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National Arts Participation Survey 2019 – Victoria

Research Report

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1 Research background

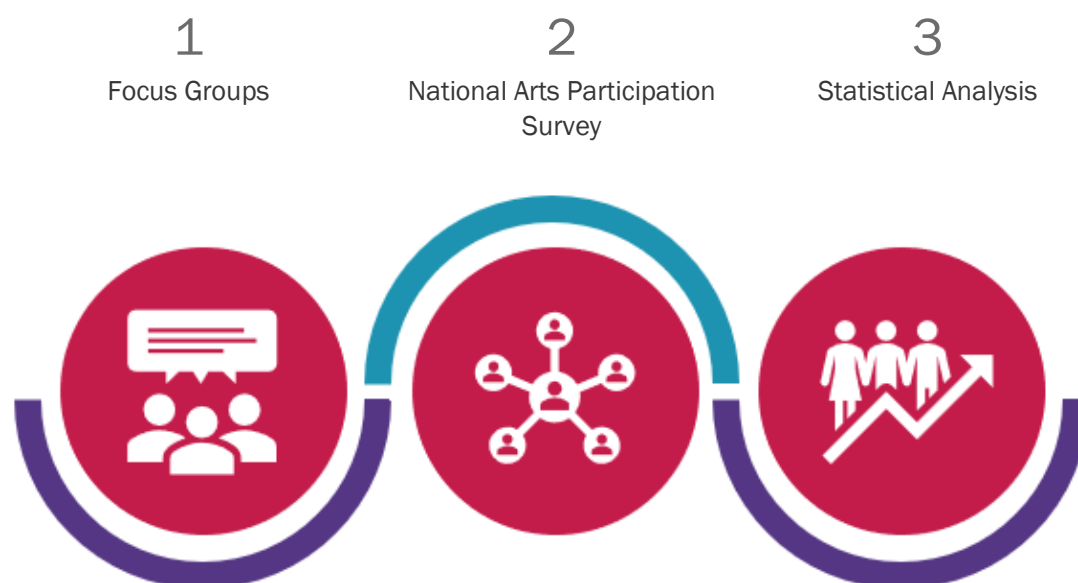
The National Arts Participation Survey 2019 research aims to provide current trends on participation and attitudes to the arts among Australians. The specific objectives of the research are to:

- Measure arts participation – both attendance and creation
- Measure the perceived benefits and value of the arts to the public
- Measure online engagement with the arts
- Understand how measures have changed over time

1.1 Research methodology

Enriching Communities is the fourth study in the landmark National Arts Participation Survey series conducted by the Australia Council for the Arts that has been conducted periodically since 2009. The research involved a three-stage process.

Figure 1: Research approach in 2019



2 Research methodology

2.1 Stage 1: Focus Groups

The first stage of the research included seven focus groups with members of the public. The aim was to test previous findings from the 2016-2017 National Arts Participation Survey, as well as to explore some possible new areas for inclusion in the 2019 edition. The focus groups were structured into five face-to-face groups and two online groups. This fieldwork was commissioned prior to the 2019 NAPS tender by Patternmakers.

2.2 Stage 2: National Arts Participation Survey

2.2.1 Overview of 2019 NAPS

The second stage of the research was a quantitative survey of 8,928 Australians aged 15 years and over. The survey was administered online and via face-to-face interviews from 24th September to 4th November 2019. The nationally representative sample of 8,928 respondents was sourced from three well-established online panel providers, and two partner agencies, and took on average 11 minutes to complete. This fieldwork was completed by Lonergan.

A separate survey component focusing on the views of respondents with an intellectual disability was completed in January-February 2020. A sample of n=68 paper and assisted-online surveys were completed through two partner organisations.

Capturing the opinions and experiences of all Australians is a core objective of the National Arts Participation Survey, and as we move forward into the digital age online surveys are becoming increasingly representative of the general population. However, this is less the case for more niche groups that the research is expected to also represent.

In order for the 2019 National Arts Participation Survey to be representative, and for underrepresented audiences to be given an opportunity to participate, an online survey alone would not have yielded a large enough sample of particular cultural groups that tend to be under-represented on online panels. Boosting the online sample itself would not have sufficiently addressed the issue. Instead, samples among people that fell within selected cultural groups, and who were also less likely to be represented on online research panels, were boosted.

In the anticipation that the following groups were likely to be skewed or underrepresented with an online panel, sample boosting using alternative data collection methods was undertaken:

- Aboriginal and Torres Strait Islander who also live in regional, rural and remote communities.
- People from culturally and linguistically diverse backgrounds who are also not fluent in English and are therefore not represented on mainstream online panels.
- People with disability who are also likely to be excluded/not represented on online panels due to access and comprehension issues and barriers.

It was also important that the survey captured the views of Australians as young as 15 years, which meant completion needed to appeal to, and be engaging enough, for this target group. Previously a

broad quota was set on people aged 15-24 years, in 2019 this broad cohort was split into three segments to provide a more nuanced understanding.

All aspects of the project were in full compliance with the ISO 20252 standard.

2.2.2 Pre-Survey

Questionnaire design

As the survey has been conducted periodically over a decade, comparability with existing data was a priority. Within this context, an in-depth evaluation of the National Arts Participation Survey 2016 questionnaire was undertaken to ensure the survey tool was well-designed, accessible and effective in extracting high-quality responses.

The questionnaire structure and content were reviewed in detail to ensure questions were presented concisely and free from verbosity or jargon, thus accommodating the diverse reading ability and style of a wide range of potential respondents. As part of the review, the Lonergan data science team conducted a correlation analysis of the questionnaire text and structure to identify any redundancies in the survey and highlight opportunities to reduce the survey length.

The survey content was also reviewed in light of how arts engagement has changed since the 2016 survey to ensure the questionnaire was relevant and contemporary.

Cognitive testing

Cognitive testing was used to highlight and address any comprehension issues in the draft survey before the final survey was signed off. A series of 20 interviews explored the following:

- General interest in the survey content
- Overall perceptions of the survey
- Relevance of the questions
- Comprehension of the question wording and ease of completion
- Comprehension and suitability of the rating scales
- Length of survey and respondent experience

Pilot testing

Following approval of the final survey tool, pilot testing, also known as a 'soft launch,' was undertaken as an emulation of the full conduct of the research methodology. While broadly similar to cognitive testing, pilot testing focuses on evaluation of the methodological process as a whole, as opposed to just the survey vehicle. As such, the pilot testing can be summarised as a 'reduced sample' implementation of the actual survey. Pilot testing was undertaken with a sample of n=200 surveys. Broad quotas were set to ensure a broadly representative sample.

2.2.3 Sampling and fieldwork

General population online survey

Stratified sampling is the single most significant process in ensuring a representative sample of respondents. A well-designed, quota-based sampling frame is key to acquire a final, representative sample. The 2019 National Arts Participation Survey sample was distributed in accordance to ABS metrics, to ensure national representation among State, Location, Age and Gender. Quota-based restrictions proportional to 2016 ABS Census data were set to ensure that demographic representation was achieved.

Involvement of State and Territory Jurisdictions

As in 2016, state arts agencies were invited to partner with the Australia Council for the Arts to commission a boost sample for their state. In 2019, Tasmania, Victoria and Western Australia commissioned a boost sample.

Targeted cultural groups

- Aboriginal and Torres Strait Islander people who also live in regional, rural and remote communities.
 - A series of n=150 face-to-face interviews were completed across four locations: Lismore in New South Wales, Worabinda in Queensland, and Humpty Doo and Darwin in the Northern Territory. The fieldwork was managed by Yindyamarra, our partner team of highly trained and highly experienced Aboriginal and Torres Strait Islander interviewers. This sample of respondents are included in the overall total of n=8,928 respondents surveyed in 2019.
- People from culturally and linguistically diverse backgrounds who are also not fluent in English and are therefore not represented on mainstream online panels.
 - A series of n=182 online surveys were completed. The fieldwork was managed by our partner organisation Multicultural Marketing & Management. The following six communities were included: Arabic, Dinka, Mandarin, Spanish, Urdu and Vietnamese which covered both established and emerging community groups. The mainstream survey was translated into each language. This sample of respondents are included in the overall total of n=8,928 respondents surveyed in 2019.
- People with intellectual disability who are also likely to be excluded/not represented on online panels due to access and comprehension issues and barriers.
 - A total of n=68 surveys were completed using a mixed-method approach. A series of n=47 paper surveys were completed, with fieldwork managed by our partner organisation CID (Council for Intellectual Disability). A series of n=21 assisted-online surveys were completed via our Mystery Customer database. The focus was on boosting participation among people with moderate to severe intellectual disability, rather than people with physical disability; and an easy read survey was developed to ensure the survey was inclusive and accessible. This sample of respondents are **not** included in the overall total of n=8,928 respondents surveyed in 2019.

Unweighted respondent profile

Figure 2: Respondent profile 2019 (unweighted)

	Total (n=)	First Nations (n=)	CALD (n=)	Disability (n=)
Total	8,928	619	1,992	1,531
Age				
15-17 years	386	41	111	57
18-19 years	280	58	103	51
20-24 years	708	88	242	111
25-34 years	1,667	188	544	285
35-44 years	1,609	122	408	218
45-54 years	1,180	61	218	200
55-64 years	1,482	42	195	309
65+ years	1,616	19	171	300
Gender				
Female	4,705	258	974	761
Male	4,168	351	997	753
Location*				
Metro	6,029	320	1,589	972
Regional	2,723	261	376	539
Remote	176	38	27	20
State/Territory				
NSW/ACT	2,514	241	659	440
VIC	2,281	100	632	384
QLD	1,439	104	257	260
SA	512	15	77	113
WA	1,388	59	253	208
TAS	666	48	82	117
NT	128	52	32	9

* The Australian Bureau of Statistics (ABS), uses The Australian Statistical Geography Standard (ASGS) Remoteness Structure divides Australia in to five classes of remoteness on the basis of a measure of relative access to services: major cities, inner regional, outer regional, remote and very remote. Respondent postcodes were used to allocate respondents to one of the five Remoteness Areas.

For the purpose of this report, the terms 'major cities' and 'metro' are used interchangeably, 'inner regional' and 'outer regional' areas are described as 'regional', and 'remote' and 'very remote' areas are described as 'remote'.

Figure 3: Victorian Respondent profile 2019 (unweighted)

	Total Victoria (n=)	Metro (n=)	Outer Metro (n=)	Regional (n=)
Total	2,281	915	806	560
Age				
15-17 years	104	42	35	27
18-19 years	78	39	24	15
20-24 years	187	91	61	35
25-34 years	451	206	153	92
35-44 years	421	180	162	79
45-54 years	308	124	102	82
55-64 years	341	106	130	105
65+ years	391	127	139	125
Gender				
Female	1186	469	429	288
Male	1074	439	369	266

2.2.4 Post-Survey

Weighting

The final dataset was weighted to the same profile used for the sampling frame, with a cell-weighting methodology applied based on gender, age and location. This ensures the final weighted sample is representative of the Australian population aged 15+ years. The weighting profile is based on Australian Bureau of Statistics (ABS) data, which are based on the 2016 Census.

