

# Australia Council submission Employment White Paper consultation

30 November 2022

## Foreword

As the Australian Government's arts investment, development and advisory body, the Australia Council for the Arts champions and invests in arts and creativity to benefit all Australians.

The Australia Council is pleased to contribute evidence and recommendations to the Australian Government's consultation on the Employment White Paper, helping to provide a road map for Australia to build a bigger, better-trained and more productive workforce.

This submission outlines the existing evidence base for the nature of work within Australia's arts and cultural sector; gaps in industrial settings, educational pathways, skills and leadership development, and training; and the future needs for the sector in order to maximise its potential.

The Australia Council has provided a series of recommendations in this submission to address skills and workforce shortages and that will support creatives to deliver value in a variety of settings beyond the arts, as well as nurture the skills and ensure the protection of artists and creatives as workers. The Government has been consulting widely on a National Cultural Policy and we recommend that this submission be considered in line with the Policy once published.

## Acknowledgement

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

## Introduction

Australia's cultural and creative industries are substantial in size with cultural and creative activity in Australia contributing \$122.3 billion, or 6.2%, to our GDP.<sup>1</sup> In 2020, 170,200 businesses were operating within Australia's cultural and creative industries.<sup>2</sup>

Our cultural and creative industries are rich in human capital. Before the pandemic, in 2016, more than 645,000 people (6% of the workforce) worked in the cultural and creative industries in Australia as their main industry of employment.<sup>3</sup> This is over three times the mining industry and more than 15 times aviation.<sup>4</sup> A further 205,200 people worked in cultural and creative roles in other industries.<sup>5</sup>

Creative skills are also embedded across the workforce and economy in a range of sectors.<sup>6</sup> Around a quarter of those employed in information, media, and telecommunications, and a fifth of those employed in professional, scientific and technical services hold a formal qualification in a creative skill.<sup>7</sup>

Arts and creativity drives many other industries including tourism and hospitality, and benefits an enormous number of businesses: from cafes and restaurants to accommodation and travel operators. The value the cultural and creative industries provide to the economy is similar to education and training in its broad reach.

Arts and cultural experiences benefit almost all Australians, making us healthier and happier. 98% engage with arts and culture, and 84% recognise the positive impacts of arts and creativity on our lives and communities.<sup>8</sup> Australians increasingly agree arts and creativity impact our health and wellbeing and help us deal with stress, anxiety and depression.<sup>9</sup>

However, in 2020 alone, it was estimated that the local industry lost \$1.4 billion in revenue<sup>10</sup> due to the immediate impacts of the pandemic. In 2021, a national survey of over 3,000 professionals in the music and wider performing arts sector found that over 32,000 gigs and events were cancelled, equating to nearly \$94 million of lost income between 1 July 2021 to 31 August 2021.<sup>11</sup>

Over the course of the pandemic, the industry also lost thousands of creative workers to other sectors, resulting in a severe skill and labour shortage. The movement of creative workers from the arts to other industries demonstrates the high demand for creative skills across the economy.

These disruptions have had a profound effect on the ways in which people view the value and viability of creative careers, precisely at a time when creativity is required for recovery and responding to change. There is an urgent need for considered policy settings and investment to ensure a resupply of creative talent within the arts and cultural sector, and to ensure Australia has the creative skills required for an innovative and productive economy.

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<sup>1</sup> Bureau of Communications, Arts and Regional Research (BCARR) 2022, [Cultural and creative activity in Australia: 2010–11 to 2019–20](#).

<sup>2</sup> I Lost My Gig Australia 2021, [Survey Results from 1 July 2021 to 31 August 2021](#).

<sup>3</sup> Meeting of Culture Ministers 2019, [Cultural Funding and Participation Australia 2019, Employment in Culture](#).

<sup>4</sup> ABS 2019, [Australian Industry, 2017–18](#).

<sup>5</sup> Meeting of Culture Ministers 2019, [Cultural Funding and Participation Australia 2019, Employment in Culture](#). Based on Census data, this measurement captures 'main jobs', missing multiple jobholders who are a prominent feature of creative work: see Australia Council 2017, [Making Art Work: A summary and response by the Australia Council for the Arts](#).

<sup>6</sup> NESTA 2018, [Creativity and the Future of Skills](#), Australia Council 2017, [Making Art Work: A Summary and Response by the Australia Council for the Arts](#). World Economic Forum 2016, [The future of jobs: Employment, skills and workforce strategy for the fourth industrial revolution](#).

<sup>7</sup> Australian Bureau of Communications and Arts Research (BCAR) 2019, [Creative skills for the Future Economy](#).

<sup>8</sup> Australia Council 2020, [Creating Our Future: Results of the National Arts Participation Survey](#).

<sup>9</sup> Australia Council 2020, [Creating Our Future: Spotlight on health and wellbeing](#).

<sup>10</sup> Live Performance Australia 2021, ['COVID-19 wiped \\$1.4 billion from live entertainment industry in 2020, a 70% decline nationally'](#), [Media Release], 21 October.

<sup>11</sup> I Lost My Gig Australia 2021, [Survey Results from 1 July 2021 to 31 August 2021](#).

## Key points

- **Creativity unlocks human potential and, as such, should be recognised as a driver of Australia’s future.** As creative skills require original thought and innovation; they are particularly resistant to automation. Creative skills are generative, adaptive and a powerful resource for elevating human potential across the whole economy.
- **The power of our cultural and creative industries – creativity – is part of the solution to today’s emerging workforce stresses.** Australia’s workforce has much to gain from creative skills built by the arts. Creativity equips us with innovative thinking, problem-solving and experimental ideas, and enabling adaptability to changing industrial, social and environmental conditions. Creativity is key to the 21<sup>st</sup> century professional skillset and research repeatedly identifies creative skills as essential in generating a resilient labour force.<sup>12</sup>
- **The creative skills built by the arts have tremendous potential for building adaptability in times of structural change, helping us to address digitisation, climate change and an ageing population.** Creative skills are embedded across the workforce in a range of sectors<sup>13</sup> – in health, education, digital innovation – and will play an ever more important role in future adaption and transformation.
- **The cultural and creative industries are a major driver of economic growth, and their impact across society and industry relies on the experimental and ground-breaking work of creatives:** to generate new ideas, original intellectual property (IP), creative practice development and exceptional talent. While some creative roles represent stable and growing forms of employment, many in the industry are underpaid with working conditions that are highly insecure.
- **To deliver a high-quality, sustainable and productive creative labour force we must maximise the potential inherent within the arts and cultural sector by providing tailored education pathways and employment infrastructure.**
  - **There is a need for industrial standards** to value creative work, create sustainable careers for creatives and generate new diversity and inclusion standards and resources.
  - **There is also a need to develop skills and professional pathways,** to address barriers to participation and support transferable skills in sustainable pathways – including through non-traditional and vocational learning.
- **There is a critical link between the current workforce shortage and the lack of industrial standards and structures within the arts and cultural sector.** In order to address current skills shortages, creative work has to become and be seen as ‘good work’ – stable, safe and valued.
- **By supporting education pathways and the employment infrastructure of creativity, we can ensure that creative skills and careers will thrive.** Australian creatives will be supported to sustainably power the engine room of our cultural and creative industries – inspiring and challenging all Australians, transforming our ways of living and working and driving productivity and innovation.

<sup>12</sup> World Economic Forum 2016, [New Vision for Education: Fostering Social and Emotional Learning through Technology](#). Easton E and Djumaliev J 2018, [Creativity and the Future of Skills](#). Cunningham S, Theilacker M, Gahan P, Callan V and Rainnie A 2016, [Skills and Capabilities for Australian Enterprise Innovation](#).

<sup>13</sup> NESTA 2018, [Creativity and the Future of Skills](#). Australia Council 2017, [Making Art Work: A Summary and Response by the Australia Council for the Arts](#). World Economic Forum 2016, [The future of jobs: Employment, skills and workforce strategy for the fourth industrial revolution](#).

## Recommendations

### 1. Address immediate skills and training shortages by upskilling and maximising the potential inherent in the creative workforce.

- Invest in digital capacity building for creatives and creative organisations, with a focus on new business models that support artists' remuneration.
- Support the development of a whole-of-sector response to building skills, careers and pathways to employment and leadership for First Nations creatives. Any skills development plan will need to be led by First Nations advice to ensure approaches are culturally relevant.
- Invest in mentorship and on-the-job training for young and emerging creatives.
- Provide additional training for creatives in the language and operations of small business, adapting existing support structures within other portfolios and sectors to address the needs of arts and cultural organisations.
- Work with industry and education providers to audit the skills and education needs of the creative sector, building on existing Australia Council research.

### 2. Establish clear industrial settings and regulation to improve the sustainability of the industry, and ensure the industry is competitive in the current and future labour market.

- Consider flexible work arrangements for creatives working in contract-to-contract environments, as well as an entitlement to superannuation payments and Portable Long Service Leave.
- Include arts and cultural occupations experiencing the highest labour shortages e.g. technical and production roles in live performance, on the [Skills Priority List](#) and also the [Australian Apprenticeships Priority List](#) in order to attract financial support through the Australian Apprenticeships Incentive System.
- Appoint a [Business, Industry and Regional Outreach](#) (BIRO) officer for the arts and creative industries.
- Work with government, educational institutions and industry to develop a national framework to support creative skills and workforce growth to inform the work of industry clusters. This will address skills and infrastructure pressure points and promote strategic partnership opportunities.

