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## National Arts Participation Survey 2022 – Western Australia Research Report

Prepared for: Culture and the Arts WA  
Department of Local Government, Sport and Cultural Industries

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## 1 Research background and Methodology

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### 1.1 Background

The National Arts Participation Survey (NAPS) is a periodic, large-scale research survey which aims to measure Australia's engagement with the arts and creative activities. This is the fifth study in the landmark NAPS series conducted by the Australia Council for the Arts periodically since 2009. The survey covers many aspects of artistic endeavour and measures public engagement in creative activities including music, visual art, theatre, dance and literature. Specifically, the NAPS seeks to measure the extent to which Australians attend events, as well as their creative involvement with these artistic forms. The survey also seeks to further understand Australians' perceptions and attitudes towards the arts and creative activities and experiences, and its place in our society.

Online fieldwork for NAPS 2022 was conducted from September 2022 through to October 2022 with a nationally representative sample of n=9,396 Australians aged 15 years and over. This includes completion of the main online survey, state and territory boosts in Tasmania, Victoria, ACT and Western Australia (n=500 for each jurisdiction) and surveys completed face-to-face with First Nations Australians living in regional locations (n=150). Two additional targeted samples are also completed using simplified surveys. This data has not been included in the main database, given the difference in how the questions are phrased. An Easy Read survey was completed by (n=93) people with cognitive impairment or intellectual disability; and a LOTE survey (translated into a number of languages other than English) was completed by (n=174) people from culturally and linguistically diverse backgrounds who are not fluent in English. These components are completed from September 2022 through to March 2023. A qualitative component to guide and shape the online survey was completed in August 2022. This included six focus groups with Australians with a moderate to high interest in the arts, and stakeholders and artists working in diversity sectors.

### 1.2 Objectives

NAPS 2022 aimed to provide benchmark measures on attitudes and participation in the arts and creative activities among Australians. The specific objectives of the research are to:

- Measure ongoing arts participation – both attendance and creation
- Measure attitudes and the perceived benefits and value of the arts to the public
- Measure online and digital engagement with the arts (expanded in NAPS 2022)
- Understand how measures have changed over time (tracking)
- Understand the impact of COVID-19 on arts attitudes and behaviours (new in 2022)

### 1.3 Impact of COVID-19

The previous wave of NAPS was completed in 2019, with fieldwork finalised before the end of the year. As such 2019 data provides a benchmark of Australians' attitudes and interaction with the arts and creative activities prior to the impact of COVID-19.

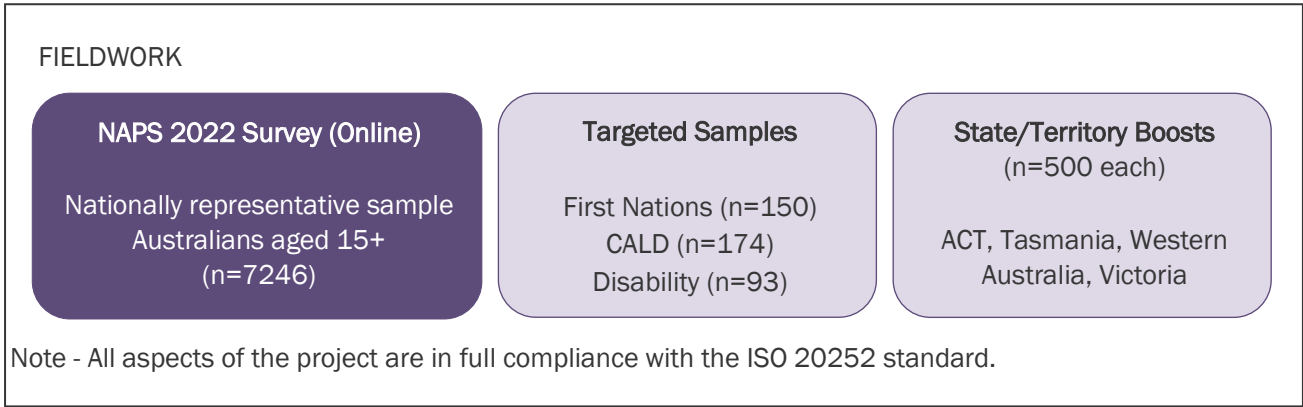
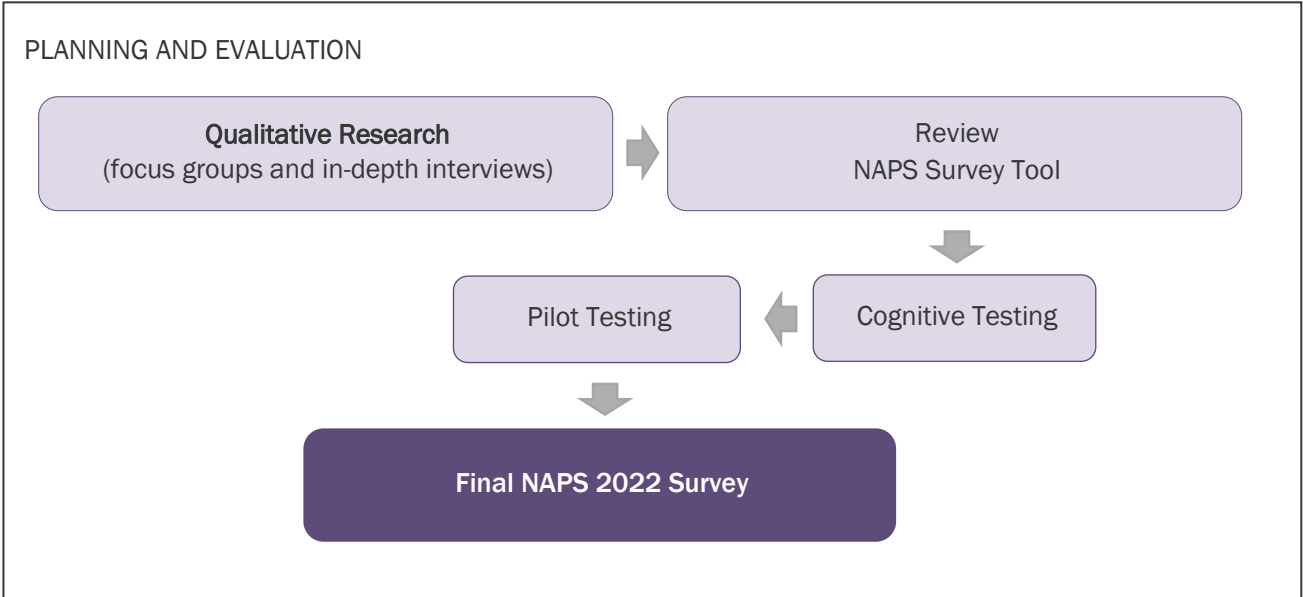
NAPS 2022 was the first to be completed post COVID-19. The fieldwork was completed at a time when many social restrictions had eased, however it needs to be remembered that NAPS asked respondents to consider their arts participation during the **past 12 months**, so NAPS 2022 represents the period from late 2021 to late 2022.

During this time, there are still various COVID-19 restrictions impacting arts events and social gatherings as well as limitations on the number and variety of arts and creative events on offer, all of which needs to be considered when interpreting the figures in NAPS 2022.

In order to capture the impact of COVID-19 and understand how this was impacting on NAPS measures across the board, a number of additional questions are added to the NAPS 2022 survey. NAPS benchmarked questions around attitudes and participation across art forms did not change to ensure tracking of those measures could continue. Some additional online and digital engagement questions are also added to the survey to reflect the growing engagement with these channels.

## 1.4 Research methodology

The overall methodology for NAPS 2022 was largely consistent with previous waves and in particular the approach taken in NAPS 2019. The key difference was the coverage in the qualitative components which focused on better understanding the impact of COVID-19 (in order to highlight potential new NAPS measures) and the rise and importance of digital and online art and creative content. In addition, diversity stakeholders are included in the qualitative sample for the first time.



### 1.4.1 Stage 1: Qualitative component – focus groups and in-depth interviews

The first stage of NAPS 2022 featured a qualitative component which included six focus groups amongst Australians and five in-depth interviews (IDIs) amongst stakeholders working in the arts



sector representing specific target groups and communities, including culturally and/or linguistically diverse Australians, those living with disability and First Nations Australians.

The qualitative component of NAPS 2022 was completed in August 2022 with all sessions conducted online using Microsoft Teams to allow for the inclusion of individuals from a wide mix of locations. First Nations interviews are conducted by a First Nations interviewer, with other qualitative sessions conducted by the Lonergan team.

The aim of the qualitative component was to explore the impact of COVID-19 on arts attitudes and participation and identify possible new measures for inclusion in the NAPS 2022 survey to allow any impacts to be quantified using survey questions. Qualitative sessions also explored the role and potential rise of online and digital arts engagement, how this impacted on experiences and opportunities to interact with, or create art, and whether digital or online engagement had increased or played a different role during COVID-19 lockdowns and restrictions. There was also a need to understand whether an increase in engagement through online and digital channels would continue (and to what extent) given what Australians saw as the benefits and drawbacks of these experiences. Again the aim was to uncover insights that could be measured and quantified in the NAPS 2022 survey.

**Focus group sample**

Focus groups are conducted amongst members of the Australian public who had different levels of engagement with the arts. All respondents had at least low-moderate involvement with the arts and had engaged with at least one art form in the past 12 months, with some engaging in digital art forms over the past 12 months.

**Figure 1:** Focus group structure

| Gp |        | Location | Age, lifestage                     |
|----|--------|----------|------------------------------------|
| 1  | Online | Regional | 55+ (older family/retirement)      |
| 2  | Online | Metro    | 18-29 year olds (pre/young family) |
| 3  | Online | Metro    | 55+ (older family/retirement)      |
| 4  | Online | Metro    | 30-54 year olds (family/singles)   |
| 5  | Online | Regional | 30-54 year olds (family/singles)   |
| 6  | Online | Regional | 18-29 year olds (pre/young family) |

The reason for recruiting focus group participants who had at least a low-moderate engagement in the arts was to ensure the sessions could be used to learn about the experiences Australians had with the arts and how attitudes and behaviours may have been impacted by COVID-19. Any hypothesis to emerge from focus groups could then be quantified amongst all Australians including those that have little to no interaction with the arts.

**Stakeholder in-depth interview sample**

Five interviews are conducted amongst stakeholders working in the arts sector, representing Australians living with disability and Australians from culturally and linguistically diverse backgrounds, and artists representing First Nations Australians.

