where my creativity and skills are being used and not being exploited by those in power. It feels like there are actually no "jobs" for artists apart from selling our own work and having to be a manager, agent, social media manager, content creator, accountant, administrator and PR rep, which all prevent me from actually being an artist."*

> *"On going support, check ups."*

> *"Have industry people providing the service so they have better appreciation of the stresses of their clients."*

DISCUSSION

In the two years since our last survey in 2022, there have been several changes to the social and economic environment that creative workers are operating in, but significant challenges remain. Our 2022 survey of people working in music and performing arts showed that people were still experiencing significant impacts on their work as lockdowns ended (Elmes & Knox 2022). Our 2024 survey findings indicate that most creative workers feel their industry is partly back on track following the disruptions of COVID-19, but less than 15% felt this recovery was complete, and almost a quarter said their industry was not back on track at all. More than half reported that their workplace or work environment had not improved at all in the last two years.

The most common key issues that people in creative industries highlighted in 2024 include cost of living, low level of income from working in creative industries (see also Freeland, ABC 2024), burnout and fatigue, job insecurity, lack of opportunities due to external impacts such as venue closures and festival cancellations, and the high cost of doing business (also noted by Whiting & Green 2024; Will Murray, ABC 2024; and Patternmakers 2023). These key issues pick up on core challenges that remain for creative workers in a tight economic climate, both in terms of consumer spending, and costs of living and producing work (Copland, Music Victoria 2024; Patternmakers 2023).

Our 2024 research found that the current and ongoing issues affecting creative workers continue to impact their mental health, with almost two-thirds (65.3%) of responding participants reporting increased feelings of anxiety or depression, and 62% reporting increased financial stress. Altogether, over a quarter (27.4%) of those who answered reported a total annual income that sits below the Melbourne Institute (2024) poverty line for a working single person, and less than one third who answered (31.3%) earned over the median income of $67,600 (ABS 2023). Almost two thirds of responding participants (64.1%) said “I am worried that my superannuation levels are not adequate for a financially secure future”, while over half had experienced a reduction in their income; and over half (53.6%) said that their feeling of being part of a creative industries network or community had been affected.

We know from our 2022 research how impactful lack of adequate work and income is for music and live performing arts workers, and our 2024 survey findings again show clear links between these kinds of social and economic factors, and levels of psychological distress. In 2024, 54.9% of people working in music and performing arts had high/very high distress. This is somewhat lower than our findings in 2022, when 66.1% of people working in music and live performing arts had high or very high levels of psychological distress - but still represents a much higher proportion of people with high distress compared to the general population.

While distress levels did not differ significantly across creative industries, job types (creative, manager, technical, or other worker), or music genre, there were greater levels of high or very high psychological distress among:

- People who were unemployed, underemployed (working less hours than they wanted), and those who were out of the workforce for reasons such as disability or illness impacting their current work capacity, or managing caring responsibilities;
- People with lower income levels;
- Younger people aged under 35;
- Women and non-binary people;
- People who identify as LGBTQIA+; and
- Neurodivergent people and those reporting a disability, chronic illness or injury.

The high levels of distress reported by participants remain concerning, along with other mental health findings including:

- 57% of all survey respondents reporting any suicidal thoughts or behaviours – a similar proportion to 2022 and about 3.4 times the proportion in the general population who have experienced any suicidal thoughts or behaviours (16.7%) (Australian Bureau of Statistics 2020-2022)
- 35% of all survey respondents reporting a current mental health condition – about the same proportion as in 2022, and about 1.6 times the prevalence of current mental health disorders in the general population (21.5%) (Australian Bureau of Statistics 2020-2022); and
- Of all survey respondents, 43% said they had used alcohol or other substances to cope with stress (only slightly lower than the 53% who reported this in 2022).

In 2022, almost half (47%) of the music and live performing arts workers who responded to our survey said they had lost their job or jobs (Elmes & Knox 2022). In 2024, the proportion of people reporting loss of work has roughly halved, but almost one-quarter of responding participants (24.2%) still reported that issues affecting creative workers had led to the loss of their job or jobs; and over a quarter (26.2%) said that these issues had caused them to leave work in the creative industries, either temporarily or permanently. A pattern of people exiting creative work over time has also been found in other recent research on Artists as Workers (Throsby & Petetskaya 2024).

Overall, the things that participants most frequently said supported their mental health and wellbeing in the last two years largely related to:

- Social, emotional and practical support from people in their lives including family, friends and community;
- Self-care in terms of nutrition, movement and sleep; and
- Being able to keep working in their creative industry, making enough money, and having enough work (for those who were able to achieve this).

When we asked music and live performing arts workers about their support needs two years into the disruptions caused by COVID, the main needs highlighted by participants were: improved protections and working conditions within the industry, support for mental health, and financial assistance. Our 2024 survey again asked participants what supports or services are needed. Comments emphasised the need for safe, appropriately paid work opportunities and greater funding/income for all creative workers, as well as a need for cultural change towards greater valuing of the arts in general, considering the time, resources and skills that go into creative outputs. More than half said that advocacy work undertaken by creative arts / industry peak bodies had the capacity to make a positive difference.

Other themes around support included the need for access to affordable education and training (notably for sole traders or business owners), the opportunity to network with and learn from other creatives, and the importance of health and wellbeing support (particularly mental health) as well as practical supports such as affordable childcare and services with flexible hours. These needs for practical and health and wellbeing support align with the strong demand that Support Act continues to see for its financial relief program and Wellbeing Helpline. The majority of those who accessed Support Act services reported that the service they used had made a positive contribution to improving their health and wellbeing, and in some cases was 'lifesaving'. It is crucial, then, to ensure that creative workers are aware of these services and other supports that they can access in times of need. There were themes throughout our survey data that indicated participants were not fully aware of all supports on offer to them.

Among those who reported accessing other services or supports, the most commonly used service types were Mental health services (44.8%); Income support through Centrelink / Services Australia (21%); and General helplines. Core barriers to service access identified in our 2022 survey remained, with more than half of respondents who answered (56.9%) saying that service cost or affordability was a barrier (for example, in seeking ongoing mental health care); while just over half (50.8%) felt the need to prioritise work first, and more than a quarter found services hard to access.

Overall, findings emphasise the need for broader changes that address core needs for adequate income and employment conditions that value creative workers, protect people's physical and mental health, and enable the conditions for positive mental health, as emphasised by this comment:

> *"More funding for arts in general, as the problem lies in lack of opportunity and support for artists in Australia. Mental health support is important, but it deals with the symptom not the disease."*

Sadly, a small proportion of respondents said that there was nothing they felt good about in terms of working in the arts, due to the challenges of sustaining a creative livelihood being so vast and feeling unsure or sceptical that this would improve in their lifetime given the scale and complexity of cultural and systemic change required. This finding encapsulates the collective call for broader change, advocacy on behalf of creative workers, and valuing of the arts (and the intangible or under-recognised worth it provides) – both culturally and economically.

At the same time, the things creative workers most commonly said they felt good about do indicate some change occurring, however incremental – including around a third of participants who responded feeling good about innovation and adaptability within creative fields; greater investment in First Nations Arts and Culture; and industries or workplaces taking positive steps to improve diversity and safety within the workforce, as well as diversity in the content that is created.

Finally, participants emphasised feeling good about the process of making art and the joy they felt through the art itself, the value and potential for community that exists within certain circles, and the emerging changes they could see occurring in specific workplaces (e.g. investing in new equipment or resources; developing safer and more effective processes) as well as the creative industries more generally, as some things (e.g. importance and awareness of mental health) slowly begun to be done in better and different ways. As several participants shared, acknowledging and uncovering the challenges and issues within creative industries is part of paving the way for further change.

IMPLICATIONS OF FINDINGS

- Despite some recovery of creative industries following the disruptions of COVID-19, it remains challenging for many creative workers to make a liveable income from their creative work;
- Opportunity for work, decent employment conditions and adequate income are key issues for creative workers, particularly in the context of increased cost of living and doing business;
- Levels of distress in 2024 are slightly lower compared to our 2022 survey of music and performing arts workers but remain much higher than within the general population.
- People working in creative fields still value creativity and community, but wish this was reflected in broader cultural and economic changes that place greater value in the arts;
- Creative workers call for systemic and practical changes (including greater financial support and appropriate renumeration of creative workers) to provide the conditions that enable positive mental health – this suggests a further role for advocacy;
- At the same time, there is still a strong need for accessible mental health support that does not present cost barriers and is tailored to the needs and experiences of creative workers;
- The majority of those who accessed Support Act services felt these services positively contributed to their health and wellbeing; but needs still exceeded what was available in some cases (particularly in terms of more complex or ongoing mental health concerns);
- Overall, our findings indicate a continued need for:
    - systemic and practical changes, including greater financial support and coordinated efforts across creative industries to improve working conditions and increase work opportunities, and
    - services and supports for mental health and wellbeing that respond to the needs of creative workers, are well known to creative workers, and are not limited by short duration or lack of affordability.

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APPENDIX A: SUPPORT RESOURCES

Please reach out if you need support.

We know it's not always easy reaching out for help. We encourage you to think about the trusted people in your life who you can reach out to for support if you need it.

Information about support services is provided below.

If you feel distressed or need support at any time, we encourage you to reach out to a supportive person or call a support helpline.

Support Act's Wellbeing Helpline (link opens in new window) is available Australia-wide and you can contact the Helpline on 1800 959 500 (please note that unless it's an emergency, counselling appointments will generally be scheduled during business hours).

Support Act's Wellbeing Helpline is a free, confidential phone counselling service, available to anyone working in Australian music, the arts or other creative industries. The Helpline has a dedicated Safety at Work support line, as well as support lines for First Nations peoples, managers, and those who identify as part of the LGBTQIA+ community. Call on 1800 959 500 and select the option that's most relevant to you.

