Knowing and Growing Your Audience

Guide to the 2022 audience data and advocacy tools

Australian Government

Creative Australia

Knowing and Growing Your Audience
Guide to the 2022 audience data and advocacy tools
Results of the National Arts Participation Survey (2022)

Results of the 2022 National Arts Participation Survey are published in *Creating Value: Results of the National Arts Participation Survey.*

Previous National Arts Participation Survey results were published in:

- Australia Council for the Arts 2020, *Creating Our Future: Results of the National Arts Participation Survey.*
- Australia Council for the Arts 2017, *Connecting Australians: Results of the National Arts Participation Survey.*
- Australia Council for the Arts 2014, *Arts in Daily Life: Australian participation in the arts.*
- Australia Council for the Arts 2010, *More than Bums on Seats: Australian participation in the arts.*

Carmen,
West Australian Opera, 2023.
Credit: Base Imagery.

Contents

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

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

Aboriginal and Torres Strait Islander readers are advised that this publication may contain names and images of deceased persons.

Introduction

Creative Australia and Lonergan Research have developed interactive ways for the arts and cultural sector to explore the data from the 2022 National Arts Participation Survey.

The audience data and advocacy tools explore the intersections between Australians' behaviour with and attitudes towards arts and creativity. They have been developed to support advocacy, audience development and strategic planning.

Knowing and Growing Your Audience: Guide to the 2022 audience data and advocacy tools, published alongside *Creating Value: Results of the National Arts Participation Survey*, helps us to understand how to use these tools.

Zion Garcia performing at Parramatta Nights Street Festival. Credit: Anna Kucera.

There are three components to the audience data and advocacy tools:[1]

- A set of five **population segments** that reflect how Australians can be grouped together based their attitudes towards and their engagement with the arts, including their motivations and barriers.
- A set of 11 **personas** developed and refined from the population segments and based on arts engagement and on age, gender, life stage, education and cultural background.
- A set of three **interactive dashboards** enabling exploration of the data from the 2022 National Arts Participation Survey by:
  - **population segment**
  - **behaviour**
  - **attitude.**

The tools can be used to **further understand Australians' engagement with and attitudes towards the arts,** including to:

- identify deeper demographic insights and trends related to behaviour and attitudes
- profile the population
- identify groups of people who want to attend more
- identify relationships between motivation to attend and actual attendance
- help understand why different attitudes are held
- identify relationships between behaviour and attitudes.

These insights can be used for **advocacy, audience development and strategic planning,** such as to:

- help shift behaviour and perceptions of the arts
- tailor communication to different audiences and increase engagement
- inform audience development strategies, and reach new audiences
- remove barriers and encourage attendance for those who would like to attend
- inform policy frameworks and advocacy messaging
- set Key Performance Indicators (KPIs) and objectives to measure and track performance over time.

In addition, as the 2019 National Arts Participation Survey was conducted prior to the disruptions of COVID-19 and provided a benchmark of Australians' arts engagement before the pandemic, the 2022 survey results, in comparison, provide an update on arts engagement in the wake of COVID-19. **The indexes can be explored in parallel to determine changes over the period of the pandemic.**

This guide accompanies the release of the tools to help users explore the indexes further. A full statistical data report on how the tools were created is also available on the Creative Australia website.

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1   For detailed information on the creation of the indexes and population segmentation model, refer to the 2022 Statistical Data Report Appendix. The full 2022 questionnaire can be found on the Creative Australia website.

What are the 2022 audience data and advocacy tools?

To better understand arts audiences, data from the 2022 National Arts Participation Survey was modelled and indexed in three ways:

- **The Behavioural Index.** The Behavioural Index is based on how frequently Australians engage with arts activities. This includes frequency of attendance at events, reading, listening to music and creation across art forms.
- **The Attitudinal Index.** The Attitudinal Index is based on how much Australians support the arts and believe in their value.
- **The Population Segmentation Model.** The Population Segmentation Model reflects how Australians can be grouped together based on a range of attitudinal and behavioural measures (drawn from the Behavioural Index and the Attitudinal Index), including answers to key questions regarding their participation, motivations and barriers.

Each of these were created by combining a number of questions or variables from the survey. Indexing audience engagement and sentiment and examining population segments provides a valuable way to understand Australians' behaviours and motivations for cultural engagement.

Based on the statistical model and indexes, three audience data and advocacy tools were developed:[2]

- A set of five **population segments** that reflect how Australians can be grouped together based their attitudes towards and their engagement with the arts, including their motivations and barriers.
- A set of 11 **personas** developed and refined from the population segments and based on arts engagement and on age, gender, life stage, education and cultural background.
- A set of three **interactive dashboards** enabling exploration of the data from the 2022 National Arts Participation Survey by:
  - **population segment**
  - **behaviour**
  - **attitude.**

This is the second time this method of analysis has been used with the results from the National Arts Participation Survey, with the first set of tools analysing the 2019 National Arts Participation Survey data. In this update, the audience data and advocacy tools have been expanded. This second edition includes personas based on the population segments, and allows data from the population segments to be interactively explored alongside the Behavioural Index and the Attitudinal Index.

Hamilton Australian production. Credit: Workshop Creative.

2   For detailed information on the creation of the indexes and population segmentation model, refer to the 2022 Statistical Data Report Appendix. The full 2022 questionnaire can be found on the Creative Australia website.

Population segments

The **population segments** group Australians into a set of profiles based on behaviour, attitudes and other variables related to participation in the arts.

Segmentation is a statistical method that uses cluster analysis to arrange individuals into groups. The aim is to establish a set of segments where individuals within a given group are more similar to each other than they are to individuals in other groups.

This model uses a number of variables including answers to key questions as well as ratings in the Behavioural and Attitudinal Indexes (see page 31 for more detail).

These segments are **not based on demographic variables such as age, gender, education and location.** Rather, they are **based on a person's engagement with the arts,** such as how often they engage, and why they engage or don't engage with the arts. In this way, we can group the population according to their engagement with and attitudes towards the arts.

This approach allows more detailed groupings than the quintiles that the Behavioural Index and Attitudinal Indexes use.[3]

The five population segments

1. **Little interest:** **Segment one shows little to no interest in engaging with the arts**. This group is likely to have other interests. This group represents 20% of the population (consistent with its representation in 2019).

2. **Have fun and content with engagement:** **Segment two engages moderately with the arts to socialise and have fun.** They support the arts to some extent and are content with their current level of engagement. Fun and socialising are key drivers of engagement for this segment. This group represents 10% of the population (a significant decrease from 16% in 2019).

3. **Have fun and want to engage more:** **Segment three engages with the arts to socialise and have fun but wants to engage more.** This is the first growth segment. Like segment two, this segment is moderately engaged and supportive and their engagement is driven by socialising and having fun. However, they have a clear desire to engage more frequently. This segment represents 14% of the population (an increase from 12% in 2019).

4. **Love the arts and want to engage more:** **Segment four loves the arts, engages for fun and also to achieve higher goals such as understanding different perspectives and cultures, but wants to engage more.** This is a growth segment and is also the first advocacy segment. This segment is engaged, creative, and supportive of the arts. They participate in arts for fun, socialising, to increase understanding of other people's perspectives and for improving their wellbeing. This group wants to engage more. This group represents 36% of the population (a significant increase from 28% in 2019).

5. **Arts advocate, content with engagement:** **Segment five are creative arts advocates.** They are engaged and supportive and attend more than other segments and are content with their current level of engagement. This group represents 19% of the population (a significant decrease from 25% in 2019).

Figure 1 shows the five population segments, including their attitudes and behaviours, and their percentage of the population.

For a detailed analysis of how the final segmentation model was created, please refer to the *2022 Audience Data and Advocacy Tools Statistical Data Report* on the Creative Australia website.

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3   Please see the Terminology section for a definition of 'Quintiles'.

Figure 1. Population segments

How to read this figure: The population segments hold different proportions of the population in each segment based on their individual answers to the 2022 National Arts Participation Survey. Each segment has different characteristics, creating a profile of a group of similar people within the Australian population.

Little interest	Have fun & content with engagement	Have fun & want to engage more	Love the arts & want to engage more	Arts advocates, content with engagement
Do not engage frequently and show little interest in engaging.	Engage to have fun and to connect; content with how often they engage.	Engage to have fun and to connect; want to engage more.	Love the arts, engage to have fun and to achieve higher goals (eg understanding other perspectives); want to engage more.	Highly engaged and supportive; content with how often they engage.
20%	**10%**	**14%**	**36%**	**19%**
(No change from 2019)	(-6 percentage points from 2019)	(+2 percentage points from 2019)	(+8 percentage points from 2019)	(-6 percentage points from 2019)

Lowest Behaviour Index 42.2	**Medium** Behaviour Index 77.3	**Medium** Behaviour Index 81.4	**High** Behaviour Index 116.1	**Highest** Behaviour Index 133.2
Lowest Attitudinal Index 79.6	**Moderate** Attitudinal Index 91.8	**Moderate** Attitudinal Index 97.1	**Highest** Attitudinal Index 108.1	**High** Attitudinal Index 104.3
Little interest in engaging	Happy with how often they engage	Want to engage more often	Want to engage more often	Happy with how often they engage
Barriers Lack of interest or motivation to attend	**Motivations** To have fun, socialise and connect	**Motivations** To have fun, socialise and connect	**Motivations** To have fun, connect, socialise and higher goals	**Motivations** To have fun, connect, socialise and higher goals
		Barriers Cost and location	**Barriers** Cost and location	
	Around ⅓ create art themselves	⅓ create art themselves	Over ½ create art themselves	Over ½ create art themselves

Hard to target segments   **Growth segments**   **Advocacy segments**

Male Older (55>) and retired Lower income Lower education Regional Disability Low CALD & First Nations	Male Older (55>) and retired Low CALD & First Nations	Female Mix of ages Low CALD, First Nations & Disability	Female <45 years Remote regions Employed & students Higher education Mid-high income Parents (esp. single) CALD, First Nations (esp remote)	Male Younger (<34 yrs) Major cities Employed & students Higher education Moderate-high income Parents CALD, First Nations

Soft Centre, 2023.
Credit: Ravyna
Jassani.

Using the population segments

The population segments can be used to inform advocacy, audience development and strategic planning by identifying barriers and motivations for different groups.

Two of the five population segments **want to engage more** with arts and culture, representing nearly 10.5 million Australians. Data from the 2022 National Arts Participation Survey shows that 96% of this group – or 9.75 million Australians – are **actively seeking** to engage more frequently with arts and creative activities and events. These groups present a particularly **strong opportunity** for the arts and cultural sector to reduce barriers and develop targeted communications strategies to reach and attract audiences.

Reading the population segments

Segment one – Little interest

Segment one (those with little interest in the arts) remained stable with results from the 2019 National Arts Participation Survey (20% of the population in both 2019 and 2022).