**Figure 2:** In depth interview structure

| First Nations Australians  | Australians living with Disability  | Culturally and linguistically Diverse backgrounds  |
|--|---|--|
| 2 First Nations artists <ul style="list-style-type: none"> <li>• A musician – drummer and Indigenous storyteller</li> <li>• A multi-faceted artist producing performative cultural workshops and video storytelling</li> </ul> | 2 individuals from organisations representing arts access and artists living with disability <ul style="list-style-type: none"> <li>• Arts Access</li> <li>• Accessible Arts</li> </ul> | 2 individuals from a peak body representing culturally and linguistically diverse artists <ul style="list-style-type: none"> <li>• Diversity Arts Australia (peak body)</li> </ul> |

### 1.4.2 NAPS 2022 survey revisions and changes

Following the qualitative sessions new questions are added to the NAPS 2022 survey to capture how COVID-19 had impacted on Australian’s interaction with arts and creativity activities. Qualitative feedback did suggest there had been a number of shifts in behaviour, particularly around participation during lockdowns and restrictions, and it was important that the NAPS 2022 survey captured and measured these changes.

In addition, whilst COVID-19 was the main driver of change for the NAPS 2022 survey, questions are also asked regarding online and digital activity. The qualitative sessions confirmed that online and digital engagement in the arts was evolving and a growing area of interest and access for many people. There was also feedback that suggested that online and digital engagement had been boosted during COVID-19. Both these shifts are important to capture and measure in the NAPS 2022 survey. Additional question areas in the NAPS 2022 survey:

- How live attendance was perceived to have changed since COVID-19 (for each art form)
- Perceived cost of events since the COVID-19 pandemic and its impact on behaviour
- Expenditure on events and how this had changed compared to before the COVID-19 pandemic
- Willingness to spend more on arts events to support the arts
- Comfort and barriers around attending events in late 2022 (e.g. post COVID-19 lockdowns)
- Ways to reduce risk around attending events in late 2022
- Impact of arts on mental health and wellbeing during COVID-19 particularly during lockdowns
- How and why Australians used the arts during COVID-19 and particularly during lockdowns
- Discovery of new art forms during COVID-19 and particularly during lockdowns
- Use of online and digital channels during COVID-19, particularly during lockdowns
- Overall concerns around attending live events

Whilst additional questions are an important part of the NAPS 2022 data collection in that they add context to the benchmark measures, these questions may or may not be tracked or used in subsequent NAPS. It is likely that the online and digital questions will continue, but those focused on COVID-19 may be less relevant next time around.

### 1.4.3 Stage 2: NAPS 2022 Survey

#### General population Australians aged 15+

The second stage of NAPS 2022 was the collection of data using the quantitative survey. The main survey was administered online from 23 September to 31 October 2022 and took an average of 18

minutes to complete. A total of n=7,246 Australians aged 15 years and over participated in the survey, which was sourced from an established online panel provider.

## Boosted state and territory samples

Four states/territories boosted samples in their jurisdictions by n=500. For smaller states and territories this was to ensure a robust sample size (e.g. Tasmania and ACT). For Western Australia the boost also included a request for specific representation of four regional areas and for Victoria the boost ensured specific areas within Melbourne are well represented.

## Targeted samples

Whilst it is recognised that the online panel is able to capture the views of the general population, there is still an underrepresentation of some cultural groups (particularly where English is not spoken fluently), First Nations Australians living in more regional and remote locations and Australians living with disability, specifically those with cognitive impairment or intellectual disability. To reach these audiences and give them an opportunity to participate, other data collection methods are implemented. This included face-to-face interviews with First Nations Australians in regional and remote locations and a suitably simplified survey for self-completion (either online or using paper surveys) for cultural groups not fluent in English and Australians with cognitive impairment or intellectual disability.

### First Nations Australians in regional and remote communities – face-to-face completion (full survey)

A series of n=150 face-to-face interviews are completed among First Nations Australians who live in regional and remote communities across four locations: Dubbo in New South Wales, Cairns and Yarrabah in Queensland, and Katherine in the Northern Territory. The fieldwork was managed by Russell Logan, our First Nation's partner who runs a team of highly experienced First Nations interviewers. iPads/tablets are used to enter survey responses directly into our online database. Interviewers assisted respondents to complete the survey by reading out questions and using relevant response showcards. Of the 150 completed surveys, 36 respondents are not classified as living in ARIAs 2, 3, 4, so in reporting where First Nations Australians in regional and remote communities are referenced, these 36 respondents are not included. Conversely, some of the responses received through our general population survey are from First Nations Australians living in ARIAs 2, 3 and 4, and these responses are added to reporting where First Nations Australians in regional and remote communities are referenced.

### Australians from culturally and linguistically diverse backgrounds - LOTE survey

A simplified version of the full NAPS 2022 survey was developed and translated into a number of languages to encourage involvement among community groups not fluent in English. The aim was to capture the key NAPS measures whilst not making the survey too arduous and to ensure the survey was self-completed. The shortened LOTE surveys are translated into Arabic, Dinka, Mandarin, Spanish, Urdu and Vietnamese, reflecting both established and emerging communities in Australia. A total of 180 people from these communities who are not fluent in English completed the LOTE survey. Surveys are distributed through a range of multicultural community organisations and either completed via an online link or via a paper survey returned to Lonergan and entered into the online database.

## Australians with cognitive impairment or intellectual disability – Easy Read survey

A simplified version of the full NAPS 2022 survey was developed using an Easy Read approach to enable the views of respondents with cognitive impairment or intellectual disability to be captured. A selection of key questions are simplified for use in the Easy Read format where pictures accompany each question and visualisations are used to aid responses. A sample of n=93 surveys are completed through three partner organisations. Developmental Disability Western Australia (DDWA) and Inclusion Australia promoted the research on their website and social media sites, and Social Butterfly (Victoria) assisted people to fill out the survey at organised events. Lonergan also accessed a number of respondents with an intellectual disability through its own consumer panels. Note that whilst Social Butterfly and DDWA provided some simple assistance accessing the survey, the Easy Read survey was completed by respondents as a self-complete survey.

As there are considerable differences between the main NAPS 2022 survey and the LOTE and Easy Read surveys these responses have not been included in the main sample for NAPS 2022 and have been reported on separately. Note however there is still representation of culturally and linguistically diverse respondents (referred to as CALD respondents) and Australians living with disability referred to as such in the report, these groups completed the main online survey. See Section 1.5 for a full breakdown of samples used in reporting.

**Figure 3:** Overall sample breakdown for NAPS 2022 survey completion

| Collection method and sample  |   | Total          |
|---|---|----------------|
| Main sample   | General population survey               |                |
| General population (nat rep)  | Online consumer panel                   | n= 7246        |
| State/territory boosts:   |   |                |
| WA  | Online consumer panel                   | n= 500         |
| ACT   | Online consumer panel                   | n= 500         |
| TAS   | Online consumer panel                   | n= 500         |
| Victoria  | Online consumer panel                   | n= 500         |
| Targeted First Nations Australians living in Dubbo, Yarrabah, and Katherine | Face to face interviewing (full survey) | n= 150         |
| <b>Australians 15+ (full survey)</b>  | <b>TOTAL</b>                            | <b>n=9,396</b> |
| Targeted group  | Simplified survey                       |                |
| Intellectual disability/cognitive impairment                                | Easy Read (simplified)                  | n= 93          |
| Diverse language groups   | LOTE survey (simplified)                | n=174          |

## Unweighted respondent profile

**Figure 4:** Respondent profile 2022 raw counts by Age and Gender

|       | Total (n=) | First Nations (n=) | CALD (n=) | Disability (n=) |
|-------|------------|--------------------|-----------|-----------------|
| Total | 9,396      | 558                | 1,741     | 1,330           |
| Age   |            |                    |           |                 |

|                |      |     |     |     |
|----------------|------|-----|-----|-----|
| 15-17 years    | 447  | 35  | 143 | 47  |
| 18-19 years    | 266  | 35  | 82  | 36  |
| 20-24 years    | 864  | 95  | 227 | 90  |
| 25-34 years    | 1789 | 138 | 403 | 186 |
| 35-44 years    | 1747 | 114 | 348 | 203 |
| 45-54 years    | 1343 | 76  | 226 | 192 |
| 55-64 years    | 1322 | 45  | 173 | 255 |
| 65+ years      | 1618 | 20  | 139 | 321 |
| <b>Gender</b>  |      |     |     |     |
| Men            | 4435 | 272 | 842 | 623 |
| Women          | 4901 | 280 | 883 | 693 |
| Gender diverse | 41   | 3   | 13  | 12  |

**Figure 5:** Respondent profile 2022 raw counts by Location

|                        | Total (n=) | First Nations (n=) | CALD (n=) | Disability (n=) |
|------------------------|------------|--------------------|-----------|-----------------|
| Total                  | 9,396      | 558                | 1,741     | 1,330           |
| <b>State/Territory</b> |            |                    |           |                 |
| NSW                    | 2340       | 166                | 511       | 338             |
| ACT                    | 625        | 19                 | 133       | 84              |
| VIC                    | 2339       | 70                 | 452       | 313             |
| QLD                    | 1479       | 119                | 246       | 208             |
| SA                     | 528        | 22                 | 68        | 81              |
| WA                     | 1310       | 55                 | 240       | 179             |
| TAS                    | 668        | 57                 | 70        | 118             |
| NT                     | 107        | 50                 | 21        | 9               |
| <b>Location*</b>       |            |                    |           |                 |
| Metro                  | 6482       | 259                | 1395      | 829             |
| Regional               | 2714       | 241                | 307       | 483             |
| Remote                 | 200        | 58                 | 39        | 18              |

\* The Australian Bureau of Statistics (ABS) uses The Australian Statistical Geography Standard (ASGS) Remoteness Structure to divide Australia into 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 are used to allocate respondents to one of the five Remoteness Areas.

**Figure 6:** Western Australian Respondent profile 2022 raw counts

|                 | Total WA (n=) | Perth (n=) | Bunbury (n=) | Wheatbelt (n=) | Outback - North (n=) | Outback - South (n=) |
|-----------------|---------------|------------|--------------|----------------|----------------------|----------------------|
| <b>Total</b>    | <b>1,310</b>  | <b>788</b> | <b>228</b>   | <b>155</b>     | <b>61</b>            | <b>97</b>            |
| <b>Age</b>      |               |            |              |                |                      |                      |
| 15-17 years     | 65            | 53         | 7            | 1              | 2                    | 2                    |
| 18-19 years     | 39            | 25         | 6            | 4              | 3                    | 1                    |
| 20-24 years     | 116           | 75         | 16           | 10             | 8                    | 7                    |
| 25-34 years     | 270           | 157        | 48           | 23             | 20                   | 22                   |
| 35-44 years     | 267           | 143        | 53           | 27             | 12                   | 32                   |
| 45-54 years     | 181           | 115        | 34           | 20             | 6                    | 6                    |
| 55-64 years     | 169           | 99         | 29           | 24             | 8                    | 9                    |
| 65+ years       | 203           | 121        | 35           | 27             | 2                    | 18                   |
| <b>Gender</b>   |               |            |              |                |                      |                      |
| Man or male     | 569           | 385        | 91           | 55             | 19                   | 19                   |
| Woman or female | 730           | 396        | 134          | 80             | 42                   | 78                   |
| Other           | 7             | 5          | 2            | 0              | 0                    | 0                    |

### 1.4.4 Stage 3: Audience data and advocacy tools

The third stage of the project included the development of audience data and advocacy tools. In 2019, Lonergan undertook a series of statistical analyses using an iterative process with Council.

