Executive summary

Introduction

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

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

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

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

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

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

3 Screen Australia 2016, Seeing Ourselves: Reflections on diversity in Australian TV drama; Screen Australia 2019, Gender Matters 2019.
4 Media Diversity Australia 2020, Who Gets to Tell Australian Stories? Putting the spotlight on cultural and linguistic diversity in television news and current affairs.
5 Diversity Arts Australia, BYP Group and Western Sydney University 2019, Shifting the Balance: Cultural diversity in leadership within the Australian arts, screen and creative sectors.
In countries like Australia, where populations and workforces are increasingly diverse, there is also a growing focus on the ways multiple aspects of identity can connect and overlap. This intersectionality has the potential to compound the effects of systemic biases and barriers on individuals. Promoting equity and representation is vital to shaping a more just future.

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

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

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

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

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

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

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

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

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11 Australia Council 2020, Creating Our Future: Results of the National Arts Participation Survey.
12 See Appendix B: Government commitments obligations (page 122).
13 See Australia Council 2020, Creativity Connects Us: Corporate Plan 2020–24.
14 One of our functions as set out in the Australia Council Act 2013, Section 9.
The *Towards Equity* report

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

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

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

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

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

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

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

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

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

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

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

— The data relates to very personal aspects of identity, which can intersect and overlap. For some groups, particularly children, data may be collected on their behalf, if it is collected at all. This presents challenges for collecting and reporting respectfully, in ways that acknowledge complex and varying perspectives around personal identification.

— Measurement needs to be flexible enough to respond as definitions and levels of comfort around identifying evolve, always prioritising self-determination.

— Much of the data needed for reporting is considered sensitive under Australian and state and territory privacy laws. These laws govern how it can be collected and used.

— Global attention on injustice and inequity has heightened the need to consider how terminology is used. We need to ensure terminology does not reinforce structural inequalities or inhibit our ability to fully understand and change them.

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

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

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

— To benchmark representation within different groups against Australia’s population we have drawn on the latest Australian Bureau of Statistics (ABS) Census of Population and Housing (2016).

— To report the representation of different groups within the Australian workforce, we have used data from the 2016 Census, the ABS monthly Labour Force Survey and Hays’ Mapping Australia’s Diversity Survey.

— To report the representation of different groups within the cultural and creative workforce, we have used data based on the 2016 Census. Occupations are categorised into three separate categories of ‘cultural’, ‘creative’ and ‘both cultural and creative’ as used in the ABS Cultural and Creative Satellite Accounts.15

— To report the representation of different groups within the population of practising professional artists, we have drawn on data from Making Art Work: An economic study of professional artists in Australia (2017).16 We also draw on Making Art Work’s data on artists’ education and training, career progression, income and expenditure, and patterns of working time.

— To report levels of engagement with and attitudes towards arts and creativity among different groups, we have drawn on the Australia Council’s National Arts Participation Survey (2019). This includes insights into growth opportunities and barriers to access that some groups face. We also use data on children’s and adults’ cultural attendance and participation from the ABS Cultural Attendance Survey (2017-18).

— For data on First Nations people’s engagement with First Nations arts, economic participation in First Nations arts and attendance at cultural venues and events we have drawn on customised tables from the latest ABS National Aboriginal and Torres Strait Islander Social Survey (2014-15). These were published in the Australia Council’s Living Culture: First Nations arts participation and wellbeing (2017).

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

— To report the representation of different groups among creative, executive and board leadership roles within arts organisations, we have drawn on data provided by organisations receiving multi-year investment from the Australia Council (2019). This data has been collected and reported publicly for the first time.

— To report the representation of different groups among recipients of key Australia Council grants programs we have drawn on data related to grants offered over the 2015–19 period. We note that several targeted, short-term and strategic programs are not included.

— Applications to Australia Council grants programs are assessed by panels of peers.17 To report the representation of different groups among peers we have drawn on panels assessing key grants programs over the 2015–19 period.

— To report the representation of different groups within the Australia Council’s staff, we draw on employee responses to Diversity Council Australia’s Inclusion@Work survey (2019).

— At the end of each section, we draw on various data sources to highlight some of the diverse experiences of people who make up each group or demographic. They do not cover all the ways identity can overlap or impact arts engagement.