If you find yourself in a state of crisis, and need immediate mental health support, contact Lifeline, or if there is immediate risk to someone's safety, call 000.

Crisis support (available 24 hours, seven days a week)

- Lifeline - 13 11 14 www.lifeline.org.au

Other phone-support services (available 24 hours, seven days a week):

- Suicide Call Back Service - 1300 659 467 – this service provides 24/7 support if you or someone you know is feeling suicidal https://www.suicidecallbackservice.org.au/
- BeyondBlue - 1300 22 4636 https://www.beyondblue.org.au/get-support/get-immediate-support
- Counselling online (alcohol and other drug support) https://www.counsellingonline.org.au/

- 13YARN – 13 92 76 - national crisis support line for mob who are feeling overwhelmed or having difficulty coping https://www.13yarn.org.au/
- 1800 RESPECT - 1800 737 732 – National Domestic Family and Sexual Violence Counselling Service https://www.1800respect.org.au/
- Mensline - 1300 78 99 78 - telephone and online counselling service offering support to Australian men https://mensline.org.au/

If you or someone you care about is at immediate risk, you can dial 000.

Other sources of information and support

- Headspace – for young people aged up to 25: https://headspace.org.au/online-and-phone-support/
- SANE Australia – peer support and anonymous online forums: https://www.sane.org/peer-support
- Head to Health – online resources to support mental health: https://www.headtohealth.gov.au/
- Well Mob – wellbeing resources for Aboriginal and Torres Strait Islander people https://wellmob.org.au/
- Embrace mental health – mental health resources in a range of community languages: https://www.embracementalhealth.org.au/
- Qlife –anonymous online and phone (3pm-midnight) support for LGBTI+ people - 1800 184 527 https://qlife.org.au/get-help

APPENDIX B: SURVEY FEEDBACK

As participants completed the survey, some provided feedback on the survey design, either through participants entering comments into the free-text survey sections, or by contacting the lead researcher or passing on their feedback via Support Act.

The main topics of survey feedback are briefly discussed under each subheading below.

Appreciating arts and creative industry research

A few participants expressed gratitude for the fact that this research was being conducted, and there was an opportunity to participate and share their insights:

> *I really care about the arts industry and its people. So any collectives who are researching and brainstorming ways to make it healthier and more sustainable have my support.*

> *More research like this and campaigns to reach out the workers directly individually and in their own workplace with posters and workplace visits and emails to raise awareness of mental ill health using statistics from surveys like this. People in the industry think they are the only ones suffering, the[y] need to see the stats and to be encouraged to take less work and negotiate better wages and better work life balance. We need your help to get the conversation going, urgently and consistently.*

> *The reflective nature of this survey was really helpful. An evaluative service would be great*

Some participants also mentioned learning about services for creatives through participating in the survey:

> *I've never heard of any of the creative industry support groups mentioned in this survey, including this one !!!*

> *I would like to research some of the supports that have been mentioned in this survey.*

Conversely, another participant felt that focusing on actions to change circumstances for people working in the arts / creative industries was more important:

Tangible/ usable resource instead of all lf this talk and survey work. Basic skills like how to plan for self- care in the industry when we have 0 time for ourselves and time is money to the client

Survey length

Participants commented that the survey was overly long, and this may have contributed to about a third of participants not fully completing the survey questions:

This survey is too long

Survey design

Participants suggested having “Not applicable” options for all questions, and more “other” text boxes for people to add further detail that doesn’t fit neatly into a category; as well as more categories for types of work that better represent self-employed creatives, and people whose main job may not be aligned with their main creative practice:

This survey is one of the better designed ones but as usual there are some important options missing: N/A in some cases and OTHER when numbers cannot be given that represent a correct answer. The music industry does not just consist of Gigs and employed musician. There are many self employed musicians and ensembles and teachers.

It’s also helpful to include flexible/text options for if you don’t fit into a particular list. Finally, the questions around substance use could be explained a bit more clearly, for example around medical use.

Hi, I recently completed your 'Mental Health and Wellbeing Survey' and would like to offer some feedback/insight. Overall, I thought the survey was thorough and provided ample scope for participants to give accurate answers to the questions posed. Where I struggled was that my primary employment, although in the creative field, isn't in a field that lets me the artistic outlet that I have studied for and have a passion for. It pays my bills (just), but robs me of time to develop my real/authentic artistic practice and this has a very substantial negative effect on my mental health. I feel robbed and disillusioned. The older I get the more these feeling increase. It would be great if future surveys provided participants to indicate if their primary employment is aligned with their creative practice or *passion. Thanks for the opportunity to participate, I hope the research provides some significant insights.*

One participant also expressed feeling that the survey didn't adequately recognise gendered labour imbalances / inequality, e.g. women carrying the majority of the load in terms of childcare, for example:

There aren't many questions that tackle gendered in equality. A barrier for me is having to provide care to my children and my ageing parents in addition to a day job outside of music. I feel like these questions were designed by men for whom this labour is invisible.

One participant (in response to a question about barriers to service access) said the survey seemed biased toward promoting Support Act's services.

These systems are still discriminatory. The amount of work it requires to apply to be told no for an arbit[r]ary reason is crushing and taxing and eventually makes people think about suicide. An example in this survey is the amount of irrelevant questions and questions related to boosting profile for another corporate (For profit or Not...) entity. None of this helps and hearing ego boosting claims also are tedious and yeah a barrier to entry.

In addition, a few respondents commented that it was difficult to answer questions such as "What broader changes have the capacity to make a positive difference?" because this involved some speculation and could give a false perception of actual change achieved, rather than the possibility of future change:

It is impossible for any of us to answer box one or box two. The questions are speculative and the answers mean nothing unless re[s]ponders can provide context for their answers. I also cannot answer box 4. I am dissatisf[i]ed with the advocacy work being undertaken by my peak bodies, but such advocacy SHOULD and COULD make a difference.

Another few participants spoke about the difference between being an artist or gigging musician, and being an "arts worker", and felt the survey was combining two very different experiences of creative work:

Artist put in same boat in things like this survey as "arts workers" where there is NO superannuation, often NO PAY, No rates of pay, no award rates, unions, etc, WE DO NOT HAVE THE SAME CONDITIONS AT ALL.

Maybe separate workplace questions out as [they are] less relevant to gig workers/self employed/etc.

Finally, one participant commented that it would be good to recognise a range of lived experiences at the start of the survey, for example, those who have experienced trauma.

In the acknowledgement section at the beginning, it would be good if other lived experiences could be acknowledged as well – for example, people who've experienced trauma related to adoption

APPENDIX C: SURVEY QUESTIONS

Start of Block: Screening questions

Thanks for agreeing to take part in the survey. First things first, we'll need to you answer a couple of questions to confirm if this survey is relevant for you.

Where do you do your creative industry work? (select all that apply - for example, if some or all of your work is done in Australia, please select Australia even if you also work in other countries)

☐ Australia

☐ Outside of Australia

Skip To: End of Survey If What country is your work based in? (select all that apply - for example, if some or all of your... != Australia

---

Do you work in a creative industry (even if you're currently out of work)? If yes, please select the industry in which you do the majority of your work:

- Music
- Performing Arts – including Circus and Physical Theatre, Comedy, Dance and Theatre
- Community engaged practice / Community Arts
- Digital Games
- Emerging & Experimental Arts
- First Nations Arts and Culture
- Multi-Artform Practice

- Screen – including development, production, post-production, distribution and exhibition
- Visual Arts, Craft & Design
- Literature
- Other creative industry
- I don’t work in a creative industry

Please select your usual or main job *(these options will branch based on the participant’s previous creative industry response so they are only shown the relevant categories for them)*

Music

○ **Musician** - Artists, singers, instrumentalists, conductors, music director, DJs, music teachers and other performers who perform music

○ **Manager** – Band managers, Artist managers, Tour managers, Music managers

○ **Music Crew** – Anyone who works in the technical production of live performance (excluding performers). Crew is a catch-all term that includes production staff, stage managers, multimedia technicians, road crew, wardrobe or dresser, stagehands, riggers, loaders and drivers, front of house and lighting or sound engineers.

○ **Music Worker** - Someone who works at a music industry organisation/company - companies and organisations include all Associations, Publishers, Merchandise Companies, Record Labels, Artist Services and other businesses involved in the delivery of music and live performing arts (e.g. music and live performance venues).

(If Music is selected): **What music genre do you mainly work in?:**

- Pop
- Rock
- Electronic/EDM
- Country
- Heavy
- Hip Hop / Rap
- Jazz
- Blues
- Folk
- Classical
- Art Music
- Cabaret / Music Theatre
- Multi-genre
- Other music genre (please specify): _______________

Performing Arts – including Circus and Physical Theatre, Comedy, Dance, and Theatre

○ **Performing Artist or Creative** – e.g. Theatre Actors, Dancers and Choreographers, Playwrights, Circus Artists, Physical Theatre performers, Directors, Comedians and other live performing artists.

○ **Performing Arts Manager** – Performing Arts Company managers, Performing Artist managers, Tour managers, Performing Arts Venue managers, Performing Arts Program Managers, Performing Arts Festival Managers

○ **Performing Arts Crew** – Anyone who works in the technical production of live performance (excluding performers). Crew is a catch-all term that includes production staff, stage managers, multimedia technicians, road crew, wardrobe or dresser, stagehands, riggers, loaders and drivers, front of house and lighting or sound engineers, etc.

◯ **Performing Arts Worker** - Someone who works at a Performing Arts organisation/company - companies and organisations include all Associations, Venues, Theatre Companies, Performing Arts Festivals, Performing Artist Services and other businesses involved in the delivery of Live Performing Arts.