The output was three statistically based audience data and advocacy tools that can be used by Council to better understand engagement with the arts and guide strategies to communicate with Australians about the sector. These advocacy tools are replicated as part of NAPS 2022.

For the 2022 NAPS, these tools included:

1. **Population segmentation** reflecting how Australians cluster together on a range of measures. Five consumer segments are identified ranging from little/no interest in the arts through to arts advocates.
2. **Consumer engagement indexes**
  - Behavioural Index reflecting how often people engage with the arts
  - Attitudinal Index reflecting people's support of the arts and belief in its value

## 1.5 Reporting

The focus of the 2022 report is to understand Australians' engagement and perceptions towards arts and creative activities as captured in the NAPS survey including specific impacts of COVID-19 and new interest in digital arts and creative activities.

Along with survey results, this report incorporates findings from pre-survey qualitative research based on focus group discussions and interviews with stakeholders and artists working in diversity sectors. The report also includes the post-survey statistical analysis that was used to develop the advocacy tools showing how Australians differ across the consumer segmentation and engagement indexes.

## Report terminology

Terminology use for reporting sample is provided below.

**Figure 7:** Report terminology for different target groups

| Gp | Report Terminology   | Survey  | Total    |
|----|--|---|----------|
| 1  | First Nations Australians  | General population survey (n=408)<br>Targeted face to face survey (n=150) | n=558    |
| 2  | First Nations Australians living in remote/regional (ARIA 2-4)                 | General population survey (n=66)<br>Targeted face-to-face survey (n=114)  | n=180    |
| 3  | Australians living with disability   | General population survey   | n= 1,330 |
| 4  | Targeted Australians with intellectual disability or cognitive impairment      | Easy Read survey  | n=93     |
| 5  | CALD Australians   | General population survey   | n=1,741  |
| 6  | Targeted CALD Australians from diverse language groups (not fluent in English) | LOTE Survey   | n=174    |

## Definitions key

- 1 Z6. Are you of Aboriginal and/or Torres Strait Islander origin?
- 2 Z6. Are you of Aboriginal and/or Torres Strait Islander origin? And living in ARIAS 2-4 outer regional, remote, very remote
- 3 Z5. Do you identify as a person with disability and/or do you experience barriers which limit the activities you participate in or attend unless access and/or support is provided?
- 4 People who have intellectual disability or cognitive impairment recruited via community groups or Lonergan panel.
- 5 Z7. Do you identify as a person from a culturally and linguistically diverse background?

## 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 ABS data, which is based on the 2019 Census.

## Note about representativeness

NAPS 2022 was sampled and weighted to be nationally representative based on age, gender and location (by states and territories and metropolitan/regional Australia). While it is representative of Australians as a whole, it is not necessarily representative of any particular sub-group as described below. In this report, findings are presented for First Nations respondents, where a proportion of surveys are completed via the mainstream panel, with participation boosted using a face-to-face interviewing method. While this approach has resulted in increased representation of First Nations Australians, we cannot claim to be statistically representative. The findings are thus indicative, and the data should be used as a guide, not an absolute.

## Statistical significance

The National Arts Participation Survey uses a nationally representative sample of respondents to understand the Australian population as a whole. Statistical significance is a test of how likely differences identified between different groups reflect a true difference in the Australian population (rather than chance differences in the respondents in each sample). All differences reported in this publication are statistically significant at 95% confidence level. The findings presented, and themes discussed, are based on the data that has significant differences.

Where a 1 or 2 percentage point difference is statistically significant it has been reported as a change since 2019, however if the same percentage point difference is not statistically significant (based on the sample size), this will be reported as unchanged, or consistent with 2019.

## 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.

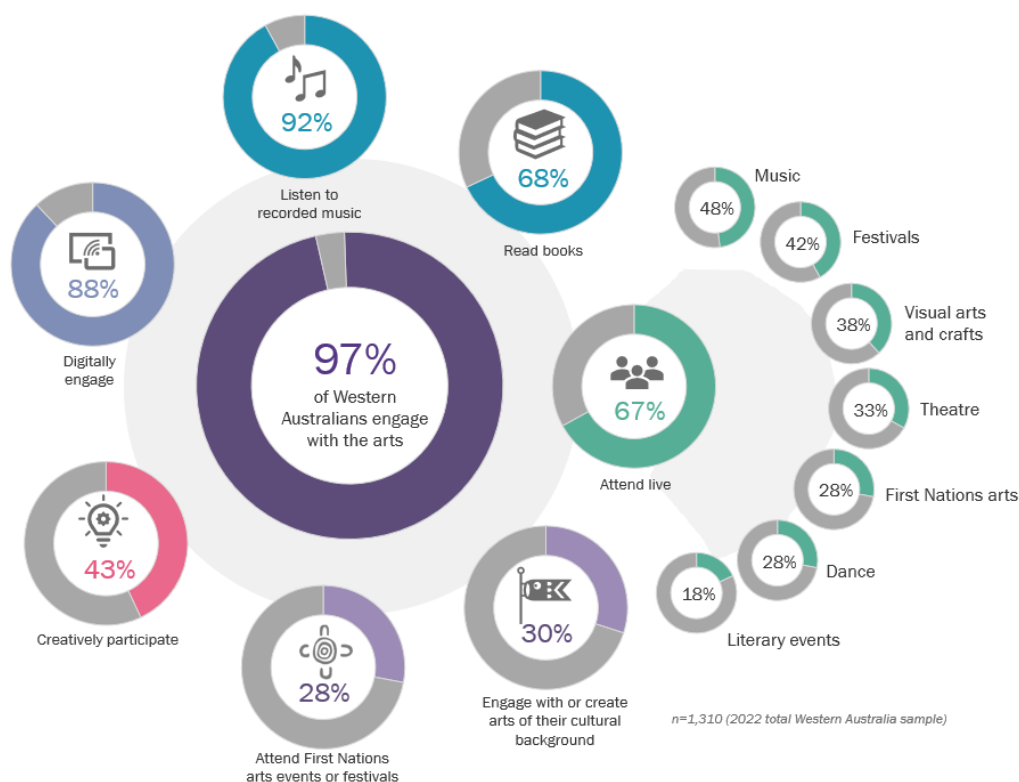


## 2 Australians' engagement with Arts

### 2.1 Overview of engagement

The 2022 National Arts Participation Survey found that the arts have a place in the lives of 97% of Australians living in WA, a similar proportion to engagement pre-COVID, reinforcing the importance of the arts in our everyday lives.

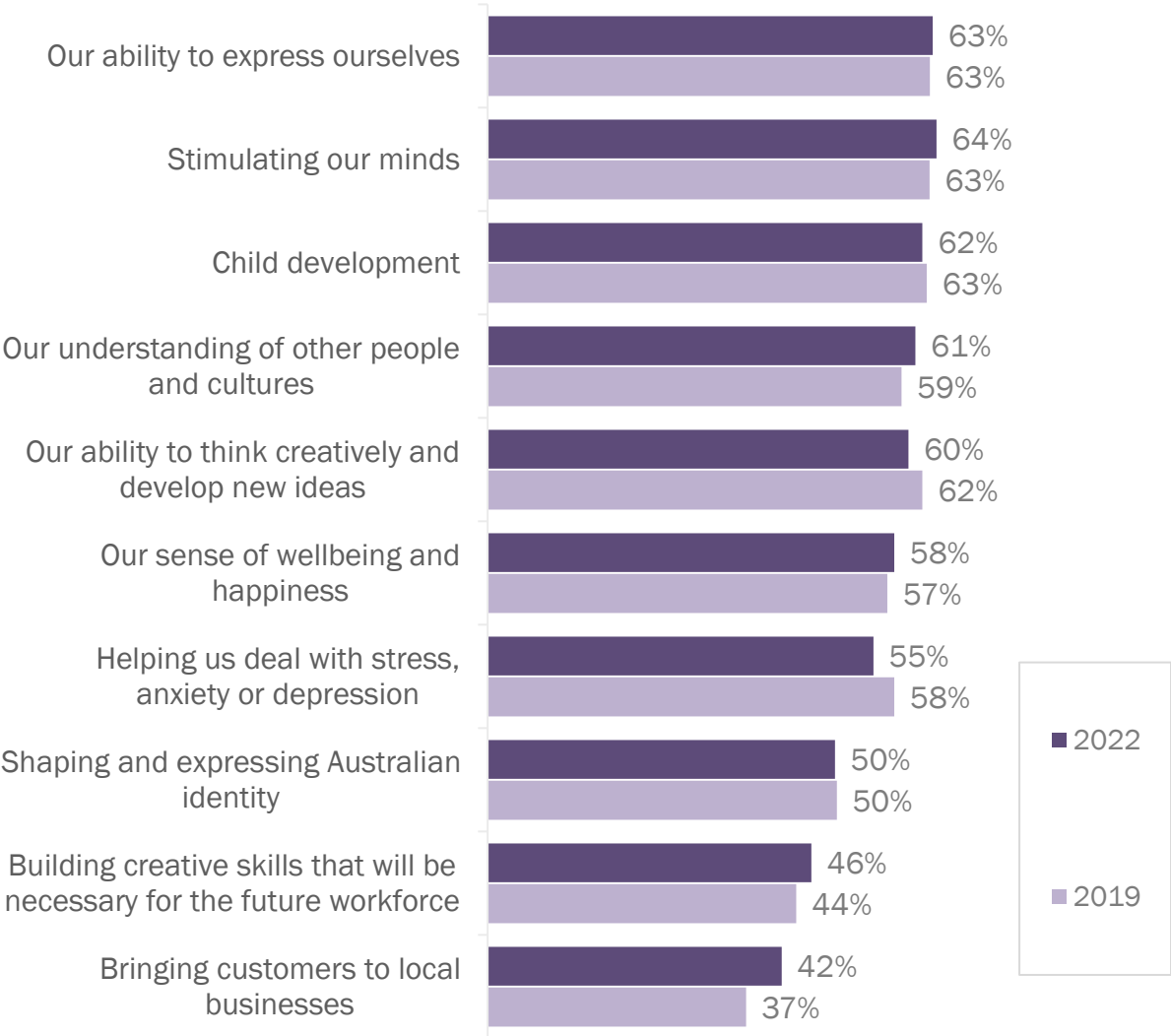
**Figure 8:** Australians overall engagement in creative and artistic activities and events in 2022



### 2.2 The value of arts

In 2022, over 1.8 million Australians living in WA acknowledge the significant positive impact that the arts have, or 85% of the population aged 15 years and over. This is a slight increase from 84% in 2019. This is consistent with the overall Australian data (84% in 2022, 84% in 2019).