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

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

17 A peer assessor is anyone who has sufficient knowledge or experience of the arts and cultural sector to make a fair and informed assessment of applications for funding. This knowledge and experience could be developed as a practising artist, arts worker or industry expert in one or more art forms.
Current landscape
Diverse communities are opening new avenues of creative and aesthetic possibility, making our arts and culture more relevant, dynamic and globally connected. However, this research review highlights that many of the communities who are most engaged with Australia’s arts and culture are also under-represented, under-resourced or under-compensated for their work. It also identifies critical gaps in the information required to inform and drive action where it is most needed.

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

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

Arts and cultural engagement (2019)
First Nations people are more likely to attend the arts in person, engage with arts online or create art than non-First Nations people.

<table>
<thead>
<tr>
<th>Attend live</th>
<th>First Nations</th>
<th>Non-First Nations</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>91%</td>
<td>66%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Creatively participate</th>
<th>First Nations</th>
<th>Non-First Nations</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>78%</td>
<td>42%</td>
</tr>
</tbody>
</table>
First Nations people are more likely to recognise the positive impacts of arts and creativity but are among those most likely to feel ‘the arts are not really for people like me’.

Engage online

<table>
<thead>
<tr>
<th>First Nations</th>
<th>75%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Non-First Nations</td>
<td>40%</td>
</tr>
</tbody>
</table>

Engagement with First Nations arts, 2014–15

- 28% creatively participate in First Nations arts (121,700 people)
  - 17% make arts or craft (76,600 people)
  - 10% perform music, dance or theatre (44,700 people)
  - 14% write or tell stories (61,500 people)

Population (2016)

3% of the Australian population is First Nations.

Workforce (2016)

1% of the cultural and creative workforce is First Nations compared to 1.7% of the Australian workforce overall.

Artists (2014–15)

4.2% of First Nations people earn income from First Nations arts, including 8.8% in remote Australia.
Leadership (2019)

12% of leadership positions, across executive, creative and board roles in Australia Council multi-year investment organisations, are held by First Nations people. Data is unavailable for 19% of leadership positions.

<table>
<thead>
<tr>
<th>Total leadership positions</th>
<th>First Nations</th>
<th>Non-First Nations</th>
<th>Prefer not to say</th>
<th>Data not available</th>
</tr>
</thead>
<tbody>
<tr>
<td>12%</td>
<td>12%</td>
<td>66%</td>
<td>3%</td>
<td>19%</td>
</tr>
</tbody>
</table>

56% of multi-year investment organisations have no First Nations representation in any leadership roles. Leadership roles held by First Nations people are concentrated in First Nations-led organisations such as Bangarra Dance Theatre and Ilbijerri Theatre Company.

Australia Council grants (average 2015–19)

First Nations applicants account for 7% of successful applications from individuals. The rest either indicated they do not identify as First Nations or did not respond to the question.

<table>
<thead>
<tr>
<th>First Nations individual applicants</th>
</tr>
</thead>
<tbody>
<tr>
<td>% applications received</td>
</tr>
<tr>
<td>% applications approved</td>
</tr>
</tbody>
</table>

Organisations that are First Nations-led, and/or with First Nations as their organisation demographic, account for 12% of successful applications.

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

| Organisations that are First Nations-led or with First Nations as their demographic |
|-----------------|-----------------|
| % applications received | 8% |
| % applications approved       | 12% |
Australia Council peers (average 2015–19)

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

First Nations representation among peers assessing

20%

What the research tells us:

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

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

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

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

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

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

Arts and cultural engagement (2019)

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

Attend live

<table>
<thead>
<tr>
<th></th>
<th>CALD</th>
<th>Non-CALD</th>
</tr>
</thead>
<tbody>
<tr>
<td>(%)</td>
<td>82%</td>
<td>64%</td>
</tr>
</tbody>
</table>

Creatively participate

<table>
<thead>
<tr>
<th></th>
<th>CALD</th>
<th>Non-CALD</th>
</tr>
</thead>
<tbody>
<tr>
<td>(%)</td>
<td>66%</td>
<td>38%</td>
</tr>
</tbody>
</table>

Engage with arts of own cultural background

<table>
<thead>
<tr>
<th></th>
<th>CALD</th>
<th>Non-CALD</th>
</tr>
</thead>
<tbody>
<tr>
<td>(%)</td>
<td>55%</td>
<td>24%</td>
</tr>
</tbody>
</table>

CALD Australians are more likely to recognise the positive impacts of arts and creativity and donate time or money to the arts.
Population (2016)