(for Performing Arts respondents) **What type of performing arts do you mainly work in?**

- Circus and Physical Theatre
- Comedy
- Dance
- Theatre
- Other performing arts practice (please specify):_______________

Community engaged practice / Community Arts

◯ **Community Engaged Artist or Creative** – e.g. Artists, performers or other creatives primarily working in community engaged creative work.

◯ **Community Arts Manager** – Community Arts Centre Managers, Community Arts Program managers etc.

◯ **Community Arts Production or Technical role** – Anyone who works in the technical production of community engaged arts practice, e.g. production staff, stage managers, multimedia technicians, road crew, wardrobe or dresser, stagehands, riggers, loaders and drivers, front of house and lighting or sound engineers.

◯ **Community Arts Worker** - Someone who works at a community arts organisation/company.

Digital Games

◯ **Digital Games Artist or Creative** – e.g. Digital Artist, Game Art Director, Animator, Game Designer, Narrative Designer/Writer, Digital Game Music Creator/Composer, etc.

◯ **Digital Games Manager** – e.g. Digital Game Production Managers, Community Managers, Company Managers, Marketing Managers, etc.

◯ **Digital Games Production or Technical role** – Anyone who works in the technical production of Digital Games – e.g. Game Developer, Programmer/Software Engineer, UX/UI Design, Sound Engineer, Game Tester, etc.

◯ **Digital Games Worker** - Someone who works at a Digital Game industry organisation/company - companies and organisations include all Associations, Publishers, Platforms, Game Studios, and other businesses involved in the delivery of Digital Games.

Emerging and Experimental Arts

◯ **Emerging and Experimental Artist or Creative** – e.g. experimental visual artist, experimental performance artist, experimental media/screen artist, experimental technology artist etc.

◯ **Emerging and Experimental Arts Manager** – Managers working in the field of emerging and experimental arts – for example, Emerging and Experimental Arts Festival Managers, Artist Managers, Venue or Gallery Managers, etc.

◯ **Emerging and Experimental Arts Production or Technical role** – Anyone who works in the technical production of Emerging and Experimental Arts – e.g. production staff, stage managers, multimedia technicians, road crew, wardrobe or dresser, stagehands, riggers, loaders and drivers, front of house and lighting or sound engineers, video editors, etc.

◯ **Emerging and Experimental Arts Worker** - Someone who works at an Emerging and Experimental Arts organisation/company – including Experimental Arts Associations, Venues/Galleries, Festivals, Artist Services and other businesses involved in the delivery of Emerging and Experimental Arts.

First Nations Arts and Culture

◯ **First Nations Artist or Creative** – First Nations Artists, Musicians, Composers, Performers and other Creatives

◯ **First Nations Arts and Culture Manager** – Artist managers, Tour managers, Festival Managers, Program Managers and other Managers primarily working in First Nations Arts and Culture.

◯ **First Nations Arts and Culture Production or Technical role** – Anyone who works in the technical production of First Nations Arts and Culture – e.g. production staff, stage managers, multimedia technicians, road crew, wardrobe or dresser, stage hands, riggers, loaders and drivers, front of house and lighting or sound engineers, videographers, editors etc.

◯ **First Nations Arts and Culture Worker** - Someone who works at a First Nations Arts and Culture organisation/company - companies and organisations include all Associations, Venues/Galleries, Festivals, Publishers, Merchandise Companies, Record Labels, Artist Services and other businesses involved in the delivery of First Nations Arts and Culture.

(For First Nations Arts and Culture respondents) **What type of arts practice do you mainly work in?**

- Circus and Physical Theatre
- Comedy
- Community engaged practice / Community arts
- Dance
- Digital games
- Emerging and experimental arts
- Multi-artform practice
- Music
- Screen
- Theatre
- Writing
- Other arts practice: ___________

Multi-Artform Practice

◯ **Multi-Artform Practice Artist or Creative** - Artists, performers and other types of creators primarily working with Multi-Artform Practice, e.g. combining two or more artforms such as dance, music, theatre, musical theatre, visual arts, screen, literature and community arts.

◯ **Multi-Artform Practice Manager** – Artist managers, Tour managers, Festival Managers, Program Managers and other Managers primarily working in Multi-Artform Practice.

◯ **Multi-Artform Practice Production or Technical role** – Anyone who works in the technical production of Multi-Artform Practice, including production staff, stage managers, multimedia technicians, road crew, stage hands, riggers, loaders and drivers, lighting or sound engineers, videographers, editors etc.

◯ **Multi-Artform Practice Worker** - Someone who works at a Multi-Artform Practice organisation/company - companies and organisations include all Associations, Publishers, Venues/Galleries, Merchandise Companies, Record Labels, Artist Services and other businesses involved in the delivery of Multi-Artform Practice.

Screen

We recognise that many roles within the screen industry are creative – for the purpose of this question, the "screen artist or creative" category includes roles that are responsible for or primarily contributing to the creation of a story world and/or the audio/visual aesthetic and performative realisation of a story to the screen.

Manager roles include those with overall financial or delivery responsibility for a screen project or properties, executive or financier reporting responsibilities, and staff management responsibilities.

Please select the overall option below that you feel best reflects your usual or main job, even if your exact job title is not listed there:

○ **Screen Artist or Creative** –Screen Actor, Director, Screen Writer, Cinematographers, Production Designer, Costume Designers, Art Director, Screen Music Composer, Set Designer, Visual Effects Supervisor, Senior Animator.

○ **Screen Manager** – e.g. Film Producer, Television Producer, Line Producer, Production Manager, Unit Manager, Location Manager, Post Producer, Program Manager, Festival Manager, Distribution Manager, Marketing & PR Manager, Cinema Manager, etc.

○ **Screen Crew**: Heads of Department and Technicians – Anyone who works in the technical production of Film, Television or other Screen productions (excluding performers), including: Camera operators, Assistant Directors, Sound Recordists, Boom operators, Closed Captioners, Gaffers, Grips, data technicians, Production Coordinators, Production Runners, Costume Supervisors, Hair and Makeup Designers, Stylists, Assistants, Editors, Colourists, Animators, 2D/3D Artists, etc.

Screen Sector Associates - Someone who works at a screen industry organisation/company - companies and organisations include all Associations, Publishers, Merchandise Companies, Film Studios, Television Stations, Cinemas, Film Festivals, Streaming Platforms, Film and TV Services, State and Federal Screen Agencies and other businesses involved in the delivery of screen arts.

Visual Arts, Craft & Design

○ **Visual Artist, Craftsperson, Designer or other visual creative** – e.g. Painters, Sculptors, Photographers, Illustrators, Fashion Designers, Textile Artists, Ceramic Artists, Glass Artists, Printmakers, Jewellery Designers, Fine Woodwork and Metalwork, etc.

○ **Visual Arts, Craft or Design Manager** – e.g. Artist managers, Exhibition managers, Venue/Gallery Managers, Art/Craft/Design Business managers, etc.

○ **Visual Arts, Craft or Design Production or Technical role** – Anyone who works in the technical production of visual arts, crafts or design. For example, visual art exhibit installation, photo editing, technical drawing, textile pattern creation, scaled production of existing visual art or craft designs, etc.

○ **Visual Arts, Craft or Design Worker** - Someone who works independently or at a Visual Arts, Craft or Design organisation/company - companies and organisations include all Associations, Visual Arts/Craft Venues or Galleries, Festivals, Publishers, Merchandise Companies, and Visual Artist Services and other businesses involved in the delivery of Visual Arts, Crafts and Design.

Literature

○ **Writer or Literary Arts Creative** – e.g. authors, novelists, short fiction writers, poets, graphic novelists, comic artists, and book illustrators, essayists and other creative writers

○ **Literary Arts Manager** – e.g. Author agents/managers, Writers' Association or Organisation Managers, Writing/Literary Festival Managers, Literary Journal Managers, Publishing Managers and other Managers working in the field of writing, editing and publishing creative written works.

○ **Literary Arts Production or Technical role** – e.g. anyone who works in the technical production of creative written works – for example, editors, typesetters, creative writing/literary journal or book printing technicians, etc.

○ **Literary Arts Worker** - Someone who works at a Literary Arts/Writing or Publishing organisation - companies and organisations include all Writing/Literary Arts Associations, Festivals, Publishers, and Authors Services and other businesses involved in the delivery of Literary Arts/creative written works.

Other Creative Industry

- ◯ **Other Artist or Creative** (please specify):________________
- ◯ **Other Manager** (please specify): _________________
- ◯ **Other Production or Technical role** (please specify): ________________
- ◯ **Other Creative Industry Worker** (please specify): ________________

Skip To: End of Survey If Do you work in creative industries (even if you're currently out of work)? If yes, plea... = No, I don't work in creative industries

End of Block: Screening questions

Start of Block: Demographics

About you

To help us learn about the different people working in creative industries in Australia, we want to know a bit more about you. The next set of questions asks about your work in creative industries, where you're based, and a bit about you as a person.

How long have you worked in creative industries?

- ○ 0-2 years
- ○ 3-5 years
- ○ 6-10 years
- ○ 11-19 years
- ○ 20 or more years

How long has your main job been in creative industries?

- ○ 0-2 years
- ○ 3-5 years
- ○ 6-10 years
- ○ 11-19 years
- ○ 20 or more years
- ○ Doesn't apply - my main job has never been in creative industries

What is your current employment status in your creative industry job/s?

- ◯ Working full time hours (35 hours or more per week)
- ◯ Working part time hours (less than 35 hours per week) and happy with this
- ◯ Working part time hours (less than 35 hours per week) but want more hours
- ◯ Not currently working, but actively looking for work in the past 4 weeks
- ◯ Not working and not looking for work in the past 4 weeks (e.g. due to studying, caring for children or others, being unwell/unable to work, being retired or out of the workforce, etc.)
- ◯ Other (please specify)____

Page Break

Display This Question:

If What is your current employment status? != Unemployed and actively looking for work (in the past 4 weeks)

And What is your current employment status? != Out of the labor force (e.g. studying, caring for children or retired, not looking for work in past 4 weeks)

What is your current employment contract in your main creative industry job? Please select the option that matches best.