Effect of rounding

The sum of the individual components of a question may be different ($\pm 1\%$) to the aggregated data for that question due to rounding error. The results of survey responses are reported in the figures throughout the document as percentages that have been rounded up or down to the nearest whole number.

2.3 Stage 3: Statistical analysis

Lonergan undertook a series of statistical analyses using an iterative process with Council. The output was three statistical tools that can be used by Council to better understand engagement with the arts and guide strategies to communicate with Australians about the sector:

1. **Behavioural Index** reflecting how people engage with the arts
2. **Attitudinal Index** reflecting people's support of the arts and belief in its value
3. **Consumer Segmentation** reflecting how Australians cluster together on a range of measures

An overview of the development process and analysis, as well as a summary of outcomes and learnings are provided in the main NAPS Report. A detailed description of the statistical analysis is available in the NAPS Statistical Data Report.

3 Migrating NAPS from CATI to online

Prior to the commencement of the 2016 National Arts Participation Survey wave, a decision was made to migrate the study from CATI to online. There is no doubt that online methodologies are the future. They are becoming increasingly more representative of the Australian population, and CATI-based approaches are becoming less representative.

In 2016, for longitudinal surveys such as the National Arts Participation Survey, the conversations pertaining to methodology were based on the acknowledgement that full migration to online wasn't a matter of if, but when. The mixed methodology used in 2016 thus futureproofed the survey vehicle – enabling comparison back to 2013 and setting up comparisons for future waves. In 2019 the decision was made to move to an online-only approach for a number of reasons detailed below.

Before exploring the 2019 research design in more detail, it is important to acknowledge that any change in methodology has an impact on results, and in particular on trend data. **Given the changes made to the National Arts Participation Survey, the previously published results in Connecting Australians report are different to the 2016 data presented in the Enriching Communities report.** A more detailed explanation is provided in the main NAPS Report.

4 What's new in 2019?

As a new decade begins, the National Arts Participation Survey celebrates a decade of research, and the Australia Council for the Arts embarks on a new set of strategic priorities for 2020-2024, that respond to the rapidly changing landscape of Australian arts and creativity. Within this context, the 2019 Survey needed to provide continuity with previous waves, as well as measuring changing behaviour and new trends in the arts landscape.

While the 2019 research was largely based on the 2016 Survey, a number of new elements were included:

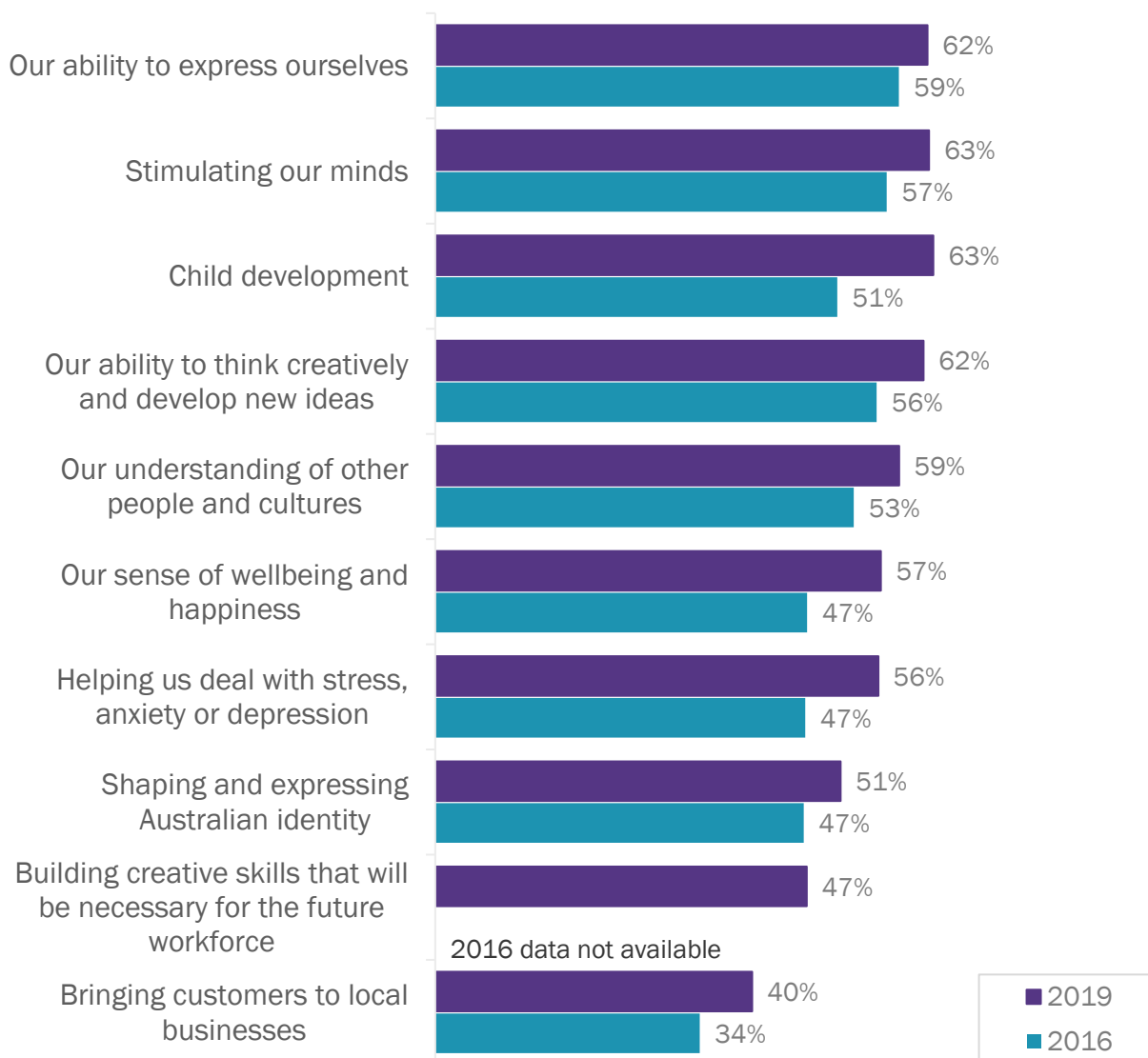
- As discussed in detail in Section 3, the 2019 Survey moved to an online-only approach.
- A larger sample was achieved to enable a more detailed analysis of the youth cohort (aged 15-24 years), and to enable a broader geographical reach that facilitates more detailed analysis of regional and remote perspectives.
- A boosted sample of First Nations people and people from culturally and linguistically diverse backgrounds, as well as a separate sample of people with intellectual disability.
- Building on new areas of questioning in 2016:
 - Festival attendance - additional questions explored attendance at First Nations and cultural festivals.
 - Engaging with cultural background through arts - additional questions explored where and why people attend events that are focused on their own cultural background, language group or community.
 - Digital engagement with the arts - additional questions explored the digital platforms used, digital art creation and perceptions of digital art.
- New questions exploring:
 - How people feel about their current level of attendance at art events and the value such events provide.
 - Where people attend music events.
 - Engagement with e-books and audio books.
 - Preferences for how funding should be allocated to various creative activities, cultural experiences and the arts.
 - Perceptions of language and the extent to which the term 'the arts' is relatable.
- To capture cutting edge art forms and new language, all questions measuring engagement with specific art forms included an 'other specify' option.

5 The value of the arts to Victorians

5.1 Impact of the arts

In 2019, 4.4 million Victorians acknowledge the significant positive impact that the arts have, or 84% of the population aged 15 years and over. This is a large increase from 77% in 2016¹. This is consistent with the overall Australian data (84% in 2019, 75% in 2016).

Figure 4: Proportion who felt the arts had a 'big' or 'very big' impact on various areas 2016 and 2019



Q42. How much impact do you think creativity and the arts have in the following areas? Base: 2016 VIC data (1,935) // 2019 VIC data (n= 2281)

¹ For consistency with the 2019 methodology, 2016 figures are reported for the online sample only and may differ from those published in the previous National Arts Participation Survey report

Figure 5: Impact of the arts 2019

Impact on areas (A very big impact, A big impact)	Australia Total	Victoria Total	Victoria		
			Metro	Outer Metro	Regional
Child development	63%	63%	65%	63%	59%
Stimulating our minds	64%	63%	63%	62%	63%
Our ability to express ourselves	64%	62%	64%	62%	60%
Our ability to think creatively and develop new ideas	62%	62%	63%	61%	61%
Our understanding of other people and cultures	60%	59%	60%	59%	57%
Our sense of wellbeing and happiness	56%	57%	59%	56%	54%
Helping us deal with stress, anxiety or depression	56%	56%	58%	56%	54%
Shaping and expressing Australian identity	52%	51%	55%	52%	45%
Building creative skills that will be necessary for the future workforce	47%	47%	51%	47%	42%
Bringing customers to local businesses	41%	40%	42%	40%	37%
At least one area	84%	84%	86%	84%	83%

Q42. How much impact do you think creativity and the arts have in the following areas? Base: 2019 VIC data (n= 2281)
 // 2019 Australia Data (n=8,928)

5.2 Victorians' attitudes about the arts

Agreement is highest for the following five statements, with at least seven in 10 strongly agreeing or agreeing:

- artists should have freedom of expression² (76%, up from 60% in 2016³)
- the arts should be an important part of education⁴ (73%, up from 64% in 2016)
- artists make an important contribution to Australian society (72%, up from 66% in 2016)
- the arts in Australia reflect the diversity of cultures present in Australia (71%, up from 68% in 2016)

² 2016: Artists should have total freedom of expression

³ For consistency with the 2019 methodology, 2016 figures are reported for the online sample only and may differ from those published in the previous National Arts Participation Survey report.

⁴ 2016: The arts should be an important part of the education of every Australian

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- the arts help you to understand perspectives that are different to your own (70%, re-worded in 2019, up from 61% in 2016⁵)

Over three in five Victorians aged 15 years and over strongly agree or agree that:

- the arts make for a richer and more meaningful life (66%, up from 62% in 2016)
- the arts should receive public funding (65%, up from 55% in 2016).

Agreement is lowest for the following three statements:

- The arts allow me to connect with others (51%, up from 43% in 2016)
- There are plenty of opportunities for me to get involved in the arts (46%, up from 39% in 2016).