This segment is more likely to:

- **be a man/male**
- **be aged 60 and over**
- **not be parents of children 16 and under**
- **have lower levels of education** (year 12 or below, or TAFE or technical qualifications)
- **live in regional areas**
- **live in SEIFA[4] indexes 1–4** (areas of relatively greater disadvantage in general)
- **be respondents with disability**
- **not be culturally and linguistically diverse (CALD)**
- **not be First Nations.**

This segment **lacks motivations** to attend arts events and the **main barrier** to attendance is **a lack of personal interest.**

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4   Socio-economic circumstances can be understood using the ABS' Socio-Economic Indexes For Areas (SEIFA). SEIFA ranks areas based on their relative levels of socio-economic advantage and disadvantage from 1–10. There are four different SEIFA indexes and in this analysis, we have used IRSAD (Index of Relative Socio-economic Advantage and Disadvantage). A low score indicates relatively **greater disadvantage** in general. For example, an area could have a low score if there are many households with a low income, many people with no qualifications, or many people in low skill occupations. A high score indicates a relative **lack of disadvantage** in general. See the ABS website for more detail: abs.gov.au/websitedbs/censushome.nsf/home/seifa.

Segment two – Have fun and content with engagement

Segment two (those who engage with arts and culture to have fun and are content with their engagement) decreased by 6 percentage points in overall proportion of respondents (10% down from 16%). It is likely that these respondents have moved into segment three (those who engage with arts and culture to have fun but would like to engage more) as the proportion of respondents in segment one (those with little to no interest in the arts) has remained stable with results from the 2019.

This segment is more likely to:

- **be a man/male**
- **be aged 60 and over**
- **be retired**
- **not be CALD**
- **not be First Nations**
- **not be respondents with disability.**

This segment is motivated to attend arts events to **have fun** or to **socialise and connect** with others. They are **happy with how often they engage** with the arts.

Segment three – Have fun and want to engage more

Segment three (those who engage with arts and culture to have fun and want to attend more) has increased by two percentage points from the 2019 results (14% up from 12% in 2019).

This segment is more likely to:

- **be a woman/female**
- **not be CALD**
- **not be First Nations**
- **not be respondents with disability.**

This segment is motivated to attend arts events to **have fun** or to **socialise and connect** with others. They **would like to engage more often** than they currently do, but are prevented by the **cost of tickets** and that arts events are **too far away** from where they live.

Segment four – Love the arts and want to engage more

Segment four (those who love the arts and want to engage more) experienced the greatest change from the 2019 results, with an increase of 8 percentage points within this category. This change reflects the increasing proportion of Australians who hold positive and supportive views towards the arts but who want to engage more than they currently do.

With more than a third of respondents in this category, this segment holds the largest proportion of Australian audiences (36% up from 28% in 2019).

This segment is more likely to:

- **be a woman/female**
- **be aged 25–44**
- **be parents of children 16 and under**
- **have higher education** (university or post-graduate qualifications)
- **live in remote regions**
- **live in SEIFA[5] indexes 8–10** (areas with relative lack of disadvantage and greater advantage in general)
- **be CALD**
- **be First Nations.**

This segment is motivated to attend arts events to **have fun**, to **socialise and connect** with others, and for higher level goals including to **understand other perspectives and cultures** and to **improve wellbeing**. They **would like to engage more often** than they currently do, but are prevented by the **cost of tickets** and that arts events are **too far away** from where they live.

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5 Socio-economic circumstances can be understood using the ABS' Socio-Economic Indexes For Areas (SEIFA). SEIFA ranks areas based on their relative levels of socio-economic advantage and disadvantage from 1–10. There are four different SEIFA indexes and in this analysis, we have used IRSAD (Index of Relative Socio-economic Advantage and Disadvantage). A low score indicates relatively greater disadvantage in general. For example, an area could have a low score if there are many households with a low income, many people with no qualifications, or many people in low skill occupations. A high score indicates a relative lack of disadvantage in general. See the ABS website for more detail: abs.gov.au/websitedbs/censushome.nsf/home/seifa.

Segment five – Arts advocate, content with engagement

Segment five (those who are highly engaged and supportive of the arts and are happy and content with their arts engagement levels) has decreased by 6 percentage points from the 2019 results, illustrating that some of those who love the arts are no longer satisfied with their engagement rates. The results of the 2022 National Arts Participation Survey show Australians are attending live arts events and festivals less often but increasingly want to attend more creative, cultural and artistic events.

This segment is more likely to:

- **be a man/male**
- **be under the age of 45**
- **be parents of children 16 and under**
- **have higher education** (university or post-graduate qualifications)
- **live in major cities**
- **live in SEIFA[6] indexes 8–10** (areas with relative lack of disadvantage and greater advantage in general)
- **be CALD**
- **be First Nations.**

This segment is motivated to attend arts events to **have fun**, to **socialise and connect** with others, and for higher level goals including to **understand other perspectives and cultures** and to **improve wellbeing**. They are **happy with how often they engage with the arts.**

Red Dirt Poetry Festival – Courtyard Event. Credit: Nico Liengme.

6   Socio-economic circumstances can be understood using the ABS' Socio-Economic Indexes For Areas (SEIFA). SEIFA ranks areas based on their relative levels of socio-economic advantage and disadvantage from 1–10. There are four different SEIFA indexes and in this analysis, we have used IRSAD (Index of Relative Socio-economic Advantage and Disadvantage). A low score indicates relatively **greater disadvantage** in general. For example, an area could have a low score if there are many households with a low income, many people with no qualifications, or many people in low skill occupations. A high score indicates a relative **lack of disadvantage** in general. See the ABS website for more detail: abs.gov.au/websitedbs/censushome.nsf/home/seifa.

Personas

To better understand arts audiences, each of the population segments were further refined into personas based on arts engagement and on age, gender, life stage, education and cultural background.

Two to three personas were created for each population segment, resulting in 11 personas in total.

These refined personas can be used to develop more specific and tactical marketing campaigns to attract audiences to arts and cultural events and festivals.

Key

How to read the personas

The colours and arrows indicate whether a value is significantly higher or lower compared to all other personas.

- ↓ or ▼ = the value is significantly lower than those in all other personas.
- ↑ or ▲ = the value is significantly higher than those in all other personas.
- 4 = the behavioural or attitudinal quintile this persona sits within.[7]

7   Please see the Terminology section for a definition of 'Quintiles'.

Persona 1: Segment one | Little interest

Little interest	Men	More regional		60+		High school education		
Persona 1	Men 60%	Metro 66% ↓	15-24 7% ↓	Disability 19% ↑	Year 12 or < 52% ↑			
9%	Women 39%	Regional 33% ↑	25-44 20% ↓	First Nations 1% ↓	TAFE 30%			
	Non-binary 0%	Remote 1%	45-59 21%	CALD 7% ↓	University 12% ↓			
			60+ 52% ↑	Parents <16 13% ↓	Post Grad 6% ↓			

I have very low engagement at arts events and festivals. I am not really interested and the cost impacts my attendance

Attend Live	Music	Visual arts & craft	Theatre	Dance	Literary	Festivals	First Nations
12% ▼	6% ▼	3% ▼	4% ▼	2% ▼	1% ▼	5% ▼	2% ▼

Listen to music but little other participation

Creation	Read books	Listen to music
4% ▼	23% ▼	58% ▼

I am not interested in the arts and feel it costs too much. I might listen to music but don't use social media or engage much digitally. I have a higher likelihood than other personas of having a disability. Cost, health and difficulty getting to events can impact my interest in the arts.

Behavioural Index 1
Attitudinal Index 1

My engagement and support for the arts is **very low**

Lowest digital engagement

Total digital	Social media	Content streaming	Digital creations
22% ▼	17% ▼	15% ▼	3% ▼

Meet Barry

Barry is 67 and lives in regional South Australia with his partner. Having worked since he left school at 15, he is now retired and on a fixed income.

Barry rarely, if ever, goes to a creative arts event, and if he does, it's likely to be music related. A workplace injury makes it harder to get around and, being on a low income, he prefers to spend his money in other ways. He may listen to music but is unlikely to read and even more unlikely to create.

Social media is a mystery to him, but he enjoys some of the things his grandchildren show him on their phones.

Barry could take or leave the arts and sees little value in its contribution to society.
He has other interests in his life: maybe sport, things happening at the RSL, and family things.

G Flip performing
at Spilt Milk, 2022.

Persona 2: Segment one | Little interest

Little interest

Persona 2

11%

	More regional	60+		High school education		
Men 52%	Metro 71% ↓	15-24 12% ↓	Disability 17% ↑	Year 12 or < 42% ↑		
Women 48%	Regional 28% ↑	25-44 23% ↓	First Nations 2%	TAFE 31%		
Non-binary 0%	Remote 1%	45-59 21% ↓	CALD 12% ↓	University 20% ↓		
		60+ 43% ↑	Parents <16 16% ↓	Post Grad 7% ↓		

When I attend arts events and festivals it is for fun and entertainment, but I experience barriers of lack of interest, cost and distance

Attend Live	Music	Visual arts & craft	Theatre	Dance	Literary	Festivals	First Nations
29% ▼	16% ▼	11% ▼	12% ▼	7% ▼	4% ▼	12% ▼	8% ▼

Do read and listen to music

Creation	Read books	Listen to music
23% ▼	54% ▼	86% ▼

I am not interested in the arts but I am quite likely to read and even more likely to listen to music. I do value the arts but less so than other Australians. I believe *artists should have freedom of expression* and *the arts in Australia reflect the diversity of cultures*.

Behavioural Index 2

Attitudinal Index 2

My engagement and support for the arts is **very low**

Low digital engagement

Total digital	Social media	Content streaming	Digital creations
53% ▼	37% ▼	36% ▼	15% ▼

Meet Ken

Ken is retired, 64 years old and living in Taree, NSW. He lives with his wife Doreen, and while the two of them still live in the family home they are currently thinking of downsizing. They are on a fixed retirement income.

Ken doesn't really go to many cultural events, but he likes to listen to music on the radio and often reads books, mainly novels. If he was going to attend an event it would probably be contemporary music, so his favourite singer or band. Perhaps if there were more low cost events in his local area then he might consider going to those. He is concerned about the cost of living and has reduced his participation in all cultural activities because of rising costs.

Ken only uses social media when he has to. His kids got him on Facebook so they could all keep in touch.

Persona 3: Segment two | Have fun and content with engagement

Have fun and content with engagement

Persona 3

6%

Men		Older (>60+)		Content with current engagement			
Men	57%	15-24	5% ↓	Disability	12%	Year 12 or <	33%
Women	43%	25-44	25% ↓	First Nations	1% ↓	TAFE	31%
Non-binary	0%	45-59	25%	CALD	9% ↓	University	25%
		60+	45% ↑	Parents <16	21%	Post Grad	11%
Metro	74%						
Regional	26%						
Remote	0%						

I attend arts events and festivals for fun and to socialise, but cost and lack of interest keep my engagement low

Attend Live	Music	Visual arts & craft	Theatre	Dance	Literary	Festivals	First Nations
67%	34% ▼	21% ▼	32% ▼	16% ▼	5% ▼	31% ▼	8% ▼

Listen to music and read

Creation	Read books	Listen to music
15% ▼	59% ▼	86% ▼

I am more likely to be over 45 and may live in a regional location. When I do go to an arts or creative event it is for fun and entertainment. I am unlikely to create art (especially digitally) but may read and listen to music. I am likely to engage online or digitally but I'm not on social media much at all.