**Figure 9:** Proportion who felt the arts had a ‘big’ or ‘very big’ impact on various areas 2019 and 2022



Q54. How much impact do you think creativity and the arts have in the following areas? Base: 2019 WA data (n= 1390) // 2022 WA data (n=1310)

**Figure 10:** Impact of the arts 2022

| Impact on areas<br>(A very big impact, A big impact)                     | Australia Total | WA Total   | WA         |            |
|--|-----------------|------------|------------|------------|
|  |                 |            | Perth      | Regional   |
| Our ability to express ourselves   | 62%             | 63%        | 80%        | 20%        |
| Stimulating our minds  | 62%             | 64%        | 80%        | 20%        |
| Child development  | 61%             | 62%        | 79%        | 21%        |
| Our understanding of other people and cultures                           | 60%             | 61%        | 80%        | 20%        |
| Our ability to think creatively and develop new ideas                    | 59%             | 60%        | 80%        | 20%        |
| Our sense of wellbeing and happiness                                     | 56%             | 58%        | 80%        | 20%        |
| Helping us deal with stress, anxiety or depression                       | 56%             | 55%        | 80%        | 20%        |
| Shaping and expressing Australian identity                               | 51%             | 50%        | 81%        | 19%        |
| Building creative skills that will be necessary for the future workforce | 46%             | 46%        | 82%        | 18%        |
| Bringing customers to local businesses                                   | 43%             | 42%        | 80%        | 20%        |
| <b>At least one area</b>   | <b>84%</b>      | <b>85%</b> | <b>85%</b> | <b>82%</b> |

Q54. How much impact do you think creativity and the arts have in the following areas? Base: 2022 WA data (n = 1310) // 2022 Australia Data (n=9,396)

**Figure 11:** Impact of the arts 2022 – regional WA breakdown

| Impact on areas<br>(A very big impact, A big impact)                     | WA Total   | Regional WA |            |                 |                 |
|--|------------|-------------|------------|-----------------|-----------------|
|  |            | Bunbury     | Wheatbelt  | Outback (North) | Outback (South) |
| Our ability to express ourselves   | 63%        | 64%         | 58%        | 65%             | 63%             |
| Stimulating our minds  | 64%        | 65%         | 57%        | 59%             | 62%             |
| Child development  | 62%        | 62%         | 56%        | 59%             | 67%             |
| Our understanding of other people and cultures                           | 61%        | 60%         | 52%        | 67%             | 60%             |
| Our ability to think creatively and develop new ideas                    | 60%        | 59%         | 60%        | 57%             | 60%             |
| Our sense of wellbeing and happiness                                     | 58%        | 56%         | 54%        | 55%             | 55%             |
| Helping us deal with stress, anxiety or depression                       | 55%        | 52%         | 55%        | 56%             | 51%             |
| Shaping and expressing Australian identity                               | 50%        | 49%         | 44%        | 47%             | 46%             |
| Building creative skills that will be necessary for the future workforce | 46%        | 43%         | 39%        | 38%             | 40%             |
| Bringing customers to local businesses                                   | 42%        | 42%         | 38%        | 38%             | 45%             |
| <b>At least one area</b>   | <b>85%</b> | <b>84%</b>  | <b>81%</b> | <b>78%</b>      | <b>81%</b>      |

Q54. How much impact do you think creativity and the arts have in the following areas? Base: 2022 WA data (n=1310) // Bunbury (n=228) // Wheatbelt (n=136) // Outback North (n=61) // Outback South (n=97)

## 2.3 Attitudes about the arts

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

- artists should have freedom of expression (74%, consistent with 74% in 2019)
- cultural and creative experiences should be an important part of education (73%, consistent with 76% in 2019)
- artists make an important contribution to Australian society (72%, consistent with 70% in 2019)
- cultural and creative experiences help you to understand perspectives that are different to your own (71%, consistent with 73% in 2019)
- cultural and creative experiences make for a richer and more meaningful life (69%, consistent with 70% in 2019)

Agreement is lowest for the following three statements:

- cultural and creative experiences allow me to connect with others (55% consistent with 52% in 2019)
- there are plenty of opportunities for me to get involved in cultural and creative experiences (44% consistent with 45% in 2019).

There has been no change in the proportion of WA that are disconnected with the arts, with more than a quarter agreeing that *cultural and creative experiences are not really for people like me* (26%, consistent with 26% in 2019).

**Figure 12:** Attitudes about the arts 2022

| Attitudes about the arts<br>(Strongly Agree, Agree)  | Australia<br>Total | WA Total | WA    |          |
|--|--------------------|----------|-------|----------|
|  |                    |          | Perth | Regional |
| Creative activities should be an important part of education   | 74%                | 73%      | 73%   | 75%      |
| Artists should have freedom of expression  | 74%                | 74%      | 75%   | 73%      |
| Artists make an important contribution to Australian society   | 72%                | 72%      | 73%   | 68%      |
| Cultural and creative experiences help you to understand perspectives that are different to your own | 71%                | 71%      | 72%   | 68%      |
| Cultural and creative experiences make for a richer and more meaningful life                         | 69%                | 69%      | 70%   | 67%      |
| The arts in Australia reflect the diversity of cultures present in Australia                         | 68%                | 67%      | 68%   | 67%      |
| Culture and creativity should receive public funding   | 61%                | 62%      | 63%   | 57%      |
| Cultural and creative experiences allow me to connect with others                                    | 56%                | 55%      | 56%   | 52%      |
| There are plenty of opportunities for me to get involved in cultural and creative experiences        | 44%                | 44%      | 45%   | 42%      |
| Cultural and creative experiences are not really for people like me                                  | 28%                | 26%      | 27%   | 23%      |

Q53. 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: 2022 WA data (n= 1310) // 2022 Australia Data (n=9,396)

**Figure 13:** Attitudes about the arts 2022 – regional WA breakdown

| Attitudes about the arts<br>(Strongly Agree, Agree)  | WA Total   | Regional WA |            |                    |                    |
|--|------------|-------------|------------|--------------------|--------------------|
|  |            | Bunbury     | Wheatbelt  | Outback<br>(North) | Outback<br>(South) |
| Creative activities should be an important part of education   | 73%        | 71%         | 76%        | 71%                | 84%                |
| Artists should have freedom of expression  | 74%        | 72%         | 72%        | 71%                | 79%                |
| Artists make an important contribution to Australian society   | 72%        | 70%         | 65%        | 59%                | 72%                |
| Cultural and creative experiences help you to understand perspectives that are different to your own | 71%        | 66%         | 71%        | 64%                | 70%                |
| Cultural and creative experiences make for a richer and more meaningful life                         | 69%        | 65%         | 70%        | 64%                | 68%                |
| The arts in Australia reflect the diversity of cultures present in Australia                         | 67%        | 67%         | 69%        | 56%                | 67%                |
| Culture and creativity should receive public funding   | 62%        | 59%         | 54%        | 57%                | 56%                |
| Cultural and creative experiences allow me to connect with others                                    | 55%        | 54%         | 47%        | 63%                | 51%                |
| There are plenty of opportunities for me to get involved in cultural and creative experiences        | 44%        | 41%         | 46%        | 37%                | 38%                |
| Cultural and creative experiences are not really for people like me                                  | <b>26%</b> | <b>23%</b>  | <b>22%</b> | <b>18%</b>         | <b>30%</b>         |

Q53. 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: 2022 WA data (n=1310) // Bunbury (n=228) // Wheatbelt (n=136) // Outback North (n=61) // Outback South (n=97)

## 2.4 The arts and wellbeing

One of the major themes to emerge from NAPS 2022 was the relationship between arts and mental health and wellbeing.

NAPS has always taken measures on the **value and impact of arts** on our health and wellbeing and these measures have largely remained unchanged in NAPS 2022 (e.g. just over half of Australians (15+) support these statements). However, there are some groups that scored these statements more highly in 2022 including women (compared to men), parents with children under 16, Australians under 50, CALD and First Nations Australians. These groups are more likely to agree and support the impact of arts and cultural and creative experiences on wellbeing.

As noted earlier, Australians recognise the role the arts play in supporting our wellbeing

- How much do you agree that *Cultural and creative experiences make for a richer and more meaningful life* (69% agree, unchanged 2019)
- How much do you agree that *Cultural and creative experiences allow me to connect with others* (56% agree, up 2 percentage points from 2019)
- How much impact do you think *Creativity and the arts has on our sense of wellbeing and happiness* (56% agree, unchanged from 2019)
- How much impact do you think *Creativity and the arts has on helping us deal with stress, anxiety or depression* (56%, unchanged from 2019)

Amongst those living in WA, they are more likely to value the arts in support to wellbeing:

- How much do you agree that *Cultural and creative experiences make for a richer and more meaningful life* (69% agree, consistent with 70% in 2019)
- How much do you agree that *Cultural and creative experiences allow me to connect with others* (55% agree, consistent with 52% in 2019)
- How much impact do you think *Creativity and the arts has on our sense of wellbeing and happiness* (58%, consistent with 57% in 2019)
- How much impact do you think *Creativity and the arts has on helping us deal with stress, anxiety or depression* (55%, consistent with 58% in 2019)

In addition to benchmark measures, NAPS 2022 asked Australians specifically about the importance of arts to our **mental health and wellbeing during COVID-19** including during lockdowns and restrictions. The reasons/motivations for engaging with the arts and creative activities were a positive impact on mental health and wellbeing.

- Nearly half (48%) or 9.9 million Australians aged 15 or over believe creative activities and experiences helped with their mental health or wellbeing during COVID-19.
- For young Australians aged 15–24 years the results were even clearer with three in five agreeing that *Creative activities and experiences helped with their mental health or wellbeing* during the pandemic (61%, 13 percentage points higher than the proportion of Australians overall).
- First Nations Australians also strongly supported the arts as a positive contributor to their mental health and wellbeing during COVID-19 with 77% agreeing that *Creative activities and experiences helped with my mental health and wellbeing* (29 percentage points higher than Australians overall).
- 46% of Australians also believed that *Creative activities and experiences* gave them something meaningful to do during COVID-19 and stay-home restrictions.
- A third (35%) or 7.1 million Australians aged 15 or over found arts and creative activities helped them *Stay connected to family and friends*.
- 45% of those living in WA believe creative activities and experiences helped with their mental health or wellbeing during COVID-19

## 3 Financial support for the arts

### 3.1 Public and private funding

In terms of allocation of funding for the arts, there are two clear areas of preference. Firstly, 1.5 million Western Australians, or 71% of the population aged 15 years and over acknowledge that cost may be a barrier for some people and believe that ensuring accessibility for all, regardless of financial circumstance is the highest priority when it comes to investment into the arts. Secondly, 1.4 million Western Australians (67%) prioritise the importance that the arts play in the lives of young people.