There has been a slight increase in the proportion of Victorians that are disconnected with the arts, with almost three in 10 agreeing that *the arts are not really for people like me* (29%, up from 26% in 2016).

⁵ For consistency with the 2019 methodology, 2016 figures are reported for the online sample only and may differ from those published in the previous National Arts Participation Survey report.

Figure 6: Attitudes about the arts 2019

Attitudes about the arts (Strongly Agree, Agree)	Australia Total	Victoria Total	Victoria		
			Metro	Outer Metro	Regional
Artists should have freedom of expression	76%	76%	80%	73%	74%
The arts should be an important part of education	73%	73%	76%	69%	75%
Artists make an important contribution to Australian society	73%	72%	74%	68%	74%
The arts in Australia reflect the diversity of cultures present in Australia	71%	71%	68%	69%	77%
The arts help you to understand perspectives that are different to your own	71%	70%	73%	68%	71%
The arts make for a richer and more meaningful life	68%	66%	69%	62%	68%
The arts should receive public funding	63%	65%	68%	62%	64%
The arts allow me to connect with others	53%	51%	56%	47%	48%
There are plenty of opportunities for me to get involved in the arts	47%	46%	49%	42%	46%
The arts are not really for people like me	29%	29%	29%	29%	28%

Q41A. Thinking about all the expressions of creativity, culture and the arts we have been looking at, how much do you agree or disagree with the following statements? Base: 2019 VIC data (n= 1165) // 2019 AUS data (n= 4502) Note: This set of questions were asked to half of the respondents. The other half were asked similar questions, but 'The arts' was changed to 'Cultural and creative experiences'

6 Financial support for the arts

6.1 Public and private funding

In terms of allocation of funding for the arts, there are two clear areas of preference. Firstly, 3.8 million Victorians, or 73% of the population aged 15 years and over prioritise the important role that the arts play in the lives of young people. Secondly, 3.5 million Victorians (67%) acknowledge that cost may be a barrier for some people and believe that ensuring accessibility for all, regardless of financial circumstance, is a worthwhile investment.

Allocation of funding in order of importance:

1. Ensuring children and young people have access to art and creative experiences to support learning and development (73% ranked in top 3)
2. Ensuring free or low-cost events are available (67% ranked in top 3)
3. Ensuring art and creative experiences are available to support people's health and wellbeing (56% ranked in top 3)
4. Investing in the making of art so it can be widely shared and experienced (42% ranked in top 3)
5. Funding art in public spaces (36% ranked in top 3)
6. Supporting art that pushes boundaries and drives innovation (26% ranked in top 3)

Figure 7: Public and private funding 2019

Importance to Victorians and their community	% ranked first			% ranked top 3		
	Metro	Outer Metro	Regional	Metro	Outer Metro	Regional
Ensuring children and young people have access to art and creative experiences to support learning and development	28%	34%	32%	69%	75%	77%
Ensuring free or low-cost events are available	24%	28%	31%	63%	68%	71%
Ensuring art and creative experiences are available to support people's health and wellbeing	16%	14%	14%	55%	57%	57%
Investing in the making of art so it can be widely shared and experienced	14%	8%	8%	47%	39%	36%
Funding art in public spaces	10%	9%	10%	34%	36%	40%
Supporting art that pushes boundaries and drives innovation	9%	6%	4%	32%	25%	19%

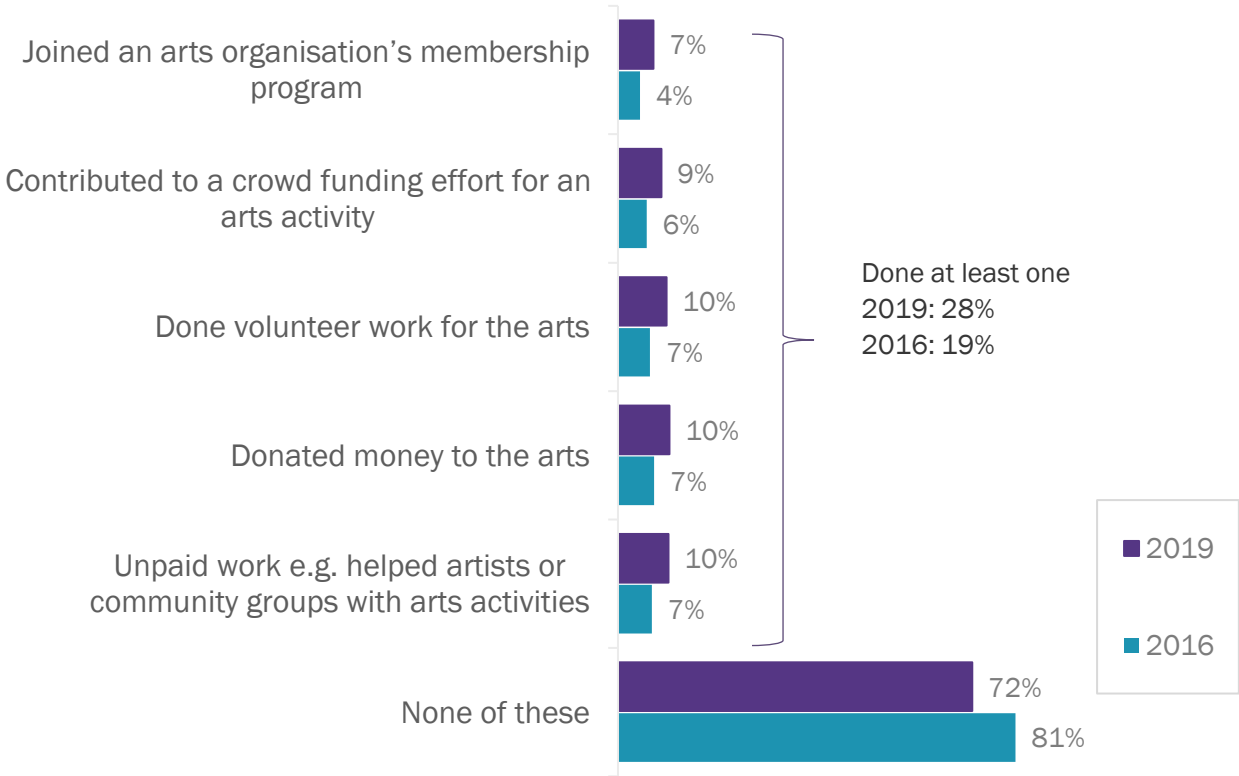
Q39. From the following list, please select the top 3 in order of importance to you and your community. Base: 2019 VIC data (n= 2281)

6.2 Giving to the arts

In 2019, 1.5 million Victorians gave back to the arts, or 28% of the population aged 15 years and over. This is a large increase from 19% in 2016⁶.

On par with New South Wales, Victorians are the most likely to have given back to the arts (28% for both NSW and VIC, 26% Australian-wide). Those living in a metro area are most likely to have given back to the arts (37% in metro, 22% in Outer Metro and 23% in Regional)

Figure 8: Proportion who gave time or money to the arts 2016 and 2019



Q40. In the past 12 months, have you personally done any of the following? Base: 2016 VIC data (n= 1935) // 2019 VIC data (n= 2281)

⁶ For consistency with the 2019 methodology, 2016 figures are reported for the online sample only and may differ from those published in the previous National Arts Participation Survey report

Figure 9: Giving to the arts 2019

Giving to the arts	Australia Total	Victoria Total	Victoria		
			Metro	Outer Metro	Regional
AT LEAST ONE ACTIVITY	26%	28%	37%	22%	23%
Donated money to the arts	10%	10%	14%	9%	7%
Unpaid work e.g. helped artists or community groups with arts activities	10%	10%	13%	8%	9%
Done volunteer work for the arts	9%	10%	14%	7%	8%
Contributed to a crowd funding effort for an arts activity	8%	9%	12%	9%	4%
Joined an arts organisation's membership program	6%	7%	8%	6%	7%
None of these	74%	72%	63%	78%	77%

Q40. In the past 12 months, have you personally done any of the following? Base: 2019 VIC data (n= 2281) // 2019 AUS data (n=8928)

7 First Nations arts

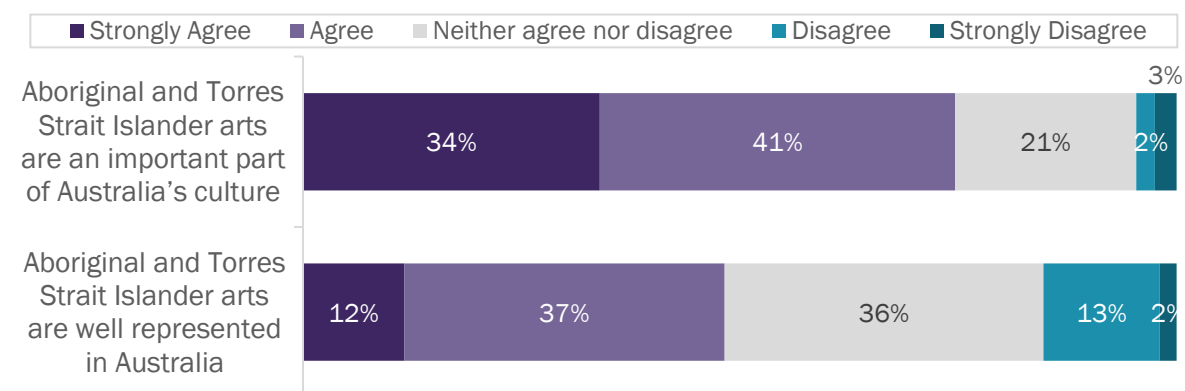
7.1 Attitudes to First Nations arts

In 2019, there is widespread agreement that *Aboriginal and Torres Strait Islander arts are an important part of Australia's culture*⁷, with 3.9 million Victorians agreeing, or 75% of the population aged 15 years and over. Agreement has slightly increased from 72% in 2016⁸.

However, despite such art being valued, just half believe that *Aboriginal and Torres Strait Islander arts are well represented in Australia*⁹ (48%). This is a slight increase from 46% in 2016.

There are no major differences between Victorian areas.

Figure 10: Attitudes to First Nations Arts 2019



Q25. To what extent do you agree or disagree with each of the following statements? Base: 2019 VIC data (n= 2281) // 2019 AUS data (n=8928)

7.2 Interest in First Nations arts

In 2019, 2.0 million Victorians are interested in First Nations arts, or 38% of the population aged 15 years and over. Interest has slightly increased from 36% in 2016¹⁰.

Whilst interest in First Nations arts remains unchanged for most (74%), interest is growing for 19% of Victorians. In particular, those in metro areas are most likely to have a growing interest in First Nations arts (21% compared to 17% in outer metro and 16% in regional), while those in regional areas are most likely to have unchanged interests in First Nations arts (78% compared to 71% in metro, 75% in outer metro).