Behavioural Index 2

Attitudinal Index 2

My engagement and support for the arts is **very low**

Low digital engagement

Total digital	Social media	Content streaming	Digital creations
42% ▼	29% ▼	23% ▼	2% ▼

Meet John

John is 63 and lives in the suburbs with his wife, Cath. He completed high school and gained some vocational qualifications. He enjoys a high household income of over $140,000 per year.

John attends live events as much as the average person, and if he is going to see anything it's most likely to be a music event. John also listens to music and reads a fair bit, but generally less than the average person. John wouldn't call himself a creative person.

John only uses social media when he has to. He does tend to go online and check out the news and sports results.

He doesn't object to money going to the arts and is broadly supportive when prompted. However, John doesn't see the high value of the arts to communities or society at large. He doesn't disagree with public funding for the arts but doesn't think it should be prioritised over health and other areas of government responsibility.

Persona 4: Segment two | Have fun and content with engagement

	Men/Women		Younger		Content with current engagement			
Have fun and content with engagement **Persona 4** **4%**	Women 52% Men 48% Non-binary 0%	Metro 72% Regional 27% Remote 1%	15-24 25-44 45-59 60+	23% ↑ 37% 21% 19% ↓	Disability 12% First Nations 2% CALD 16% Parents <16 29%		Year 12 or < 36% TAFE 28% University 24% Post Grad 12%	

I am highly engaged in arts events and festivals and go for fun and to socialise with others

Attend Live	Music	Visual arts & craft	Theatre	Dance	Literary	Festivals	First Nations
91%	69%	45%	47%	33%	21%	61%	37%
▲	▲	▲	▲	▲		▲	▲

Create, read and love music

Creation	Read books	Listen to music
60%	77%	98%
▲	▲	▲

I am young and love music and music events, festivals and dance events. I like contemporary music events, musical theatre, art/painting exhibitions. I am happy with how often I attend events. I stream a lot of music both free and paid and love social media. I'm online and using the internet a lot.

Behavioural Index 4

Attitudinal Index 3

My engagement and support for the arts is **high**

High digital engagement

| Total digital	Social media	Content streaming	Digital creations
95%	74%	69%	47%
▲	▲	▲	▲

🧑 Meet Monica

Monica is 26 and lives in Melbourne with her partner. They are both working and have a household income of $98,000 per year.

Monica loves music – listening to it and going to music events and festivals. For Monica, this is about having fun, being entertained, and connecting with others. She can play the guitar and does so from time to time. She dabbles in visual arts and craft and sometimes takes casual classes with friends.
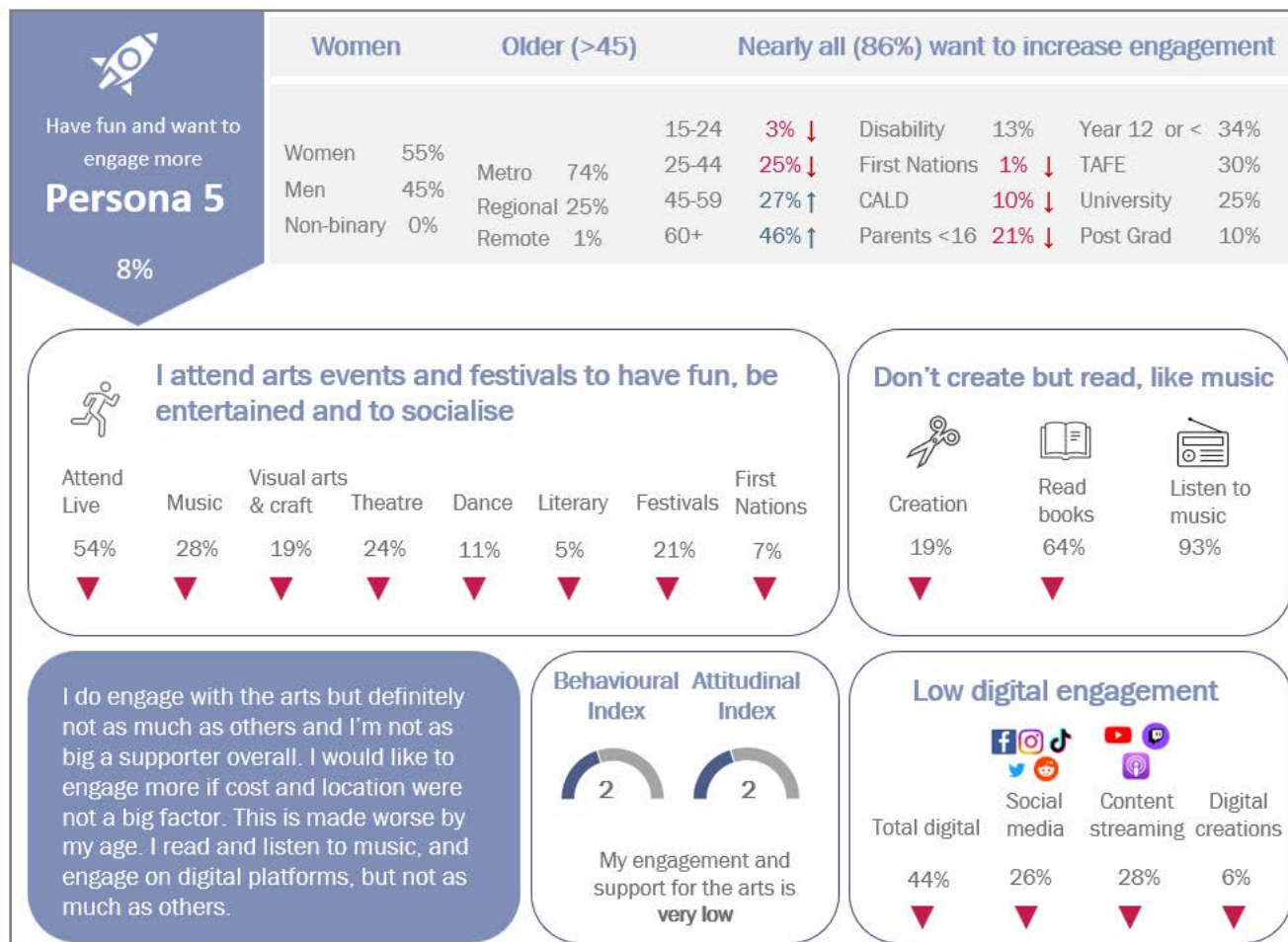
Monica feels she has plenty of opportunities to participate in arts and culture and is satisfied with her current engagement.

She is highly engaged online, using various popular social media platforms. Monica is online all day, every day.
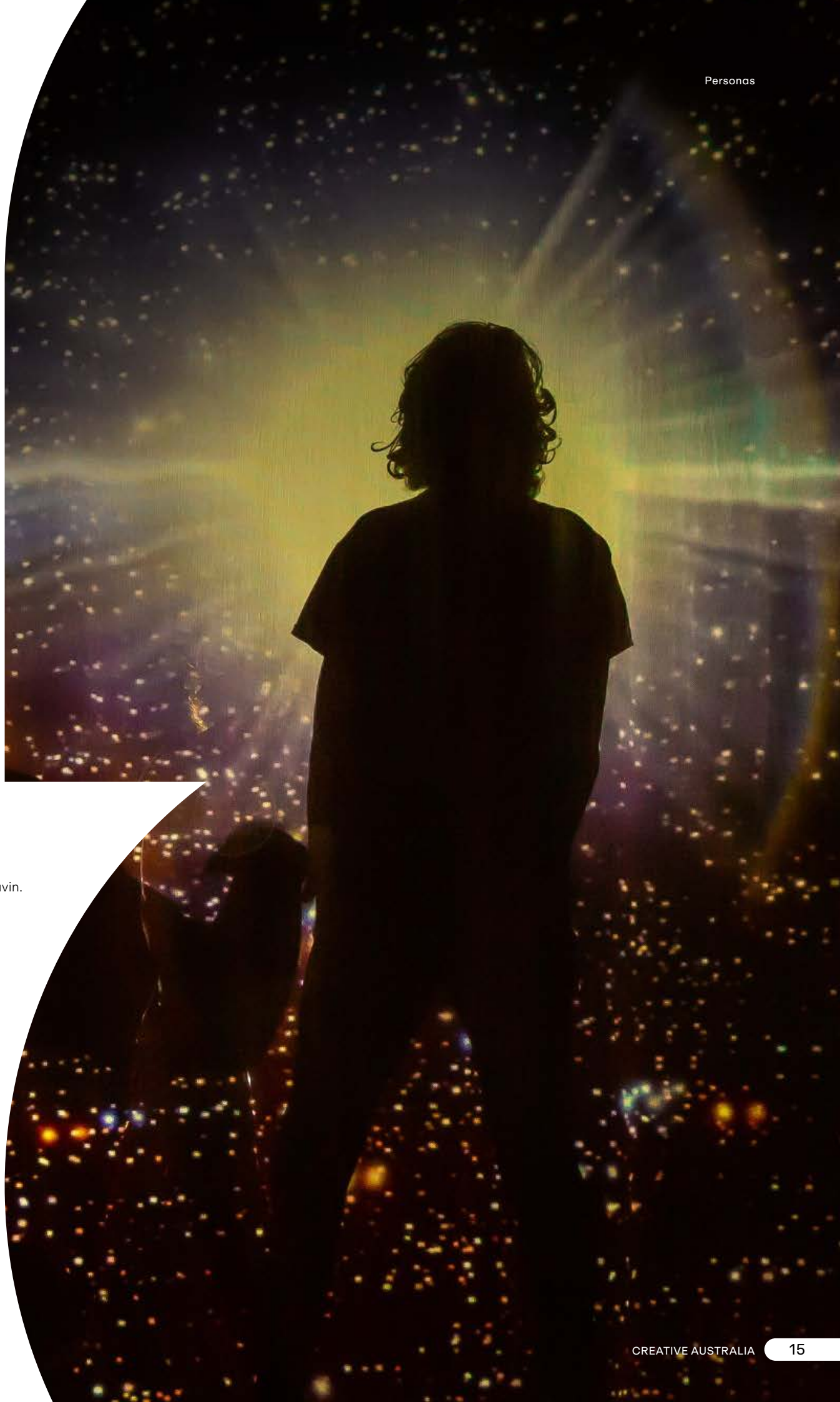
Credit:
Rémi Chauvin.

Persona 5: Segment three | Have fun and want to engage more

Meet Joan

Joan is 57 and lives with her husband in Stafford in Brisbane. Joan is retired while her husband works part-time and they have an income of $87,000 per year.

Joan doesn't attend many arts events, and certainly not as many as she would like to, with cost and distance her key barriers. The events she does attend are fun and entertaining.

She enjoys listening to music but doesn't use streaming platforms. She has limited engagement with social media and only uses it if she has to.

Joan doesn't really see the links between the arts and people's wellbeing. However, she believes that the arts are an important part of society.

Persona 6: Segment three | Have fun and want to engage more

Have fun and want to engage more
Persona 6
7%

Women		Younger (<45)			Nearly all (89%) want to increase engage			
			15-24	25% ↑	Disability	9% ↓	Year 12 or <	37%
Women	55%	Metro 76%	25-44	48% ↑	First Nations	2%	TAFE	25%
Men	45%	Regional 24%	45-59	18%	CALD	18%	University	26%
Non-binary	0%	Remote 1%	60+	9% ↓	Parents <16	34% ↑	Post Grad	12%

I attend arts events and festivals to have fun, be entertained and to socialise. However, cost, time and having someone to go with prevent me from going as much as I would like to.