- ◯ Casual employee (without leave entitlements)
- ◯ Fixed term employee (with leave entitlement and fixed end date)
- ◯ Permanent employee (with leave entitlement and no end date)
- ◯ Self-employed, sole trader or contractor (e.g. you invoice people for your pay)
- ◯ Agency/temp work
- ◯ Volunteering or interning (unpaid)
- ◯ I'm not working in a creative industries job right now
- ◯ Other (please specify) ____

Display This Question:

If What is your current employment contract in your main creative industries job? Please s... != I'm not working in a creative industries job right now

*

How many hours did you work in a creative industries role in the last week?

____

Page Break

In which state do you mainly live and work?

- ◯ New South Wales (NSW)
- ◯ Victoria (VIC)
- ◯ Queensland (QLD)
- ◯ South Australia (SA)
- ◯ Western Australia (WA)
- ◯ Tasmania (TAS)
- ◯ Northern Territory (NT)
- ◯ Australian Capital Territory (ACT)
- ◯ I mainly work across Australia (e.g. Touring Nationally)

Display This Question:

If Please select your state = New South Wales (NSW)

What area do you mainly live and work in?

- ◯ Sydney
- ◯ Another city or urban centre in New South Wales (e.g. Newcastle, Wollongong etc.)
- ◯ A regional area of New South Wales
- ◯ A rural or remote area of New South Wales

Display This Question:

If Please select your state = Victoria (VIC)

What area do you mainly live and work in?

- Melbourne
- Another city or urban centre in Victoria (e.g. Geelong, Ballarat, etc.)
- A regional area of Victoria
- A rural or remote area of Victoria

Display This Question:

If Please select your state = Queensland (QLD)

What area do you mainly live and work in?

- Brisbane
- Another city or urban centre in Queensland (e.g. Gold Coast, Sunshine Coast, etc.)
- A regional area of Queensland
- A rural or remote area of Queensland.

Display This Question:

If Please select your state = South Australia (SA)

What area do you mainly live and work in?

- Adelaide
- Another city or urban centre in South Australia (e.g. Mount Gambier, Whyalla, etc.)
- A regional area of South Australia
- A rural or remote area of South Australia.

Display This Question:

If Please select your state = Western Australia (WA)

What area do you mainly live and work in?

- ○ Perth
- ○ Another city or urban centre in Western Australia (e.g. Bunbury, Geraldton, etc.)
- ○ A regional area of Western Australia
- ○ A rural or remote area of Western Australia.

Display This Question:

If Please select your state = Tasmania (TAS)

What area do you mainly live and work in?

- ○ Hobart
- ○ Another city or urban centre in Tasmania (e.g. Launceston, Devonport, etc.)
- ○ A regional area of Tasmania
- ○ A rural or remote area of Tasmania

Display This Question:

If Please select your state = Northern Territory (NT)

What area do you mainly live and work in?

- ○ Darwin
- ○ Another city or urban centre in the Northern Territory (e.g. Alice Springs, Katherine, etc.)
- ○ A regional area of the Northern Territory
- ○ A rural or remote area of the Northern Territory

Display This Question:

If Please select your state = Australian Capital Territory (ACT)

What area do you mainly live and work in?

- ◯ Canberra
- ◯ A regional area of the Australian Capital Territory (e.g. Oaks Estate, Uriarra Village, etc.)

(*If "National touring" is selected*): Please select the areas you tour or work (*multiple selection*):

- ◯ Capital cities (e.g. Adelaide, Brisbane, Canberra, Darwin, Hobart, Melbourne, Perth, Sydney)
- ◯ Other cities or urban centres outside of capital cities
- ◯ Regional areas
- ◯ Rural or remote areas

Page Break

How would you describe your cultural background? You may select multiple cultural and ethnic backgrounds by (on a phone) tapping the item box to open and select from the list; (on a PC) holding down the Ctrl button; or (on a Mac) holding down the Cmd button when clicking.

Display list: *Australian Standard Classification of Cultural and Ethnic Groups (ASCCEG), 2019 | Australian Bureau of Statistics (abs.gov.au)*

- Other ethnicity not listed
- Unsure
- Prefer not to say

(For those who select “Other ethnicity not listed” above) – I describe my cultural background or ethnicity as: (free text)___________________

(*For those who select Aboriginal, Torres Strait Islander or South Sea Islander as their cultural background*): Do you identify with a particular nation/mob/country/tribe?

- Yes
- No
- Prefer Not to Say

(If yes) which nation/mob/country/tribe do you identify with? (single line free text): ___________

Could you have a conversation about a lot of everyday things and/or read everyday materials in any language/s other than English?

- No – English only
- Yes – Other language/s (you can select which one/s in the next question)
- Prefer not to say

Apart from English, in which language(s) could you have a conversation about a lot of everyday things and/or read everyday materials?

You may select multiple languages by (on a phone) tapping the item box to open and select from the list; (on a PC) holding down the Ctrl button; or (on a Mac) holding down the Cmd button when clicking.

- *Display list*: *Australian Standard Classification of Languages (ASCL), 2016 | Australian Bureau of Statistics (abs.gov.au)*
- Other language, (please specify in next question)

The other language/s I use are: ________________________________

Which country were you born in?

- *Display list: ABS Standard Australian Classification of Countries*
- Other country not listed, please specify in next question
- Unsure
- Prefer not to say

(Display if "other country not listed" is selected above)

The country I was born in is: ________________

What is your religion?

- No religion
- *Display list: ABS Australian Standard Classification of Religious Groups*
- Other religious group, please specify: ________________________________
- Prefer not to say

Page Break

Please select your age range:

- ○ Under 18
- ○ 18 - 24
- ○ 25 - 34
- ○ 35 - 44
- ○ 45 - 54
- ○ 55 - 64
- ○ 65 - 74
- ○ 75 or older

What is your gender?

- ○ Woman or female
- ○ Man or male
- ○ Non-binary
- ○ I identify differently (please specify) ________________________________
- ○ Prefer not to say

Do you identify as Transgender or Gender Diverse?

- Yes
- No

- Unsure
- Prefer not to say

Were you born with a variation of sex characteristics (this is sometimes called intersex or differences of sex development)?

- Yes
- No
- Don’t know
- Prefer not to answer

What is your sexual orientation?

- Lesbian / gay / homosexual
- Bisexual
- Pansexual
- Queer
- Straight / heterosexual
- Questioning
- Asexual
- I identify another way (please specify) ________________________________
- Don’t know
- Prefer not to say

For this next question you can select all options that apply to you, or select “none of the above” if none apply to you. Options contain various descriptors in recognition that preferred language may differ between individuals, and there is an option where you can enter your own description if you wish.

Do you identify as:

- ○ Blind or having low vision
- ○ Deaf/deaf or hard of hearing
- ○ Disabled / a person with disability
- ○ Neurodivergent (e.g. including, but not limited to being an Autistic person / a person with Autism, ADHDer / a person with ADHD, etc.)
- ○ Someone with a long-term health condition, injury or chronic illness
- ○ Having another lived experience that I describe as (please specify):________________
- ○ Prefer not to say
- ○ None of the above

End of Block: Demographics

Start of Block: Psychological distress

Thanks. We're off to a good start. This next section of the survey asks some questions about how you're currently feeling in terms of your mental health and wellbeing. This will help us understand more about the current mental health and wellbeing of people who work in creative industries.

Display This Question:

If Do you identify as being Aboriginal or Torres Strait Islander: != Yes

Your current mental health and wellbeing

The following questions ask about how you have been feeling in the last four weeks. For each question, please select the option that best describes the amount of time you felt that way in the last four weeks.

	None of the time (1)	A little of the time (2)	Some of the time (3)	Most of the time (4)	All of the time (5)
About how often did you feel tired out for no good reason? (1)	○	○	○	○	○
About how often did you feel nervous? (2)	○	○	○	○	○
About how often did you feel so nervous that nothing could calm you down? (3)	○	○	○	○	○
About how often did you feel hopeless? (4)	○	○	○	○	○
About how often did you feel restless or fidgety? (5)	○	○	○	○	○
About how often did you feel so restless you could not sit still? (6)	○	○	○	○	○
About how often did you feel depressed? (7)	○	○	○	○	○
About how often did you feel that everything was an effort? (8)	○	○	○	○	○

About how often did you feel so sad that nothing could cheer you up? (9)	○	○	○	○	○
About how often did you feel worthless? (10)	○	○	○	○	○

Display This Question:

If Do you identify as being Aboriginal or Torres Strait Islander: = Yes

The following questions ask about how you have been feeling in the last four weeks. **For each question, please select the option that best describes the amount of time you felt that way in the last four weeks.**

	None of the time (1)	A little of the time (2)	Some of the time (3)	Most of the time (4)	All of the time (5)
About how often did you feel nervous? (1)	○	○	○	○	○
About how often did you feel hopeless (have no hope)? (2)	○	○	○	○	○
About how often did you feel restless or jumpy? (3)	○	○	○	○	○
About how often did you feel everything was an effort (have no energy)? (4)	○	○	○	○	○
About how often did you feel sad? (5)	○	○	○	○	○

Page Break

Display This Question:

If The following questions ask about how you have been feeling in the last four weeks. For each ques... [None of the time] (Count) <= 9

Or The following questions ask about how you have been feeling in the last four weeks. For each ques... [None of the time] (Count) <= 4

The next four questions are about how these feelings may have affected you in the last four weeks.