Allocation of funding in order of importance:

1. Ensuring free or low-cost events are available (71% ranked in top 3)
2. Ensuring children and young people have access to art and creative experiences to support learning and development (67% ranked in top 3)
3. Ensuring art and creative experiences are available to support people's health and wellbeing (47% ranked in top 3)
4. Funding art in public spaces (37% ranked in top 3)
5. Investing in the making of art so it can be widely shared and experienced (34% ranked in top 3)
6. Ensuring there is more access to creative activities and experiences online (23% ranked in top 3)
7. Supporting art that pushes boundaries and drives innovation (21% ranked in top 3)

| Importance to Western Australians and their community  | % ranked first |          | % ranked top 3 |          |
|--|----------------|----------|----------------|----------|
|  | Perth          | Regional | Perth          | Regional |
| Ensuring free or low-cost events are available   | 32%            | 35%      | 71%            | 74%      |
| Ensuring children and young people have access to art and creative experiences to support learning and development | 25%            | 27%      | 65%            | 72%      |
| Ensuring art and creative experiences are available to support people's health and wellbeing                       | 12%            | 15%      | 46%            | 49%      |
| Investing in the making of art so it can be widely shared and experienced  | 8%             | 7%       | 35%            | 31%      |
| Funding art in public spaces   | 12%            | 8%       | 38%            | 35%      |
| Ensuring there is more access to creative activities and experiences online  | 6%             | 4%       | 23%            | 21%      |
| Supporting art that pushes boundaries and drives innovation  | 6%             | 4%       | 22%            | 17%      |

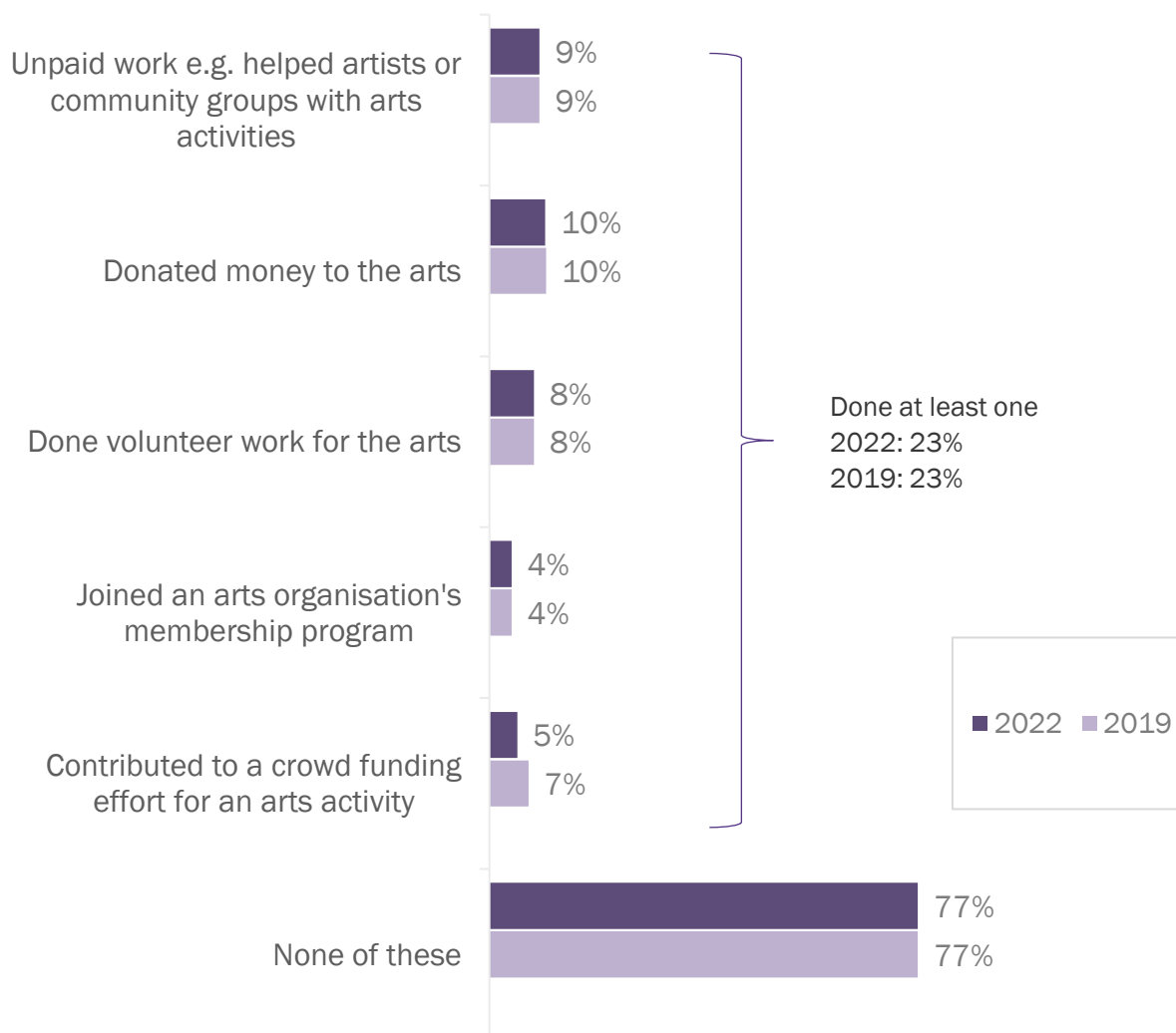
**Figure 14:** Public and private funding 2022

Q51. From the following list, please select the top 3 in order of importance to you and your community. Base: 2022 WA data (n= 1310)

## 3.2 Giving to the arts

In 2022, 500 thousand Australians living in WA gave back to the arts, or 23% of the population aged 15 years and over. This is consistent with 23% in 2019. Those living in WA were consistent with the national average (23%) to give back to the arts.

**Figure 15:** Proportion who gave time or money to the arts 2019 and 2022



Q52. In the past 12 months, have you personally done any of the following? Base: 2019 WA data (n=1390) // 2022 WA data (n=1310)



**Figure 16:** Giving to the arts 2022

| Giving to the arts   | Australia Total | WA Total   | WA         |            |
|--|-----------------|------------|------------|------------|
|  |                 |            | Perth      | Regional   |
| <b>AT LEAST ONE ACTIVITY</b>   | <b>23%</b>      | <b>23%</b> | <b>25%</b> | <b>18%</b> |
| Donated money to the arts  | 10%             | 10%        | 11%        | 6%         |
| Unpaid work e.g. helped artists or community groups with arts activities | 8%              | 9%         | 9%         | 8%         |
| Done volunteer work for the arts   | 7%              | 8%         | 9%         | 7%         |
| Contributed to a crowd funding effort for an arts activity               | 6%              | 5%         | 6%         | 4%         |
| Joined an arts organisation's membership program                         | 5%              | 4%         | 5%         | 2%         |
| <b>None of these</b>   | <b>77%</b>      | <b>77%</b> | <b>75%</b> | <b>82%</b> |

Q52. In the past 12 months, have you personally done any of the following? Base: 2022 WA data (n= 1310) // 2022 AUS data (n=9,396)

**Figure 17:** Giving to the arts 2022 – regional WA breakdown

| Giving to the arts   | WA Total   | Regional WA |            |                 |                 |
|--|------------|-------------|------------|-----------------|-----------------|
|  |            | Bunbury     | Wheatbelt  | Outback (North) | Outback (South) |
| <b>AT LEAST ONE ACTIVITY</b>   | <b>23%</b> | 16%         | 16%        | 28%             | 20%             |
| Donated money to the arts  | 10%        | 6%          | 3%         | 9%              | 10%             |
| Unpaid work e.g. helped artists or community groups with arts activities | 9%         | 7%          | 8%         | 13%             | 6%              |
| Done volunteer work for the arts   | 8%         | 5%          | 6%         | 10%             | 9%              |
| Contributed to a crowd funding effort for an arts activity               | 5%         | 2%          | 2%         | 9%              | 7%              |
| Joined an arts organisation's membership program                         | 4%         | 2%          | 2%         | 1%              | 5%              |
| <b>None of these</b>   | <b>77%</b> | <b>84%</b>  | <b>84%</b> | <b>72%</b>      | <b>80%</b>      |

Q52. In the past 12 months, have you personally done any of the following? Base: 2022 WA data (n= 1310) // 2022 Bunbury data (n= 228) // 2022 Wheatbelt data (n= 136) // 2022 Outback North data (n= 61) // 2022 Outback South data (n= 97)

## 4 Live attendance at arts events

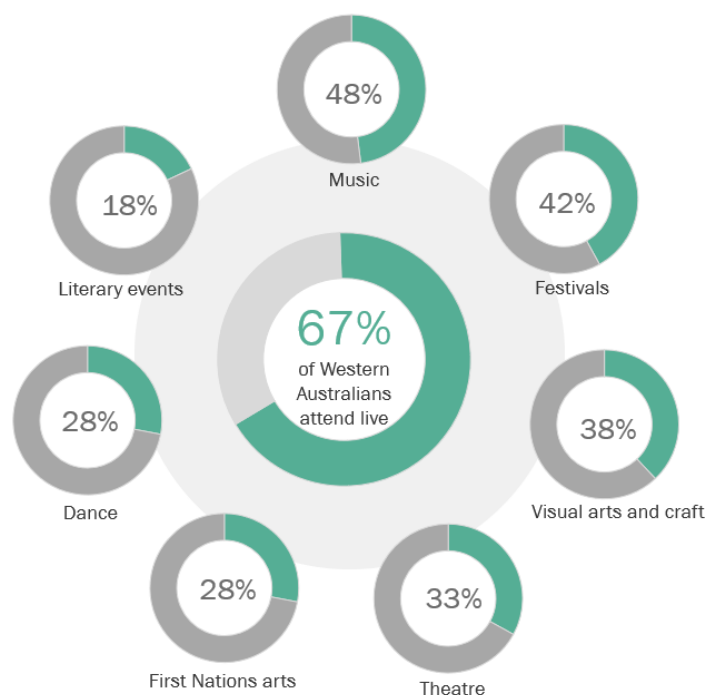
### 4.1 Live attendance at arts events

#### 4.1.1 Comparing live attendance 2019 to 2022

NAPS 2019 results provided a benchmark of Australians' live attendance before the impacts of COVID-19. Prior to COVID-19, live attendance at arts events was thriving, with more than two in three Australians attending the arts in person in 2019 (68%). For those living in WA, 65% attended live events in 2019. Whilst no NAPS measures were taken in 2020 or 2021, the COVID-19 Audience Outlook Monitor showed an impact on attendance and a decrease in engagement due in part to the social restrictions and lockdowns imposed during COVID.<sup>1</sup>

Current 2022 NAPS data confirms that things are returning to normal and Australians are back attending different types of arts events both live and digitally with overall live attendance at pre-pandemic levels (68%) over the past 12 months. Amongst WA, attendance levels is at 67%, up from 65% in 2019.

**Figure 18:** Australians' attendance to live events



[Note –figures are based on custom variables: includes art form attendance, festivals, First Nations arts or festivals, or events from own cultural-based on custom variables.

<sup>1</sup> More information about COVID-19 Audience Outlook Monitor 2022: <https://australiacouncil.gov.au/advocacy-and-research/audience-outlook-monitor/>

Note live attendance figures are derived from several types of events and activities with the total figure representing the percentage of Australians that attended **at least one of the following** in the past 12 months:

- Free or paid events
- Festivals
- Aboriginal and/or Torres Strait Islander arts or cultural activities or festivals,
- Creative, cultural or artistic events or festivals focused on people's own cultural background.