### 3. Make creative education and training accessible, inclusive and tailored to attract and retain talent.

- Invest in creative education in schools, universities and whole-of-life learning contexts in order to equip the workforce with 21st century skills. In school settings, this can be achieved by embedding 'artists in residence' in the curriculum.
- Co-design and tailor recruitment and training approaches for those who face challenges in employment in order to improve labour market outcomes for those communities, and support the arts and cultural sector to establish baseline equity standards as articulated in the Australia Council's Disability Action Plan.
- Increase training opportunities, with an emphasis on empowerment and confidence-building including through internships and apprenticeships, and increase investment in the practice-based training organisations to attract those who may not have considered a career in the arts and cultural sector.

- Enable greater collaboration between the higher education sector, Vocational Education and Training (VET) and industry to create on-the-job training opportunities and pathways.
- Reduce fees for arts, humanities and creative degrees in order to incentivise creative training and education and subsidise apprentice programs and TAFE placements.

#### **4. Support specialised creative education, training and commissioning pathways to build a dynamic, resilient and adaptable workforce in times of structural change.**

- Invest in skills development programs and partnerships that scaffold cross-industry collaboration and better equip creatives to work dynamically across the labour market.
- Support training and accreditation for artists and creative workers active in healthcare settings, along with regulatory frameworks that establish the professional requirements, best practice standards, ethical frameworks, and appropriateness of different approaches.
- Led by First Nations advice, develop commissioning pathways for First Nations programs in cultural healing, for example, by including these programs in the implementation of the National Aboriginal and Torres Strait Islander Health Plan 2021–31.
- Equip artists and students of creative subjects with a better understanding of the value of their transferable skills through support of curriculum development and additional training in this area. To do this, we need to formalise, and invest in, partnerships between the creative sector, schools and tertiary institutions to ensure subjects and training offered can be tailored to the skills needed in the workforce.

## Contents

<b>Foreword</b>	<b>1</b>
<b>Introduction</b>	<b>2</b>
<b>Key points</b>	<b>3</b>
<b>Recommendations</b>	<b>4</b>
<b>Labour productivity across the workforce</b>	<b>7</b>
Innovation and productivity	7
Adaptability	8
<b>Taking advantage of structural change</b>	<b>10</b>
A sustainable care economy	10
Energy transition	12
Digitalisation and emerging technologies	13
Resilient supply chains	15
Adaptability	16
<b>Job security and conditions</b>	<b>16</b>
Industrial settings	16
<b>Pay equity and equal opportunities for women</b>	<b>19</b>
Gender pay gap	19
<b>Barriers to workforce participation</b>	<b>20</b>
Insecurity and low income of creative work	20
Improving labour market outcomes for those facing employment challenges	21
<b>Skills, education and training</b>	<b>22</b>
Skills	22
Education and training	25
<b>Partnerships</b>	<b>28</b>
Collaborative, cross-sectoral strategic investment	28
<b>Appendix A</b>	<b>30</b>

## Labour productivity across the workforce

### Innovation and productivity

*Term of Reference 1: Approach to achieving full employment and increasing labour productivity growth and incomes*

**Creative skills are essential for the future success of the nation.**

- **In Australia and internationally, creativity is increasingly recognised as critical to growth in the modern, knowledge-based economy.** Creative skills have been integral to the fast-growing industries in Australia over the past decade.<sup>14</sup>
- **In the context of the COVID-19 pandemic, climate change and the Fourth Industrial Revolution, the creative industries are even more important as a driver of innovation, sustainable growth, jobs and prosperity, and to build a healthy, connected nation.** Creativity is not an ‘add on’ or luxury – it is an essential foundation of good social, cultural and economic policy in the 21<sup>st</sup> century.
- **Australian and international studies have identified a growing need for creative thinking and skills in the workforces of the future.**<sup>15</sup> As well as fuelling our talent pipeline and job growth, investment in arts and creativity can cultivate new ideas, technologies and innovation. Creative thinking is also needed to anticipate and weather future uncertainties. The demand for creative skills is expected to increase as the automation of goods and services continues.<sup>16</sup>
- **There is an opportunity to make the most of Australia’s competitive advantage in creativity to increase labour productivity and incomes.** Many creative practitioners and organisations are already doing important and ground-breaking work, but we see value in bringing this creative enterprise and innovation into much clearer focus to inform policy and drive new opportunities.

**Creativity has the power to drive local and regional economies and foster more prosperous, connected communities.**

- **Arts and creativity are critical to bringing life back into our cities, regions, culture and economy.** Our creative industries are a powerful driver of regional, domestic and international tourism, supporting small businesses, regional and remote economies and creative ‘hotspots’.<sup>17</sup> Pre-pandemic, 230,000 international tourists visited or extended their stay in Australia each year as a result of viewing Australian film and television content. This is estimated to generate \$725 million in tourism expenditure.<sup>18</sup>
- **Live music, performance and arts events boost tourism and hospitality.** Australians increasingly recognise the impacts of the arts on bringing customers to local businesses (41%, up

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<sup>14</sup> Including ‘Professional, Scientific and Technical services’. Australian Bureau of Communications and Arts Research (BCAR) 2019, [Creative skills for the Future Economy](#).

<sup>15</sup> McKinsey Global Institute 2021, [The Future of Work After COVID-19](#). Bakshi H, Downing J, Osborne M and Scheider P 2017, [The Future of Skills: Employment in 2030](#), Pearson and Nesta.

<sup>16</sup> Australia Council 2017, [Making Art Work: A summary and response by the Australia Council for the Arts](#).

<sup>17</sup> See QUT and the University of Newcastle, [Australian cultural and creative activity: A population and hotspot analysis](#), an Australian Research Council Linkage project.

<sup>18</sup> Screen Australia 2016, [Screen Currency: Valuing our screen industry](#).



nine percentage points from 32% in 2016).<sup>19</sup> Investment in the creative sector creates jobs in our local industries and benefits an enormous number of businesses: from cafes and restaurants to accommodation and travel operators.

- **Employment in creative industries is reportedly growing in some regional areas and can assist in attracting or maintaining regional populations.**<sup>20</sup> The creative sector supports small businesses, regional and remote economies and creative ‘hotspots’.<sup>21</sup> Prior to border closures, arts and cultural tourism had become a substantial – and growing – driver for domestic and regional tourism, drawing ‘high-value’ travellers, likely to go further, stay longer and spend more.<sup>22</sup>
- **Engaging with arts and culture make Australians happier and healthy.** Australians increasingly agree arts and creativity impact our health and wellbeing and help us deal with stress, anxiety and depression.<sup>23</sup>

## Adaptability

*Term of Reference 2.5: The adaptability of our workforce to meet the needs of emerging industries and areas of traditional economic strength*

**Creativity is key to an agile and resilient workforce and creative skills need to be cultivated to ready our workforce for disruption.**

- **Creativity is key to the 21<sup>st</sup> century professional skillset and research repeatedly identifies creative skills as essential in generating a resilient labour force.**<sup>24</sup> Creativity enables adaptability, experimentation and innovative thinking, as well as empathy and human connection in an increasingly automated and polarised world.
- **Creative skills are embedded across the workforce and economy.** Around a quarter of those employed in information, media, and telecommunications, and a fifth of those employed in professional, scientific and technical services hold a formal qualification in a creative skill.<sup>25</sup>
- **The demand for creative skills is expected to increase as the automation of goods and services continues.**<sup>26</sup> Creatives have skill sets that are less susceptible to machine substitution like handling ambiguity and high-level subtle decision making. Creative, digital, design and engineering occupations will be increasingly in demand as they are strongly complemented by digital technology.<sup>27</sup>

<sup>19</sup> 41% in 2019, up nine percentage points from 32% in 2016. Australia Council 2020, [Creating Our Future: Results of the National Arts Participation Survey](#).

<sup>20</sup> Regional Australia Institute 2019, [Regional Growth Prospects: Strategic Investment in Food Processing, Tourism, Advanced Manufacturing and Creative Industries](#).

<sup>21</sup> QUT and the University of Newcastle, [Australian cultural and creative activity: A population and hotspot analysis](#), Australian Research Council Linkage project.

<sup>22</sup> Australia Council 2020, [Domestic Arts Tourism: Connecting the country](#).

<sup>23</sup> Australia Council 2020, [Creating Our Future: Results of the National Arts Participation Survey](#).

<sup>24</sup> World Economic Forum 2016, [New Vision for Education: Fostering Social and Emotional Learning through Technology](#). Easton E and Djumalieva J 2018, [Creativity and the Future of Skills](#). Cunningham S, Theilacker M, Gahan P, Callan V and Rainnie A 2016, [Skills and Capabilities for Australian Enterprise Innovation](#).

<sup>25</sup> Australian Bureau of Communications and Arts Research (BCAR) 2019, [Creative skills for the Future Economy](#).

<sup>26</sup> Australia Council 2017, [Making Art Work: A summary and response by the Australia Council for the Arts](#).

<sup>27</sup> Bakshi H, Downing J, Osborne M and Scheider P 2017, [The Future of Skills: Employment in 2030](#), Pearson and Nesta.



- **Arts and cultural activities help students develop personal, social and cognitive skills** that transfer to and improve performance in a wide range of academic, social and workplace situations.<sup>28</sup>
- **There is growing evidence of the power of the arts to teach core subjects**,<sup>29</sup> to improve both short-term and long-term academic outcomes,<sup>30</sup> and of the effectiveness of creative interdisciplinary learning for rehearsing and preparing for ‘real world’ encounters and problems.<sup>31</sup> Research also suggests the need for schools to transform themselves, developing deeper, more critical and creative learning environments that are relevant to contemporary social demands.<sup>32</sup>
- **To equip Australians with these skills, in order for them to be applied in the workforce, we need to provide specialised training in creative thinking, adaptation and problem-solving.**

**Recommendation:** Invest in creative education in schools, universities and whole-of-life learning contexts in order to equip the workforce with 21st century skills. In school settings, this could be achieved by embedding ‘artists in residence’ at schools in the curriculum.