Display This Question:

If The following questions ask about how you have been feeling in the last four weeks. For each ques... [None of the time] (Count) <= 9

Or The following questions ask about how you have been feeling in the last four weeks. For each ques... [None of the time] (Count) <= 4

In the last four weeks, how many days were you TOTALLY UNABLE to work, study or manage your day-to-day activities because of these feelings?

____

Display This Question:

If The following questions ask about how you have been feeling in the last four weeks. For each ques... [None of the time] (Count) <= 9

Or The following questions ask about how you have been feeling in the last four weeks. For each ques... [None of the time] (Count) <= 4

[Aside from those days], in the last 4 weeks, HOW MANY DAYS were you able to work or study or manage your day-to-day activities, but had to CUT DOWN on what you did because of these feelings?

____

Display This Question:

If The following questions ask about how you have been feeling in the last four weeks. For each ques... [None of the time] (Count) <= 9

Or The following questions ask about how you have been feeling in the last four weeks. For each ques... [None of the time] (Count) <= 4

In the last 4 weeks, how many times have you seen a doctor or any other health professional about these feelings?

____

Display This Question:

If The following questions ask about how you have been feeling in the last four weeks. For each ques... [None of the time] (Count) <= 9

Or The following questions ask about how you have been feeling in the last four weeks. For each ques... [None of the time] (Count) <= 4

In the last 4 weeks, how often have physical health problems been the main cause of these feelings?

- ○ None of the time
- ○ A little of the time
- ○ Some of the time
- ○ Most of the time
- ○ All of the time

End of Block: Psychological distress

Start of Block: Mental health

You're about a third of the way through the survey already. Thanks! We have some more questions about your mental health and emotional wellbeing now. These questions will help us understand how mental health issues show up among people who work in creative industries.

Have you ever sought out help for your mental health or emotional wellbeing?

○ Yes

○ No

Have you ever been diagnosed with a mental health condition/s?

○ Yes

○ No

Display This Question:

If Have you ever been diagnosed with a mental health condition/s? != No

If you feel comfortable, you can select the type/s of mental health condition or enter it below:

- [ ] Substance Use Disorder (alcohol and / or other drugs)
- [ ] Anxiety Disorder
- [ ] Bipolar Disorder
- [ ] Depression
- [ ] Eating Disorder
- [ ] Gambling Disorder
- [ ] Obsessive Compulsive Disorder (OCD)
- [ ] Personality Disorder
- [ ] Post Traumatic Stress Disorder
- [ ] Psychosis episode
- [ ] Schizoaffective Disorder
- [ ] Schizophrenia
- [ ] Another mental health condition (please specify if you want to)______________________________
- [ ] I use another term to describe my experience (please specify if you want to): ____________________
- [ ] Prefer not to say

Display This Question:

If Have you ever been diagnosed with a mental health condition/s? != No

Are these diagnoses current? (e.g. you were diagnosed in the last 12 months, or your mental health condition or experience remains current)

- ○ Yes
- ○ No

End of Block: Mental health

Start of Block: Substance use

We're now going to ask a few questions about substance use. We are asking about this to understand how substance use features in the lives of people who work in creative industries, and how this might relate to people's mental health and wellbeing.

Some of the questions ask about non-medical use of prescription drugs. For this survey, "non-medical use" means when a drug is used to achieve an experience or feeling (either alone or combined with other drugs), or is used for performance or cosmetic purposes, rather than being used for its prescribed medical reasons only.

In the past 4 weeks, how often have you used the following substances?

	Daily (1)	5-6 days a week (2)	3-4 days a week (3)	1-2 days a week (4)	2-3 times a month (5)	Once a month (6)	Less than once a month (7)	Never (8)
Alcohol (includes beer, wine, cider, spirits, pre-mixed drinks or any other types of alcohol) (1)	○	○	○	○	○	○	○	○
Illicit (illegal) drugs (includes Marijuana/Cannabis, Ecstasy, Meth/amphetamine, Cocaine or any other types of illicit drugs) (2)	○	○	○	○	○	○	○	○
Non-medical use of Prescription Pain-killers/ Pain-relievers and Opioids (e.g. Oxycodone, Morphine, Codeine products such as Panadeine Forte) (3)	○	○	○	○	○	○	○	○
Non-medical use of Tranquillisers or Sleeping pills (e.g. Rivotril, Serepax, Xanax, Stilnox, Rohypnol, Valium) (4)	○	○	○	○	○	○	○	○
Any other psychotropic medications	○	○	○	○	○	○	○	○

Page Break

Display This Question:

If In the past 4 weeks, how often have you used the following substances? != Alcohol (includes beer, wine, cider, spirits, pre-mixed drinks or any other types of alcohol) [Never]

How many times in the past 4 weeks have you consumed more than 4 drinks in one sitting?

____

Display This Question:

If In the past 4 weeks, how often have you used the following substances? != Alcohol (includes beer, wine, cider, spirits, pre-mixed drinks or any other types of alcohol) [Never]

Or In the past 4 weeks, how often have you used the following substances? != Illicit (illegal) drugs (includes Marijuana/Cannabis, Ecstasy, Meth/amphetamine, Cocaine or any other types of illicit drugs) [Never]

Or In the past 4 weeks, how often have you used the following substances? != Non-medical use of Prescription Pain-killers/ Pain-relievers and Opioids (e.g. Oxycodone, Morphine, Codeine products such as Panadeine Forte) [Never]

Or In the past 4 weeks, how often have you used the following substances? != Non-medical use of Tranquillisers or Sleeping pills (e.g. Rivotril, Serepax, Xanax, Stilnox, Rohypnol, Valium) [Never]

What are the main reasons you use alcohol or other substances? Please select any options that apply for you.

- [ ] Calming
- [ ] Habit
- [ ] Dependence
- [ ] To try to manage pain
- [ ] Work-related stress or pressures
- [ ] To increase creativity
- [ ] To stay awake
- [ ] Fun/social
- [ ] Reward for hard work
- [ ] Boredom
- [ ] Other (please specify)

Page Break

Display This Question:

If In the past 4 weeks, how often have you used the following substances? != Alcohol (includes beer, wine, cider, spirits, pre-mixed drinks or any other types of alcohol) [Never]

Or In the past 4 weeks, how often have you used the following substances? != Illicit (illegal) drugs (includes Marijuana/Cannabis, Ecstasy, Meth/amphetamine, Cocaine or any other types of illicit drugs) [Never]

Or In the past 4 weeks, how often have you used the following substances? != Non-medical use of Prescription Pain-killers/ Pain-relievers and Opioids (e.g. Oxycodone, Morphine, Codeine products such as Panadeine Forte) [Never]

Or In the past 4 weeks, how often have you used the following substances? != Non-medical use of Tranquillisers or Sleeping pills (e.g. Rivotril, Serepax, Xanax, Stilnox, Rohypnol, Valium) [Never]

In the last 12 months: have you tried to cut down, control or stop your use of alcohol or other drugs, but were unsuccessful?

○ Yes

○ No

Display This Question:

If In the past 4 weeks, how often have you used the following substances? != Alcohol (includes beer, wine, cider, spirits, pre-mixed drinks or any other types of alcohol) [Never]

Or In the past 4 weeks, how often have you used the following substances? != Illicit (illegal) drugs (includes Marijuana/Cannabis, Ecstasy, Meth/amphetamine, Cocaine or any other types of illicit drugs) [Never]

Or In the past 4 weeks, how often have you used the following substances? != Non-medical use of Prescription Pain-killers/ Pain-relievers and Opioids (e.g. Oxycodone, Morphine, Codeine products such as Panadeine Forte) [Never]

Or In the past 4 weeks, how often have you used the following substances? != Non-medical use of Tranquillisers or Sleeping pills (e.g. Rivotril, Serepax, Xanax, Stilnox, Rohypnol, Valium) [Never]

In the last two years (April 2022 to April 2024), have you used drugs or alcohol to help with the stresses of life?

○ Yes

○ No

Display This Question:

If In the past 4 weeks, how often have you used the following substances? != Alcohol (includes beer, wine, cider, spirits, pre-mixed drinks or any other types of alcohol) [Never]

Or In the past 4 weeks, how often have you used the following substances? != Illicit (illegal) drugs (includes Marijuana/Cannabis, Ecstasy, Meth/amphetamine, Cocaine or any other types of illicit drugs) [Never]

Or In the past 4 weeks, how often have you used the following substances? != Non-medical use of Prescription Pain-killers/ Pain-relievers and Opioids (e.g. Oxycodone, Morphine, Codeine products such as Panadeine Forte) [Never]

Or In the past 4 weeks, how often have you used the following substances? != Non-medical use of Tranquillisers or Sleeping pills (e.g. Rivotril, Serepax, Xanax, Stilnox, Rohypnol, Valium) [Never]

In the last two years (April 2022 to April 2024), has your drug or alcohol use impacted your ability to function well in your usual work or activities?

- ◯ Yes
- ◯ No

If you are worried about your use of drugs or alcohol, you can access free 24/7 support via Counselling online: [https://www.counsellingonline.org.au/ (link opens in new window)](https://www.counsellingonline.org.au/)

End of Block: Substance use

Start of Block: Suicidal thoughts or actions

The next section asks some questions about suicidal feelings, thoughts, plans and actions. It is important to ask these kinds of questions because they help us understand how these issues may be affecting people who work in creative industries. If you or someone you know needs support, you can view some support information here, and a link will open in a separate window. The link with support info is provided again at the end of this section.

Have you ever felt that life was not worth living?

- ◯ No
- ◯ Yes, but in the past (more than two years ago)
- ◯ Yes, within the last two years

Have you ever wished you were dead, for instance, that you would go to sleep and not wake up?

- ◯ No
- ◯ Yes, but in the past (more than two years ago)
- ◯ Yes, within the last two years

Have you ever thought of taking your own life, even if you would not really do it?