## 4.1.1 Comparing live attendance across art forms 2019 to 2022

In 2022, 1.4 million WA Australians attended creative, cultural and artistic events or festivals, or 67% 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 65% in 2019.

**Figure 19:** Proportion of Western Australians who attended a live event or festival in 2022 compared to 2019



**Music** is the most popular art form experienced – 1 million Western Australians attended live music events or festivals (48%, consistent with 48% in 2019)



**Festivals** are attended by 908 thousand from WA (42%, consistent with 39% in 2019)



Almost two in five, or 816 thousand from WA, attended **visual arts and crafts events or festivals** (38%, consistent with 36% in 2019)



More than three in ten, or 706 thousand from WA, attended **theatre events or festivals** (33%, consistent with 34% in 2019)



Three in ten, or 606 thousand from WA attended **First Nations arts or festivals** (28%, consistent with 30% in 2019)



Another three in ten, or 606 thousand from WA, attended **dance events or festivals** (28%, consistent with 28% in 2019)



One in five, or 384 thousand from WA, attended **literary events** (18%, consistent with 20% in 2019)

## 4.2 Live attendance by artform

Survey participants were asked which of the following free or paid events such as exhibitions, performances or shows 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).

**Figure 20:** Live arts event attendance 2022

| Arts attendance                        | Australia Total | WA Total   | WA         |            |
|--|-----------------|------------|------------|------------|
|  |                 |            | Perth      | Regional   |
| <b>ATTENDED AT LEAST ONE ART EVENT</b> | <b>62%</b>      | <b>61%</b> | <b>62%</b> | <b>60%</b> |
| Music                                  | 39%             | 39%        | 40%        | 38%        |
| Theatre                                | 30%             | 27%        | 29%        | 20%        |
| Visual arts and craft                  | 31%             | 29%        | 29%        | 32%        |
| Dance                                  | 13%             | 13%        | 13%        | 11%        |
| Book or literary events                | 13%             | 11%        | 12%        | 8%         |
| None of these                          | <b>38%</b>      | <b>39%</b> | <b>38%</b> | <b>40%</b> |

Q1. Over the last 12 months, have you personally attended any of these kinds of free or paid events (e.g. exhibitions, performances, shows) Base: 2022 WA data (n= 1310) // 2022 Australia data (n=9396)

**Figure 21:** Live arts event attendance 2022 – regional WA breakdown

| Arts attendance                        | WA Total   | Regional WA |            |                 |                 |
|--|------------|-------------|------------|-----------------|-----------------|
|  |            | Bunbury     | Wheatbelt  | Outback (North) | Outback (South) |
| <b>ATTENDED AT LEAST ONE ART EVENT</b> | <b>61%</b> | <b>61%</b>  | <b>65%</b> | <b>62%</b>      | <b>46%</b>      |
| Music                                  | 39%        | 39%         | 39%        | 36%             | 37%             |
| Theatre                                | 27%        | 21%         | 21%        | 14%             | 18%             |
| Visual arts and craft                  | 29%        | 32%         | 32%        | 33%             | 29%             |
| Dance                                  | 13%        | 10%         | 10%        | 22%             | 7%              |
| Book or literary events                | 11%        | 7%          | 8%         | 4%              | 13%             |
| None of these                          | <b>39%</b> | <b>39%</b>  | <b>35%</b> | <b>38%</b>      | <b>54%</b>      |

Q1. Over the last 12 months, have you personally attended any of these kinds of free or paid events (e.g. exhibitions, performances, shows) Base: 2022 WA data (n= 1310) // Bunbury (n=228) // Wheatbelt (n=136) // Outback North (n=61) // Outback South (n=97)

## 4.3 Spotlight on live attendance by art form – Live Music

In 2022, 843 thousand Australians in WA attended live music events, or 39% of the population aged 15 years and over (on par with 39% in 2019).

### Profile of WA respondents attending live music

- Attendance at live music events peaks between the ages of 15-24 years: 63%
- Music events are only slightly more attended by men (42% compared to 36% of women)

- Two in five CALD respondents attended music events in 2022: 41%

## 4.3.1 Types of music events

- Nearly a third (30%) of Western Australians 15+ attended **contemporary music** such as pop, rock, electronic, dance, hip hop, country, jazz and blues, consistent with 30% from 2019
- Almost one in ten (9%) Western Australians 15+ attended **musical theatre or cabaret**, consistent with 2019 (8%)
- 7% of Western Australians aged 15+ attended **classical music** such as **orchestral or chamber music**, consistent with 2019 (9%)
- 7% of Western Australians aged 15+ attended **traditional or folk music**, consistent with 2019 (7%)
- 6% of Western Australians aged 15+ attended **art music** such as new classical, experimental new music or sound art, consistent with 2019 (6%)
- 3% of Western Australians aged 15+ attended **opera**, consistent with 2019 (4%).

## 4.3.2 Places for music events

- 15% of Australians in WA 15+ attend live music events at **concert halls and theatres**, a slight decrease from 2019 (17%)
- Almost one in five (19%) of Western Australians 15+ attend music events at **pubs, clubs or bars**, an increase from 2019 (15%)
- A similar amount of Western Australians (18%) 15+ attend music events at **outdoor public spaces**, an increase from 2019 (15%)
- 17% of Western Australians 15+ attend music events at **stadiums or arenas**, slightly decreasing from 2019 (19%)
- 7% of Australians in WA 15+ attend music events in **education settings** such as schools, universities or colleges, slightly increasing from 2019 (5%)
- 3% of Western Australians 15+ attend music events at a **place of worship**, staying consistent with 2019 (3%).

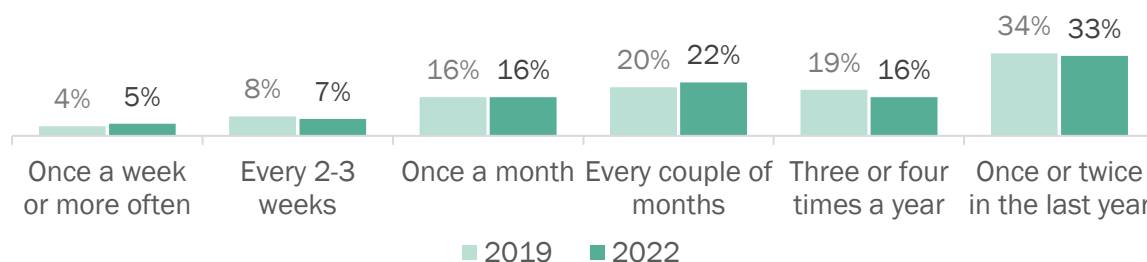
## 4.3.3 Frequency of attendance at live music events

The frequency of music event attendance has remained steady since 2019. There has been an increase in less frequent attendance (e.g. every couple of months). This would likely be experienced as a drop in overall audience numbers for many sector providers.

- More Australians living in WA are attending every couple of months (22% in 2022, 20% in 2019)

On average, those who attended music events went to 9.9 events over the past 12 months, an increase from an average of 9.0 events in 2019.

**Figure 22:** Australians' live music event attendance frequency



Q2\_5. And in the past 12 months, how often did you personally attend these kinds of events (e.g., exhibitions, performances, shows)? - Music Base: Those who attended live music events (2022:WA n=548 // 2019: WA n=520)

## 4.4 Spotlight on live attendance by art form – Live Theatre

In 2022, 576 thousand Australians in WA attended theatre events, or 27% of the population aged 15 years and over (consistent with 27% in 2019).

### Profile of respondents attending theatre

- Attendance at theatre events peaks between the ages of 15-24 and 25-49 years: 33%
- University graduates are more likely to attend a theatre event in 2022: 36% compared to 22%
- 35% of parents of young children attended a theatre event in 2022, compared to 24% of non parents.
- A third of WA high income earners attend theatre events followed by 28% of middle income earners, 21% of lower income earners attended theatre events in 2022

### 4.4.1 Types of theatre events

- 16% of Western Australians 15+ attend **musical theatre or cabaret**, consistent with 2019 (17%)
- Almost a seventh (13%) of Western Australians 15+ attend **Traditional or Contemporary theatre**, consistent with 2019 (15%)
- 7% of Australians in WA 15+ attend **the circus**, consistent with 2019 (7%)
- 6% of Australians 15+ attend **children’s theatre**, consistent with 2019 (5%)

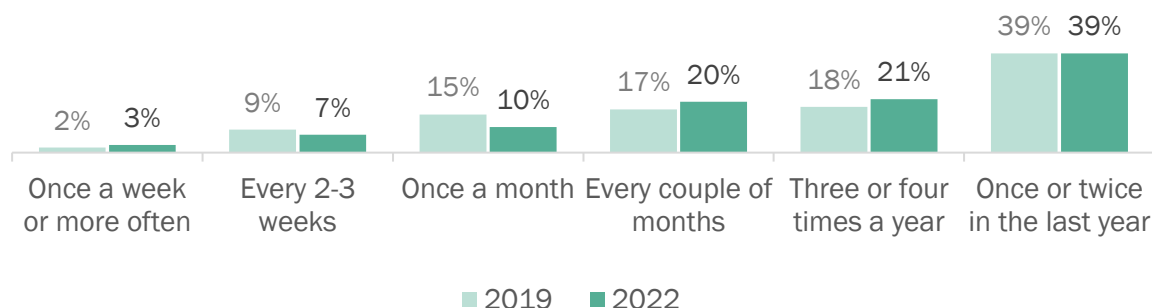
### 4.4.2 Frequency of attendance at live theatre events

The frequency of attending theatre events has changed slightly since 2019.

- Monthly or more frequent attendance to theatre events in 2022 has decreased by 6% percentage points (20% in 2022, 26% in 2019), with more Western Australians attending every couple of months (20% in 2022, 17% in 2019).

The number of events attended has remained consistent with 2019 results, and on average, those who attend theatre events went to 7.5 theatre performances in 2022.

**Figure 23:** Australians' live theatre event attendance frequency



Q2\_2. And in the past 12 months, how often did you personally attend these kinds of events (e.g. exhibitions, performances, shows)? - Theatre Base: Those who attended live theatre events (2022: n=343 // 2019: n=343)

## 4.5 Spotlight on live attendance by art form – Live Visual Arts and Crafts

In 2022, 628 thousand Western Australians attended visual arts and craft events, or 29% of the population aged 15 years and over (up from 27% in 2019).

### Profile of respondents attending visual arts and craft

- Visual arts and craft event attendance peaks between for Western Australians aged between 15 and 24: 39%.
- Women are more likely than men to attend live visual arts and craft events (32% compared to 36% of men)
- Almost half of Non-CALD Australians attended visual arts and crafts events at least once (40% compared to 27% of CALD respondents)

#### 4.5.1 Types of visual arts and crafts events

- One in five (20%) Western Australians 15+ attend **painting, drawing, printmaking or street art events**, consistent with 18% in 2019.
- Over one in eight (13%) of Western Australians 15+ attend **sculpture, installation, or light projections events**, consistent with 11% in 2019.
- Nearly one in eight (13%) Western Australians 15+ attend **photography events**, consistent with 13% in 2019.