### ‘Artist in residence’ nurtures creative thinking in the classroom

#### **Case study: Artist in Residence (AiR) initiative (2008–16), Australia Council for the Arts**

From 2008–16, the Australia Council delivered the Artist in Residence (AiR) initiative in partnership with states and territories.

The Australia Council worked with each state and territory to design an artist in residence program to meet local arrangements and learning needs, and coordinated regular national meetings, information sharing, reporting research and collaboration.

Providing unique arts engagement and participation for children and young people within their learning environments, AiR supported over 250 artist residencies and partnerships in primary and secondary schools, as well as in early childhood, juvenile detention and tertiary education (teacher training) settings.

While the AiR initiative ended in 2016, this work gained traction throughout the arts and cultural sector and outcomes from AiR have continued to be seen. These significant outcomes include a transformation of the approach to arts engagement within some participating schools and the provision of creative arts experiences to young people who may not otherwise have had access to these.

<sup>28</sup> Creativity is listed in the top 5 skills for 2025 in World Economic Forum 2020, *The Future of Jobs Report 2020*. Also see: A New Approach 2019, *Transformative: Impacts of Culture and Creativity*. Ewing R 2010, *The Arts and Australian Education: Realising Potential*.

<sup>29</sup> Dunn J, Bundy P, Jones A, Stinson M, Hassall L, Penton J, Lazaroo N and Le L 2019, *Creating Critical Connections through the Arts: The Y Connect Report. Examining the impact of arts-based pedagogies and artist/teacher partnerships on learning and teaching in one Australian secondary school*, Griffith Institute for Educational Research. Smithrim K and Uptis R 2005, ‘*Learning through the Arts: Lessons of Engagement*’, *Canadian Journal of Education / Revue canadienne de l’éducation*, 28:1.

<sup>30</sup> A New Approach 2019, *Transformative: Impacts of Culture and Creativity*. Ewing R 2010, *The Arts and Australian Education: Realising Potential*.

<sup>31</sup> Martin BH and Calvert A 2018, ‘*Socially Empowered Learning in the Classroom: Effects of Arts Integration and Social Enterprise in Schools*’, *Journal of Teaching and Learning*, 11:2.

<sup>32</sup> Jefferson M and Anderson M 2017, *Transforming schools: Creativity, critical reflection, communication, collaboration*. Hal C and Thompson P 2017, *Inspiring School Change: Transforming Education through the Creative Arts*.

## Taking advantage of structural change

*Term of Reference 2: The future of work and labour market implications of structural change*

**In a time of change, employers increasingly value soft skills that are innate to creativity, for example, collaboration, flexible thinking, the ability to approach problems in new and innovative ways, and an openness to life-long learning.**

The creative industries are rich with these skills and capabilities and represent tremendous potential for building adaptability in times of structural change, helping us to address digitisation, climate change and an ageing population. Creatives are already working in a range of sectors outside the arts – in health, education, digital innovation – and are a valuable resource for further investment.

## A sustainable care economy

*Term of Reference 2.1 Building a sustainable care economy in the context of an ageing population and other drivers of demand for care services*

**The benefits of arts participation for health and wellbeing are increasingly recognised, both in Australia and internationally, and can deliver significant cost savings for health and social care.**

- **The arts and healthcare sectors have significant and growing connections**, covering primary care, hospital care (acute and chronic), rehabilitation, and respite care. Therapy techniques exist in all major art forms, including visual art, music, dance, and drama.<sup>33</sup> **The arts can save money across health services and social care.** In the United Kingdom doctors are prescribing art, providing up to £11 return on investment for every £1 invested, as well as employment and income for artists.<sup>34</sup>
- **The arts have been shown to improve quality of life in myriad ways** including increasing mental wellbeing;<sup>35</sup> addressing loneliness, mental health and ageing;<sup>36</sup> and social inclusion;<sup>37</sup> producing positive wellbeing impacts for young people;<sup>38</sup> and treating posttraumatic stress disorder (PTSD) and helping communities recover from trauma.<sup>39</sup>
- **There is a need to professionally develop the workforce of artists and creative workers in mental health settings** – to protect individuals and communities seeking wellbeing support, as well as the artists conducting this work.<sup>40</sup>
- **Arts and cultural programs can positively address workplace morale and culture within the hospital system** and so significantly assist the health care sector in its work. Arts programs can

<sup>33</sup> See Fancourt D and Finn S 2019, [Cultural Contexts of Health: The role of the arts in improving health and well-being in the WHO European region](#). Parkinson C 2018, 'Weapons of Mass Happiness: Social justice and health equity in the context of the arts', *Music, health and wellbeing*. Chandler M 2018, 'Cultural wounds demand cultural medicines', *Determinants of Indigenous People's Health in Canada: Beyond the social*.

<sup>34</sup> All-Party Parliamentary Group on Arts 2017, [Health and Wellbeing Inquiry Creative Health: The Arts for Health and Wellbeing](#).

<sup>35</sup> Davies et al 2015, 'The Art of Being Mentally Healthy: A study to quantify the relationship between recreational arts engagement and mental well-being in the general population,' *BMC Public Health* 16:15.

<sup>36</sup> All-Party Parliamentary Group on Arts 2017, [Health and Wellbeing Inquiry Creative Health: The Arts for Health and Wellbeing](#).

<sup>37</sup> First reported in: Slawson N 2017, 'It's Time to Recognise the Contribution Arts Can Make to Health and Wellbeing,' *The Guardian*, 11 October.

<sup>38</sup> Patternmakers 2017, [ATYP Impact Evaluation](#).

<sup>39</sup> Baker et al 2017, 'A Systematic Review of the Efficacy of Creative Arts Therapies in the Treatment of Adults with PTSD,' *Psychological Trauma: Theory, Research, Practice, and Policy*, 10:6.

<sup>40</sup> Australia Council 2022, *Connected Lives: Creative solutions to the mental health crisis*.

transform hospitals into places that promote positive wellbeing, benefitting both health consumers and staff.<sup>41</sup>

**Recommendation:** Support training and accreditation for artists and creative workers active in healthcare settings, along with regulatory frameworks that establish the professional requirements, best practice standards, ethical frameworks, and appropriateness of different approaches.

## Puppetry helps to build social connection in aged care

### **Case study: Terrapin Puppet Theatre, Forever Young**

Based in Hobart, Terrapin Puppet Theatre is doing important work in enhancing wellbeing in people in aged care, including those with dementia.

The COVID-19 pandemic has highlighted the importance of striking a balance between clinical care and quality of life for Australians living in aged care. Through an evidence-based designed program, Terrapin Puppet Theatre helps support those in aged care with moments of joy and entertainment, while also building social connection and enhancing interaction.

The show involves slapstick, shadow puppetry and song to a group audience, with the storyline weaving between the present day and the older character's memories from the past.<sup>42</sup>

Uniting AgeWell chief executive Andrew Kinnersley said COVID-19 had had mental health impacts for people living in aged care, and Uniting AgeWell was always looking for opportunities for entertainment and socialisation for residents: 'We talk a lot about clinical care and the importance of that, and absolutely that's important, but we mustn't forget the quality of life and wellbeing'.<sup>43</sup>

In recent years, the aged care workforce has endured significant pressure with staff shortages, low pay and poor working conditions. In addition to supporting the wellbeing of those living in aged care, the work of Terrapin Puppet Theatre helps to boost morale of aged care staff by building connection between staff and residents and bringing joy to their work day.

**For First Nations people, practising culture through the arts is integral to improving wellbeing. But commissioning pathways for First Nations programs that operate in the social and cultural determinants of health domain are needed to support these responses to First Nations health.**

- **For First Nations people in remote Australia, practising culture, including through arts participation, is essential to improving wellbeing.** Empowerment and spirituality are pathways between practising culture and wellbeing (measured through 'life satisfaction').<sup>44</sup>
- **Arts and culture can also play a vital role in Closing the Gap in Indigenous disadvantage.** First Nations arts and cultural participation can support the development of strong and resilient First Nations children; improved school attendance and engagement; higher levels of educational attainment; improved physical and mental health; greater social inclusion and cohesion; more employment, economic opportunities and meaningful work; safer communities with reductions in

<sup>41</sup> Huisman E, Huisman C, Morales E, van Hoof J, Kort H 2012, 'Healing Environment: A review of the impact of physical environmental factors on users', *Building and Environment*, 58.

<sup>42</sup> Ellen Coulter 2022, 'How puppetry is being used to enhance wellbeing in aged care residents', *ABC*, 23 November.

<sup>43</sup> As above.

<sup>44</sup> Australia Council 2017, *Living Culture: First Nations arts participation and wellbeing*.

crime and improved rehabilitation; the prevention of suicide; and empowerment, community connectedness and wellbeing.<sup>45</sup>

- **While First Nations communities are leaders in understanding the cultural determinants of health, there are still no commissioning pathways** for First Nations programs that operate in the social and cultural determinants of health domain. (For more detail on skills development needs of First Nations creatives and creative workers, see page 24.)

**Recommendation:** Led by First Nations advice, develop commissioning pathways for First Nations programs in cultural healing, for example, by including these programs in the implementation of the National Aboriginal and Torres Strait Islander Health Plan 2021–31.