Attend Live	Music	Visual arts & craft	Theatre	Dance	Literary	Festivals	First Nations
84%	59%	40%	40%	29%	17%	54%	27%
▲	▲	▲				▲	

Create, read and love music

Creation	Read books	Listen to music
53%	73%	98%
▲	▲	▲

I am a big supporter of the arts and attend a lot of events, particularly music. I would love to engage more if the arts weren't so costly or were free. My friends aren't often interested in going either. I use social media often and create content on these platforms.

Behavioural Index 4
Attitudinal Index 3

My engagement and support for the arts is **high**

High digital engagement

Total digital	Social media	Content streaming	Digital creations
97%	79%	67%	47%
▲	▲	▲	▲

👤 Meet Jess

Jess is 33 and lives with her husband Jon and their two children. She works full time and enjoys a household income of over $100,000 per year.

Jess loves music, and listens to it on the radio and both free and paid streaming services. She also loves going to gigs and festivals, and enjoys going to the theatre as well.
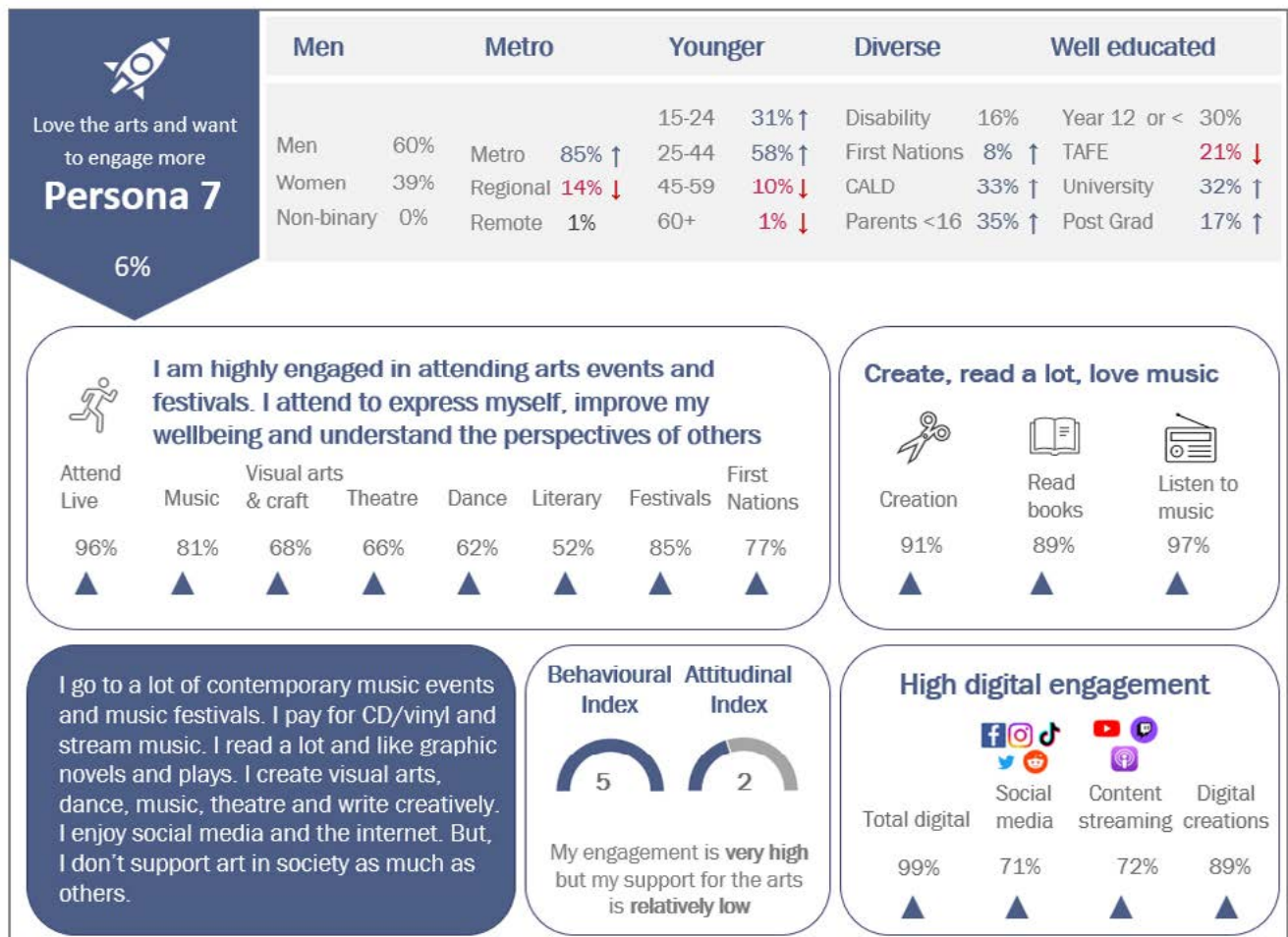
She doesn't get much time for reading these days, or to be creative, but does what she can. The main barriers to her participation are cost, time and not always having someone to go with, particularly now while the children are young.

She has high levels of digital engagement and is one of the biggest users of TikTok. She also watches live streamed or recorded events, although she prefers attending in person.

Jess loves creating content and artistic things online including creating image galleries, music and videos.

Jess sees a lot of value in creativity and the arts across society.

Persona 7: Segment four | Love the arts and want to engage more

Love the arts and want to engage more
Persona 7
6%

Men		Metro		Younger		Diverse		Well educated	
Men	60%	Metro	85% ↑	15-24	31% ↑	Disability	16%	Year 12 or <	30%
Women	39%	Regional	14% ↓	25-44	58% ↑	First Nations	8% ↑	TAFE	21% ↓
Non-binary	0%	Remote	1%	45-59	10% ↓	CALD	33% ↑	University	32% ↑
				60+	1% ↓	Parents <16	35% ↑	Post Grad	17% ↑

I am highly engaged in attending arts events and festivals. I attend to express myself, improve my wellbeing and understand the perspectives of others

Attend Live	Music	Visual arts & craft	Theatre	Dance	Literary	Festivals	First Nations
96%	81%	68%	66%	62%	52%	85%	77%
▲	▲	▲	▲	▲	▲	▲	▲

Create, read a lot, love music

Creation	Read books	Listen to music
91%	89%	97%
▲	▲	▲

I go to a lot of contemporary music events and music festivals. I pay for CD/vinyl and stream music. I read a lot and like graphic novels and plays. I create visual arts, dance, music, theatre and write creatively. I enjoy social media and the internet. But, I don't support art in society as much as others.

Behavioural Index 5
Attitudinal Index 2

My engagement is **very high** but my support for the arts is **relatively low**

High digital engagement

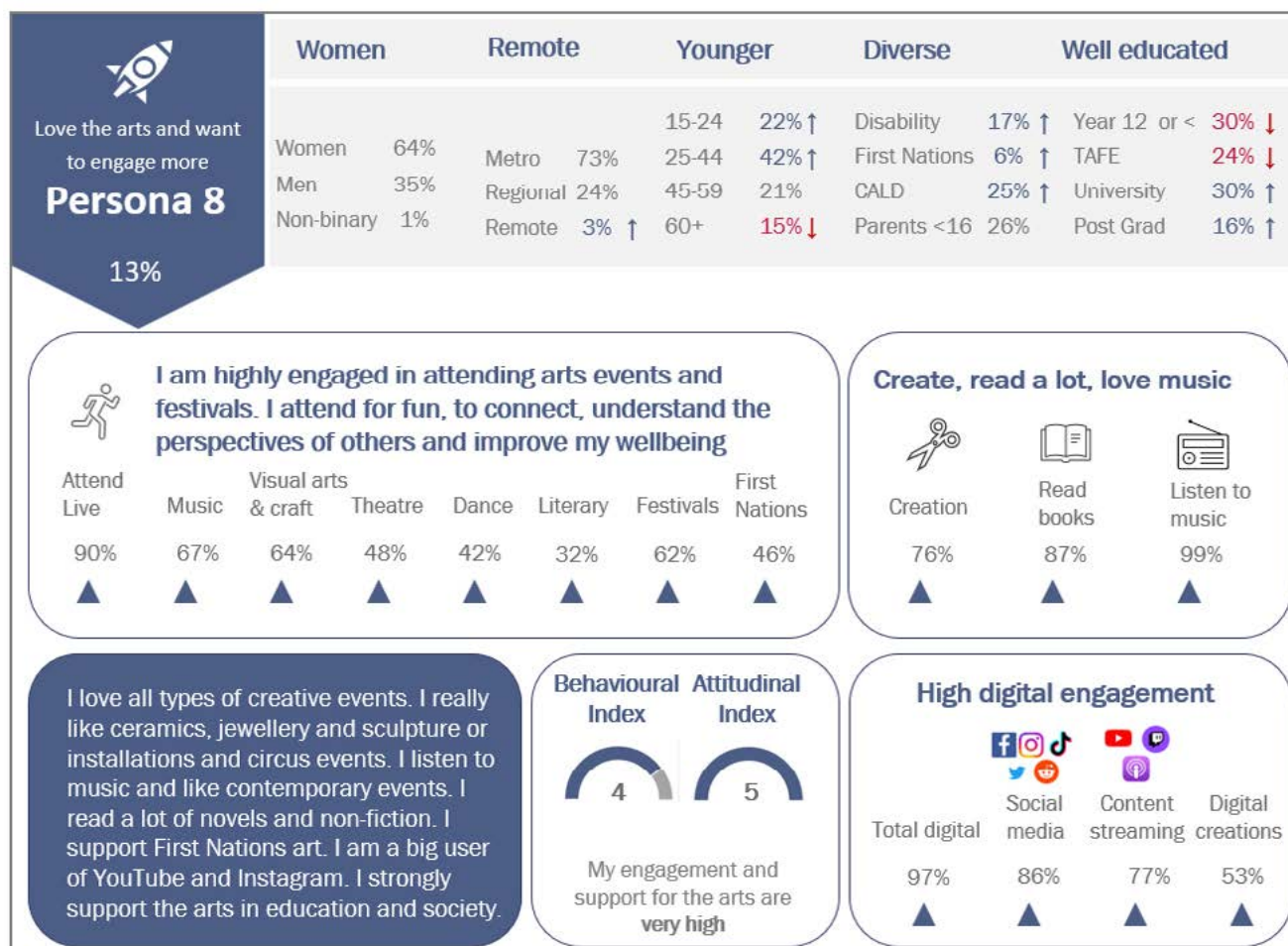| Total digital	Social media	Content streaming	Digital creations
99%	71%	72%	89%
▲	▲	▲	▲

🧑 Meet Giuseppe

Giuseppe is 35, lives in Sydney, with his wife and young child. He is currently working in finance using his business degree. His background is Italian although he tends to speak English at home, even with his grandparents.

Giuseppe loves going to events with and without his young family, but even so he would love to do even more. He sees a lot of benefits in participating in the arts: it's not only fun, but it's also a way to learn about others and feel a sense of expression.

In particular, he gets into graphic novels, and has loved those since he was a teen. He really enjoys getting involved in Italian arts and cultural activities. He also enjoys First Nations arts and cultural events.