- 14% of Western Australians 15+ attended **craft events** like ceramics, glass art, jewellery, textiles or woodcraft, consistent with 13% in 2019.
- Nearly one in ten (9%) Western Australians 15+ attend **digital or video art events**, consistent with 7% in 2019.

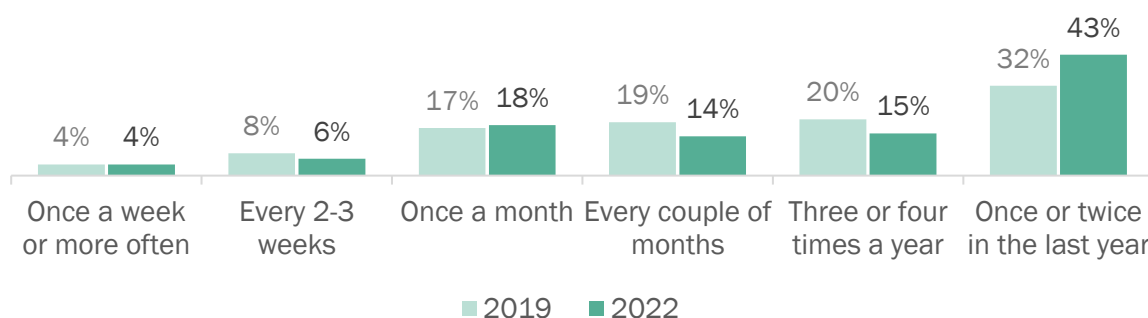
## 4.5.2 Frequency of attendance at live arts and crafts events

As with other art forms, the frequency of attending visual arts and craft events has changed slightly since 2019, with less Western Australians attending monthly and more attending less often.

- Monthly attendance at visual arts and crafts events increased by 1% percentage point (18% in 2022, 17% in 2019), and less Australians are attending every couple of months (14% in 2022, 19% in 2019).

On average, those who attended visual arts and craft events attended 8.4 events in 2022, consistent with 2019 (9.2).

**Figure 24:** Australians' visual arts and crafts event attendance frequency



Q2\_1. And in the past 12 months, how often did you personally attend these kinds of events (e.g. exhibitions, performances, shows)? – Visual arts and Crafts Base: Those who attended visual arts and craft events (2022: n=407 // 2019: n=370)

## 4.6 Spotlight on live attendance by art form – Dance

In 2022, 13% of Western Australians attended dance events (consistent with 14% in 2019).

### Profile of respondents attending dance performances

- 20% of CALD respondents attended dance events in 2022

### 4.6.1 Types of Dance events

Western Australians attended various types of dance events including **contemporary** (6%), **ballet** (6%), **street dance or hip hop** (5%), **social or competitive dance** (4%) and **classical/traditional/folk** (3%).



- 6% of Western Australians aged 15+ attended **contemporary dance events**, consistent with 6% in 2019.
- **Street dance or hip-hop events** were attended by 5% of Western Australians 15+, consistent with 5% in 2019.
- A similar proportion (6%) of Western Australians 15+ attend **ballet events**, consistent with 6% in 2019.
- 4% of Australians 15+ attended **social or competitive dance events** such as ballroom, swing or tango, consistent with 2019 (4%)
- 3% of Australians 15+ attended **classical, traditional or folk dance events**, consistent with 2019 levels (4%).

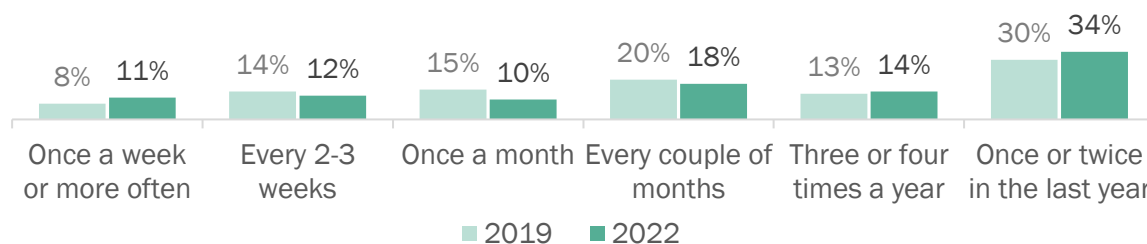
## 4.6.2 Frequency of attendance at live dance events

The frequency of attending dance events has changed since 2019, with fewer Australians attending weekly or every 2-3 weeks.

- Weekly attendance at dance events in 2022 **increased** by 2 percentage points (11% in 2022, 9% in 2019), and slightly less Australians are attending every couple of months (18% in 2022, 20% in 2019).

Overall, there was a slight rise in attendances at dance performances. Australians who attend dance performances, on average attended 14.7 dance events in 2022 compared with 14.0 dance events in 2019.

**Figure 25:** Australians' live dance event attendance frequency



Q2\_3. And in the past 12 months, how often did you personally attend these kinds of events (e.g. exhibitions, performances, shows)? - Dance Base: Those who attended live dance events (2022: n=175 // 2019: n=168) Please note 2019 has a low sample size so it is indicative only

## 4.7 Spotlight on live attendance by art form – Book or literary events

In 2022, 11% of Australians in WA aged 15 years and over attended book or literary events (down from 12% in 2019).

### Profile of respondents attending book or literary events

- CALD respondents are twice as likely as non-CALD respondents to attend book or literary events (19% compared to 9% of non-CALD respondents)
- University graduates are almost twice as likely as non graduates to attend book or literary events (16% compared to 9% of non graduates)

## 4.7.1 Types of book or literary events

Australians connect with literature and with each other through writer talks or book launches (6%), book clubs (5%), readings (4%) and writers’ festivals (4%).

- 6% of Australians in WA aged 15+ attend **writer talks or book launches**, consistent with 6% in 2019.
- A similar proportion (5%) of Western Australians aged 15+ attend **book club events**, consistent with 6% in 2019.
- 4% of Western Australians 15+ attend **reading events like poetry and storytelling**, consistent with 2019 (5%)
- 4% of Western Australians 15+ attend **writers’ festivals**, consistent with 5% in 2019.

## 4.7.2 Frequency of attendance at book or literary events

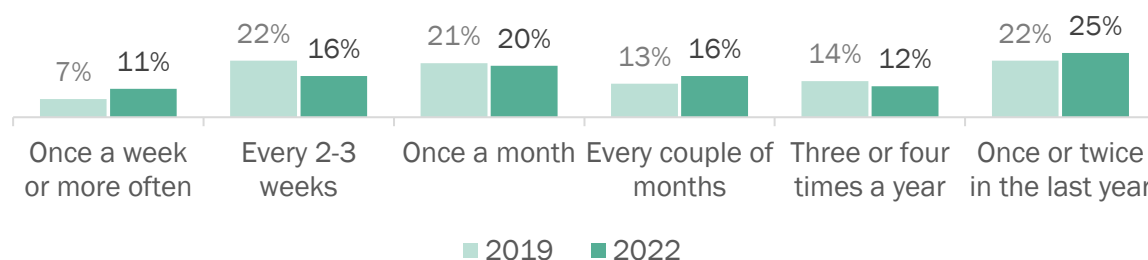
The frequency of book or literary event attendance has changed since 2019 and, as with other art forms. There has been an overall decrease with frequent attendance.

- Attendance at book or literary events on a monthly or more frequent basis in 2022 dropped by 4% percentage points (47% in 2022, 51% in 2019), with more Australians attending these events every couple of months (16% in 2022, 13% in 2019).

On average, those who attend book or literary events went to 16.3 events in 2022, an increase from an average of 14.7 book or literary events in 2019.

*\*Indicative only due to small sample size*

**Figure 26:** Australians’ book or literary event attendance frequency

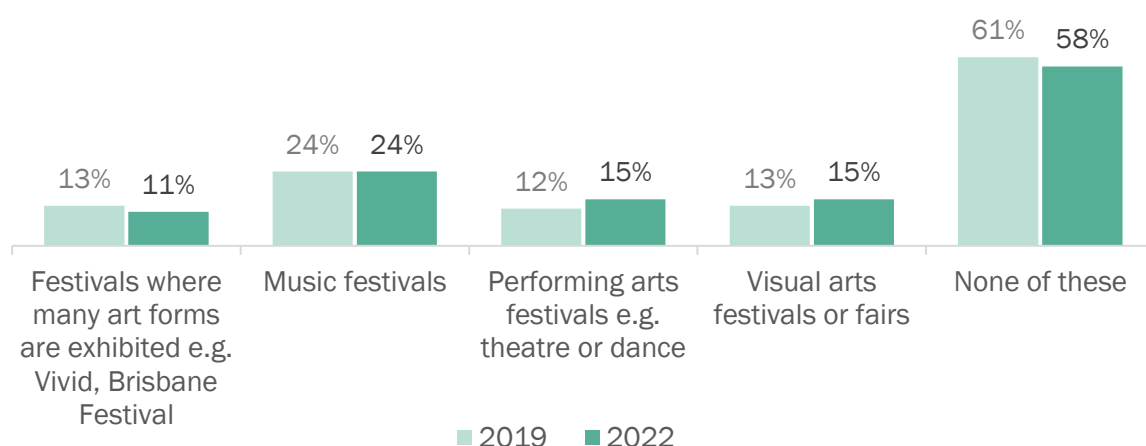


Q2\_4. And in the past 12 months, how often did you personally attend these kinds of events (e.g. exhibitions, performances, shows)? – Book or literary events Base: Those who attended book or literary events (2022: n=150 // 2019: n=149) Please note 2019 has a low sample size so it is indicative only

## 4.8 Spotlight on live attendance – Festivals

Festivals are a part of life for more than two in five Australians (44%) and have continued to grow in popularity post COVID-19 (up by 2 percentage points since 2019). Amongst those living in WA, there is a similar pattern (42%, up by 3 percentage points since 2019 of 39%).