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

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aboriginal and/or Torres Strait Islander</td>
<td>3%</td>
</tr>
<tr>
<td>Non-European</td>
<td>21%</td>
</tr>
<tr>
<td>European</td>
<td>18%</td>
</tr>
<tr>
<td>Anglo-Celtic</td>
<td>58%</td>
</tr>
</tbody>
</table>

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

Workforce (2016)

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

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aboriginal and/or Torres Strait Islander</td>
<td>1%</td>
</tr>
<tr>
<td>Non-European</td>
<td>22%</td>
</tr>
<tr>
<td>European</td>
<td>22%</td>
</tr>
<tr>
<td>Anglo-Celtic</td>
<td>55%</td>
</tr>
</tbody>
</table>

Artists (2016)

10% of artists are from non-English speaking backgrounds compared to 18% of the workforce.18

18 Data sourced from Throsby D and Petetskaya K 2017, Making Art Work: An economic study of professional artists in Australia, Australia Council. Note: Making Art Work captures data on cultural diversity using the category ‘non-English speaking background’ to remain consistent with its previous surveys. Therefore, these two data points cannot be compared with data measuring the broader category of people who identify as being culturally and linguistically diverse.
Leadership (2019)

16% of people in leadership positions in Australia Council multi-year investment organisations self-select as CALD. Data is unavailable for 25% of leadership positions.

<table>
<thead>
<tr>
<th>Total leadership positions</th>
<th>Self-select as CALD</th>
<th>Do not self-select as CALD</th>
<th>Prefer not to say</th>
<th>Data not available</th>
</tr>
</thead>
<tbody>
<tr>
<td>16%</td>
<td>55%</td>
<td>4%</td>
<td>25%</td>
<td></td>
</tr>
</tbody>
</table>

Australia Council grants (average 2015–19)

CALD applicants account for 12% of successful applications from individuals. The rest either did not self-select as CALD or did not respond to the question.

<table>
<thead>
<tr>
<th>CALD individual applicants</th>
<th>% applications received</th>
<th>% applications approved</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>16%</td>
<td>12%</td>
</tr>
</tbody>
</table>

Organisations with CALD people as their organisation demographic account for 8% of successful applications. The rest either did not select CALD as their demographic or did not respond to the question. Additional organisations may be delivering projects or programs with CALD people and audiences.

<table>
<thead>
<tr>
<th>Organisations with CALD as their demographic</th>
<th>% applications received</th>
<th>% applications approved</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>9%</td>
<td>8%</td>
</tr>
</tbody>
</table>
Australia Council peers (average 2015–19)
Within panels of peers assessing, 22% self-select as CALD.

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

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

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

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

Arts and cultural engagement (2019)

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

Attend live

<table>
<thead>
<tr>
<th></th>
<th>People with disability</th>
<th>People without disability</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attend live</td>
<td>64%</td>
<td>69%</td>
</tr>
</tbody>
</table>

Creatively participate

<table>
<thead>
<tr>
<th></th>
<th>People with disability</th>
<th>People without disability</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creatively participate</td>
<td>57%</td>
<td>42%</td>
</tr>
</tbody>
</table>

Engage online

<table>
<thead>
<tr>
<th></th>
<th>People with disability</th>
<th>People without disability</th>
</tr>
</thead>
<tbody>
<tr>
<td>Engage online</td>
<td>52%</td>
<td>41%</td>
</tr>
</tbody>
</table>

People with disability are more likely to recognise the positive impacts of arts and creativity but are among those most likely to feel ‘the arts are not really for people like me.’
Population (2018)
18% of the Australian population live with disability.

Workforce (2016)
9% of the cultural and creative workforce have a disability in line with the Australian workforce overall.

Artists (2016)
9% of artists in Australia identify with disability or impairment.

Leadership (2019)
3% of leadership positions in Australia Council multi-year investment organisations are held by people who identify with disability. However, a high proportion of cultural leaders prefer not to say whether they identify with disability (see page 75 for possible reasons why so many do not self-identify). Data is unavailable for 35% of leadership positions.

Australia Council grants (average 2015–19)
Applicants with disability account for 5% of successful applications from individuals. The rest either indicated they do not live with disability or did not respond to the question.

Individual applicants with disability

<table>
<thead>
<tr>
<th>% applications received</th>
<th>% applications approved</th>
</tr>
</thead>
<tbody>
<tr>
<td>7%</td>
<td>5%</td>
</tr>
</tbody>
</table>

Organisations with people with disability as their demographic account for 3% of successful applications.