Giuseppe likes creating a variety of arts and contributing to digital platforms in particular – image galleries, music and videos. He's online all day, every day.

Persona 8: Segment four | Love the arts and want to engage more

	Women	Remote	Younger		Diverse		Well educated	
Love the arts and want to engage more **Persona 8** 13%	Women 64% Men 35% Non-binary 1%	Metro 73% Regional 24% Remote 3% ↑	15-24 22% ↑ 25-44 42% ↑ 45-59 21% 60+ 15% ↓		Disability 17% ↑ First Nations 6% ↑ CALD 25% ↑ Parents <16 26%		Year 12 or < 30% ↓ TAFE 24% ↓ University 30% ↑ Post Grad 16% ↑	

I am highly engaged in attending arts events and festivals. I attend for fun, to connect, understand the perspectives of others and improve my wellbeing

Attend Live	Music	Visual arts & craft	Theatre	Dance	Literary	Festivals	First Nations
90% ▲	67% ▲	64% ▲	48% ▲	42% ▲	32% ▲	62% ▲	46% ▲

Create, read a lot, love music

Creation	Read books	Listen to music
76% ▲	87% ▲	99% ▲

I love all types of creative events. I really like ceramics, jewellery and sculpture or installations and circus events. I listen to music and like contemporary events. I read a lot of novels and non-fiction. I support First Nations art. I am a big user of YouTube and Instagram. I strongly support the arts in education and society.

Behavioural Index 4 — **Attitudinal Index** 5

My engagement and support for the arts are **very high**

High digital engagement

Total digital	Social media	Content streaming	Digital creations
97% ▲	86% ▲	77% ▲	53% ▲

Meet Jasmine

Jasmine is 28 years old, lives in regional WA, and is a proud Whadjuk Noongar woman. She has recently moved back in with her parents, as her dad is unwell and she wants to help out. She has a university and post graduate degree in sociology and works in a senior government role.

Jasmine loves the arts and believes they play an important role in society, especially in relation to a sense of community belonging and education. She is keen to engage more in the arts but cost and distance sometimes get in the way.

While entertainment is a key driver for her engagement, Jasmine also loves the sense of connection she gets from attending cultural events and understanding other people's perspectives. Arts and cultural engagement have a positive impact on her wellbeing. She attends a range of live events, listens to music, and reads widely — particularly novels and non-fiction.

Digital platforms are very important to Jasmine who is a big user of YouTube, Facebook, Instagram. She also likes creating via scrapbooks, and she loves podcasts. Jasmine is online all day, every day.

Bambarra-ma Dariburu – North Australian Festival of the Arts
performance 2023 in collaboration with Dancenorth Australia and
Wulgurukaba Walkabouts, Townsville (Gurambilbarra), Queensland.
Credit: Aaron Ashley.

Persona 9: Segment four | Love the arts and want to engage more

Women		Metro/Regional				45-59 and 60+		May be First Nations			
					15-24	6% ↓	Disability	13%	Year 12 or <	30% ↓	
Women	60%	Metro	75%	25-44	34%	First Nations	2% ↓	TAFE	32% ↑	
Men	40%	Regional	23%	45-59	27% ↑	CALD	16%	University	24%	
Non-binary	0%	Remote	2%	60+	33% ↑	Parents <16	26%	Post Grad	14%	

Love the arts and want to engage more

Persona 9

18%

I am reasonably engaged in arts and cultural events and festivals. I attend for fun and to understand the perspectives of others and improve my wellbeing.

Attend Live	Music	Visual arts & craft	Theatre	Dance	Literary	Festivals	First Nations
68%	38% ▼	37%	29% ▼	20% ▼	13% ▼	37% ▼	18% ▼

Love music and books, not so creative

Creation	Read books	Listen to music
30% ▼	71% ▲	95% ▲

I strongly support the arts but don't engage with events as much as I'd like to. Cost is a major factor as is distance. I would love free or subsidised events and vouchers. I listen to music on the radio/TV and choose to read novels and non-fiction. I like social media and use online channels, but not to create.

Behavioural Index — 3

Attitudinal Index — 3

I **highly value** the arts but don't engage as much as I would like

Moderate digital engagement

Total digital	Social media	Content streaming	Digital creations
70%	52%	48%	10% ▼

Meet Elizabeth

Elizabeth is 57, is married and lives with her two teenagers, although her son is 19 and off at university (home in the holidays). She works as a teacher.

Elizabeth has a positive attitude towards the arts. However, she doesn't engage much, or not as much as she did when she was younger, and actually wants to participate more. Cost and distance can be barriers.

She enjoys listening to music on the radio or through free streaming services. She also likes to read – both fiction and non-fiction. She doesn't really see herself as a creative person, and although she engages in social media (just to be in the loop) she's not crazy about it.

Elizabeth feels strongly that creative activities play an important part in education and learning. Her own motivation for engaging with the arts goes beyond fun to include understanding other perspectives and cultures, improving wellbeing, and to feel a sense of connection with others.

Persona 10: Segment five | Arts advocate, content with engagement

	Men		Metro		Younger		Diverse		Well educated	
Arts advocate, content with engagement **Persona 10** **9%**					15-24	31% ↑	Disability	18% ↑	Year 12 or <	28% ↓
	Men	60%	Metro	83% ↑	25-44	52% ↑	First Nations	7% ↑	TAFE	19% ↓
	Women	38%	Regional	16% ↓	45-59	12% ↓	CALD	36% ↑	University	34% ↑
	Non-binary	1%	Remote	1%	60+	5% ↓	Parents <16	35% ↑	Post Grad	20% ↑

I am highly engaged in attending arts events and festivals. I attend for fun, to improve wellbeing, to understand the perspectives of others and to socialise

Attend Live	Music	Visual arts & craft	Theatre	Dance	Literary	Festivals	First Nations
99% ▲	85% ▲	75% ▲	72% ▲	71% ▲	57% ▲	92% ▲	78% ▲

I create, read a lot, love music

Creation	Read books	Listen to music
93% ▲	95% ▲	99% ▲

I love all types of live arts performances. I like drawing and painting exhibitions, musical cabaret, craft and ceramics, theatre, contemporary dance and music and even book clubs. I go to a lot of festivals and support First Nations art. I am very creative and love creating arts online via digital channels.

Behavioural Index	Attitudinal Index
5	4

My engagement and support for the arts are very high

Highest digital engagement

Total digital	Social media	Content streaming	Digital creations
100% ▲	77% ▲	78% ▲	89% ▲

Meet Hassan

Hassan is 24 and living in Sydney. He has a great job in the city, is currently on a good income and knows that his salary will increase next year. His parents are from Somalia although he was born in Australia. Hassan completed a postgrad degree last year.

Hassan is very engaged with the arts and gets out to loads of events – especially on the weekend, but also sometimes in the week if there is something he's really interested in.

He goes to a lot of contemporary music events and music festivals. He also likes musical cabaret and theatre. Hassan has a number of Aboriginal friends living in Sydney and has recently started to attend more First Nations arts and cultural events.

Hassan creates music on digital platforms. He's often on YouTube and he and his friends have created their own music channel there.

He's online all the time and loves the freedom of the digital environment.

Hassan donates money to the arts through a work program.

Persona 11: Segment five | Arts advocate, content with engagement

No distinguishing demographic features except tend **not** be under 25 years

Men	52%	Metro	77%	15-24	12%	Disability	7% ↓	Year 12 or <	31% ↓
Women	47%	Regional	22%	25-44	34%	First Nations	2%	TAFE	28%
Non-binary	0%	Remote	1%	45-59	22%	CALD	17%	University	26%
				60+	32%	Parents <16	24%	Post Grad	15%

Arts advocate, content with engagement
Persona 11
11%

I attend arts events and festivals for fun, to improve wellbeing, socialise, express myself and understand the perspectives of others

Attend Live	Music	Visual arts & craft	Theatre	Dance	Literary	Festivals	First Nations
83%	55%	47%	41%	30%	16%	52%	24%
▲	▲	▲	▲		▼	▲	▼

Create, read and love music

Creation	Read books	Listen to music
36%	69%	93%
▼	▲	▲

I tend to engage in a range of arts events but have lower levels of attendance than other arts advocates. I read books and listen to music on the radio/TV and on streaming services. I go to contemporary music events, musical theatre and painting and drawing events. I may create art, and I use digital platforms/social media to engage.

Behavioural Index 3

Attitudinal Index 3

I **highly value** the arts but my engagement is not as high as you might expect

Moderate digital engagement

Total digital	Social media	Content streaming	Digital creations
70%	53%	49%	13%
			▼

Meet Nicholas

Nicholas is 32 and living in Melbourne. He has a good job with the council and enjoys a good household income with his wife working as a teacher. They have two primary school aged children. He was born in Australia and his wife was born in Malaysia.

Nicholas and his family are very engaged with the arts and often get out to music events, performing arts festivals and contemporary theatre. Literary events aren't really their thing.

Nicholas is particularly into music, and he goes to pub bands once in a while.

He likes the sense of social connection he gets from arts and cultural events, and believes the arts have a positive impact on his wellbeing. One of the reasons he attends arts events is to be introduced to others' perspectives. Having fun is also important.

Nicholas likes to read and listen to music a lot. He agrees that creative activities stimulate the mind.

Both Nicholas and his wife like to be online, but probably just as much as other people (especially people in their age group).

Interactive dashboards

The **interactive dashboards** present data from the Population Segmentation Model and two indexes – the Behavioural Index and the Attitudinal Index – which allow exploration by:

- **Population segment.** The set of five population segments (Population Segmentation Model) are based on behaviour, attitudes and other variables related to participation in the arts. (For more detail on this model see page 5).
- **Behaviour.** The Behavioural Index is based on how frequently Australians engage with arts activities. This includes frequency of attendance at events, reading, listening to music and creation across art forms.
- **Attitude.** The Attitudinal Index is based on how much Australians support the arts and believe in their value.