## Energy transition

*Term of Reference 2.2: The energy transition and tackling climate change to achieve net zero*

**Investment in creative education is investment in a more innovative Australian workforce, developing the flexible thinking and problem-solving skills that will be required for transition to renewable energy and adapting to climate change.**

- **The importance of creativity for navigating future disruptions and engineering challenges has been recognised in the shift in emphasis from STEM to STEAM education.** STEM stands for science, technology, engineering and mathematics, while STEAM acknowledges the essential role of the arts in guiding student inquiry, dialogue and critical thinking.<sup>46</sup> Increasingly, STEM skills will need to be underpinned by creative thinking and a blend of digital skills sets with core experience.<sup>47</sup>
- **Arts, culture and creativity also have a critical role to play in assisting communities adapt to a changing climate,** offering the tools to build community resilience and promising new potential industries in locations most impacted by the climate crisis. As creative skills require original thought and innovation; they are particularly resistant to automation. These skills have been integral to the fastest-growing industries in Australia over the past decade.<sup>48</sup>
- **Creative industries offer a new form of employment and potential growth** for regions seeking to move from mining towards economically viable and environmentally sustainable industries. Creative industries are generative rather than extractive.
- (See 'Partnerships' on page 28 for more details on approaches to cross-sectoral collaboration.)

<sup>45</sup> See pages 13–18 of the Australia Council's submission to the [Closing the Gap Refresh](#). Key references include: Australia Council 2017, [Living Culture: First Nations arts participation and wellbeing](#). Ware V 2014, [Supporting Healthy communities Through Arts Programs](#), AIHW. Office for the Arts 2012, [Culture and Closing the Gap, Commonwealth of Australia](#).

<sup>46</sup> Parliament of Australia 2021, [Sculpting a National Cultural Plan: Igniting a post-COVID economy for the arts](#). Inquiry into Australia's creative and cultural industries and institutions.

<sup>47</sup> Consult Australia 2019, [Australia's STEM challenges: Discussion Paper](#).

<sup>48</sup> Including Professional, Scientific and Technical services. Australian Bureau of Communications, Arts and Regional Research 2019, [Creative Skills for the Future Economy](#).

## Digitalisation and emerging technologies

*Term of Reference 2.3: The transformation associated with digitalisation and emerging technologies*

**Creative workers already play a critical role in digital innovation and will be evermore important with the emergence of artificial intelligence.**

- **The creative industries are at the forefront of innovation and digital transformation.** Creators are inherently innovative – from our world-class design thinking that provides solutions across industries, to our highly creative and technically skilled game developers and filmmakers. The creative industries are increasingly perceived by government to play an integral role in the digitisation of the economy and vice versa.<sup>49</sup>
- **Creative workers are embedded across the workforce,<sup>50</sup> feeding a range of sectors with creative content and ideas, including in innovation and emerging technologies.** Employment in digital-intensive industries has more than doubled over the past 30 years,<sup>51</sup> with the tech sector predicted to employ 1.2 million people and contribute \$250 billion to GDP by 2030 – more than primary industries or manufacturing.<sup>52</sup> In addition to the technically specialised roles, there are a significant number of roles that are a hybrid of creativity, design skills and the ability to translate user needs to a technical audience.<sup>53</sup> Many of these job types have only emerged in the last decade.
- **CreaTech – the fusion of creativity and technology – has been identified as a priority growth area** in other countries,<sup>54</sup> and is revolutionising and revitalising sectors such as healthcare, aged care, education and tourism.<sup>55</sup>
- **Technological development is a driving force altering how audiences engage with the arts and inspiring and driving artistic innovation.** It is increasingly difficult to separate online and offline activities and many engagement activities include elements of both. This tension between digital and offline worlds has inspired artistic experiment.<sup>56</sup>
- **The sector is taking advantage of digital adaptation to survive financially in a rapidly changing environment.** For example, the Darwin Aboriginal Art Fair (DAAF) was forced online in 2020 due to COVID-19 disruptions. The online fair generated \$2.6 million in sales, which went directly to art centres and communities.<sup>57</sup> In 2021, DAAF was once again presented as a completely digital fair and sales totalled \$3.12 million.<sup>58</sup> There is potential to maximise the rewards of a digitally-enabled arts sector by supporting smaller and more remote organisations with digital skills and infrastructure.

<sup>49</sup> Cunningham S and Flew T (editors) 2019, *A Research Agenda for Creative Industries*.

<sup>50</sup> See: NESTA 2018, *Creativity and the Future of Skills*. Australia Council 2017, *Making Art Work: A Summary and Response by the Australia Council for the Arts*. World Economic Forum 2016, *The future of jobs: Employment, skills and workforce strategy for the fourth industrial revolution*. Bakshi H, Downing J, Osborne M and Scheider P 2017, *The Future of Skills: Employment in 2030*, Pearson and Nesta, UK. Pratchett L, Hu R, Walsh M and Tuli S 2017, *The Knowledge City Index: A tale of 25 cities in Australia*, University of Canberra. Foundation for Young Australians 2017, *The new work smarts: Thriving in the new work order*.

<sup>51</sup> Bureau of Communications, Arts and Regional Research, 2019, *Creative Skills for the Future Economy*.

<sup>52</sup> The Tech Council of Australia 2022, *The tech sector contributes \$167bn to the Australian economy and employs 861,000 people*.

<sup>53</sup> The Tech Council of Australia 2022, *Getting to 1.2 million: Our roadmap to create a thriving Australian tech workforce*.

<sup>54</sup> Deep Knowledge Analytics 2021, *CreaTech Industry in the UK Landscape Overview 2021 Q3*; WeCreate 2019, *Let's make NZ creativity count together*.

<sup>55</sup> WeCreate 2019, *Let's make NZ creativity count together*.

<sup>56</sup> Australia Council 2021, *In Real Life: Mapping digital cultural engagement in the first decades of the 21<sup>st</sup> century*.

<sup>57</sup> Darwin Aboriginal Art Fair 2020, *DAAF Goes Digital in 2020* [Media Release], May 21.

<sup>58</sup> Darwin Aboriginal Art Fair 2021, *A Wrap on DAAF 2021!* [Media Release], 18 October.



**However, artists require support with developing new business models to be remunerated for their online and digital work.**

- While creatives make important contributions to the digital economy, they need **support developing new business models so they can be remunerated for their online work**.<sup>59</sup> First Nations creatives highlighted to the Australia Council's First Nations Literature Survey that they needed support and training in order to take advantage of audiences turning to digital for arts and culture.<sup>60</sup> The recent [Communications and Digital Committee inquiry into the future of the United Kingdom's creative industries](#) may provide frameworks that are instructive to the Australian context.
- **There is a need to upskill and improve digital literacy** amongst creatives and creative organisations. Digitalisation and emerging technologies are driving change within the arts and cultural sector, but without the right system that supports digital skillsets and talent pipelines for jobs of the future the sector cannot maximise its potential.
- **First Nations creatives in remote areas also still face challenges around digital exclusion and poor access to the internet**.<sup>61</sup> In addition, the rapid development of shared online platforms may also provide new opportunities for **exploitation and unethical practices**, and points to the need for protection of **Indigenous sovereignty**.
- Research conducted with 73 Australian cultural organisations in the wake of COVID-19 also found that **some organisations experience digital exclusion**.<sup>62</sup> Creating and sharing digital cultural content requires specialised abilities that are not always evenly distributed to all institutions, and some organisations find it difficult to access appropriate devices and platforms.

**Recommendation:** Invest in digital capacity building for artists and creative organisations, with a focus on new business models that support artists' remuneration.

<sup>59</sup> Australia Council 2021, [In Real Life: Mapping digital cultural engagement in the first decades of the 21<sup>st</sup> century](#).

<sup>60</sup> Australia Council 2022 (forthcoming), First Nations Literature Survey. Following the Australia Council's First Nations Literature Survey, the Australia Council conducted roundtables in August 2022 to gain further insight into the sector's challenges and needs. The roundtables identified one of the main training or skills development needs for writers are skills support in digital technology and software (52%, 12 respondents).

<sup>61</sup> For First Nations people, digital exclusion is exacerbated by a lack of affordable in-home internet access and appropriate devices. An estimated 30% of First Nations people living in remote indigenous communities do not have household access to internet or telephone services. See Featherstone D 2020, [Remote Indigenous Communications Review](#), ACCAN.

<sup>62</sup> Holcombe-James I 2019, [Barriers to Digital Participation Within the Australian Cultural Sector: Mediating distance, unlocking collections](#), RMIT University.



## Upskilling the creative sector to maximise the potential of digitalisation

### **Case study: Australia Council digital capacity building**

At the Australia Council we are investing in digital capacity building for artists and creative organisations through a number of initiatives and programs. **These programs help equip the creative sector with the skills, capabilities and literacy required to thrive in the digital context.**

For example, the **Digital Strategist-in-residence program** will provide over 50 arts organisations across Australia, predominantly smaller and mid-size companies, with access to an external digital specialist for 3 months to help them critically assess their digital activity across all areas of their business operations and artistic program. The strategist then works with the organisation to develop a digital strategy that embeds digital and new ways and models of working.

**The Digital CEO Mentoring Program**, in partnership with ACMI, has supported 21 senior executives from larger arts and cultural organisations across Australia, building their digital mindsets and creating a sustainable network of peers within the cultural sector and across artforms and practices.

The Australia Council's programs also address the more basic digital literacy needs of the sector. For example **the Australia Council / APRA AMCOS Digital Futures Initiative** supports Australian musicians and composers to engage with new technology, increase audiences and digital literacy, and to collaborate with other creative industries.