- ◯ No
- ◯ Yes, but in the past (more than two years ago)
- ◯ Yes, within the last two years

Page Break

Display This Question:

If Have you ever felt that life was not worth living? != No

Or Have you ever wished you were dead, for instance, that you would go to sleep and not wake up? != No

Or Have you ever thought of taking your own life, even if you would not really do it? != No

Have you ever made a plan to end your own life?

- ◯ No
- ◯ Yes, but in the past (more than two years ago)
- ◯ Yes, within the last two years

Display This Question:

If Have you ever felt that life was not worth living? != No

Or Have you ever wished you were dead, for instance, that you would go to sleep and not wake up? != No

Or Have you ever thought of taking your own life, even if you would not really do it? != No

Have you ever made an attempt to end your own life?

- ○ No
- ○ Yes, but in the past (more than two years ago)
- ○ Yes, within the last two years

Display This Question:

If Have you ever felt that life was not worth living? != No

Or Have you ever wished you were dead, for instance, that you would go to sleep and not wake up? != No

Or Have you ever thought of taking your own life, even if you would not really do it? != No

Have you sought support for this, or confided in a friend, family member or colleague?

- ○ No
- ○ Yes, in the past (more than two years ago)
- ○ Yes, within the last two years

Page Break

We encourage you to think about the trusted people in your life who you could reach out to for support if you need it.

Supports that are available 24 hours, seven days a week include:

- Lifeline (link opens in new window)- 13 11 14
- Suicide Call Back Service (link opens in new window) - 1300 659 467 – this service provides 24/7 support if you or someone you know is feeling suicidal.
- BeyondBlue (link opens in new window) - 1300 22 4636

You can also contact Support Act's Wellbeing Helpline (link opens in new window) to book in a chat with a counsellor who understands the challenges faced by people working in music and creative industries.

- Support Act's Wellbeing Helpline - 1800 959 500

If you or someone you care about is at immediate risk, you can dial 000. You can find more support information here (link opens in new window).

End of Block: Suicidal thoughts or actions

Start of Block: General Health

You're halfway through the survey now – thank you! We know that thinking about mental-health-related stuff can be confronting at times, so we appreciate you sticking with it. This next section asks a few questions about your general health, and about your sleep, diet and exercise. We are asking these questions to better understand the general health and daily life of people who work in creative industries.

How would you rate your health in general? Please answer based on your overall health now, including your physical and emotional health

- Excellent
- Very good
- Good
- Fair
- Poor

Compared to two years ago (2022), how would you rate your health in general now?

- Much better now than two years ago
- Somewhat better now than two years ago
- About the same
- Somewhat worse now than two years ago
- Much worse now than two years ago

Page Break

Thinking about the last four weeks: How frequently do you have any of these sleep problems?

	Not at all (1)	1-2 times a week (2)	3 or more times a week (3)
Trouble falling asleep (1)	○	○	○
Trouble staying asleep (2)	○	○	○
Waking up too early (3)	○	○	○

Do sleep problems have any impact on your activities? Please select any options that apply for you

- ☐ Feeling tired
- ☐ Lower energy or mood
- ☐ Difficulty concentrating
- ☐ Impacts on your work
- ☐ Impacts on your social interactions
- ☐ No, sleep problems are not impacting my other activities

Skip To: End of Block If Do sleep problems have any impact on your activities? Please select any options that apply for you = No, sleep problems are not impacting my other activities

End of Block: General Health

Start of Block: Exercise and diet

How much physical activity or exercise do you usually get in a week outside of work?

- ○ None
- ○ Some, but less than 30 minutes a day most days or less than 2.5 hours a week in total
- ○ More than 30 minutes a day most days or more than 2.5 hours a week in total

---

In general, how healthy is your overall diet? Would you say:

- ○ Excellent
- ○ Very good
- ○ Good
- ○ Fair
- ○ Poor

End of Block: Exercise and diet

Start of Block: Impacts of COVID-19

You're more than halfway through the survey – thanks heaps for sticking with it. Now we're keen to learn more about the key issues facing creative industry workers (including any ongoing impact from the COVID-19 pandemic within the last two years ~ April 2022 to April 2024). We are asking about this to understand what are the most pressing issues for creative workers right now.

Current issues impacting your mental health and wellbeing

What are the key issues facing creative workers now? (Please select all that apply)

- Cost of living

- Cost of doing business
- Lack of opportunities due to external impacts such as venue closures, festival cancellations, international strikes reducing pipeline of work, crew storages
- Limited access to training opportunities
- Burnout / fatigue
- Career concerns
- Changing consumer or audience behaviours – e.g. regarding ticket purchasing etc.
- Reduced funding to public broadcasters
- Job insecurity – e.g. due to 'gig economy' nature of the business
- Underemployment (not enough work compared to the amount you want and could do)
- Low level of income from working in creative industries
- Concerns about superannuation levels
- Short or long-term residual impacts from the period of COVID-19 shutdowns
- Psychological (mental and emotional) safety at work
- Physical safety at work
- Cultural safety at work
- Other issues (please describe)

How have the issues affecting creative workers impacted you over the past two years (April 2022 to April 2024)? You can select as many of these options as applied for you within the last two years.

- ☐ Led to the loss of my job or jobs
- ☐ Reduced my income
- ☐ Increased my workload
- ☐ Increased my financial stress
- ☐ Impacted my career development
- ☐ Affected my feeling of being part of a creative industries network or community
- ☐ Caused me to leave work in the creative industries either temporarily or permanently
- ☐ Reduced my social interactions
- ☐ Increased my feelings of loneliness or social isolation
- ☐ Impacted my relationships
- ☐ Impacted my ability to get support from the people in my life
- ☐ Impacted my mental health (e.g. increased feelings of anxiety or depression)
- ☐ Increased my use of alcohol or other substances
- ☐ Impacted my physical health
- ☐ Increased my need for services and supports (e.g. Government income support payments or other services)

Page Break

Display This Question:

If How has the COVID-19 pandemic impacted you within the last two years up to now? You can select as many of these options as applied for you within the last two years. q://QID31/SelectedChoicesCount Is Greater Than 0

Carry Forward Selected Choices from "How has the COVID-19 pandemic impacted you within the last two years up to now? You can select as many of these options as applied for you within the last two years. "

X→

Do you feel like your creative industry work is back on track following the COVID-19 lockdowns?

- Not at all
- Partly
- Completely

As someone who works in the creative industries, what do you currently feel good about?

- Innovation and adaptability within my field
- The support or funding that Federal and State Governments are providing to creative industries
- Greater investment in First Nations Arts and Culture
- Creation of more venues
- More progressive licensing laws
- The establishment of Creative Workplaces by the Federal Government and its mandate to help create fair, safe and respectful workplaces
- My industry or work is taking positive steps to increase protection for artists and arts workers' rights (e.g. around Artificial Intelligence (AI), streaming and broadcasting rights or copyright)
- My industry or workplace is taking positive steps to improve diversity within the workforce and/or content that is created

- My industry or work is developing a disability policy and associated plan to improve access and participation in the arts
- Something else [Free text response]

End of Block: Impacts of COVID-19

Start of Block: Work conditions

We're going to switch gears now and ask a few questions about the work practices and experiences of people in the creative industries over the past two years (between April 2022 and April 2024). This helps us understand how work conditions might be impacting wellbeing, and what issues may need attention. We know that many people may have other jobs *outside* of creative industries as well. **Please answer these questions based on your work within creative industries in Australia. For the purpose of this research, work covers any activity that relates to your role as a creative industry worker.**

Workplace Practices and Experiences over the past 2 years

What type of work schedule do you have in your main job?:

○ **Predictable** – I have a regular work pattern from week to week and know my hours in advance

○ **Unpredictable** – I do contracting work or am part of the gig economy. I might not know when I'll be working until the work comes up.

How often do you work evenings, nights or weekends?

- Always
- Most of the time
- Sometimes
- Rarely
- Never

How often are you required to travel away from home for your work?

- Always
- Most of the time
- Sometimes
- Rarely
- Never

Page Break

How satisfied are you with the amount of time and energy you have outside of work for the following things? (where 0 means not satisfied at all, and 10 means completely satisfied)

Spending time with family or friends ()	
Doing things you enjoy ()	
Maintaining your social life ()	
Attending to your health / mental health needs	

- 0 – Completely dissatisfied
- 1 – Extremely dissatisfied
- 2 – Very dissatisfied
- 3 – Somewhat dissatisfied
- 4 – Slightly dissatisfied
- 5 – Neither satisfied nor dissatisfied
- 6 – Slightly satisfied
- 7 – Somewhat satisfied
- 8 – Very satisfied
- 9 – Extremely satisfied
- 10 – Completely satisfied

Page Break

Overall, do you feel that your creative industries work provides a safe environment for you to work in (e.g. do you feel physically and emotionally safe at work)?

○ Yes, all of the time

○ Yes, most of the time

○ Sometimes

○ No

Page Break

Display This Question:

If Overall, do you feel that working in creative industries is a safe environment for you to... != No

What are the reasons you feel safe at work? (select all that apply):

- ☐ My work generally provides a safe work environment
- ☐ My work provides reasonable job security and stability
- ☐ My work doesn't involve a high risk of physical or emotional harm
- ☐ Bullying and harassment are not tolerated in my work
- ☐ I'm accepted and respected for who I am at work
- ☐ My workplace undertakes initiatives to increase psychosocial and cultural safety. (e.g. Employee resource groups; Events and information sessions; Education and training such as mental health first aid, wellbeing sessions, cultural competency; Policy and resources; Confidential EAP services and other supports; Employee engagement such as anonymous staff surveys).
- ☐ Other (please specify)____

How well does your workplace or work accommodate your needs for flexible arrangements or adjustments to enable you to work safely and effectively? (E.g. for family or caring responsibilities, disability, health, study commitments, work-life balance or other reasons).