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

Organisations with people with disability as their demographic

<table>
<thead>
<tr>
<th>% applications received</th>
<th>% applications approved</th>
</tr>
</thead>
<tbody>
<tr>
<td>3%</td>
<td>3%</td>
</tr>
</tbody>
</table>
Australia Council peers (average 2015–19)
Within panels of peers assessing, 6% have disability.

Representation of people with disability among peers assessing

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

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

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

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

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

Arts and cultural engagement (2019)

Live attendance

<table>
<thead>
<tr>
<th>Gender</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women</td>
<td>68%</td>
</tr>
<tr>
<td>Men</td>
<td>68%</td>
</tr>
</tbody>
</table>

Creatively participate

<table>
<thead>
<tr>
<th>Gender</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women</td>
<td>46%</td>
</tr>
<tr>
<td>Men</td>
<td>44%</td>
</tr>
</tbody>
</table>

Engage with arts of own cultural background

<table>
<thead>
<tr>
<th>Gender</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women</td>
<td>32%</td>
</tr>
<tr>
<td>Men</td>
<td>40%</td>
</tr>
</tbody>
</table>

Attendance rate – cultural venues and events

<table>
<thead>
<tr>
<th>Gender</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women</td>
<td>85%</td>
</tr>
<tr>
<td>Men</td>
<td>80%</td>
</tr>
</tbody>
</table>

— Women are more likely than men to recognise the positive impacts of arts and creativity and value the social aspects of arts attendance.
— Women face more barriers to arts attendance than men.
— Women are more likely than men to want to attend the arts more.
### Population (2016)

51% of Australians are women. An estimated 2% of Australians are gender diverse but improved data collection is underway.

### Workforce (2016)

48% of people employed in the cultural and creative workforce are women compared to 47% of the Australian workforce overall.

### Artists (2016)

51% of artists in Australia are women.

### Leadership (2019)

55% of leadership positions in Australia Council multi-year investment organisations are held by women. Less than 1% are held by people who identify as either gender non-binary/fluid or a gender different from sex recorded at birth.
**Australia Council grants (average 2015–19)**

Women account for **58%** of successful applications from individuals. Successful applicants who do not identify as women or men, or prefer not to say, or who did not respond to the question, account for **3%**.

### Individual grant applications received by gender

<table>
<thead>
<tr>
<th>Gender</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women</td>
<td>51%</td>
</tr>
<tr>
<td>Men</td>
<td>35%</td>
</tr>
<tr>
<td>Other/prefer not to answer</td>
<td>13%</td>
</tr>
<tr>
<td>Data not available</td>
<td>1%</td>
</tr>
</tbody>
</table>

### Individual grant applications approved by gender

<table>
<thead>
<tr>
<th>Gender</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women</td>
<td>58%</td>
</tr>
<tr>
<td>Men</td>
<td>36%</td>
</tr>
<tr>
<td>Other/prefer not to answer</td>
<td>3%</td>
</tr>
<tr>
<td>Data not available</td>
<td>3%</td>
</tr>
</tbody>
</table>

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

**Australia Council peers (average 2015–19)**

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

### Representation of gender among peers assessing

<table>
<thead>
<tr>
<th>Gender</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women</td>
<td>59%</td>
</tr>
<tr>
<td>Men</td>
<td>41%</td>
</tr>
<tr>
<td>Intersex/unspecified</td>
<td>&lt;1%</td>
</tr>
</tbody>
</table>

**What the research tells us:**

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

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

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

**Population (2012)**

11% of the Australian population identify as LGBTIQ+

**Australia Council grants (average 2015–19)**

LGBTIQ+ applicants account for 13% of successful applications from individuals. The rest either indicated they do not identify as LGBTIQ+ or did not respond to the question.