## Resilient supply chains

*Term of Reference 2.4: Building more resilient supply chains in a changing geopolitical landscape*

**Australia's rich and diverse arts and culture can be utilised to strengthen international relationships, supporting cultural diplomacy and contributing to more resilient supply chains in a changing geopolitical landscape.**

- **Australia's creative industries promote Australia to the world** – driving direct and indirect investment, building international partnerships and soft power.
- **Arts and creativity are a latent soft power asset that has yet to be effectively tapped to its full potential** in pursuit of Australia's foreign policy priorities, cultural diplomacy objectives, long-term cultural engagement and economic development. In an environment of global disruption, arts and culture can be a major soft power asset by facilitating points of connection and trusted partnerships which promote social cohesion and security.<sup>63</sup>
- **The soft power benefits delivered by world class cultural and creative industries highlight the need for an appropriately resourced arts and cultural sector.** We need greater investment in strategic support for our arts and culture to increase the global visibility and accessibility of our artists and Australian stories; to leverage international platforms, distribution channels and digital markets; and to integrate arts and culture strategically with other soft power assets and structures.
- **There is a particular opportunity to leverage international market demand for First Nations arts and culture** and, with that, contribute to Australia's international influence. Before this can

<sup>63</sup> Brown J 2020, *Arts Diplomacy: The neglected aspect of cultural diplomacy*, Routledge. Grincheva N 2018, '[Demystifying Museum Soft power: Geovisualising Museums' Influence](#)', USC Center on Public Diplomacy.

occur, we need to foster First Nations control and decision-making across the supply chain of First Nations arts to improve labour outcomes for First Nations people. The First Nations visual arts and craft industry is not a cottage industry – it is a high value, complex industry with diverse products, participants and interests; sizeable activity; and significant domestic and international traction and reach. However, limited data is available that demonstrates the current supply chain of the sale and resale of a First Nations artwork – and to what degree intermediaries involved in the sale and resale of First Nations artworks are First Nations-led. These data needs may be addressed in the Productivity Commission’s final report following the inquiry into Aboriginal and Torres Strait Islander visual arts and crafts.

## Adaptability

*Term of Reference 2.5: The adaptability of our workforce to meet the needs of emerging industries and areas of traditional economic strength*

- See material in the ‘Labour productivity across the workforce’ section on page 7.

## Job security and conditions

*Term of Reference 3: Job security, fair pay and conditions, including the role of workplace relations*

### Industrial settings

**The arts and cultural sector is typically characterised by low levels of pay, poor terms and conditions and limited copyright and Indigenous Cultural and Intellectual Property (ICIP) protections. Positive and inclusive workplaces are foundational to addressing the 'leaky pipeline' of skills development (and investment) which, by creating insurmountable barriers to prospective talent, is adding to our labour market challenges.**

**In order to address the creative skills shortage and build this workforce in sustainable ways, we need to address these unsafe working conditions, establishing industry frameworks that will improve the incomes, job security and workplace culture of creative workers.**

- **COVID-19 has amplified the pre-existing vulnerabilities of the arts and cultural sector, and has highlighted the urgent need for better regulation, stronger employment conditions, increased training opportunities and clearer education pathways to creative employment.** The growth of insecure employment across the wider workforce has potential implications for creatives across other aspects of their working lives. Stronger economic and social conditions for professional development must be considered as an essential condition to the future security of the industry.
- **An ongoing challenge for the sector is the perception that many creative roles, particularly those on the production side, are not considered to be ‘real jobs’.** This can result in unsupported, untrained and ultimately unsafe workplaces. This instability is driving people away from the sector, and there needs to be a focus on training that empowers and provides resilience and confidence when equipping students for future work.
- **While some creative roles represent stable and growing forms of employment, artists continue to earn below the workforce average, and artists’ creative income is declining.** In

2016, when the last economic study of professional artists was conducted, the average **total annual income for artists was \$48,400** – 21% below the workforce average. Average **creative income was \$18,800** – down by 19% since the last survey.<sup>64</sup>

- **Fewer than half (47%) of artists accrue superannuation through a scheme with an employer** (most likely associated with part-time or casual employment outside the arts). 32% are members of industry superannuation funds, and 55% are relying on personal savings and investments.<sup>65</sup>
- **The majority of artists (67%) continue to report some reliance on a spouse or partner's income to support their creative work, with 32% considering it extremely important.** While there has always been a significant barrier to a career in the arts for people who do not have an alternative means of support, the increasing financial challenges raise questions about equality of access to arts careers into the future.<sup>66</sup>
- **Around a quarter of artists report their copyright has been infringed in some way (26%), and one fifth their moral rights (21%).** Of those reporting copyright infringement, 37% have taken action and 59% report these actions have been successful.<sup>67</sup>
- **A recent survey of people who work in the music and live performing arts industries found that just 15% of respondents said they felt safe at work all of the time,** with 35% saying they had been **exposed to unsafe working conditions** over the past 12 months.<sup>68</sup>
- **A high proportion of creatives work on a freelance or self-employed basis, and future financial security is a critical concern for creatives.** Working predominantly on a freelance or self-employed basis reduces access to benefits of more secure working arrangements, such as regular superannuation payments from employers and leave benefits.
- **Developing fit-for-purpose workplace standards,** such as entitlements to superannuation payments and portable long service leave scheme **would provide a stable and enticing environment for workers.**

**Existing frameworks and workplace standards – both internationally and within other sectors in Australia – could be drawn on to improve the infrastructure for Australia's arts and cultural sector.**

- **The construction industry's [Portable Long Service Leave](#)** and support of flexible work arrangements provides an example of how a local industry can support and retain workers who are employed on short term contracts.
- **In the UK, an [Independent Standards Authority \(ISA\)](#) has been established to strengthen efforts to tackle bullying and harassment in the entertainment industries.** Led by Creative UK and UK Time's Up, the ISA provides an instructive model for how Australia might improve workplace culture in the creative industries, providing recourse for freelancers and others with workplace complaints.
- **In January 2022, the Creative Industries Policy and Evidence Centre (led by NESTA) launched [a review of working conditions in the creative sector](#),** in order to inform a ten-year road map for advancing **Good Work** across the creative sector. Built on the UK Government's

<sup>64</sup> Throsby D and Petetskaya K 2017, [Making Art Work: An Economic Study of Professional Artists in Australia](#).

<sup>65</sup> As above.

<sup>66</sup> As above.

<sup>67</sup> As above.

<sup>68</sup> Support Act 2022, [Mental health and Wellbeing in Music and the Live Performing Arts](#).

Good Work Plan the objectives of the review are to: establish a robust baseline picture of job quality in the creative industries, benchmarked against other sectors; identify the key challenges and opportunities for promoting quality work within the creative industries; consider sector-based policy levers for improving job quality and articulate a set of high-level priorities and detailed recommendations for government. The review is due to report in November 2022, and will provide useful guidance for Australia's creative industries' in our own efforts to provide and promote work that is good, decent and fair.

- **The British Film Institute (BFI) and UK Skills Screen Skills initiative are conducting a significant amount of work in skills development and training, partnering with Higher Education Partners (HEP), TAFEs and industry partners to strengthen pathways for new creative talent to enter the screen sector.** Their work focusses on a localised approach to skills development, supporting skills clusters to offer best practice resources.
  - **Research into training needs conducted by Screen Skills highlighted the importance of an industry-led approach to this work**, along with the centrality of localised demand ecosystems and the need to recognise the freelance nature of industry opportunities.
  - **Importantly, these initiatives also link improved diversity and inclusion standards to improved workplace culture and better skills and labour market outcomes** – due to improved talent attraction, retention and development. In this vein, the BFI are currently developing an HR toolkit for the screen sector working with the Creative Industries Policy and Evidence Centre's Good Work campaign (above).
- **The National Association for the Visual Arts (NAVA) has recently initiated a petition to 'Recognise artists as workers'** with a short list of very practical recommendations. Recommendations include:
  - Establish an Award rate for the visual arts, craft and design sector that mandates the adequate payment of artists and arts workers for their work and includes standard entitlements as recognised under the national workplace relations system.
  - Amend the Superannuation Guarantee Act to include visual artists, craft and design practitioners.

**Recommendation:** Establish clear industrial settings and regulation to improve the sustainability of the industry, and ensure the industry is competitive in the current and future labour market. Consider flexible work arrangements for artists working in contract-to-contract environments, as well as an entitlement to superannuation payments and Portable Long Service Leave and investigate the potential for an 'industry standards body' specific to the creative sector.

## Pay equity and equal opportunities for women

*Term of Reference 4: Pay equity, including the gender pay gap, equal opportunities for women and the benefits of a more inclusive workforce*

### Gender pay gap

**While women have high rates of participation in arts and culture, they earn less and many parts of the industry remain dominated by men.**

- Australia Council research has found that, in 2016–17, total incomes of female artists living in metropolitan, regional and rural areas of Australia were 25% less on average than for male artists, and **women earned 30% less from their creative work**.<sup>69</sup> These differentials were **greater than the workforce gender pay gap of 16%** at that time.
- **For women artists who have a first language other than English, the gender pay gap was even greater**, sitting at 47%.<sup>70</sup> This is a dramatic difference in remuneration, apparently underscored by both gender and cultural background. This requires addressing if Australia is to have a fairer and more inclusive workforce.
- **The gender pay gap has a negative and long-term impact on female artists' superannuation**, creating economic disparities in retirement.
- **This same Australia Council research was unable to identify a clear cause of the gender pay gap for Australian women artists**, ruling out factors such as creative working hours, education and training, and access to childcare as key contributors.<sup>71</sup> It appears that **women artists across all artistic occupations are subject to forms of gender-related disadvantage that reflect discriminatory problems affecting women in society at large**, and which may be more serious in the arts than in other areas.<sup>72</sup>
- **There is a need to address systemic barriers for women and non-binary creatives**, particularly those which may be embedded within stigma and discriminatory modes of perception.
- **In line with this need, the Australia Council endorses the government's current draft legislation** which establishes a statutory equal remuneration principle and prohibits pay secrecy clauses.
- **We also point to positive overseas programs that are working to support those in the creative sector who have caring and parenting commitments**, such as [Raising Films](#) in the UK – an advocacy and support group that 'challenges the sector to find ways to prevent the loss of talent and enable the working parent and carer community to grow in number so that all voices can be heard'.