- ○ Well
- ○ Not well
- ○ Not at all
- ○ Don't know

Page Break

Display This Question:

If Overall, do you feel that working in creative industries is a safe environment for you to... != Yes, all of the time

Have you been exposed to unsafe working conditions in the last 12 months? (for example, where you worried you would get physically hurt, or experience psychological harm)

- ◯ Yes, daily
- ◯ Yes, weekly
- ◯ Yes, monthly
- ◯ Yes, a few times
- ◯ No

Have you been exposed to working environments that could impact your health risks in the last 12 months? (for example, working in spaces where there is a culture of heavy drinking or drug use, long hours)

- ◯ Yes, daily
- ◯ Yes, weekly
- ◯ Yes, monthly
- ◯ Yes, a few times
- ◯ No

Page Break

Do you feel that your workplace or work environment has changed for the better in any way over the last two years (April 2022 to April 2024)?

- Yes
- No

- Don’t know
- Not applicable

(If yes) How has your workplace or working conditions changed for the better in the last two years? Please select all that apply:

- My working conditions have improved (e.g. workload, pay, leave entitlements etc.)
- My workplace or the spaces I work in are taking more steps to foster a physically and psychologically safe work environment
- My workplace or work environment culture actively supports mental health and wellbeing
- My workplace can provide appropriate referrals for mental health support if needed
- My workplace or working conditions have improved in another way: (Please describe)________________

We’re getting closer to the end now, and we’re looking to the future. The next set of questions are about how you are feeling about your career development and employment. This information helps us to understand how people in creative industries feel about their career, as well as current and future job opportunities.

Are you worried about your career or your career development?

○ To a very large extent

○ To a large extent

○ Somewhat

○ To a small extent

○ To a very small extent

Are you worried about a decrease in your salary or pay (for example, due to lost work, high competitiveness, inconsistent pay-rates or the impact of inflation)

- To a very large extent
- To a large extent
- Somewhat
- To a small extent
- To a very small extent

Page Break

Are you worried about becoming unemployed?

- To a very large extent
- To a large extent
- Somewhat
- To a small extent
- To a very small extent

Are you worried about it being difficult for you to find another job if you became unemployed?

- ○ To a very large extent
- ○ To a large extent
- ○ Somewhat
- ○ To a small extent
- ○ To a very small extent

Are you confident you have transferable skills you could use to work in another industry?

- ○ Yes
- ○ No

End of Block: Work conditions

Start of Block: Social inclusion

Thanks for your endurance - you're on the home stretch now. The following questions ask about feeling part of a community within creative industries, or whether you have felt excluded in any way. These questions support our understanding of how connected and accepted people feel within creative industries.

On a scale of zero (completely dissatisfied), to ten (completely satisfied), how satisfied are you with feeling like part of your professional community?

- 0 – Completely dissatisfied
- 1 – Extremely dissatisfied
- 2 – Very dissatisfied
- 3 – Somewhat dissatisfied
- 4 – Slightly dissatisfied
- 5 – Neither satisfied nor dissatisfied
- 6 – Slightly satisfied
- 7 – Somewhat satisfied
- 8 – Very satisfied
- 9 – Extremely satisfied
- 10 – Completely satisfied

Have you felt excluded from your professional community in any way because of (select any that apply):

☐ Ableism (discrimination or social prejudice against people with disability)

☐ Ageism (discrimination or social prejudice based on age)

☐ Anti-LGBTQIA+ attitudes or behaviour

☐ Attitudes to family or caring responsibilities, or pregnancy

☐ Gender discrimination

☐ Lack of representation

☐ Racism

☐ Responses to your religious affiliation

☐ Another reason (free text option):________________________________

☐ None of the above – I have not felt excluded from my professional community

End of Block: Social inclusion

Start of Block: Access to supports and services

Having access to useful supports and services can be an important part of looking after your health and wellbeing. This section asks about what things support your mental health and wellbeing. **Please answer these questions based on the supports and services in your life overall** (not only support or services received through your work or networks in creative industries).

What supports, services or other things have made a difference in supporting your mental health and wellbeing within the last two years (April 2022 to April 2024)? You can select however many options apply for you.

- [ ] Having enough work
- [ ] Making enough money from work
- [ ] Having access to income support payments (e.g. Centrelink payments)
- [ ] Receiving financial help through Support Act
- [ ] Receiving financial help from another service
- [ ] Receiving financial help from friends or family
- [ ] Being able to keep working in the creative industry of my choice
- [ ] Being able to continue my career development
- [ ] Having regular contact with people including family and friends
- [ ] Feeling connected to a community or communities
- [ ] Having a broader social network I felt part of
- [ ] Having positive relationships with people in my life
- [ ] Being able to get emotional or practical support from the people in my life
- [ ] Having access to mental health and wellbeing supports through my employer or work.
- [ ] Being able to get support for my mental health and wellbeing through the Support Act Wellbeing Helpline
- [ ] Being able to get support for my mental health and wellbeing through practical support and advice from a Support Act Social Worker

☐ Having access to mental health and wellbeing supports through Arts Wellbeing Collective

☐ Having access to mental health and wellbeing supports through Entertainment Assist

☐ Having access to mental health and wellbeing supports through Screen Well

☐ Being able to get support for my mental health and wellbeing through another service

☐ Looking after my health through a healthy diet, sleep and exercise

Page Break

Display This Question:

If What supports, services or other things have made a difference in supporting your mental health and wellbeing within the last two years (April 2022 to April 2024)? You can select whatever number of... q://QID57/SelectedChoicesCount Is Greater Than 0

Carry Forward Selected Choices from "What supports, services or other things have made a difference in supporting your mental health and wellbeing within the last two years (April 2022 to April 2024)? You can select whatever number of options apply for you."

How much difference did each of these things make to your mental health and wellbeing?

	A small difference (1)	A moderate difference (2)	A big difference (3)
Having enough work (x1)	○	○	○
Having enough income through work (x2)	○	○	○
Having access to income support payments (e.g. Centrelink payments) (x3)	○	○	○
Having financial help through Support Act (x4)	○	○	○
Having financial help from another service (x5)	○	○	○
Having financial help from friends or family (x6)	○	○	○
Being able to keep working in the creative industries (x7)	○	○	○
Being able to continue my career development (x8)	○	○	○
Having regular contact with people including family and friends (x9)	○	○	○
Feeling connected to my community (x10)	○	○	○
Having a broader social network I felt part of (x11)	○	○	○
Having positive relationships with people in my life (x12)	○	○	○

Being able to get emotional or practical support from the people in my life (x13)	○	○	○
Being able to get support for my mental health and wellbeing through Support Act (x14)	○	○	○
Being able to get support for my mental health and wellbeing through another service (x15)	○	○	○
Looking after my health through a healthy diet, sleep and exercise (x16)	○	○	○

Page Break

What broader changes do you believe have the capacity to make a positive difference to people working in creative industries? Please select all that apply:

- The Federal Government's National Cultural Policy, *Revive* The establishment of Music Australia and Creative Workplaces under the rebranded Creative Australia
- The support being provided by State and Federal Screen agencies
- Advocacy work being undertaken by creative arts / industry peak bodies
- The introduction of the Respect@Work Bill which imposes a positive duty on employers to "take reasonable and proportionate measures" to eliminate, as far as possible, certain discriminatory conduct including workplace sex discrimination, harassment, and victimisation.
- Work Health and Safety regulations that require that all persons conducting a business or undertaking to eliminate psychosocial hazards in the workplace, or if that is not reasonably practical, minimise these risks so far as is reasonably practicable
- Something else (please describe):____________________
- I don't believe these changes will make a difference

Now we'd like to know more about whether you feel like you know where to turn when things get tough and can get the support you need.

Page Break

What are the barriers to you accessing services or getting any support you might need? Select any that apply:

- ☐ Lack of motivation to seek support
- ☐ Feeling the need to prioritise work first (e.g. I can't let others down or take time off, I just have to get to the end of this project or gig and then I can seek support)
- ☐ I don't know where to go to find support
- ☐ I'm worried that seeking support would affect my current or future job opportunities
- ☐ I can't afford to pay for services or support
- ☐ Services are hard to access (e.g. hard to get to, far away, long wait, etc.)
- ☐ Language or cultural barriers
- ☐ I've had negative experiences with services before
- ☐ I'm sceptical about whether the services or support will help me or are appropriate for me.
- ☐ I'm worried what other people will think of me – e.g. at work or in my life
- ☐ Other barriers (please specify)____

End of Block: Access to supports and services

Start of Block: Use of Support Act Services

We're almost at the end! Thank you for making it this far. Not long to go now. This last little section asks about whether you have used any Support Act services (link opens in new window) in the last two years, and if you have, what difference these services made to you. These questions help us to understand how Support Act services may be supporting people, and how we can keep doing this into the future.

Have you used any Support Act services in the last two years (April 2022 to April 2024)?

- Yes
- I'm not sure
- No

(if yes) How did you become aware of Support Act's services? (free text) ____________________

Skip To: End of Block If Have you used any Support Act services in the last two years (April 2022 to April 2024)? = No

Did you use Support Act services for yourself as an individual, for your organisation, or to refer someone else?

- I used Support Act services for myself as an individual – e.g. for personal support
- I used Support Act services for my organisation – e.g. for workplace training
- I used Support Act services for both myself as an individual, and for my organisation.
- I referred another person (e.g. a colleague or friend) to Support Act's services but did not use them for myself or my organisation.

What Support Act services or training have you accessed or taken part in over the past two years (April 2022 to April 2024)?