Exploring the Interactive dashboards

Figure 2. Types of engagement tab on the population segment dashboard with no filters applied
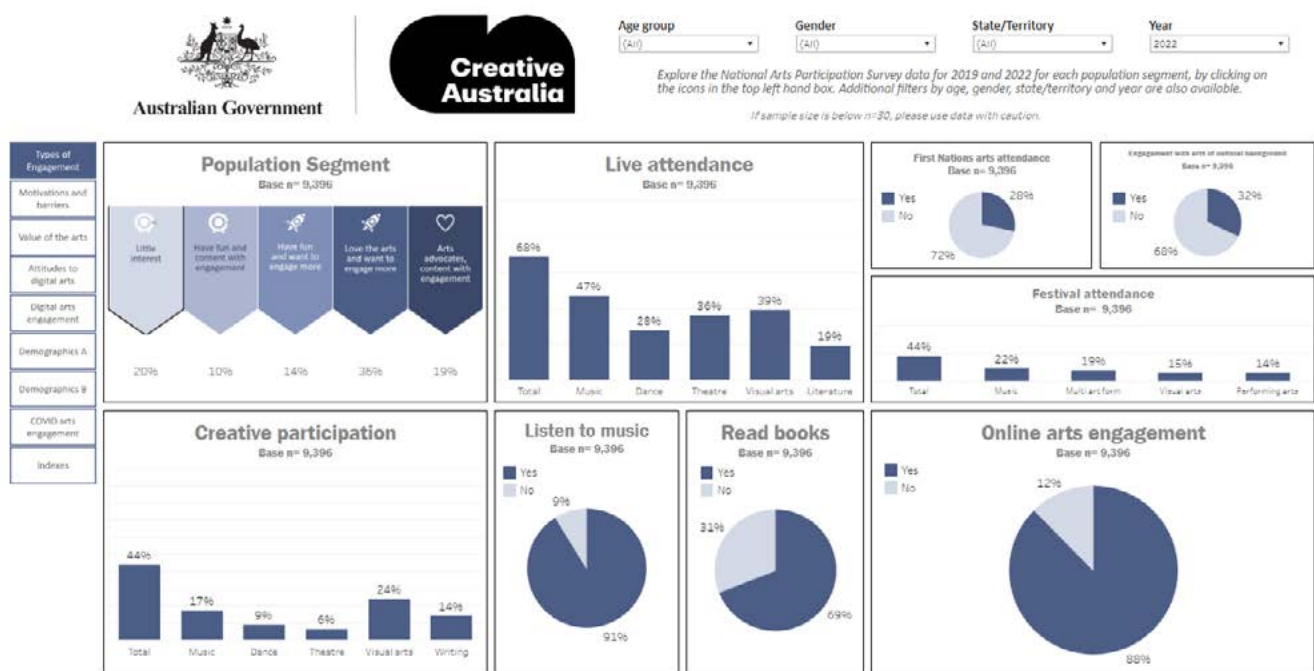
Figure 3. Types of engagement tab on the population segment dashboard with filter applied to segment three 'have fun and want to engage more'
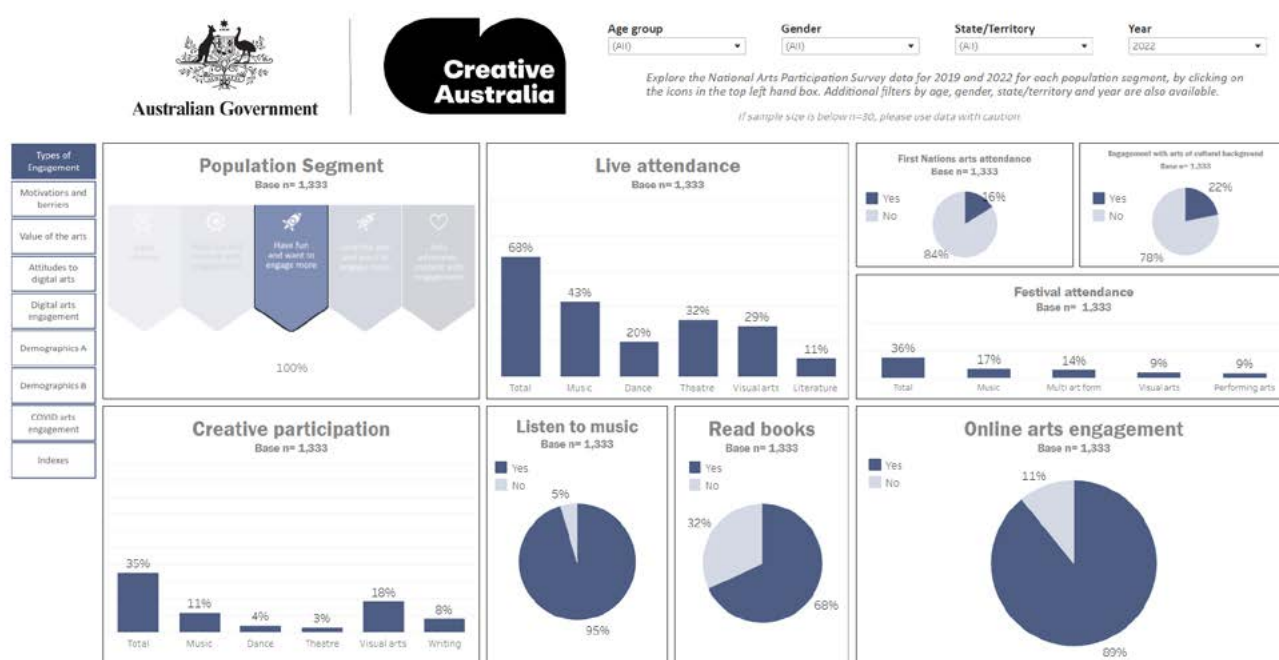
To navigate the dashboard, click on each of the icons – ranging from segment one to segment five – in the top left box as seen in Figure 3. These explore how each population segment is distributed across the demographic and behavioural and attitudinal tiles.

To unselect, select the same population segment or quintile again.

Guide to population segment:

1. **Segment one | Little interest:** Segment one shows little to no interest in engaging with the arts.
2. **Segment two | Have fun and content with engagement:** Segment two engages moderately with the arts to socialise and have fun.
3. **Segment three | Have fun and want to engage more:** Segment three engages with the arts to socialise and have fun but wants to engage more.
4. **Segment four | Love the arts and want to engage more:** Segment four loves the arts, engages for fun and also to achieve higher goals such as understanding different perspectives and cultures, but wants to engage more.
5. **Segment four | Arts advocates, content with engagement:** Segment five are creative arts advocates who are highly engaged and supportive of the arts.

Figure 4. Demographics A tab of the population segment dashboard with filter applied to segment five 'arts advocates'
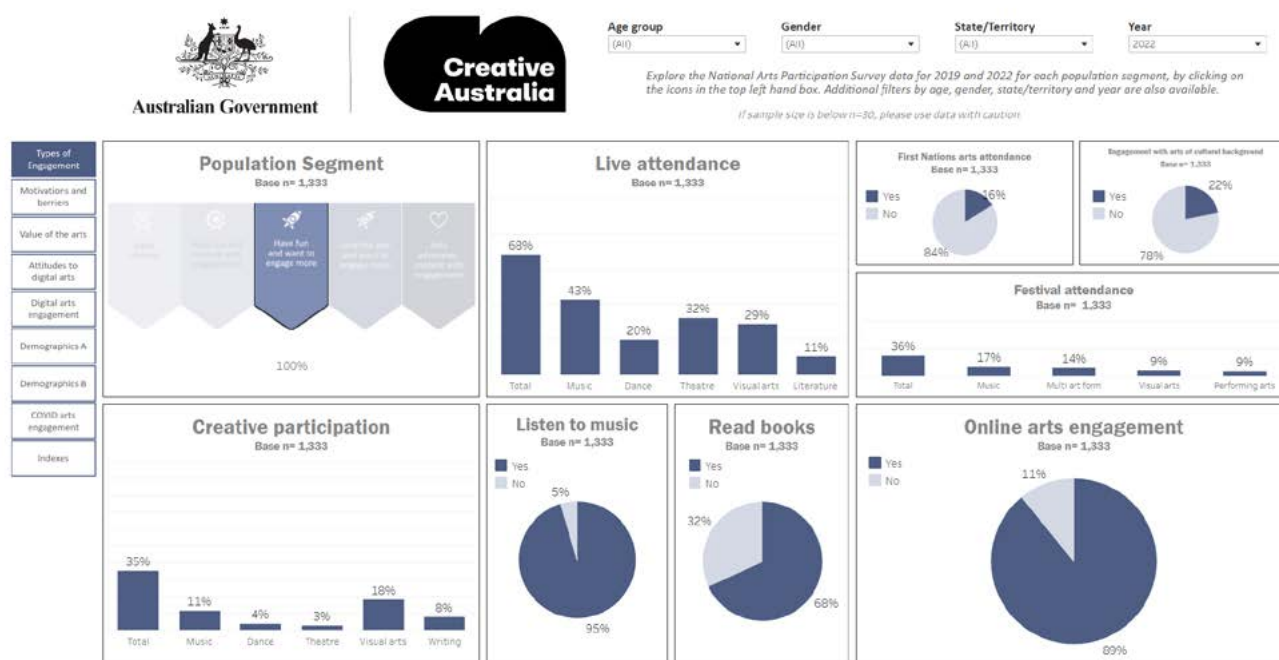
Figure 4 shows the filtering of the population segments by arts advocates and demographics. On the lefthand side, select the category you wish to examine the data for. In this case, the segment five (arts advocates) filter and demographics A (location, age, gender, education and parents of children under 16) have been selected.

Figure 5. Additional demographic filters

Figure 5 shows additional filters are provided at top of each page.

You can filter the population segment dashboards (Types of Engagement, Motivations and barriers, Value of the arts, Attitudes to digital arts, Digital arts engagement, Demographics, and COVID-19 arts engagement) by **age, gender, location and year**.

Figure 6. Value of the arts tab of population segment dashboard with filters applied to segment five 'arts advocates' by gender and state/territory
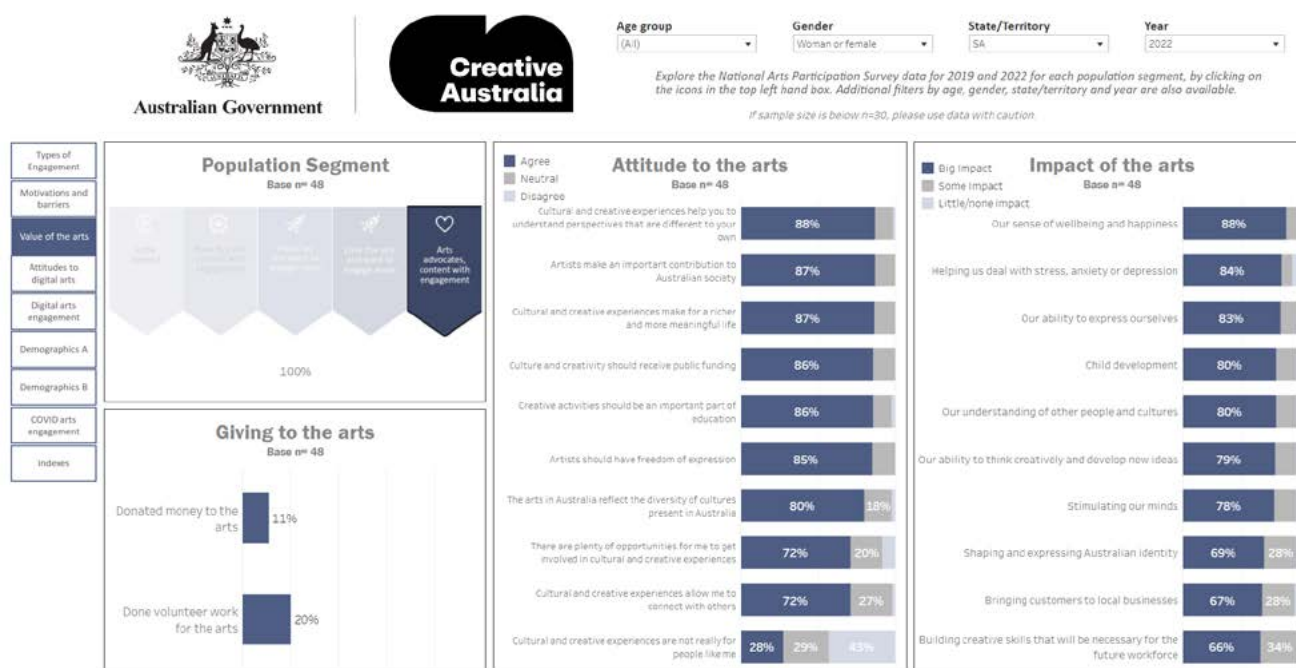
Figure 6 shows the filtering of the population segment by segment five (arts advocate), by additional demographic filters of gender (woman or female) and location (SA), and by value of the arts. This shows us the attitudes, impacts and giving to the arts for women in SA who fall into the highest engagement segment (arts advocates).