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

**What the research tells us:**

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

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

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

Arts and cultural engagement (2019)

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

Attend live

<table>
<thead>
<tr>
<th>Region</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Metropolitan</td>
<td>70%</td>
</tr>
<tr>
<td>Regional</td>
<td>64%</td>
</tr>
<tr>
<td>Remote</td>
<td>68%</td>
</tr>
</tbody>
</table>

Creatively participate

<table>
<thead>
<tr>
<th>Region</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Metropolitan</td>
<td>45%</td>
</tr>
<tr>
<td>Regional</td>
<td>45%</td>
</tr>
<tr>
<td>Remote</td>
<td>48%</td>
</tr>
</tbody>
</table>

Engage with arts of own cultural background

<table>
<thead>
<tr>
<th>Region</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Metropolitan</td>
<td>38%</td>
</tr>
<tr>
<td>Regional</td>
<td>30%</td>
</tr>
<tr>
<td>Remote</td>
<td>42%</td>
</tr>
</tbody>
</table>

Attendance rate – cultural venues and events

<table>
<thead>
<tr>
<th>Region</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capital cities</td>
<td>85%</td>
</tr>
<tr>
<td>Other regions</td>
<td>78%</td>
</tr>
</tbody>
</table>

Australians in remote areas are more likely than those living in metropolitan or regional areas to attend the arts to improve their wellbeing and to recognise the positive impacts of arts and creativity. 57% of Australians in remote locations would like to attend more arts events.
Population (2016)

28% of the population live outside major cities.

Population by location

- Major cities: 72%
- Regional: 26%
- Remote: 2%

Workforce (2016)

14% of the cultural and creative workforce live in regional or remote Australia compared to 27% of the Australian workforce overall.

Artists (2016)

27% of artists live outside of capital cities.

- Capital city: 74%
- Regional city or town: 16%
- Rural: 9%
- Remote/very remote: 2%
Leadership (2019)

22% of leadership roles in Australia Council multi-year investment organisations are held by people who live in regional or remote areas. Data is unavailable for 14% of leadership positions.

Australia Council grants (average 2015–19)

Applicants living in regional and remote areas account for 15% of successful applications from individuals. The rest indicated they do not live in regional or remote areas.

Individual applicants living in regional and remote areas

<table>
<thead>
<tr>
<th>% applications received</th>
<th>% applications approved</th>
</tr>
</thead>
<tbody>
<tr>
<td>16%</td>
<td>15%</td>
</tr>
</tbody>
</table>

Organisations located in regional and remote areas account for 26% of successful applications. The rest indicated they are not located in regional or remote areas. Additional organisations may be delivering projects or programs for people living in regional or remote areas.

Organisations located in regional and remote areas

<table>
<thead>
<tr>
<th>% applications received</th>
<th>% applications approved</th>
</tr>
</thead>
<tbody>
<tr>
<td>24%</td>
<td>26%</td>
</tr>
</tbody>
</table>
Australia Council peers (average 2015–19)

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

Regional and remote representation among peers assessing

What the research tells us:

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

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

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

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

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

Arts and cultural engagement (2019)

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

Attend live

<table>
<thead>
<tr>
<th>Age Group</th>
<th>Attendance Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>15–24 year olds</td>
<td>83%</td>
</tr>
<tr>
<td>Australians overall</td>
<td>68%</td>
</tr>
</tbody>
</table>

Creatively participate

<table>
<thead>
<tr>
<th>Age Group</th>
<th>Creatively Participate Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>15–24 year olds</td>
<td>66%</td>
</tr>
<tr>
<td>Australians overall</td>
<td>45%</td>
</tr>
</tbody>
</table>

Engage with arts of own cultural background

<table>
<thead>
<tr>
<th>Age Group</th>
<th>Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>15–24 year olds</td>
<td>53%</td>
</tr>
<tr>
<td>Australians overall</td>
<td>36%</td>
</tr>
</tbody>
</table>

91% of Australians aged 15–24 recognise the positive impacts of arts and creativity in our lives and communities.
40% of Australians aged 15–24 give time or money to the arts.

94% of Australians aged 5–14 attend at least one cultural venue or event outside of school hours.

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

Population (2016)

20% of Australians are aged 15–29 years.

Workforce (2016)

23% of the cultural and creative workforce are aged 15–29 years compared to 27% of the Australian workforce overall.

Artists (2016)

5% of artists in Australia are aged 18–24 years.

Leadership (2019)

10% of people in leadership positions in Australia Council multi-year investment organisations are aged 35 years and under. Data is unavailable for 10% of leadership positions.
Australia Council grants (average 2015–19)

Applicants aged under 25 years account for 3% of successful applications from individuals. The rest were over 25 at the time of their application.

Organisations with children and young people as their demographic account for 13% of successful applications. The rest either did not select children and young people as their demographic or did not respond to the question. Additional organisations may be delivering projects or programs with or for younger people and children.