Financial Support (show if either “Individual” or “Individual and Organisation are selected above)

- ☐ COVID-19 Grant
- ☐ Crisis Relief Grant (non-COVID related)
- ☐ Funeral Help
- ☐ Tax Help

Wellbeing Support, Education and Training

(For anyone other than music and performing arts people, the survey will only display Support Act Wellbeing Helpline options and the final “none” option at the end):

Support Act Wellbeing Helpline

- General counselling
- First Nations Support Line
- LGBTQIA+ Support Line
- Managers Support Line
- Safety At Work Support Line
- Financial counselling

- ☐ Online Mental Health and Wellbeing Resources
- ☐ Sound Minds (meet-ups for the music community)
- ☐ Creative Minds
- ☐ Mental Health First Aid Course

☐ Workplace Wellbeing Check-in (Mental Health in Music 101 staff/managers workshop)

☐ Access All Areas (Active Bystander Intervention Training)

☐ Suicide Prevention Training

☐ Leading With Empathy Training

☐ This Way Up (digital mental health interventions)

☐ Other Mental Health and Wellbeing Education and Training (e.g. webinars, bootcamps etc.)

First Nations Support, Education and Training

☐ Voices Amplified (Diversity, Equity & Inclusion Workshop)

☐ Yarning Strong (First Nations discussions panel)

☐ First Nations Mental Health First Aid

☐ None – I haven't used any of Support Act's services in the last two years (April 2022 – April 2024)

Skip To: End of Block If What Support Act services have you used in the last two years (April 2022 to April 2024)? = None – I haven't used any of Support Act's services in the last two years (April 2022 – April 2024)

Page Break

Display This Question:

If What Support Act services have you used in the last two years (April 2022 to April 2024)? q://QID39/SelectedChoicesCount Is Greater Than 0

Carry Forward Selected Choices from "What Support Act services have you used in the last two years (April 2022 to April 2024)? "

Display This Question:

If What Support Act services have you used in the last two years (April 2022 to April 2024)? q://QID39/SelectedChoicesCount Is Greater Than 0

Carry Forward Selected Choices from "What Support Act services have you used in the last two years (April 2022 to April 2024)? "

What difference did the Support Act service/s make to you? Select as many options as apply for each service you used

Response options:

- Reduced my financial stress
- Gave me access to funds in an emergency
- Increased my overall awareness of mental health & wellbeing at work
- Increased my overall awareness of safety and support strategies at work
- Increased my overall awareness of diversity and inclusion at work
- Increased my knowledge of supports and services available to people working in creative industries
- Increased my knowledge of mental health or social and emotional wellbeing
- Gave me access to tailored support for mental health and wellbeing for people working in creative industries
- Gave me someone to talk to who understood my situation and expressed empathy
- Helped direct me to more personalised support
- Helped me feel part of a community
- Improved my mental health or social and emotional wellbeing (helped me feel better)

Thinking about your health and wellbeing: For example, social emotional health, physical health, mental health, harm reduction, self-management of health and wellbeing - how has this changed for you since using the Support Act service/s?

- ◯ Got a lot worse
- ◯ Got a bit worse
- ◯ Not changed
- ◯ Got a bit better
- ◯ Got a lot better
- ◯ Not relevant to me

Display This Question:

If What Support Act services have you used in the last two years (April 2022 to April 2024)? q://QID39/SelectedChoicesCount Is Greater Than 0

Do you think the Support Act service/s you used made a positive contribution to your health and wellbeing?

- ◯ No, not at all
- ◯ Yes, to some extent (a little)
- ◯ Yes, to a large extent (a lot)

Display This Question:

If What Support Act services have you used in the last two years (April 2022 to April 2024)? q://QID39/SelectedChoicesCount Is Greater Than 0

Was there anything you would like to see changed or improved about the Support Act Services you used?

Do you have any positive feedback about the Support Act service/s you used?

End of Block: Use of Support Act Services

Start of Block: Use of other services

You're almost at the finish line! Epic effort. We're grateful you're still here. This next little section asks about any other services you might have used in the last two years, and what kinds of services you would like to be available in future to support the mental health and wellbeing of people in creative industries. This information helps us understand more about the kinds of services people are currently using, and what might be useful in the future.

What other services have you used in the last two years (April 2022 to April 2024)?

- [ ] CrewCare
- [ ] Australian Road Crew Association (ARCA)
- [ ] Arts Wellbeing Collective
- [ ] MEAA
- [ ] Entertainment Assist
- [ ] Actors Benevolent Fund
- [ ] Screen Well
- [ ] Theatre Network Australia
- [ ] General helplines (such as Lifeline, Beyond Blue, Gamblers Help. Quitline)
- [ ] Financial Counselling (e.g. through National Debt Helpline, Mob Strong Debt Help)
- [ ] Income support through Centrelink/Services Australia
- [ ] Foodbanks (e.g. help with groceries)
- [ ] Mental health services
- [ ] Housing services (finding accommodation, maintaining tenancy, assistance with rent)
- [ ] NDIS (National Disability Insurance Scheme)
- [ ] My Aged Care
- [ ] Fair Work Commission

☐ Another service ____

☐ None – I haven't used any other services in the last two years (April 2022 to April 2024)

Page Break

What other services, advice or supports would be the most useful for you? (free text question)

☐ ____

End of Block: Use of other services

Start of Block: Income and household type

Almost done now - this final section asks a bit about your income and household. These questions help us to understand what level of income people are currently able to earn in their creative industries work, what (if any) other sources of income people may have, and what type of households people live in.

What is your current average annual income **from work within the creative industries** (before tax and excluding superannuation)**?**

- Below $20,000
- $20,000 - $29,000
- $30,000 - $39,000
- $40,000 - $49,000
- $50,000 - $59,000
- $60,000 - $69,000
- $70,000 - $79,000
- $80,000 - $89,000
- $90,000 - $99,000
- $100,000 - $109,000
- $110,000 or more
- Prefer not to say

Do you have any other income from sources **outside of your work in creative industries**? (select all that apply)

- ☐ Income from other employment outside of the creative industries
- ☐ Income from a business I own outside of the creative industries
- ☐ Income support payments (e.g. Centrelink/Services Australia)
- ☐ Income from Superannuation
- ☐ Income from interest or investments
- ☐ Income from another source
- ☐ No, I don't have other income outside of my work in creative industries

Page Break

Display This Question:

If Do you have any income outside of your work in creative industries? != No other income outside of creative industries

(if there are other sources of income outside creative industries work) What is your **total average annual income** before tax (including all of your earnings within creative industries and any additional income sources you have including other paid work, business, income support payments, superannuation, interest or investments, or any other income sources you have)?

- ◯ Below $20,000
- ◯ $20,000 - $29,000
- ◯ $30,000 - $39,000
- ◯ $40,000 - $49,000
- ◯ $50,000 - $59,000
- ◯ $60,000 - $69,000
- ◯ $70,000 - $79,000
- ◯ $80,000 - $89,000
- ◯ $90,000 - $99,000
- ◯ $100,000 - 109,000
- ◯ $110,000 or more
- ◯ Prefer not to say

Display This Question:

If Do you have any income outside of your work in creative industries? != No other income outside of creative industries

(If there are other sources of income outside of creative industries work) What is your current **main source of income**?

○ Work in creative industries

○ Work outside of creative industries

○ Government income support

○ Superannuation

○ Other (please specify if you wish)____

Do you have superannuation (money that is placed into a superannuation fund/s for retirement?)

- Yes
- No
- Unsure

How are your superannuation contributions made? (select one)

- My employer/s and / or contractee/s **always** pay my superannuation guarantee contributions into my superannuation fund/s
- Only **some** of my employer/s and / or contractee/s pay my superannuation guarantee contributions into my superannuation fund/s
- My employer/s and / or contractee/s **never** pay my superannuation guarantee contributions into my superannuation fund/s
- At the moment no one is contributing into my superannuation fund due to my current employment or financial situation
- Unsure

When my employer/s and / or contractee/s don’t make superannuation guarantee contributions on my behalf, I will make a personal contribution:

- Always
- Sometimes
- Never

(If respondent selected answer 2 or 3 above on how often employers pay super contributions)

In your opinion, what are the reasons why employers and / or contractees don't make superannuation guarantee contributions into your superannuation fund/s? (select all that apply)

- The rules around superannuation guarantee contributions are unclear to me and / or the employer/s and / or contractee/s that I work for
- I don't feel that I can insist on having superannuation guarantee contributions paid into my superannuation fund/s by my employer/s and / or contractee/s
- The employer/s and / or contractee/s I work for are unwilling to make superannuation guarantee contributions into my superannuation fund/s
- I don't want superannuation guarantee contributions paid to my superannuation fund/s. I would prefer to be paid directly so I can choose whether or not to pay my own superannuation contributions
- Unsure

Do you have any of the following concerns about superannuation? (select all that apply)

- My employer owes me superannuation but has not paid it
- I am worried that my superannuation levels are not adequate for a financially secure future
- I am not retired but have had to draw on my existing superannuation due to financial hardship
- No, I don't have concerns about superannuation

Page Break

Which best describes your relationship status?

○ Single

○ Partnered

○ Married

○ Prefer not to say

Which best describes your current household type?

- ○ Group or share household (most people in household are non-related)
- ○ Single person household
- ○ Couple without children
- ○ Couple with children
- ○ Single parent with children
- ○ Other family (e.g. multi-generational household and siblings living together)
- ○ Other household type (please specify)____

End of Block: Income and household type

Start of Block: Review page

You made it! Thank you so much for the time and focus it takes to complete a survey like this. Your responses are important to us and help provide clarity around the current state of creative industry workers across the country.

If **you are ready to submit your survey now, please click the "Continue with survey" button below to submit your responses and complete the survey.**

If you would like to review or change any of your previous responses, you can press the "Previous page" button to go back and return to the last survey section you completed. Edit your responses as needed, and then continue forward through the survey to return to this end point when you're done and submit it as per the instructions above.

End of Block: Review page

CENTRE for SOCIAL IMPACT

SWINBURNE UNIVERSITY OF TECHNOLOGY