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<sup>69</sup> Throsby D, Petetskaya K and Shin SY 2020, [The Gender Pay Gap Among Australian Artists – Some preliminary findings](#), Australia Council.

<sup>70</sup> Throsby D, Petetskaya K and Shin SY (forthcoming), [Culture and the Gender Pay Gap](#), Australia Council.

<sup>71</sup> Throsby, Petetskaya and Shin 2020, [The Gender Pay Gap Among Australian Artists – Some preliminary findings](#), Australia Council.

<sup>72</sup> Throsby, Petetskaya and Shin 2020, [The Gender Pay Gap Among Australian Artists – Some preliminary findings](#), Australia Council.

## Barriers to workforce participation

### Insecurity and low income of creative work

*Term of Reference 5: Labour force participation, labour supply and improving employment opportunities*

*Term of Reference 5.1: Reducing barriers and disincentives to work, including the role of childcare, social security settings and employment services*

#### **A major barrier to workforce participation in the arts and cultural sector is the insecurity of creative careers.**

- The years of the COVID-19 pandemic have had a devastating impact on the arts and cultural sector. Following multiple cancellations of festivals, literary events, live performances and art fairs, **many highly skilled workers have left the industry.**
- The ABS Labour Survey in March–May 2020 highlighted the long-term impact of job losses and how large numbers of people were leaving the arts and recreation services industries:

In arts and recreation services and accommodation and food services, the two industries most heavily impacted by COVID-19, a relatively large proportion (around one-third) of people employed in these industries in February were no longer employed in May. Interestingly, of those remaining in employment in May, there was a noticeably higher proportion of people from the arts and recreation services industry who had changed industries, compared to accommodation and food services.<sup>73</sup>

- Organisations responding to a survey in October 2022 reported technical production, production management and leadership roles have been hardest roles to fill across all organisations because **salaries are too low for applicants, the jobs market has been too competitive, and applicants don't have the skills required to fill the roles.** See Appendix A for full survey results.
- **The insecurity and low income of careers in the arts and cultural sector represent a significant disincentive to arts and cultural work.** Such disincentives are further compounded for those from lower socio-economic backgrounds who are unable to consider insecure work.
- **An ongoing challenge for the arts and cultural sector is the perception that many creative roles, particularly those on the production side, are not considered to be 'real jobs'.** This instability is driving people away from the industry, and there needs to be a focus on training that empowers and provides resilience and confidence when equipping students for future work.
- **This is therefore a two pronged and necessarily coordinated approach.** We need to establish settings that give value and security to the industry in order to attract new talent and to rebuild our creative workforce.
- See our recommendation regarding the need for industrial settings on page 18; and our recommendation regarding the need for increased training opportunities to attract those who might not have otherwise considered a career in the arts on page 27.

<sup>73</sup> ABS 2020, *Insights Into Industry and Occupation*. Note, ABS's classification of the 'arts and recreation' services is extremely diverse and expands beyond the cultural and creative industries. This activity includes heritage activities, creative and performing arts activities, sports and recreation activities and gambling activities. Any mention in this report to 'arts and recreation businesses' or 'arts and recreation services' refers to this broad group of activity.



## Improving labour market outcomes for those who may face challenges in employment

*Term of Reference 5.2: Improving labour market outcomes for those who face challenges in employment, including First Nations people, those who live in rural and remote areas, younger and older Australians, people with disability, and those who may experience discrimination.*

### Understanding and enabling equity in Australia's arts and culture is vital to our sector's recovery from recent disruptions.

- **Creatives with disability, women creatives and creatives in regional Australia are paid less than their counterparts.** Artists with disability are under-represented, earn less than their counterparts without disability, experience unemployment at higher rates, and are more likely to identify a lack of access to funding as a barrier to their professional development.<sup>74</sup>
- **Culturally and linguistically diverse artists across Australia have indicated feeling excluded from cultural venues and organisations, educational institutions, government, and funding bodies.** This can hinder career development, prevent stories from being told and create barriers between artists and audiences.<sup>75</sup>
- **Culturally and linguistically diverse people with disability are less likely to secure employment and more likely to face discrimination in the workforce.** They often feel obligated to enter numerous certificate courses by job network agencies.<sup>76</sup>
- **Unemployment is more common for artists with disability** – one third of artists with disability experienced unemployment between 2010 and 2015 compared to one quarter of artists without disability.<sup>77</sup> Minimum standards to secure reasonable adjustments are required to widen the participation of this prospective creative workforce.
- **A recent report on diversity and inclusion in Australia's literature sector shows fewer than 1% of Australian publishing industry professionals identify as First Nations.** Only 8.5% of respondents nominate an Asian cultural identity, compared with 17% of the Australian workforce. 84.4% of survey respondents identify as women and almost one quarter of the publishing professionals report having a long-term health condition or disability, including a physical or mental health condition.<sup>78</sup>

### There is untapped talent and an opportunity to grow productivity by reducing barriers to participation for certain marginalised groups.

- **Australia's population and workforce are increasingly diverse** and there is a growing focus on the ways multiple aspects of identity can connect and overlap.<sup>79</sup> This intersectionality has the

<sup>74</sup> Australia Council 2021, [Towards Equity: A research overview of diversity in Australia's arts and cultural sector](#).

<sup>75</sup> Australia Council 2021, [Towards Equity: A research overview of diversity in Australia's arts and cultural sector](#).

<sup>76</sup> There is no data available on the labour force participation of CALD people with disability. Australian Human Rights Commission 2016, *Willing to Work: National inquiry into employment discrimination against older Australians and Australians with disability*.

<sup>77</sup> As above.

<sup>78</sup> Bowen S and Driscoll B 2022, [Australian Publishing Industry Workforce Survey on Diversity and Inclusion](#), University of Melbourne and Australian Publishers Association.

<sup>79</sup> Intersectional approaches recognise that cultural background, class, gender identity, sexual orientation, age, ability and other aspects of identity are experienced by people simultaneously. Crenshaw K 2017, *On Intersectionality: Essential writings*.

potential to compound the effects of systemic biases and barriers on individuals.<sup>80</sup> Promoting equity and representation is vital to shaping a more just future.

- **People from culturally and linguistically diverse backgrounds continue to be excluded from employment and leadership opportunities** in the arts and cultural sector, despite culturally and linguistically diverse communities contributing more money to the arts.<sup>81</sup>
- There is **significant potential** for art and cultural production to contribute to the **economic sustainability** of – and provide a **culturally-relevant livelihood** for – Aboriginal and Torres Strait Islander communities in remote areas of Australia.<sup>82</sup>
- To ensure people with disability, First Nations people and those who may experience discrimination can fulfil their potential in the arts and cultural sector, **approaches to recruitment, training and workplace culture must be designed in consultation with those who it affects.**

**Recommendation:** Co-design and tailor recruitment and training approaches with those who face challenges in employment in order to improve labour market outcomes for those communities and support the arts and cultural sector to establish baseline equity standards as articulated in the Australia Councils Disability Action Plan.

## Skills, education and training

*Term of Reference 5.3: Skills, education and training, upskilling and reskilling, including in transitioning sectors*

### Skills

**Strategic investment is needed to address immediate skills and training shortages, and increase professional development opportunities across the creative sector.**

- **An increase in demand for key skills across the creative sector has resulted in greater competition for an already limited pool of skilled workers.** Across Australia, the cancellation of festivals, literary events, live performances and art fairs had a devastating effect on job stability, and many highly skilled creative workers left the arts and cultural sector. Many artists have also considered giving up their artistic practice. The Australia Council's next professional artists survey in 2023 will explore these trends and provide more information on the impacts of the pandemic on artists' lives and working conditions.
- **Over the course of the pandemic, the industry also lost thousands of creative workers to other sectors, resulting in a severe skill and labour shortage.** The movement of creative workers from the arts to other industries demonstrates the high demand for creative skills across

<sup>80</sup> Culture Amp 2018, [Diversity, Inclusion and Intersectionality: 2018 report](#).

<sup>81</sup> Australia Council 2021, [Towards Equity: A research overview of diversity in Australia's arts and cultural sector](#).

<sup>82</sup> Throsby D and Petetskaya K 2016–19, [Integrating Art Production and Economic Development in North West NT and the Tiwi Islands; Integrating Art Production and Economic Development in the Central Desert \(NT\) and the APY Lands \(SA\); Integrating Art Production and Economic Development in Amhem Land, Northern Territory; Integrating Art Production and Economic Development in the Kimberley](#). National Survey of Remote Aboriginal and Torres Strait Islander Artists, Macquarie University. Regional Australia Institute 2019, [Regional Growth Prospects: Strategic Investment in Food Processing, Tourism, Advanced Manufacturing and Creative Industries](#).

the economy. There is a need for considered policy settings and investment to ensure a resupply of creative talent within the arts and cultural sector.

- **Organisations responding to a survey in October 2022 reported vacancies or staffing needs among all role types and at all levels over the past 12 months.** The greatest needs were for technical production and production management roles (mostly for performing arts organisations) and programming/curation roles (mostly for visual arts organisations). Technical production, production management and leadership roles have been hardest roles to fill across all organisations because salaries are too low for applicants, the jobs market has been too competitive, and applicants don't have the skills required to fill the roles. See Appendix A for full survey results.
- **In a competitive labour market, the arts and cultural sector are often unable to match the pay, terms and conditions and security offered by other sectors further compounding the ability to retain the workers.** Where resource training and professional development opportunities are provided regularly to staff in other sectors, the creative sector is often unable to match these employment conditions, making it difficult to compete in a market that is already squeezed. (See 'Job security and conditions' for more details.)
- This is further compounded by **limited workforce training, ad hoc professional development opportunities**, and skilled staff undertaking creative roles in businesses outside the sector, resulting in a 'skills drain'.
- While it is important to address the current skills shortages facing the industry today, **a long-term coordinated national strategy is needed to ensure the next generation of creative workers are supported and appropriately trained.** A national approach to skills development and training is also needed to specifically address the needs of the **First Nations arts and cultural sector.** (For more detail see page 24).