⁷ 2016: Indigenous arts are an important part of Australia's culture

⁸ For consistency with the 2019 methodology, 2016 figures are reported for the online sample only and may differ from those published in the previous National Arts Participation Survey report.

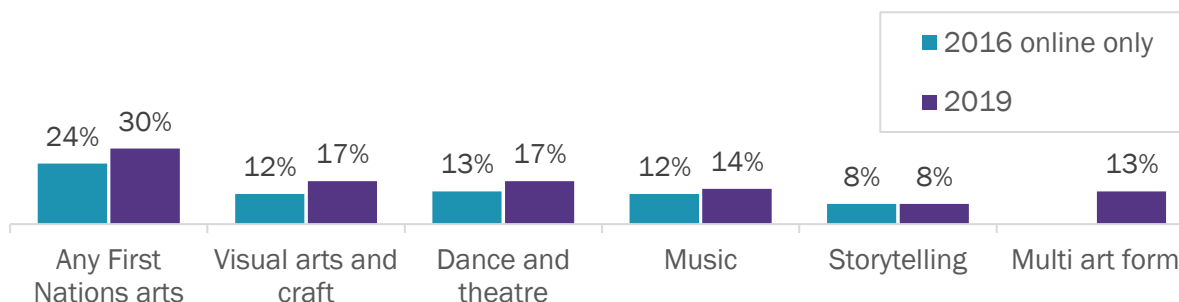
⁹ 2016: Indigenous arts are well represented in Australia

¹⁰ For consistency with the 2019 methodology, 2016 figures are reported for the online sample only and may differ from those published in the previous National Arts Participation Survey report

7.3 Attending First Nations events and festivals

In 2019, 1.6 million Victorians attended First Nations arts or cultural activities or festivals, or 30% of the population aged 15 years and over. Attendance increased from 24% in 2016. Those in metro areas are most likely to have attended First Nations arts or cultural activities or festivals (38% compared to 25% in outer metro and 24% in regional).

Figure 11: Victorians' attendance at First Nations Arts, 2016 and 2019



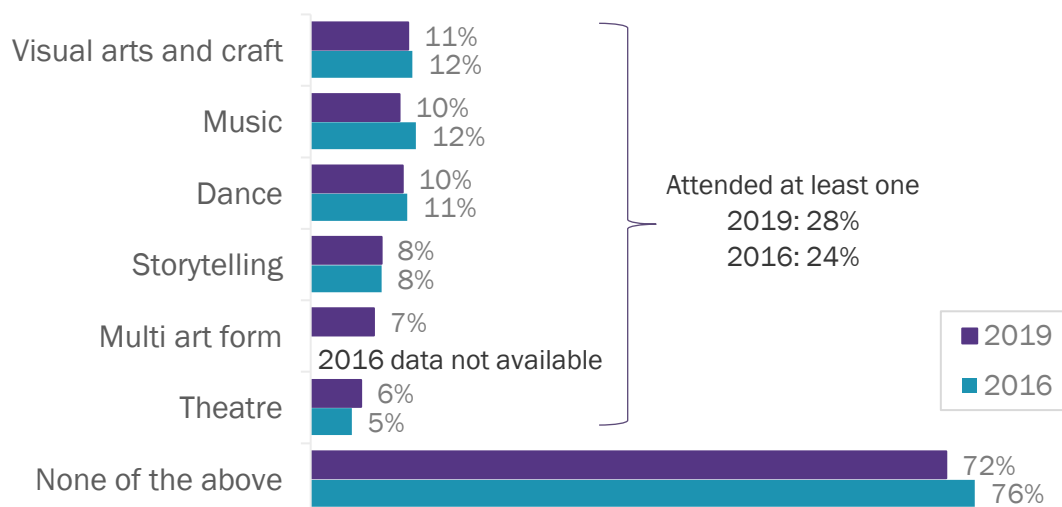
Q10. Thinking about the festivals you have attended, were any of these Aboriginal or Torres Strait Islander festivals?
 Q22. Have you attended or seen any of the following Aboriginal and/or Torres Strait Islander arts or cultural activities in the past 12 months? Base: 2016 VIC data (n= 1935) // 2019 VIC data (n= 2281)

Note: The 2019 data in above chart includes festivals and events. Data for other years is only events as festival attendance was not split by art form

7.3.1 Attending First Nations arts or cultural events

In 2019, 28% of Victorians aged 15 years and over attended First Nations arts or cultural activities. This is a slight increase from 24% in 2016.

Figure 12: Attendance at First Nations Arts 2013, 2016 and 2019



Q22. Have you attended or seen any of the following Aboriginal and/or Torres Strait Islander arts or cultural activities in the past 12 months? This includes arts that you have seen as part of festivals or special events (e.g. NAIDOC week activities)? Base: 2016 VIC data (n= 1935) // 2019 VIC data (n= 2281)

Figure 13: First Nations Arts attendance 2019

First Nations Arts attendance	Australia Total	Victoria Total	Victoria		
			Metro	Outer Metro	Regional
ATTENDED AT LEAST ONE EVENT	29%	28%	35%	23%	22%
Visual arts and craft	13%	11%	13%	8%	11%
Music	12%	10%	13%	10%	8%
Dance	12%	10%	12%	9%	8%
Storytelling	9%	8%	10%	7%	6%
Multi art form	7%	7%	9%	7%	5%
Theatre	6%	6%	8%	4%	4%
None of the above	71%	72%	65%	77%	78%

Q22. Have you attended or seen any of the following Aboriginal and/or Torres Strait Islander arts or cultural activities in the past 12 months? This includes arts that you have seen as part of festivals or special events (e.g. NAIDOC week activities) Base: 2019 VIC data (n= 2281) // 2019 AUS data (n=8928)

7.3.2 Attending First Nations festivals

In 2019, a fifth (19%) of Victorians population aged 15 years and over attended a First Nations festival. First Nations festivals are most likely to be attended by those living in metro areas (26% compared to 17% in outer metro and 12% in regional)

Festivals where many art forms are exhibited (10%) and visual arts (9%) and are the types of First Nations festivals mostly attended. With just slightly less attending music festivals (7%) and performing arts festivals such as theatre or dance (7%).

Figure 14: First Nations Festival attendance 2019

First Nations Festival attendance	Australia Total	Victoria Total	Victoria		
			Metro	Outer Metro	Regional
ATTENDED AT LEAST ONE FESTIVAL	19%	19%	26%	17%	12%
Festivals where many art forms are exhibited	8%	10%	13%	8%	6%
Visual arts festivals or fairs	8%	9%	13%	7%	6%
Music festivals	8%	7%	9%	7%	4%
Performing arts festivals e.g. theatre or dance	7%	7%	10%	7%	3%
Another type of Aboriginal or Torres Strait Islander festival	<1%	<1%	<1%	<1%	0%
None of these	23%	20%	24%	18%	17%
Did not attend any festivals	58%	61%	50%	66%	71%

Q10_REBASED. Thinking about the festivals you have attended, were any of these Aboriginal or Torres Strait Islander festivals? Base: 2019 VIC data (n= 2281) // 2019 AUS data (n=8928)

8 Arts attendance

8.1 Arts experiences, events and festivals in 2019

In 2019, 3.6 million Victorians attended creative, cultural and artistic events or festivals, or 68% of the population aged 15 years and over. This includes attendance at mainstream events and festivals, First Nations events and festivals, and cultural events and festivals. Overall attendance has increased from 60% in 2016¹¹.



Music is the main art form experienced with 2.6 million Victorians attending any live music, or 49% of the population aged 15 years and over (up from 45% in 2016).

This is followed by festivals, attended by 2.1 million Australians (39%, up from 32% in 2016).



Almost two in five, or 2.0 million Victorians attended theatre (39%, up from 33% in 2016).



Similarly, 37% of Victorians aged 15 years and over attended visual arts and craft events (up from 35% in 2016).



Three in 10 (30%) or 1.6 million Victorians aged 15 years and over attended First Nations cultural events or festivals (up from 24% in 2016).



Just under three in 10, or 1.5 million Victorians attended dance (29%, up from 23% in 2016).



Over one in five, or 1.2 million Victorians attended any literary events, including First Nations storytelling (22%, up from 16% in 2016).

8.2 Live attendance at events and festivals

Survey participants were asked which of the following free or paid events such as exhibitions, performances, shows or festivals they attended over the last 12 months:

- music (e.g. attending live music)
- theatre (e.g. traditional, contemporary, musical theatre, circus)
- visual arts and craft (e.g. painting, photography, light art, digital art, street art, crafts, woodwork, textiles)
- dance (e.g. classical, contemporary and competitive dance)
- book or literary events, excluding for work and study (e.g. writers festivals, talks).

¹¹ For consistency with the 2019 methodology, 2016 figures are reported for the online sample only and may differ from those published in the previous National Arts Participation Survey report.

8.2.1 Music events

In 2019, 2.6 million Victorians attended live music or music festivals, or 49% of the population aged 15 years and over (up from 45% in 2016¹²).

Profile of respondents attending live music

- Attendance at live music events and festivals peaks between the ages of 20-29 years: 75%
- Four in five First Nations respondents attended live music events and festivals in 2019: 82%
- Nearly two thirds of CALD respondents attended music events and festivals in 2019: 63%
- Victorians living in Metro areas are most likely to attend live music events and festivals: 56%

Music forms

One in three (29%) Victorians attended contemporary music such as pop, rock, electronic, dance, hip hop, country, jazz or blues and 10% attended musical theatre or cabaret. Less than one in 10 (9%) attended classical music, art music (7%) and opera (4%). Traditional or folk was attended by 7% of Victorians (a new genre asked in 2019). Since 2016¹³, contemporary music has increased by 4 percentage points and musical theatre has slightly decreased from 14% to 10% in 2019.

Location

Concert halls or theatres (21%) are the main venues where Victorians attend music events, followed by pub, clubs or bars (15%), stadium or arenas (15%) and outdoor public places (14%). 7% attend them at educational settings (e.g. school, college, university) and a smaller proportion (4%) of Victorians attend live music at a place of worship.

8.2.2 Theatre performances

In 2019, 2.0 million Victorians attended theatre events or festivals, or 39% of the population aged 15 years and over (up from 33% in 2016).