Australian musician Hooligan Hefs performs to a sold out BASSINTHEGRASS 2022 held at Mindil Beach, Darwin. Credit: BASSINTHEGRASS.

Figure 7. Indexes tab of the population segment dashboard showing the distribution of population segment by the Behavioural Index and the Attitudinal Index

Figure 7 shows us the population segments according to the Behavioural and Attitudinal Indexes (see page 31 for more detail on the indexes).

To navigate to this view, select 'Indexes' on the lefthand side of the population segment dashboard. You can then select each of the population segments to explore their rating on the Behavioural Index and the Attitudinal Index. Figure 8 shows segment four (love the arts and want to engage more) selected.

To unselect, select the same population segment again.

Figure 8. Indexes tab of the population segment dashboard showing the distribution of population segment by the Behavioural Index and the Attitudinal Index with segment four 'love the arts and want to engage more' selected

In addition to the population segment dashboard, you can explore the data according to behaviour and attitude through the Behavioural Index and the Attitudinal Index interactive dashboards. To examine the data by behaviour, select the purple 'dashboard' underneath the Behavioural Index graph. To examine the data by attitude, select the blue 'dashboard' underneath the Attitudinal Index graph.

Figure 9. Types of engagement tab on the Behavioural Index dashboard with no filters applied

Figure 9 shows the Behavioural Index dashboard filtered by types of engagement. To navigate the dashboard, click on each of the icons – ranging from lowest quintile to highest quintile – in the top left box as seen in Figure 11. These explore how each quintile is distributed across the demographic and behavioural and attitudinal tiles. (For more detail on the Behavioural Index and Attitudinal Index, see page 31.)

To unselect, select the same quintile again.

Guide to Quintiles:

- Lowest = Quintile 1
- Low = Quintile 2
- Medium = Quintile 3
- High = Quintile 4
- Highest = Quintile 5

Genesis Owusu performing at Splendour in the Grass, 2022. Credit: Tom Grut.

Figure 10. Additional demographic filters

Age group	Gender	State/Territory	Year
(All) ▼	(All) ▼	(All) ▼	2022 ▼

Figure 10 shows additional filters are provided at top of each page.

Both the Behavioural Index and Attitudinal Index interactive dashboards can be filtered according to age, gender, state/territory and year, as seen in Figure 11. You can also explore the dashboards by Types of Engagement, Motivations and barriers, Value of the arts, Attitudes to digital arts, Digital arts engagement, Demographics, and COVID-19 arts engagement and filter each by **age, gender, location and year**.

Figure 11. Motivations and barriers tab of the Behavioural Index dashboard with filters applied to segment five 'arts advocates' by gender and state/territory

Indexes

About the Behavioural Index

The Behavioural Index measures the amount Australians engaged with arts activities. For example, attending the theatre, a music festival, museum or gallery; creating art, such as playing a musical instrument or painting; and reading or listening to music.

The Behavioural Index was created by calculating a score based on how often an individual engaged with the arts. Engagement is based on the measure of active, passive and creative activities.

Quintiles[8] were used to split the index into five equal segments, with approximately 20% of the population represented at each level. The highest quintile represents those who are most highly engaged with the arts, with the lowest segment representing those who are the least engaged.

Figure 12. Behavioural Index quintiles based on engagement with the arts

3 – medium
(62.61 to 97.39)

2 – low
(34.74 to 62.60)

4 – high
(97.40 to 151.90)

1 – lowest
(0 to 34.73)

5 – highest
(151.91 or above)
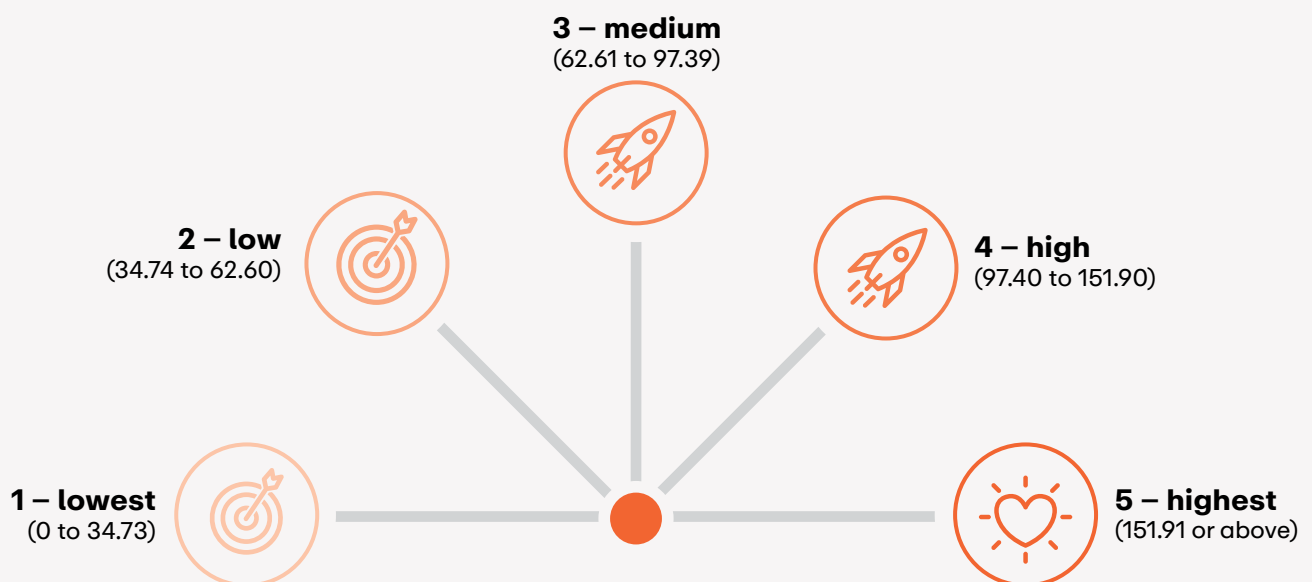
8   Please see the Terminology section for a definition of 'Quintiles'

About the Attitudinal Index

The Attitudinal Index measures how strongly an individual valued and supported the arts, and their perceptions of the impact of the arts. It includes attitudes about public funding for the arts; the social and cultural value of the arts; and the impacts of arts and creativity on areas such as wellbeing, child development and our understanding of other people and cultures.

The creation of the Attitudinal Index followed the same process as the Behavioural Index and calculated a score for each individual based on key questions.

Again, quintiles were used to split the index into five equal segments, with approximately 20% of the population represented at each level. The highest quintile represents those who have the most positive attitude towards the arts and the lowest segment represents those who are the least positive.

Figure 13. Attitudinal Index quintiles based on attitudes to the arts

3 – medium
(94.86 to 105.94)

2 – low
(80.08 to 94.85)

4 – high
(105.95 to 119.49)

1 – lowest
(0 to 80.07)

5 – highest
(119.50 or above)
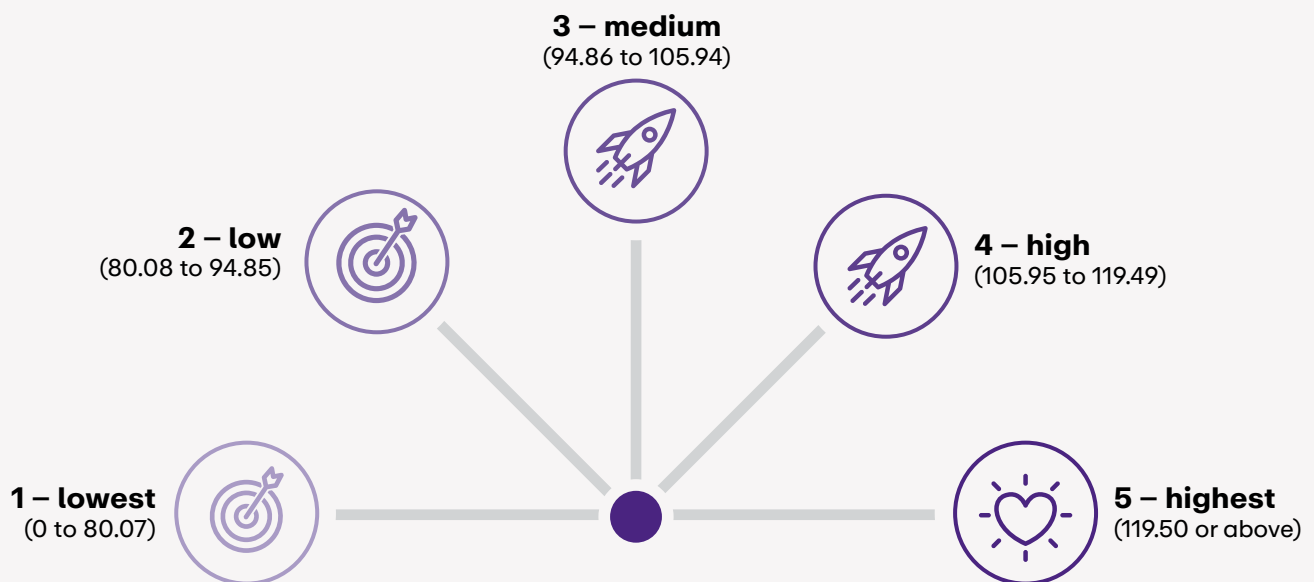
Comparing the two indexes

Although both indexes have a mean score of roughly 100, they will move in quite different ways. The Behavioural Index is highly right skewed, with a greater proportion toward the higher end of the index whereas the Attitudinal Index has a normal distribution, with the highest proportion around the middle of the index.

Using the interactive dashboards, measures can be compared across quintiles, including types of engagement, motivations, barriers, responses to value statements and demographics.

Looking at the two indexes together (Behavioural Index and Attitudinal Index) can also show us how behaviour and attitudes align or vary for different demographic groups, providing a deeper understanding of how different groups engage with arts and culture. Table 1 shows the average index scores by demographic group on behaviour and attitude.

Table 1. Comparison of the Behavioural and Attitudinal Indexes by demographic groups

	Demographic group	Behavioural Index	Behavioural Index Attitudinal Index
Average		**95.8**	**98.5**
Age	15–17	136.3	99.2
	18–24	134.5	100.8
	25–34	120.6	101.9
	35–54	98.0	99.7
	55–64	74.3	96.9
	65+	58.8	93.5
Gender	Men	94.0	94.4
	Women	97.1	102.4
Parents	Parents of children under 16	111.6	101.3
	Not parents of children under 16	90.8	97.8
Education	Below year 12/Never been to school	80.0	94.0
	Year 12	95.0	97.0
	TAFE/technical college	86.7	97.4
	University	106.9	101.7
	Post-graduate	115.1	102.2
Location	Major city	98.2	98.8
	Regional	88.4	97.1
	Remote	93.5	107.3
CALD	Yes	127.6	104.2
	No	88.3	97.8
Disability	Yes	103.7	98.8
	No	93.8	98.8
First Nations	Yes	130.1	107.8
	No	94.1	98.7

How to read this table:

The average score for the Behavioural Index is 95.8. For the Attitudinal Index the average score is 98.5. If the score is above 95.8 or 98.5, the group is above the average. Similarly, if the score is below 95.8 or 98.5, the group is below the average. Higher scores indicate greater behavioural participation or attitudes towards and perceptions of the arts, while lower scores indicate less participation or lower than average attitudes and perceptions. While specific measures can be used to dig deeper into the data, the indexes provide a one number score representing the average behaviours and attitudes of certain groups.