Individual applicants under 25 years

Organisations with children and young people as their demographic

What the research tells us:

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

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

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

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

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**Arts and cultural engagement (2019)**

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

### Attend live

<table>
<thead>
<tr>
<th>Age Group</th>
<th>Attendance Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>65 plus</td>
<td>57%</td>
</tr>
<tr>
<td>Australians overall</td>
<td>68%</td>
</tr>
</tbody>
</table>

### Creatively participate

<table>
<thead>
<tr>
<th>Age Group</th>
<th>Creatively Participate</th>
</tr>
</thead>
<tbody>
<tr>
<td>65 plus</td>
<td>32%</td>
</tr>
<tr>
<td>Australians overall</td>
<td>45%</td>
</tr>
</tbody>
</table>

### Engage with arts of own cultural background

<table>
<thead>
<tr>
<th>Age Group</th>
<th>Engagement Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>65 plus</td>
<td>22%</td>
</tr>
<tr>
<td>Australians overall</td>
<td>36%</td>
</tr>
</tbody>
</table>

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**Attendance rate – cultural venues or events (aged 65 plus)**

<table>
<thead>
<tr>
<th>Attendance Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>66%</td>
</tr>
</tbody>
</table>
Population (2016)

21% of Australians are aged over 60 years.

Workforce (2016)

8% of the cultural and creative workforce are aged 60 years or over compared to 10% of the Australian workforce overall.

Artists (2016)

18% of artists in Australia are aged 65 years and over.

Leadership (2019)

8% of people in leadership positions in Australia Council multi-year investment organisations are aged 65 years and over. Data is unavailable for 10% of leadership positions.

Australia Council grants (average 2015–19)

Applicants aged over 65 years account for 3% of successful applications from individuals. The rest were either under 65 at the time of their application or did not provide their date of birth.

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

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

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

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

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

Questions raised by this report include:

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

Summary of key data recommendations

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

Terms and definitions

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

Methodology

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

Dissemination of data

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

See page 114 for further detail and recommendations.

21 Led by Diversity Council Australia (DCA) and the Federation of Ethnic Communities’ Councils of Australia (FECCA).
Work in this area needs to be underpinned by the following principles:

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

See page 116 for further detail and recommendations.
Key terms and definitions

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

First Nations

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

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

‘First Nations-led’ organisations

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

Cultural diversity in Australia’s population

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

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

Data on artists were collected using the category of ‘non-English speaking background’ (NESB), based on language first learned.
Culturally and linguistically diverse (CALD)

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

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

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

People with disability

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

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

Intersectionality

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

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22 Led by Diversity Council Australia (DCA) and the Federation of Ethnic Communities’ Councils of Australia (FECCA).
23 People with Disability Australia, Language Guide.
24 Hadley B 2020, Allyship in Disability Arts: Roles, relationships, and practices.
Arts and cultural engagement

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

Creative participation

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

Metropolitan, regional and remote areas

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

The ABS’s Australian Statistical Geography Standard (ASGS) Remoteeness Structure divides Australia into five classes of remoteness based on relative access to services: major cities, inner regional, outer regional, remote and very remote.

Gender and sex

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

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

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

27 CACD is a specific type of socially engaged arts practice where, as a group, community members and professional artists collaborate to create art that is reflective of that place and community.
29 ABS 2021, Standard for Sex, Gender, Variations of Sex Characteristics and Sexual Orientation Variables.
The Australia Council recognises that binary systems for collecting and representing sex and gender are constraining for gender diverse and non-binary people. The terms ‘female’ and ‘male’ and ‘woman’ and ‘man’ are often used interchangeably. Based on advice from Pride in Diversity about best practice in this area, in this report, we use the terms ‘woman’, ‘man’, and ‘non-binary’ or ‘gender diverse’ where possible. The Australia Council is still updating our systems to ensure these terms are used consistently within all our communications. These terms may change over time as well.

**LGBTIQ+**

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

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

**Young people and older people**

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

**Cultural leadership, creative leadership, multi-year investment organisations**

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

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

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

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31 ABS 2021, Standard for Sex, Gender, Variations of Sex Characteristics and Sexual Orientation Variables.
32 This includes both National Performing Arts Partnership Framework (formerly Major Performing Arts Companies) and Four Year Funded Organisations.
Report scope

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

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

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

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

Out of scope

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

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

**Religious affiliation or belief**

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

**Socio-economic background or class**

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

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