Profile of respondents attending theatre

- Attendance at theatre events/festivals peaks between the ages of 25-34 years: 50%
- Nearly three quarters of First Nations respondents attended theatre events/festivals in 2019: 73%
- More than half of CALD respondents attended theatre events/festivals in 2019: 53%
- Nearly half of Victorians living in Metro areas attended the theatre events/festivals in 2019: 47%

Theatre forms

Music theatre or cabaret is the most popular form of theatre, attended by 19% of Victorians, closely followed by traditional or contemporary theatre (attended by 16% of Victorians). Less than one in 10 have attended the circus (7%) or children's theatre (7%). The circus has decreased since 2016 by 8

¹² For consistency with the 2019 methodology, 2016 figures are reported for the online sample only and may differ from those published in the previous National Arts Participation Survey report

¹³ For consistency with the 2019 methodology, 2016 figures are reported for the online sample only and may differ from those published in the previous National Arts Participation Survey report

percentage points (15% in 2016, 7% in 2019) and traditional or contemporary theatre decreasing from 22% in 2016 to 16% in 2019.

8.2.3 Visual arts and craft

In 2019, 2.0 million Victorians attended visual arts and craft events or festivals, or 37% of the population aged 15 years and over (up from 35% in 2016).

Profile of respondents attending visual arts and craft

- Visual arts and craft events/festivals attendance peaks between the ages of 25-34 years: 51%
- Close to three quarters of First Nations respondents attended visual arts and craft events/festivals: 73%
- More than half of CALD respondents attended visual arts and craft events/festivals in 2019: 53%
- Victorians living in Metro areas are most likely to attend visual arts and craft events and festivals: 45% 33%

Visual art and craft forms

In 2019, one in five (20%) Victorians attended painting, drawing, printmaking or street art events in venues or public places (a slight increase from 18% in 2016¹⁴). An eighth (14%) of Victorians attended photography events (a slight increase from 13% in 2016) and a lower proportion attended craft like ceramics, glass art, jewellery, textiles or woodcraft (12% in 2016 and 2019) and sculpture, installation or public art (11% compared to 14% in 2016). Digital or video art was attended by 9% of Victorians, which is the same rate of attendance in 2016 (9%).

8.2.4 Dance

In 2019, 29% of Victorians attended dance events or festivals (an increase from 2016: 23%).

Profile of respondents attending dance performances

- Dance performances/ festivals peaks between the ages of 20-29 years: 47%
- Three quarters of First Nations respondents attended dance performances/ festivals in 2019: 76%
- Half of CALD respondents attended dance performances/ festivals in 2019: 49%
- A third of respondents with disability attended dance performances/ festivals in 2019: 34%
- More than a third Victorians living in Metro areas attended dance performances/ festivals in 2019: 35%

Dance forms

Street dance/hip hop, social/competitive dance and Contemporary dance are the most popular dance forms attended by Victorians (all 6%), closely followed by ballet (5%). Four per cent attended and classical/traditional/folk.

¹⁴ For consistency with the 2019 methodology, 2016 figures are reported for the online sample only and may differ from those published in the previous National Arts Participation Survey report

8.2.5 Books and literature

In 2019, 22% of Victorians aged 15 years and over attended book or literary events or festivals (up from 16% in 2016).

Profile of respondents attending book or literary events

- Book or literary events/festivals peaks between the ages of 20-29 years: 39%
- Two thirds of First Nations respondents attended book or literary events/festivals in 2019: 67%
- Two in five CALD respondents attended book or literary events/festivals in 2019: 41%
- Three in 10 Victorians with disability attended book or literary events/festivals in 2019: 30%
- Three in 10 Victorians living in Metro areas attended book or literary events/festivals in 2019: 29%

Literature forms

Writer talks/book launches, readings and book clubs (all 7%) are the most popular literature forms attended by Victorians, closely followed by writers festivals (6%).

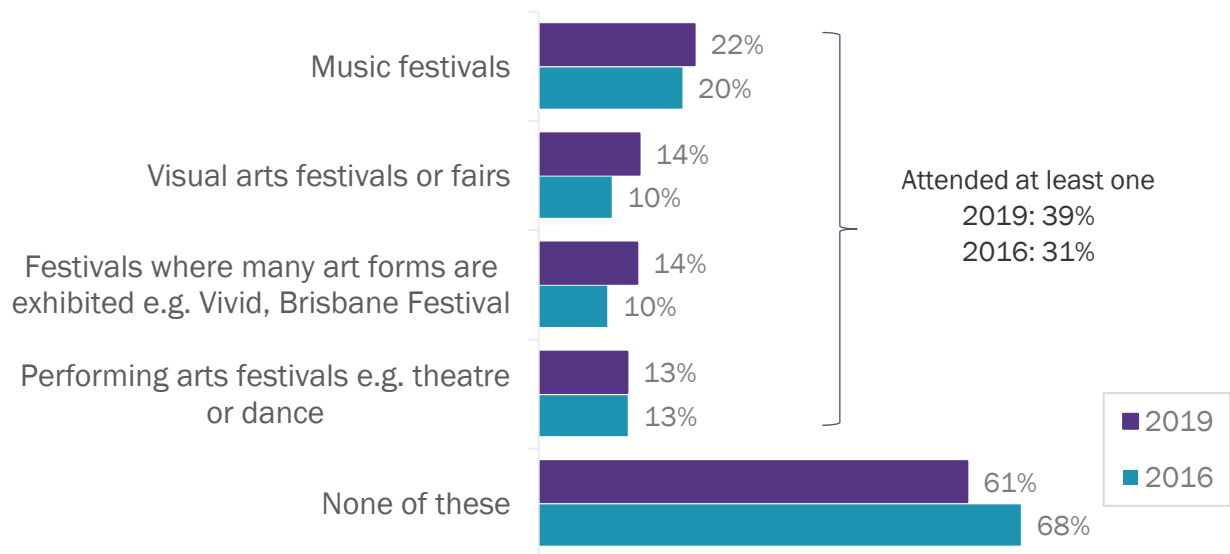
8.2.6 Frequency of attendance at live events (not including festivals)

- Music: Those who attended music events attended 10.5 music events in 2019. On average, Victorian respondents attended 4.2 music events in 2019.
- Theatre: Those who attended theatre events attended 9.4 theatre performances in 2019. On average, Victorians respondents attended the theatre 2.8 times in 2019.
- Visual arts and craft: Those who attended visual arts and craft events attended 10.5 visual arts and craft events in 2019. On average, Victorian respondents attended 3.0 visual arts and craft events in 2019.
- Dance: Those who attended dance events attended 15.9 dance events in 2019. On average, Victorian respondents attended 2.3 dance performances in 2019.
- Literature: Those who attended book or literary events attended 15.2 book or literary events in 2019. On average, Victorian respondents attended 2.3 book or literary events in 2019.

8.3 The festival audience

Festivals in their diverse forms bring people and communities together in immersive arts experiences. In 2019, 2.1 million Victorians attended an arts festival, or 39% of the population aged 15 years and over (up from 31% in 2016¹⁵).

Figure 15: Festivals attendance 2016 and 2019



Q9. Have you attended any of the following festivals (either free or paid for) in the past 12 months? Base: 2016 VIC data (n= 1935) // 2019 VIC data (n= 2281)

¹⁵ For consistency with the 2019 methodology, 2016 figures are reported for the online sample only and may differ from those published in the previous National Arts Participation Survey report

Figure 16: Festival attendance 2019

Festival attendance	Australia Total	Victoria Total	Victoria		
			Metro	Outer Metro	Regional
ATTENDED AT LEAST ONE FESTIVAL	42%	39%	50%	34%	29%
Music festivals	23%	22%	28%	20%	15%
Visual arts festivals or fairs	14%	14%	19%	11%	10%
Festivals where many art forms are exhibited e.g. Vivid, Brisbane Festival	18%	14%	20%	12%	8%
Performing arts festivals e.g. theatre or dance	12%	13%	16%	12%	8%
None of these	58%	61%	50%	66%	71%

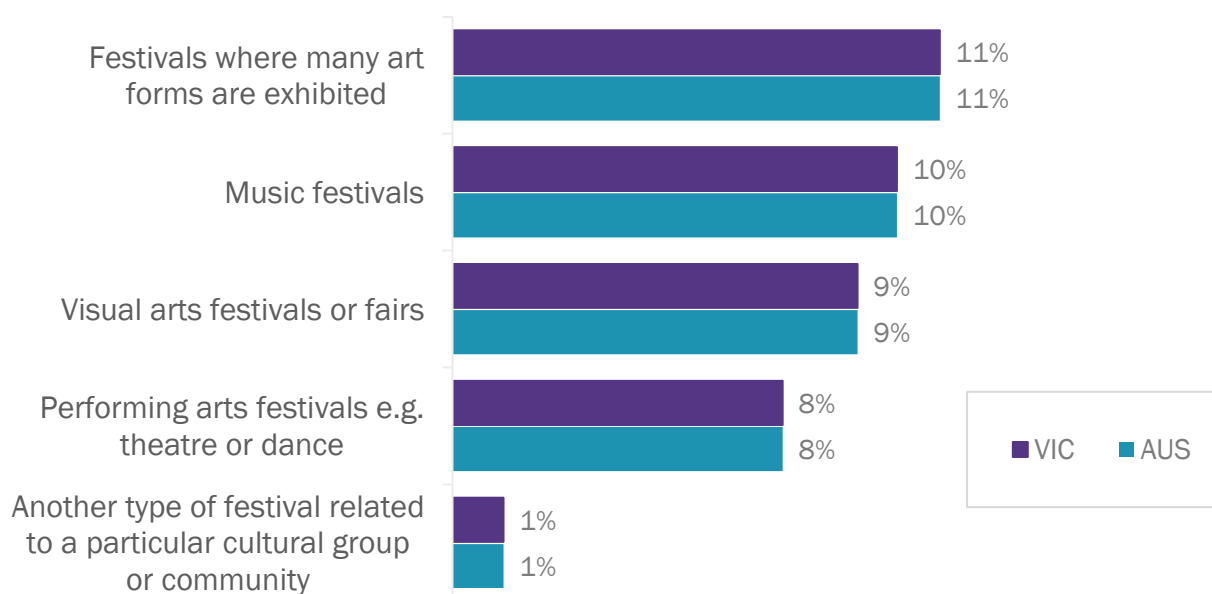
Q9. Have you attended any of the following festivals (either free or paid for) in the past 12 months? Base: 2019 VIC data (n= 2281) // 2019 AUS data (n=8928)

8.4 Attending CALD festivals

In 2019, 1.3 million Victorians attended a festival related to a particular cultural group or community, or 24% of the population aged 15 years and over.

Engagement with CALD festivals in Victoria is on par with the Australian population.