**Recommendation:** Work with industry and education providers to audit the skills and education needs of the creative sector, building on existing Australia Council research.

**Recommendation:** Invest in creative organisations to offer paid traineeships and opportunities for leadership transition. By removing financial barriers to employment there will be supported pathways at both an entry level and at a leadership level, contributing to a more diverse arts and cultural sector.

**Recommendation:** Include arts and cultural occupations experiencing the highest labour shortages eg technical and production roles in live performance, on the [Skills Priority List](#) and also the [Australian Apprenticeships Priority List](#) in order to attract financial support through the Australian Apprenticeships Incentive System. In addition, education and training need to be accessible with subsidised apprentice programs and subsidised TAFE placements.

**Recommendation:** Enable greater collaboration between the higher education sector, Vocational Education and Training (VET) and industry to create on-the-job training opportunities and pathways.

## There is a need to upskill creatives and creative organisations with contemporary business and finance skills.

- **Artists would benefit from further upskilling in the language and practice of small business.** Artists are typically small business people, but lack confidence and understanding of this working model. Arts and culture organisations have limited financial literacy and are less likely to have formal review processes in place than other not-for-profits.<sup>83</sup>
- A 2021 survey tracking independent artists' uptake of the Australian Government's COVID-19 assistance showed that **while 88% of respondents work as sole traders/freelancers/self-employed, only two in five had applied for a small business grant.**
  - Of those who applied, over half were successful.
  - For one quarter (25%) this was because they **couldn't provide support documentation on decline in income.**
  - One in five respondents hadn't applied because: they **didn't know these grants existed** (21%) or they **didn't have enough information about their eligibility** for these grants (21%).
- These figures suggest a relative lack of awareness **of the relevance and accessibility of multiple business supports and training opportunities that exist across non-arts portfolios and sectors.** There is an opportunity to raise awareness and uptake of these opportunities by adapting them to the needs of arts and cultural organisations. (See 'Education and training' for more detail.)

**Recommendation:** Provide additional training for artists in the language and operations of small business, adapting existing support structures within other portfolios and sectors to address the needs of arts and cultural organisations.

## There is a growing need to support more professional development opportunities for First Nations cultural leaders, creatives and creative workers.

- **First Nations self-determination and control are integral the supporting a thriving First Nations creative workforce** that provides benefits to First Nations communities and all Australians. First Nations-led solutions that empower communities to utilise their cultural knowledge and build on their unique strengths are the most likely to succeed. We need to champion and prioritise First Nations voices across the sector by investing in First Nations-led education, training and mentoring.
- **The First Nations arts and culture sector has expressed the need for a whole-of-sector response to building skills, careers, and pathways to employment and leadership for First Nations creatives.**<sup>84</sup> In order to produce and present more First Nations creative work, we need to support the talent pipeline with education, skills and leadership development. Australia Council research in 2020 found needs for a strategic whole-of-sector approach to professional development in technical roles in the performing arts industry.<sup>85</sup> There has been a similar call for support for business skills, in addition to technical skills, from the First Nations performing arts and music

<sup>83</sup> Australia Council 2020, [Arts and Culture Governance Report](#).

<sup>84</sup> Australia Council 2021 (unpublished), Express Survey: Impact of lockdowns and border closures on First Nations organisations.

<sup>85</sup> Australia Council 2020, [Creating Art Part 1: The makers' view of pathways for First Nations theatre and dance](#).

sectors. Anecdotal information has identified a priority need to develop and support First Nations creative workers with business and technical skills to fill the growing need for First Nations lighting designers, stage managers, editors, marketers and agents and more.

- **An Australia Council survey of First Nations arts organisations highlighted the top workplace priorities included professional development**, education, and training opportunities (70%) and financial assistance (55%) and technology support (55%). In addition, wellbeing support for their organisation and artists (50%) and more networking opportunities (35%) are the main priorities to be addressed. This includes improved access to technology, better connectivity, and infrastructure, help with staffing and resourcing, help with promotions and marketing.<sup>86</sup>

**Recommendation:** Support the development of a whole-of-sector response to building skills, careers and pathways to employment and leadership for First Nations creatives. Any skills development plan will need to be led by First Nations advice to ensure approaches are culturally relevant.

## Education and training

**The transferability of creative skills in non-creative sectors need to be nurtured through specialised training.**

- **Creative practitioners are increasingly working and applying creative skills in non-creative sectors**,<sup>87</sup> adding value to other industries and portfolios in transition, such as regional development, tourism, mental health and aged care. Approximately one third of those with creative degrees work in non-creative sectors.<sup>88</sup>
- **Interdisciplinary thinking is one of the skills considered essential for innovation and future workforce needs.** Over half (51%) of artists work across more than one art form and are also increasingly applying their artistic skills in a range of industries. Community arts and cultural development (CACD) artists are the most likely to do so (69%), most commonly in education, the non-profit sector, health, and welfare.<sup>89</sup>
- **There is a need within the creative industries to better equip artists and artists in training with an understanding of their transferable skills** – and the value of their skills across contexts – so that they can remain adaptive and can continue to contribute to changing industries. In order to prepare our creatives in training for a workforce and a world we cannot yet envisage, our educators need to teach the value and potential contexts for transferable creative skills.
- **In a tertiary setting there is a need to ensure courses develop both ‘deep’ skills and a wider range of other skills too.** There is an increasing need for young people, and future graduates to hold specific creative skills, combined with an ability to collaborate across disciplines, work with other people and respond to immediate challenges.<sup>90</sup>

<sup>86</sup> Australia Council 2021 (unpublished), Express Survey: Impact of lockdowns and border closures on First Nations organisations.

<sup>87</sup> Trembath J L and Fielding K 2020, *Australia's Cultural and Creative Economy: A 21st century guide*, produced by A New Approach think tank with lead delivery partner the Australian Academy of the Humanities, Canberra. Bureau of Communications Arts and Regional Research (BCAR) 2020, *Cultural and Creative Activity in Australia 2008–09 to 2017–18*, Explanatory Notes, Canberra: Department of Communications and the Arts. Throsby D and Petetskaya K 2017, *Making Art Work: An economic study of professional artists in Australia*.

<sup>88</sup> Australia Council and Sydney Opera House 2020, *Cultivating Creativity: A study of the Sydney Opera House's Creative Leadership in Learning program in schools*.

<sup>89</sup> Bakshi H, Downing J, Osborne M and Scheider P 2017, *The Future of Skills: Employment in 2030*, Pearson and Nesta.

<sup>90</sup> Australia Council and QUT 2021, *Creativity at Work: Interdisciplinary learning in industry and community settings*.



- **Creative graduates also need support in developing the language of their ‘transferable skills’ and developing the confidence to apply these across professional contexts.** Identification and discussion of transferable creative skills should be integrated into creative training so that students can understand the wider value of their professional offering.<sup>91</sup>
- (See ‘Education and training’ for more evidence and recommendations for the arts and cultural sector)

**Recommendation:** Equip artists and students of creative subjects with a better understanding of the value of their transferable skills through support of curriculum development and additional training in this area. To do this, we need to formalise, and invest in, partnerships between the creative sector, schools and tertiary institutions to ensure subjects and training offered can be tailored to the skills needed in the workforce.

## Specialised training linking creative thinking to industry

### **Case study: Situated Creative Practice program, Queensland University of Technology (QUT)**

Australia’s education sector has piloted approaches to preparing students for the realities of contemporary workplaces and career pathways. In 2019–20, Queensland University of Technology (QUT) piloted Situated Creative Practice, a program which required students to apply their specialised creative skills in industry or community contexts.

The program focused on building students’ capacity in creative and critical thinking, problem solving, social intelligence, communication, resource management, and entrepreneurial and technological skills. The overarching goal of Situated Creative Practice is to provide a training ground for interdisciplinary skills development, for work across contexts beyond one traditional art form, and to provide graduates with the capabilities required to work in multidisciplinary creative teams.

In 2021, the Australia Council, in partnership with researchers in QUT’s Creative Industries Faculty analysed and reported on the pilot year of the program in *Creativity at Work: Interdisciplinary learning in industry and community settings*. Benefits of the program include the development of new networking and collaboration skills and fresh ideas for partners, linking industry to the cutting edge of artistic practice or creative thinking.

This is early work, but work that must continue if we are to identify the new and evolving ways that artists can be rewarded for their skills, and so prepare artists for social, economic and technological change.

### **On-the-job training and peer-to-peer support models grow creative skills and capability.**

- **Often knowledge, practices and approaches are being learned and imparted on the job within the arts and cultural sector.** There is a need to support the next generation of talent with mentorship, on-the-job specialist training and networking opportunities.
- **There are many organisations nurturing and supporting young and emerging creatives.** There is an opportunity to support these organisations to expand their reach to develop skills, and build networks. For example, [Express Media](#) develop, support and promote young writers through

<sup>91</sup> As above.



workshops that develop skills. Many talented writers, arts managers, editors and youth workers have contributed countless hours, paid and volunteer, to build Express Media into the thriving centre of creativity it is today.