The index scores reinforce findings from *Creating Value*, showing that those who are younger, more highly educated, parents with children aged under 16, First Nations and culturally and linguistically diverse (CALD) respondents or respondents living with disability are the most engaged, both behaviourally and attitudinally.[9]

They also provide some deeper insights:

- Younger respondents (15–34 years) score higher than most other age groups for both behaviour and attitudes.
- Parents of children aged under 16 years score higher on the Behavioural and Attitudinal Indexes than those without children aged under 16.
- The higher the level of education attained the more likely it is that the individual will engage more and hold more positive attitudes.
- CALD respondents score more highly on both Behavioural and Attitudinal Indexe compared to non-CALD Australians. The difference is more pronounced for the Behavioural Index than the Attitudinal Index.
- First Nations respondents also score more highly on both the Behavioural and Attitudinal Indexes than non-First Nations Australians. And again, differences in behaviour are larger than differences in attitude.
- By location, average attitudinal index scores do not differ substantially between individuals in major cities and regional locations. However, individuals in remote locations have significantly more positive attitudes towards the arts. Behavioural Index scores are also higher for major city locations, however regional and remote locations score lower. This reinforces that individuals living in regional and remote locations may not have the same opportunities to attend as their metropolitan counterparts, despite holding positive attitudes.

On the lowest level of the Art Gallery of New South Wales's new building, a former Second World War oil tank has been transformed into a spectacular art space for installations and performance. The Tank, 2022. Credit: Brett Boardman.

9   A list of key terms definitions is included on page 6 in *Creating Value: Results of the National Arts Participation Survey.*

How can the tools be used?

The audience data and advocacy tools can be used to further understand Australians' engagement with and attitudes towards the arts. These insights can inform advocacy, audience development and strategic planning initiatives. The population segments, personas and interactive dashboards can be used individually and in tandem to identify strategies to reach audiences and increase their engagement, as well as speak to potential audiences in ways that motivate them. Some specific examples of what the tools can do and how they can be used are outlined here. These examples are not exhaustive as there are multiple ways the tools can be used to explore the data.

I want to identify a target audience for growth

What we know

The audience data and advocacy tools provide insights and opportunities to understand the intersections between Australians' behaviour and attitudes towards arts and creativity.

This information can be used to identify a target audience for growth, tailor marketing and communications activity and increase engagement for a particular target group.

The population segments

Segment four of the population segments, which holds the largest proportion of the population (36%), is characterised by a high Behavioural Index score, and the highest Attitudinal Index score of the five segments. This group loves the arts, engages regularly and wants to attend more. Over half of this segment also creates art themselves. Their motivations to engage are for fun and social reasons, but they also want to achieve higher level goals such as improving wellbeing and understanding other people and cultures.

Australians who fall into **segment three**, on the other hand, are engaged but driven primarily by fun and social factors. They also wish to engage more, but have barriers to participating, such as cost.

What you could do next

Use the population segments, personas and interactive dashboards

When identifying target audiences for growth, the population segments and personas are an asset as they allow us to see specific attributes of groups of people, including demographics, behaviours and attitudes towards the arts, and motivations and barriers to participation. As seen in Figure 1, both segment three and segment four are characterised as growth segments, meaning there is potential to shift these individuals to the next segment. The Australians in those segments have a desire to engage more with the arts. If we look at the personas in segments three and four, we can see characteristics of those who are interested in the arts, but each have unique motivations and barriers to participation. For example, Persona 6 likes to attend arts events for fun and to socialise. This persona would like to attend more arts events but doesn't always have someone to go with, particularly as they have young children. On the other hand, Persona 5 attends for fun and entertainment and would like to attend more arts events, but cost and distance are key barriers to attendance. This information could be harnessed by understanding the attributes of these segments in the interactive dashboards, addressing their barriers to participation and tailoring marketing and communications activity to increase engagement.

I want to increase overall attendance

What we know

Creating Value tells us almost half of Australians aged 15 years and over would like to attend more creative, cultural and artistic events and/or festivals (49% in 2022 up from 42% in 2019). The audience data and advocacy tools can tell us more about the groups who would like to attend more arts and cultural events. Targeting those Australians through marketing and engagement strategies can increase attendance.

What you could do next

Use the interactive dashboards

To better understand audiences and increase attendance, you could explore the interactive dashboards, including the Behavioural Index and Attitudinal Index dashboard. You could explore the range of attributes for the third, fourth and fifth behavioural categories and/or the fourth and fifth attitudinal categories, and:

- identify their main barriers and look for ways to address them
- look at the demographics for those groups and target communications where those groups are most likely to find them
- look at the main motivations for those groups and tailor communications accordingly. It is also possible to add a number of demographic filters to the Indexes, such as age, gender and state or territory to further tailor your insights.

Use the population segments

Segments three and four of the population segments both want to attend more. Tailoring communications and audience development strategies, and addressing barriers for these segments, may help boost engagement and attendance.

Soft Centre, 2023.
Credit: Ravyna Jassani.

I want to build an audience development strategy

What we know

While motivations for attendance are discussed in *Creating Value*, the audience data and advocacy tools can help us better understand what motivates different groups of people to attend arts and cultural events.

Reinforcing the findings in *Creating Value*, the tools show clear factors which motivate Australians to attend: **for fun, to socialise and connect with others, and to achieve higher level goals.**[10]

Analysis undertaken to develop the audience data and advocacy tools found similarities between the following motivations, grouping them into umbrella categories:

For fun, to socialise and connect

- To have fun and be entertained
- To socialise and connect with others.

This means that those who attend the arts to have fun and be entertained are also more likely to attend to socialise and connect with others.

To achieve higher level goals

- Skills for education, work, training
- To express myself
- Improve wellbeing
- Understand other perspectives and cultures.

This means that those who attend the arts to gain skills, are also more likely to want to attend to express themselves, improve wellbeing and understand other people and cultures. Similarly, those who attend to understand other perspectives and cultures are more likely to attend to gain skills, express themselves and improve their wellbeing.

Figure 14. Relationship between motivations and attendance

Motivation to attend → Attendance
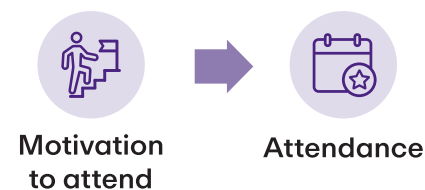
East End, Adelaide Fringe, 2023.
Credit: Jenny Kwok.

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10   In order to look at more complex variables such as motivations, a Principal Component Analysis (PCA) was used to identify patterns in the survey dataset. For detailed information on the creation of the Indexes and population segmentation model, refer to the Audience Data and Advocacy Tools Statistical Data Report.

What you could do next

Use the population segments, personas and interactive dashboards

The importance of motivational clusters differs across index quintiles. Most Australians are highly motivated to attend arts events to have fun, to be entertained and to socialise and connect with others. However, higher level goals – such as to improve wellbeing – are more relevant for those who are already more engaged in the arts and sit at the higher end of the quintiles. To engage further and tease out additional insights, choose the 'Motivations & barriers' tab of the dashboards. The interactive charts can be filtered by age, gender and location and can highlight more insights into these groups.

Use the population segments and personas

The insights drawn from the population segments and personas can be used to develop innovative experiences or customised communications for targeted groups.

The population segments help us to understand the motivations of those who want to engage more. For example, segments two and three are motivated to engage with the arts to socialise and have fun. Those in segments four and five are motivated for these reasons, as well as to achieve higher level goals. Looking at the personas in these segments can help us better understand the characteristics of our target audience. For example, Persona 7 is more likely to be a man, living in a metropolitan area and from a culturally and linguistically diverse background. This persona often creates art themselves and regularly attends contemporary music events and festivals but would like to attend more often. Persona 7 is motivated to participate in the arts for higher goals including to improve their wellbeing, and to understand the perspectives of others. By encouraging Australians to attend with the reasons that motivate them, a greater number of Australians may experience the proven benefits of arts and culture.

Annette Galstaun, Victoria Atkinson, Meagan Pelham, Mathew Calandra, *Magical Putt Putt*, installation view, Cement Fondu, Sydney, January 2022. Credit: Jessica Maurer. Courtesy the artists and Studio A.

I want to develop advocacy messaging about the value of the arts

What we know

By understanding exactly who is feeling a certain way, we can begin to unpack the reasons why and better target our advocacy messaging. The Behavioural and Attitudinal Indexes Sentiment around areas of particular policy or advocacy interest – such as public funding – can be examined by using the Behavioural and Attitudinal Index's interactive dashboard. *Creating Value* tells us that 61% of Australians overall agree with the statement: 'the arts should receive public funding'. By breaking down agreement and disagreement with this statement through the dashboard, sentiment around public funding can be further understood.

As would be expected, there is more support for the arts receiving public funding among higher quintiles. However, it is important to note that there are very low levels of disagreement even at the lowest quintiles. This shows that a wider range of people than expected may believe that the arts should be supported.

There are, though, a number of those who are 'neutral' towards this statement, suggesting that many Australians are still unclear about the role of public funding in the arts. There is an opportunity to shift perceptions here. Looking at the attributes of the lower quintiles – those most likely to be neutral about public funding for the arts – may help target information about the role of public funding where it is most needed.

What you could do next

Use the interactive dashboard

All attitudinal statements included in *Creating Value* are available to be viewed through interactive charts on the dashboard. For example, this interactive analysis can show whether higher levels of behavioural engagement with the arts correlates to greater agreement with the statement you are interested in. For example, overall agreement with the statement: 'Artists make an important contribution to Australian society' is 72%. However, when the highest quintile filter is applied, agreement increases to 80%. By understanding the group you want to talk to, advocacy messaging can be better targeted to your audience.

Terminology

Dashboard

A dashboard is a moving and interactive on-screen graphical summary of information. Within the dashboard there are tabs that hold certain categories of information. Each tab shows various relevant charts. There are five tabs: Types of engagement, Motivations & barriers, Value of the arts, Diversity, Demographics. Each of these tabs illustrate various charts based on their topic.

Persona

A persona is a character profile based on the data from the survey. In this guide, personas are based on grouping people together according to their levels of arts engagement and on age, gender, life stage, education and cultural background.

Segment

A segment is a grouping of people who are similar in characteristics of interest. Population segments may be different in size and there is no limit to the number of segments there can be in a population or market.

Quintile

A quintile is one of five equal, or roughly equal, segments of a population, divided based on a selected variable.

Children enjoying a Mini TSO concert, 2022. Credit: Brad Harris.