Figure 17: CALD festivals attendance 2019



Q11_REBASED. Were any of the festivals you attended related to a particular cultural group or cultural community? Base: 2019 Australia data (n= 8928) // 2019 VIC data (n= 2281)

Figure 18: CALD Festival attendance 2019

Festival Attendance of Cultural Group or Community	Victoria Total	Victoria		
		Metro	Outer Metro	Regional
ATTENDED AT LEAST ONE FESTIVAL	24%	32%	21%	15%
Festivals where many art forms are exhibited	11%	15%	10%	6%
Music festivals	10%	14%	9%	6%
Visual arts festivals or fairs	9%	13%	7%	6%
Performing arts festivals e.g. theatre or dance	8%	9%	8%	5%
Another type of festival related to a particular cultural group or community	1%	1%	1%	1%
None of these	16%	18%	13%	14%
Did not attend any festivals	61%	50%	66%	71%

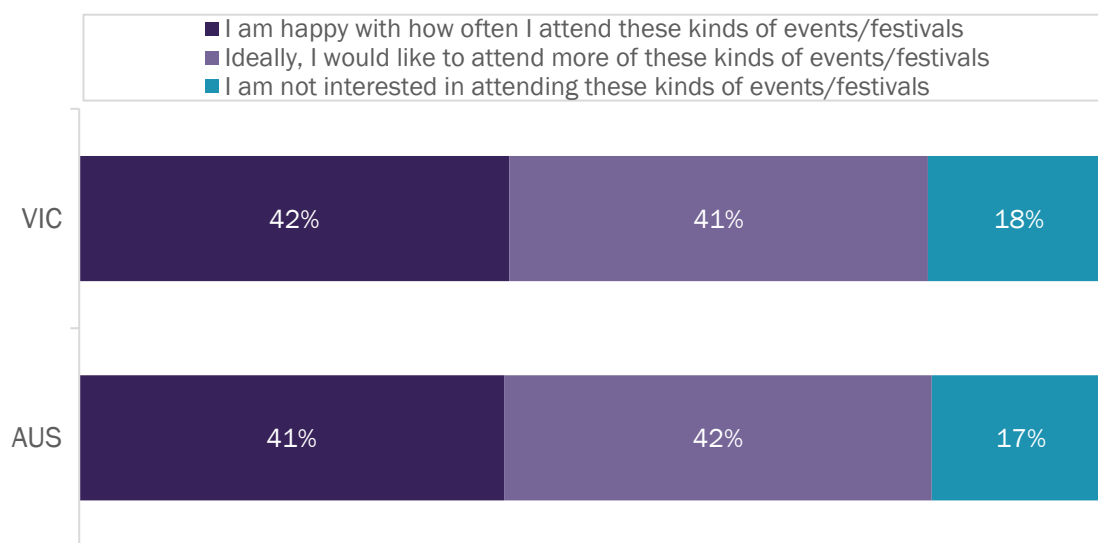
Q11_REBASED. Were any of the festivals you attended related to a particular cultural group or cultural community?
 Base: 2019 VIC data (n= 2281)

9 Increasing engagement at events/festivals

9.1 Feelings about current levels of attendance

In 2019, 2.1 million Victorians would like to attend more creative, cultural and artistic events and/or festivals, or 41% of the population aged 15 years and over. A similar proportion (42%) are happy with their current level of attendance, with the remaining 18% not interested in attending.

Figure 19: Feelings about current levels of arts attendance 2019



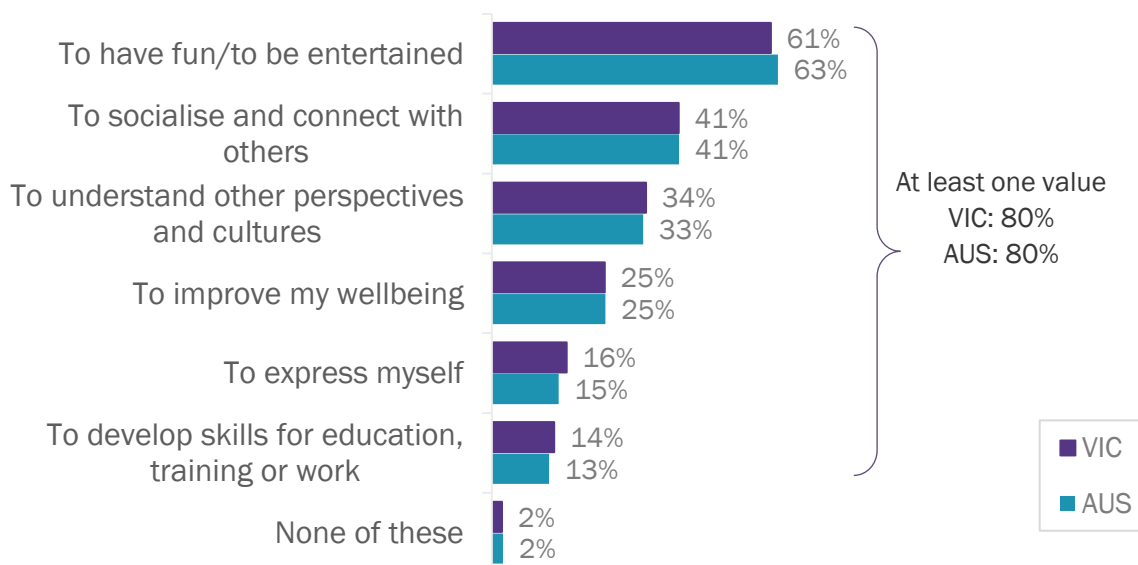
Q15. Regardless of whether you have or haven't attended these kinds of events/festivals in the past 12 months, which of these statements best applies to you? Base: 2019 Australia data (n= 8928) // 2019 VIC data (n= 2281)

9.2 The value of attending live events

In 2019, 3.2 million Victorians attend creative, cultural and artistic events or festivals to have fun and to be entertained, or 61% of the population aged 15 years and over. A further 2.1 million attend to socialise and connect with others (41%).

A third cited understanding other perspectives and cultures (34%), and a quarter attending to improve their wellbeing (25%). Lower level reasons include to express oneself (16%) and to develop skills for education, training or work (14%).

Figure 20: Value of attending live events 2019



Q16_REBASED. There are many reasons why people may attend creative, cultural and artistic events/festivals. Which of the following reasons, if any, apply to you? Base: 2019 Australia data (n= 8928) // 2019 VIC data (n= 2281)

Figure 21: Value of attending arts 2019

Value of attending artistic events	Victoria Total	Victoria		
		Metro	Outer Metro	Regional
AT LEAST ONE VALUE	80%	83%	78%	78%
To have fun/to be entertained	61%	60%	61%	64%
To socialise and connect with others	41%	43%	40%	39%
To understand other perspectives and cultures	34%	35%	33%	33%
To improve my wellbeing	25%	26%	26%	21%
To express myself	16%	20%	15%	12%
To develop skills for education, training or work	14%	16%	14%	10%
None of these	2%	2%	3%	2%

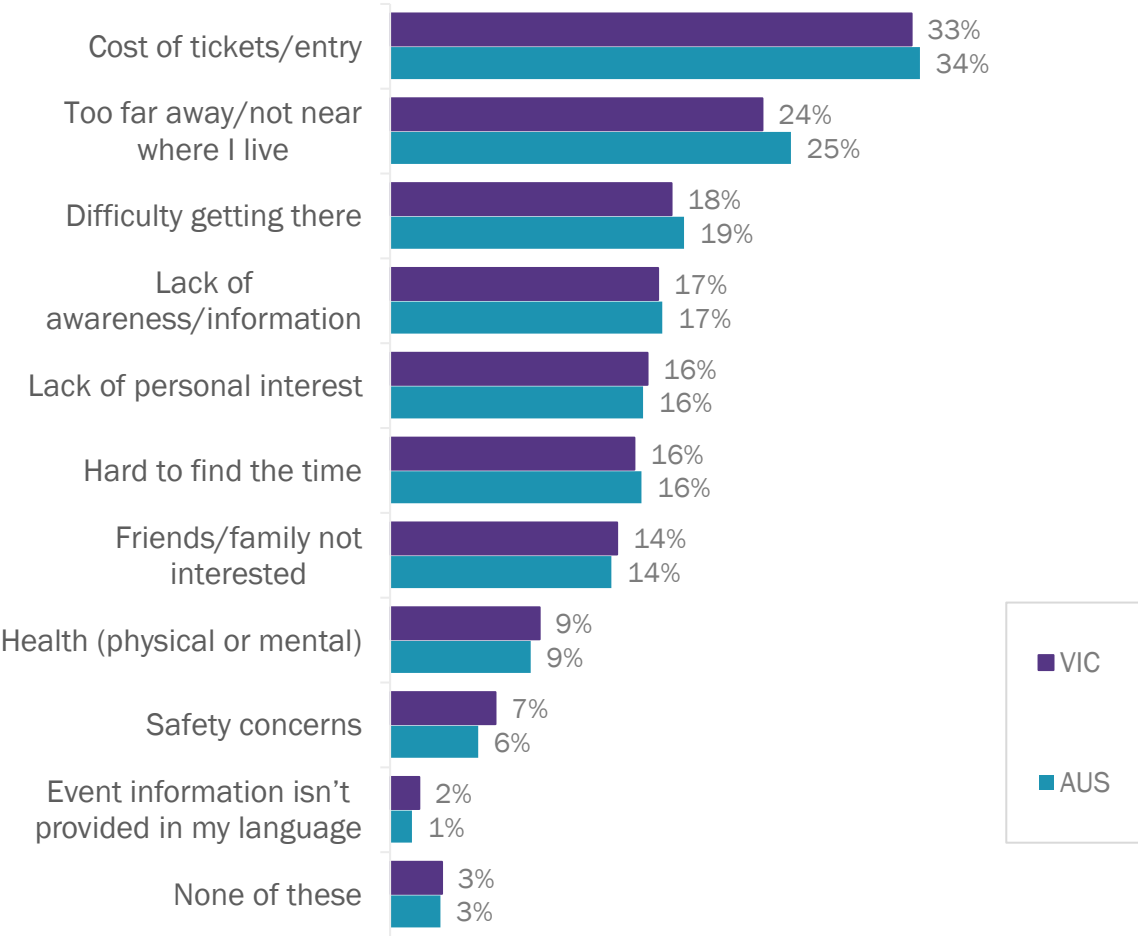
Q16_REBASED. There are many reasons why people may attend creative, cultural and artistic events/festivals. Which of the following reasons, if any, apply to you? Base: 2019 Australia data (n= 8928) // 2019 VIC data (n= 2281)

9.3 Barriers to attendance

In 2019, the cost of tickets/entry to artistic events prevented 1.7 million Victorians from attending as many events as they would like to, or 33% of the population aged 15 years and over. A further 1.2 million Victorians (24%) are prevented from attending because there are no events near where they live.