**Recommendation:** Invest in mentorship and on-the-job training for young and emerging creatives.

### Creative education must be accessible in order to attract talent.

- **Schools are important for imparting creative knowledge and skills to young Australians, and raising awareness of the ways arts and creativity enriches our lives.** The arts are a place for growing and discovery; for students to take risks in their creative exploration.
- **Our schools and tertiary institutions need to look at innovative ways to encourage people from diverse backgrounds to aspire to a career in the creative sector** to ensure there is talent with appropriate skills coming through the pipeline. Reducing fees for creative education would incentivise prospective students into the field.
- **There is a need for inclusive pathways into the sector to be structured through training, mentoring and additional support** such as fellowships (to address fees and ‘buy time’ for creative development) and residential and living assistance (to address the increasing costs of living and studying, particularly in urban centres). Support structures need to address the various stages of a creative trainee’s education, providing the second and third steps into employment following graduation or accreditation with a creative degree, particularly for those who might lack the family resources to support a career in the arts.
- **On-the-job learning and micro-credentials play an important role in creative training,** providing an additional – and in some cases more economically accessible – pathway to work in the creative sector. Such training should be co-designed with industry to ensure relevance of opportunities and pathways to career progression.

**Recommendation:** Reduce fees for arts, humanities and creative degrees in order to incentivise creative training and education.

**Recommendation:** Increase training opportunities, with an emphasis on empowerment and confidence-building including through internships and apprenticeships, and increased investment into the practice-based training organisations, to attract those who may not have considered a career in the arts and cultural sector.

### *Term of Reference 5.4: Migration settings as a complement to the domestic workforce*

#### **The demand for skilled workers in the creative industries can be met by boosting skilled migration.**

- **There has been an increase in demand for key skills across the creative sector, which has resulted in greater competition for an already limited pool of skilled workers.** Over the course

of the pandemic, the industry also lost thousands of creative workers to other sectors, resulting in a severe skill and labour shortage.

- **Appointing a Business, Industry and Regional Outreach Officer (BIRO) could assist with filling employment gaps** where Australian workers are not available and support Australia's post COVID-19 economic recovery.

**Recommendation:** Appoint a [Business, Industry and Regional Outreach](#) (BIRO) officer for the arts and creative industries.

## Partnerships

*Term of Reference 6: The role of collaborative partnerships between governments, industry, unions, civil society groups and communities, including place-based approaches*

### Collaborative, cross-sectoral strategic investment

**The creative sector makes critical contributions to education, health, tourism, technology, sciences and other government portfolios.**

- **Creative practitioners are increasingly working and applying creative skills in non-creative sectors**,<sup>92</sup> adding value to other industries and portfolios in transition, such as regional development, tourism, mental health and aged care.<sup>93</sup> Australian arts and creativity play essential roles in our health, social cohesion, education, innovation, advancement, economy and international reputation.
- **There has been a significant increase in the number of artists applying their artistic skills in other industries.** In 2016 just over half of all artists were using their artistic skills outside the arts (51%, up from 26% in 2009), with more than four in five of these artists generating income from that work (83%). Of those artists who applied artistic skills in other industries, four in ten were working in education (including teaching) and research (39%).<sup>94</sup>
- **Arts and cultural workers make essential contributions to law, government and non-profit sectors, and are valued for their capacity to interpret and communicate complex messages to diverse groups.** Research on graphic storytellers shows how they communicate complex ideas in organisational and legal contexts.<sup>95</sup> Over time, the arts have been shown to be an effective means of enhancing health communication, including in critical and complex circumstances such as epidemics.<sup>96</sup>

<sup>92</sup> Trembath J L and Fielding K 2020, [Australia's Cultural and Creative Economy: A 21st century guide](#), produced by A New Approach think tank with lead delivery partner the Australian Academy of the Humanities, Canberra. Bureau of Communications Arts and Regional Research (BCAR) 2020, [Cultural and Creative Activity in Australia 2008–09 to 2017–18](#), Explanatory Notes, Canberra: Department of Communications and the Arts. Throsby D and Petetskaya K 2017, [Making Art Work: An economic study of professional artists in Australia](#).

<sup>93</sup> QUT and the University of Newcastle, [Australian cultural and creative activity: A population and hotspot analysis](#), Australian Research Council Linkage project.

<sup>94</sup> Australia Council 2017, [Making Art Work: A summary and response by the Australia Council for the Arts](#).

<sup>95</sup> Grant P, Clark G, MacFarlane E and Scott R 2021, [Graphic Storytellers at Work: Cross-industry opportunities for cartoonists, illustrators and comics-makers](#), Australia Council.

<sup>96</sup> Sonke J, Pesata V 2015, '[The Arts and Health Messaging: Exploring the evidence and lessons from the 2014 Ebola outbreak](#)', *British Medical Journal* 1. Stone R M 2017, 'Mobilizing Musical Performance and Expressive Culture in the Ebola 2014 Epidemic: Introduction', *Africa Today*, 63:3. Sonke J, Pesata V 2015, '[The Arts and Health Messaging: Exploring the evidence and lessons from the 2014 Ebola outbreak](#)', *British Medical Journal* 1. Stone R M 2017, '[Mobilizing Musical Performance and Expressive Culture in the Ebola 2014 Epidemic: Introduction](#)', *Africa Today*, 63:3.

## Amplifying relationships between the arts and other sectors will fuel innovation and productivity across a range of fields.

- **Collaborative partnerships between portfolios and the creative sector can fuel our talent pipeline and job growth and cultivate new ideas, technologies and cutting-edge innovation.** However, in many instances skills, practices and approaches are being learned and imparted on the job and in informal ways. The capability of the arts and cultural sector to add value to other industries could be enhanced through more formal recognition, training and support.
- **Creating partnerships and collaborations, particularly with organisations outside the sector, can encourage the sharing of skills and new forms of expertise and knowledge.** Partnerships can also help facilitate networking, shadowing and secondments for young creatives, recognising both the deep craft skills and transferable skills required for the future of creative work.

**Recommendation:** Work with government, educational institutions and industry to develop a national framework to support creative skills and workforce growth to inform the work of industry clusters. This will address skills and infrastructure pressure points and promote strategic partnership opportunities.

**Recommendation:** Invest in skills development programs and partnerships that scaffold cross-industry collaboration and better equip artists to work dynamically across the labour market.

## Fostering innovative collaborations between creative industries and academics

### **Case study: Creative Industries Clusters Program**

Bringing together world-class research talent with companies and organisations from across the United Kingdom, the Creative Industries Clusters Programme is a first-of-its kind research and development investment.

Launched in November 2018, the Creative Industries Clusters Programme is growing the United Kingdom's creative industries through research and innovation. Over five years the program is investing in nine industry/university Creative Research and Development Partnerships (CRDPs). Each partnership is hosted by a university and includes more than a hundred businesses – SMEs; large companies; start-ups and micros along with local and national partner organisations – who work together to co-design a place-based innovation strategy relevant to the specific needs of the cluster.

With £56.8 million of seed investment from UK Research and Innovation (UKRI), the CRDPs have collectively generated £213 million of co-investment as of June 2022. The Creative Industries Clusters Programme illustrates impactful approaches to connecting academia with industry to create cultural, social and economic value.

## Appendix A

### Skills and employment needs of arts organisations

In October 2022, the Australia Council invited arts organisations to share their recent experiences of staffing and recruitment and their anticipated upcoming staffing needs.<sup>97</sup>

A total of 274 organisations responded to the survey, with **all art forms** being **represented**, most commonly theatre (29%), multi arts (22%), and visual arts (19%). **All states and territories were also represented**, with over half located in NSW (31%) or VIC (38%).

All responding organisations reported vacancies or staffing needs within all roles and at all levels in the past 12 months. The greatest needs have been for **technical production roles** (63%) and **production management roles** (58%, primarily within performing arts organisations) and **arts programming/curation roles** (56%, primarily within visual arts organisations).

Across all roles, senior and support level roles have been most needed, rather than entry level.

**Seasonal staffing needs** were the most common reason for **technical production** vacancies (reported by 56% of organisations). However, **needing to find staff again after cancellations/postponements related to COVID-19**, and/or **emerging or expanding staffing needs**, were also common (42% and 41% respectively).

Vacancies in **production management** and **arts programming/curation** were most commonly related to **existing staff choosing to leave for another role** (43% and 60% respectively) and/or **emerging or expanding staffing needs** (43% and 37% respectively).

Half of all organisations reported vacancies within **leadership roles** (51%). They were mostly due to **staff leaving for other roles** (58%), but a substantial number said they were due to **people leaving the sector** (36%).

40% of responding organisations reported **business/financial management vacancies**, 36% had vacancies for **artists/creatives**, 24% for **digital/website/e-business** roles and 7% for **legal** roles.

**The hardest roles to fill** across all organisations have been within **technical production** (51%), **production management** (45%) and **leadership** (45%). Difficulties have most commonly been because **advertised salaries are too low for applicants** (76%), followed by **the jobs market has been too competitive** (61%) and **applicants don't have the skills required** (54%).

Organisations reported anticipating the need to recruit for roles at all levels in the next 12 months, with the **highest anticipated needs** being in the area of **technical production** (reported by 60% of organisations) and **production management** (58%) – the lowest is within **legal** roles (3%).

Free text responses highlighted that:

- The **impact** of these recruitment/staffing needs over the past 12 months has left **existing staff feeling burnt out**.
- There are concerns that people filling job vacancies **do not have the necessary experience or skills**.

<sup>97</sup> The survey was circulated to organisations receiving multi-year investment from the Australia Council, as well as members of Live Performance Australia and National Association for the Visual Arts. All results are based on the 274 responding organisations and have not been weighted for representativeness of the sector more broadly.

- One of the **biggest challenges** for attracting new staff and retaining current staff is **low salaries**.
- Recruiting people for **demographic targets or identified roles**, or people **with lived experience**, has been challenging for many organisations. Many feel this is due to **low salaries** (with better pay and conditions available elsewhere) and **skill shortages**.