Those living in regional Victoria are more likely than those in metro areas to cite events are too far away as a reason why they're not attending art events as much as they'd like (34% compared to 17% in metro and 25% in outer metro)

Figure 22: Barriers to attending live events 2019



Q17_REBASED. There are many reasons why people may not attend creative, cultural and artistic events/festivals, or may not go as often as they would like to. Which of the following reasons, if any, apply to you? Base: 2019 VIC data (n=2281)// AUS data (n=8,928)

10 Creative participation in the arts

10.1 Creative participation

In 2019, 2.3 million Victorians created, produced or collaborated in the making of art, or 44% of the population aged 15 years and over¹⁶. This includes activities participated in alone or with others, creating things for oneself and community collaboration. Overall creation has notably increased from 34% in 2016¹⁷.

Creation comes in many different forms:



Digital creation using a digital platform is by far the main form of expression of creativity by 1.7 million Victorians, or 33% of the population aged 15 years and over (this is a new question for 2019).¹⁸



This is followed by visual arts and craft, created by 1.3 million Victorians (24%, steady since 2016).



Nearly 1 million Victorians (19%) created music (up from 13% in 2016).



16% of Victorians produced creative writing in the last 12 months (slightly decreased from 17% in 2016).



Over one in 10 used the internet to create, learn to create, or sell art (14%, up from 10% in 2016).¹⁹



A similar proportion (13%) collaborated with professional artists in Community Arts and Cultural Development (up from 9% in 2016).



One in 10 Victorians creatively participated in dance (11%, up from 8% in 2016).



A similar proportion creatively participated in theatre (9%, up from 8% 2016).

¹⁶ This includes creation of visual arts and craft, music, dance, theatre, literature, involvement in community arts or involvement in a Community Arts and Cultural Development project

¹⁷ For consistency with the 2019 methodology, 2016 figures are reported for the online sample only and may differ from those published in the previous National Arts Participation Survey report

¹⁸ Not included in overall creative participation

¹⁹ Not included in overall creative participation

10.2 Expressions of creativity

Participants were asked which of the following they created over the last 12 months:

- visual arts and craft (e.g. painting, photography, light art, digital art, street art, crafts, woodwork, textiles)
- music (e.g. playing an instrument, singing, mixing, composing or writing music)
- creative writing (e.g. a book, blog post, poetry or other literature)
- dance (e.g. classical, contemporary and organised social dance)
- theatre (e.g. acting, circus, or being part of a production).

10.2.1 Visual arts and craft

In 2019, 1.1 million Victorians created visual arts and crafts, or 22% of the population aged 15 years and over (up from 20% in 2016²⁰).

Visual arts and craft forms

The main forms of visual art and craft creation are painting, drawing, printmaking or street art (10%), photography (9%) and craft like ceramics, glass art, jewellery, textiles or woodcraft (9%). 5% created digital or video art and 3% created sculpture, installation or light projections.

10.2.2 Music

In 2019, 16% of Victorians aged 15 years and over made music (up from 13% in 2016).

Music forms

One in 10 (11%) Victorians played a musical instrument in the last 12 months, and 6% wrote songs, mixed or composed music and 6% sung.

10.2.3 Creative writing

In 2019, 13% of Victorians aged 15 years and over produced creative writing (up from 10% in 2016).

Creative writing forms

6% of Victorians are novel/ short story writers while 4% are poetry and creative non-fiction writers. 3% write instructional non-fiction and 2% write plays and graphic novel or comics .

10.2.4 Dance

In 2019, eight percent of Victorians aged 15 years and over (up from 7% in 2016) created or participated in dance.

²⁰ For consistency with the 2019 methodology, 2016 figures are reported for the online sample only and may differ from those published in the previous National Arts Participation Survey report

Dance forms

The most popular dance forms Victorians have creatively participated in are contemporary dance, street dance or hip hop and social or competitive dance (all 3%). Ballet and classical/traditional/folk dances closely follow at 2%.

10.2.5 Theatre

In 2019, seven percent of Victorians aged 15 years and over created theatre (up from 5% in 2016²¹).

Theatre forms

The most popular form of theatre Australians have creatively participated in is traditional or contemporary theatre (4%), followed by children's theatre (3%), musical theatre or cabaret (3%) and the circus (2%).

²¹ For consistency with the 2019 methodology, 2016 figures are reported for the online sample only and may differ from those published in the previous National Arts Participation Survey report

11 Listening to recorded music and reading

11.1 Listening to recorded music

In 2019, 4.8 million Victorians listened to and/or watched music, or 92% of the population aged 15 years and over. This is a slight decrease from 95% in 2016²².

Music on radio or television is by far the main format for 3.6 million Victorians, or 68% of the population aged 15 years and over. Over half (55%) listened to music they streamed for free (e.g. YouTube), with almost two in five listening to or watching music they paid for (either downloaded or a physical copy e.g. CDs/vinyl) and music they streamed through a paid subscription (e.g. Spotify, Apple Music, Amazon Music) (36% and 35% respectively).

Music on radio/television is by far the most frequently listened to/watched, with 1.7 million Victorians aged 15 years and over doing this daily (33%). Under one in five stream music daily – either free (17%) or paid for (16%). On a weekly basis, 60% listen to or watch music on television or radio, and 44% of Victorians aged 15 years and over listen or watch music they have streamed for free.

11.2 Reading

In 2019, 3.7 million Victorians read at least one printed book, e-book or listened to an audio book for pleasure, or 71% of the population aged 15 years and over. This is an increase from 55% in 2016.

A novel or short story is the main format read by almost half (46%), with almost a third reading Instructional non-fiction such as a guidebook or cookbook (31%), and creative non-fiction such as a biography or history (31%). Less than one in five read a graphic novel or comic (15%), with one in 10 reading poetry (9%), and seven percent reading a play.

A new question was included in the 2019 survey exploring book formats. Print books are still by far the most popular format, read by 3.6 million Victorians, or 69% of the population aged 15 years and over. Almost two in five Victorians read a print book at least once a week, with 15% reading in this format daily. In the past 12 months, two in five Victorians read an E-book (42%) and just under a third (32%) listened to an audio book.

²² For consistency with the 2019 methodology, 2016 figures are reported for the online sample only and may differ from those published in the previous National Arts Participation Survey report

12 Digital engagement with the arts

12.1 Engaging with the arts online

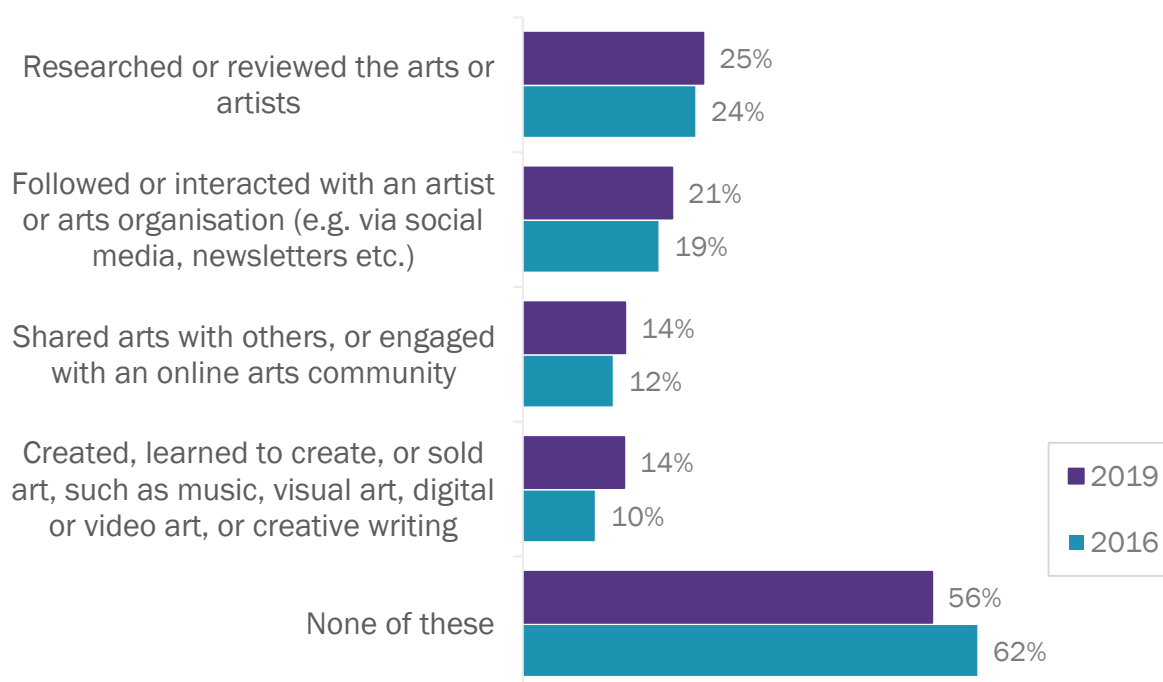
In 2019, four in five (83%) Victorians engaged with the arts online, from researching or reviewing arts or artists to listening to streamed music, or using digital platforms such as Facebook, Instagram or Pinterest. While online engagement has increased from 76% in 2016²³, listening to streamed music remains the most popular form.

12.2 Using the internet to explore and express creativity

In 2019, 2.3 million Victorians engaged with the arts online, or 44% of the population aged 15 years and over. This is a large increase from 38% in 2016²⁴.

The main activities undertaken are researching or reviewing the arts or artists (25%, up from 24% in 2016) and following or interacting with an artist or arts organisation such as via social media, newsletters etc. (21%, up from 19% in 2016). Over one in 10 shared arts with others, or engaged with an online arts community (14%) or created, learned to create, or sold art (14%) (up from 12% and 10% respectively in 2016).

Figure 23: Using the internet to engage with the arts 2016 and 2019



Q35. Have you used the internet to do any of the following in the past 12 months? Base: 2019 VIC data (n= 2281)

²³ For consistency with the 2019 methodology, 2016 figures are reported for the online sample only and may differ from those published in the previous National Arts Participation Survey report

²⁴ For consistency with the 2019 methodology, 2016 figures are reported for the online sample only and may differ from those published in the previous National Arts Participation Survey report

Figure 24: Internet arts engagement 2019

Internet arts engagement	Victoria Total	Victoria		
		Metro	Outer Metro	Regional
USED THE INTERNET	44%	52%	40%	35%
Researched or reviewed the arts or artists	25%	30%	23%	18%
Followed or interacted with an artist or arts organisation (e.g. via social media, newsletters etc.)	21%	23%	20%	17%
Shared arts with others, or engaged with an online arts community	14%	18%	12%	11%
Created, learned to create, or sold art, such as music, visual art, digital or video art, or creative writing	14%	17%	11%	12%
None of these	56%	48%	60%	65%

Q35. Have you used the internet to do any of the following in the past 12 months? Base: 2019 VIC data (n= 2281)

12.3 Digital platforms and the arts

Whilst 44% of Victorians aged 15 plus have used the internet to do one or more of the following specific activities: research or review the arts or artists; follow or interact with an artist or arts organisation; share arts with others or engage with an online arts community; or create, learn to create, or sell art – a larger proportion (66%, or 3.4 million Australians aged 15 or over) have used a digital platform in the last 12 months to more broadly *engage with creativity, culture and art*.

Usage of digital platforms, not for entertainment, but to engage with creativity, culture and art, ranges from two in five using YouTube (39%) and Facebook (38%) and 26% using Instagram, down to four percent using Audible and two percent using Fiverr. Whilst overall usage is consistent by gender, the choice of platform varies, with females more likely to use Facebook, Instagram, Pinterest and Etsy; whilst males have higher preference for YouTube, Twitter and Reddit.

Those living in metro areas are most likely to have used digital platforms to engage with creativity, culture and art in the last 12 months (71% compared to 62% in outer metro and 63% in regional areas).

Figure 25: Digital platforms 2019

Digital Platform engagement	Victoria Total	Victoria		
		Metro	Outer Metro	Regional
USED THE INTERNET	66%	71%	62%	63%
YouTube	39%	42%	38%	34%
Facebook	38%	40%	37%	36%
Instagram	26%	32%	24%	18%
Pinterest	14%	13%	14%	16%
Twitter	9%	13%	9%	3%
Podcasts	7%	10%	7%	5%
Etsy	7%	7%	8%	6%
Reddit	5%	7%	4%	3%
Photography apps (e.g. VSCO, Flickr, imgur)	5%	6%	4%	4%
Live streaming platforms (e.g. Twitch, Mixer)	4%	4%	4%	3%
Music making apps (e.g. Garage band / LMMS)	4%	4%	5%	3%
Audible	4%	4%	4%	3%
Fiverr	2%	3%	2%	1%
Other	1%	1%	1%	2%
None of the above	34%	29%	38%	37%

Q36. Which of the following digital platforms, if any, have you used, not just for entertainment but specifically to engage with creativity, culture and art in the last 12 months? Base: 2019 VIC data (n= 2281)

12.4 What is art?

Overall, Victorians have a wide-ranging view of what can be considered art, with the majority considering at least one of the presented digital creations as art (83%). Perceptions of digital creations as art ranges from 52% digital visual artworks such as drawings, greeting cards; down to 9% for Tik Tok videos and eight percent for emotes.

Figure 26: Art considerations 2019

Art considerations	Victoria Total	Victoria		
		Metro	Outer Metro	Regional
AT LEAST ONE DIGITAL CREATION IS ART	83%	83%	83%	82%
Digital visual artworks e.g. drawings, greeting cards	52%	47%	54%	57%
Music or songs	51%	49%	51%	53%
Animations / comics	45%	43%	48%	46%
Creative writing e.g. poetry, blogs, fan-fiction	43%	40%	44%	47%
Wallpapers / overlays	37%	33%	38%	41%
Image galleries e.g. Instagram	30%	28%	34%	29%
Digital or video game	22%	22%	22%	21%
E-books	18%	18%	18%	17%
GIFs	16%	17%	17%	16%
Memes	14%	16%	13%	13%
Podcasts	14%	14%	12%	15%
Tik Tok videos	9%	11%	9%	7%
Emotes	8%	9%	8%	8%
Other digital creations	1%	1%	1%	2%
None of the above	17%	17%	17%	18%

Q38. Which, if any, of these digital creations would you consider to be art? Base: 2019 VIC data (n= 2281)

12.5 Creating art online

In 2019, a third (33%) of Victorians created art using a digital platform, This is half the proportion that used a digital platform to engage with creativity, culture and art. The most common form of digital expression is image galleries such as Instagram (9%), followed closely by memes (8%) and music or songs (8%).

Figure 27: Digital creations 2019

Digital creations	Victoria Total	Victoria		
		Metro	Outer Metro	Regional
DIGITAL CREATORS	33%	41%	30%	25%
Image galleries e.g. Instagram	9%	12%	9%	6%
Memes	8%	11%	7%	6%
Music or songs	8%	10%	7%	5%
Tik Tok videos	7%	8%	7%	4%
GIFs	6%	8%	5%	5%
Digital visual artworks e.g. drawings, greeting cards	6%	7%	5%	6%
Creative writing e.g. poetry, blogs, fan-fiction	6%	6%	5%	7%
Wallpapers / overlays	5%	6%	5%	4%
Podcasts	4%	6%	3%	2%
E-books	4%	5%	4%	2%
Digital or video game	4%	5%	4%	2%
Animations / comics	4%	5%	3%	3%
Emotes	3%	5%	2%	2%
Other digital creations	1%	1%	1%	1%
None of the above	67%	59%	70%	75%

Q37. Have you personally created any of the following in the last 12 months, using a digital platform? Base: 2019 VIC data (n= 2281)

13 The arts in a multi-cultural society

13.1 Engagement with own cultural background through arts

In 2019, 1.9 million Victorians engaged with their own cultural background, language group or community by attending events or festivals, or creating art; or 36% of the population aged 15 years and over. This is a large increase from 28% in 2016²⁵.

13.2 Attending live events for community connection

In 2019, 1.7 million Victorians 15+ attended creative, cultural and artistic events focused on their own cultural background, language group or community, or 32% of the population aged 15 years and over. This is an increase from 28% in 2016.

Music is the main form of event attended (17%), followed by a festival or celebration (11%) and dance (10%). Just under one in 10 attended visual arts and craft (9%) and theatre (9%), with eight percent attending book or literary events.

Attendance of cultural events across all art forms is much more popular amongst those in metro areas (40% compared to 29% in outer metro and 22% in regional areas)

Melbournians are more likely than other capital cities to attend creative, cultural and artistic events focused on their own cultural background, language group or community, with Sydneysiders nearly as likely (40%, compared to 39% in Sydney, 33% in Brisbane, 30% in Perth and 26% in Adelaide)

Figure 28: Cultural background events 2019

Own cultural background event attendance	Australia Total	Victoria Total	Victoria		
			Metro	Outer Metro	Regional
ATTENDED AT LEAST ONE EVENT	31%	32%	40%	29%	22%
Music	17%	17%	21%	16%	10%
Festival or celebration	11%	11%	14%	10%	6%
Dance	10%	10%	13%	8%	6%
Visual arts and craft	9%	9%	11%	7%	7%
Theatre	9%	9%	13%	7%	6%
Book or literary events	7%	8%	10%	6%	6%
Other	0%	1%	1%	0%	1%
None of the above	30%	31%	29%	30%	34%
Did not attend any events in the last year	38%	38%	31%	41%	44%

Q12_REBASED. Thinking about the creative, cultural and artistic events that you have attended, were any of these focused on your own cultural background, language group or community? Base: 2019 VIC data (n= 2281)// AUS data (n=8,928)

²⁵ For consistency with the 2019 methodology, 2016 figures are reported for the online sample only and may differ from those published in the previous National Arts Participation Survey report.

13.3 Location of cultural events

Concert halls or theatres (11%) are the main locations for attending cultural events, followed by community centres (10%), and stadiums or arenas and museums/galleries (both 9%). A smaller proportion mentioning a local park (7%) or library (7%), an educational setting (6%) or market (6%).

Figure 29: Location of cultural events 2019

Locations of cultural events	Australia Total	Victoria Total	Victoria		
			Metro	Outer Metro	Regional
Concert hall or theatre	11%	11%	14%	10%	8%
Community centre/hall	9%	10%	12%	9%	6%
Museum/gallery	7%	9%	11%	8%	5%
Stadium or arena	8%	9%	11%	9%	5%
Local park	9%	7%	9%	6%	5%
Library	6%	7%	9%	5%	4%
Market	6%	6%	7%	7%	5%
Educational setting (e.g. school, college, university)	6%	6%	8%	6%	4%
Neighbourhood/street	5%	5%	7%	4%	4%
Place of worship	4%	5%	6%	4%	2%
Other	1%	1%	1%	1%	1%

Q13. Where did you attend these kinds of events? Base: 2019 AUS data (n=8,928) // VIC data (n= 2281)

13.4 Value of cultural events

Victorians who attend creative, cultural and artistic events focused on their own cultural background, language group or community see great value in doing so, with almost all (97%) citing at least one benefit.

Figure 30: Value of cultural events 2019

Value in attending cultural events	Australia Total	Victoria Total	Victoria		
			Metro	Outer Metro	Regional
AT LEAST ONE VALUE	96%	97%	98%	95%	96%
Spending time with family and/or friends	51%	50%	46%	54%	53%
I get to know people in my community	39%	36%	32%	42%	36%
I feel connected to my heritage	36%	37%	42%	34%	26%
Improved health and wellbeing	33%	33%	30%	36%	35%
Knowing the wider community has more understanding of my culture	27%	26%	24%	27%	29%
Preserving the practices of my heritage	25%	29%	32%	28%	20%
My children can learn about and connect with their cultural background	24%	23%	22%	24%	22%
Community support because I am living away from my home country	19%	22%	23%	24%	15%
Other	2%	1%	1%	1%	2%
None of these	4%	3%	2%	5%	4%

Q14. What value do these cultural events provide to you? Base: Those who engage with own cultural events in Aus (n=2728)// in VIC (726)/ Metro (368)/ Outer Metro (234) / Regional (124)

13.5 Cultural connection through creative participation

In 2019, 1.1 million Victorians created art to engage with their own cultural background, language group or community, or 22% of the population aged 15 years and over. This is a decrease of 28% in 2016²⁶.

Music is the main form (9%) followed by visual arts and craft (7%). Six percent created dance (6%), a festival (6%) and creative writing (6%) and five percent created theatre (5%).

²⁶ For consistency with the 2019 methodology, 2016 figures are reported for the online sample only and may differ from those published in the previous National Arts Participation Survey report

14 Community arts

14.1 Participation in community arts

The question exploring community arts engagement was re-worded with survey participants asked: *Of all the activities you have been involved in over the last 12 months, have any been a community arts activity (e.g. community choir, community theatre)?*

In 2019, 15% of Victorians aged 15 and over were involved in a community arts activity of this kind.

Those living in metro areas are more likely to have been involved in a community arts activity in the last 12 months (18% compared to 14% in outer metro and 13% in regional areas)

14.2 Involvement in Community Arts and Cultural Development (CACD) projects

In 2019, 13% of Victorians aged 15 years and over were involved in a CACD project, an increase from 9% in 2016²⁷.

Involvement in CACD is much higher amongst those living in metro areas (17% compared to 11% in outer metro and 9% in regional areas).

²⁷ For consistency with the 2019 methodology, 2016 figures are reported for the online sample only and may differ from those published in the previous National Arts Participation Survey report