Figure 27: Festivals attendance 2019 and 2022



Q10. Have you attended any of the following festivals (either free or paid for) in the past 12 months? Base: 2019 WA data (n= 1390) // 2022 WA data (n= 1310)

Figure 28: Festival attendance 2022

| Arts attendance  | Australia Total | WA Total   | WA         |            |
|--|-----------------|------------|------------|------------|
|  |                 |            | Perth      | Regional   |
| <b>ATTENDED AT LEAST ONE FESTIVAL</b>                                      | <b>44%</b>      | <b>42%</b> | <b>43%</b> | <b>38%</b> |
| Music festivals  | 22%             | 24%        | 25%        | 20%        |
| Visual arts festivals or fairs   | 15%             | 15%        | 16%        | 15%        |
| Festivals where many art forms are exhibited e.g. Vivid, Brisbane Festival | 19%             | 11%        | 12%        | 9%         |
| Performing arts festivals e.g. theatre or dance                            | 14%             | 15%        | 16%        | 10%        |
| None of these  | 56%             | 58%        | 57%        | 62%        |

Q10. Have you attended any of the following festivals (either free or paid for) in the past 12 months? Base: 2022 WA data (n= 1310) // Australia data (n=9,396)

| Arts attendance  | WA Total   | Regional WA |            |                 |                 |
|--|------------|-------------|------------|-----------------|-----------------|
|  |            | Bunbury     | Wheatbelt  | Outback (North) | Outback (South) |
| <b>ATTENDED AT LEAST ONE FESTIVAL</b>                                      | <b>42%</b> | <b>39%</b>  | <b>38%</b> | <b>48%</b>      | <b>27%</b>      |
| Music festivals  | 24%        | 22%         | 18%        | 31%             | 14%             |
| Visual arts festivals or fairs   | 15%        | 14%         | 17%        | 17%             | 9%              |
| Festivals where many art forms are exhibited e.g. Vivid, Brisbane Festival | 11%        | 8%          | 10%        | 14%             | 7%              |
| Performing arts festivals e.g. theatre or dance                            | 15%        | 10%         | 11%        | 8%              | 7%              |
| None of these  | 58%        | 61%         | 62%        | 52%             | 73%             |

**Figure 29:** Festival attendance 2022 – regional WA breakdown

Q10. Have you attended any of the following festivals (either free or paid for) in the past 12 months? Base: 2022 Australian data (n= 9,396) // 2022 WA data (n= 522)

## 4.9 Perceived change in live attendance

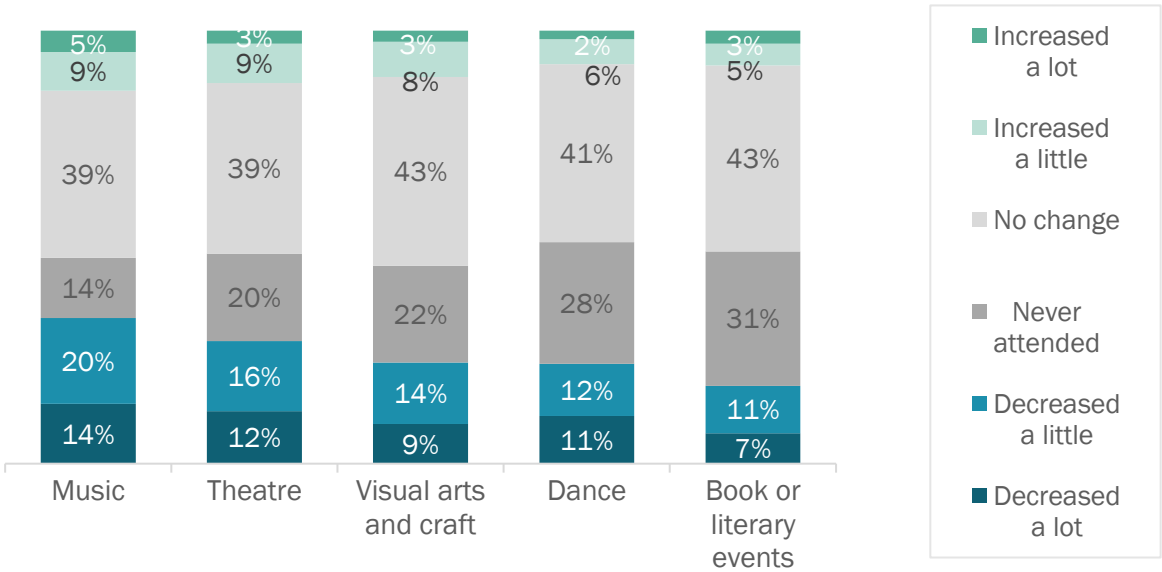
Whilst the previous sections outlined the key benchmark measures from NAPS, this section is new in 2022 and outlines respondents' perception of their change in attendance. It is clear from NAPS 2022 benchmark figures that there has been an overall decrease in attendance at live events across art forms, particularly with regards to the frequency of attending events. However, to better understand changes in attendance, survey respondents are asked to record whether they perceived their attendance over the past 12 months to have increased or decreased compared with before the COVID-19 pandemic.

### 4.9.1 Live attendance by art form – pre and post COVID-19

When respondents compare their attendance levels (over the past 12 months) to before the COVID-19 pandemic, there was an overall drop in attendance at live performances across all art forms:

- Attendance at live music events decreased for 34% of Australians living in WA
- Attendance of theatre events decreased for 29% of Australians living in WA
- Attendance at visual arts and craft events decreased for 24% of Australians living in WA
- Attendance at dance events decreased for 22% of Australians living in WA
- Attendance at book or literary events decreased for 18% of Australians living in WA

**Figure 30:** Perceived change in live attendance – by artform



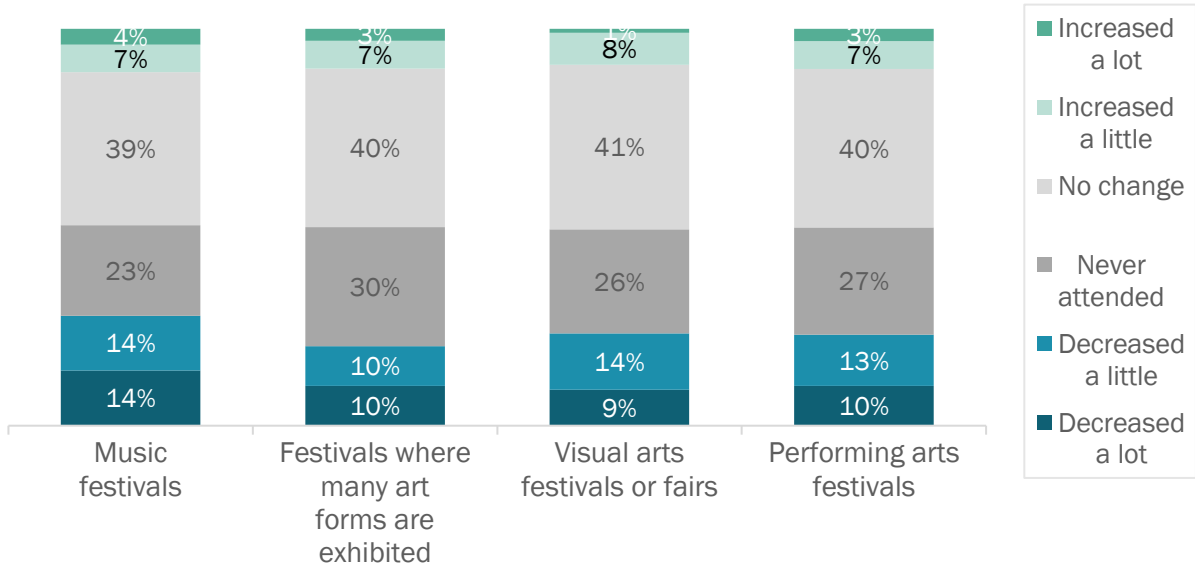
Q9. Thinking about your attendance over the past 12 months. How has your attendance changed compared to before the COVID-19 pandemic? Base: 2022 WA data (n= 1310)

### 4.9.2 Festival Attendance – pre and post COVID-19

A similar pattern from the live event attendance is seen for live festival attendance, where there has been a significant perceived decrease in Australians’ festivals attendance:

- Music festivals decreased by 28%
- Performing arts festivals decreased by 23%
- Festivals where many art forms are exhibited decreased by 21%
- Visual arts festivals or fairs decreased by 23%

Figure 31: Perceived change in festival attendance

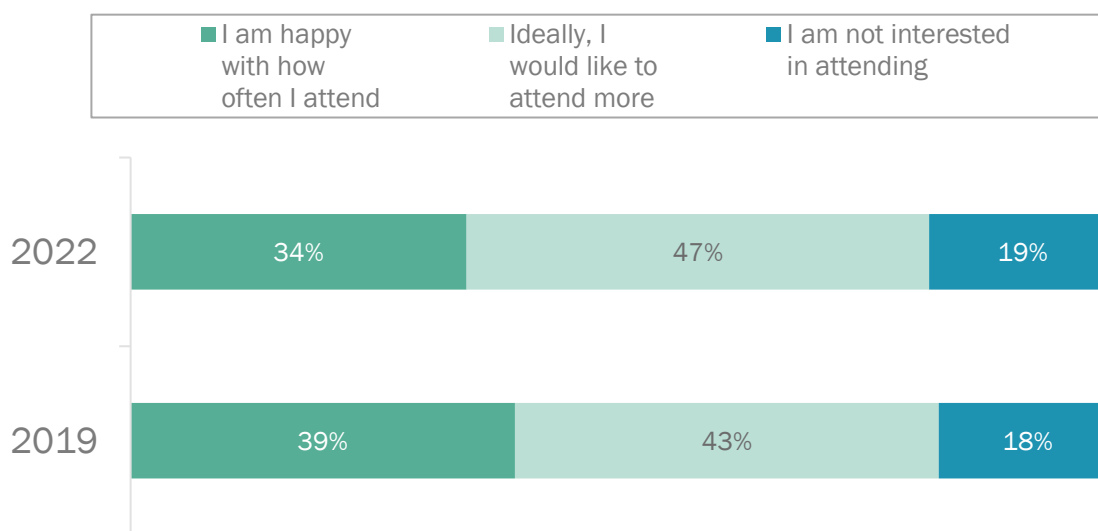


Q11. Thinking about your attendance over the past 12 months. How has your attendance changed compared to before the COVID-19 pandemic? Base: 2022 WA data (n= 1310)

## 4.10 Desire to attend more live events

Almost half of Australians living in WA would like to attend more creative, cultural and artistic events (47%, up from 43% in 2019). A smaller proportion (34%) are happy with their current level of attendance, and almost one in five (19%) are not interested in attending.

**Figure 32:** ACT's feelings about current levels of arts attendance 2022 and 2019



Q20. 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 WA data (n=1390) // 2022 WA data (n=1310)

Those living in WA are less likely than Australians to want to attend more creative, cultural and artistic events.

**Figure 33:** 2022 feelings about current levels of arts attendance

| Current level feelings               | Australia Total | WA Total   | WA         |            |
|--------------------------------------|-----------------|------------|------------|------------|
|                                      |                 |            | Perth      | Regional   |
| I am happy with how often I attend   | 32%             | <b>34%</b> | <b>35%</b> | <b>33%</b> |
| Ideally, I would like to attend more | 49%             | 47%        | 47%        | 46%        |
| I am not interested in attending     | 19%             | <b>19%</b> | <b>18%</b> | 21%        |

Q20. 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: 2022 Australian data (n= 9,396) // 2022 WA data (n= 1310)

**Figure 34:** 2022 feelings about current levels of arts attendance – regional WA breakdown

| Current level feelings               | WA Total | Regional WA |           |                 |                 |
|--------------------------------------|----------|-------------|-----------|-----------------|-----------------|
|                                      |          | Bunbury     | Wheatbelt | Outback (North) | Outback (South) |
| I am happy with how often I attend   | 34%      | 33%         | 37%       | 26%             | 30%             |
| Ideally, I would like to attend more | 47%      | 48%         | 43%       | 54%             | 40%             |
| I am not interested in attending     | 19%      | 19%         | 20%       | 20%             | 30%             |

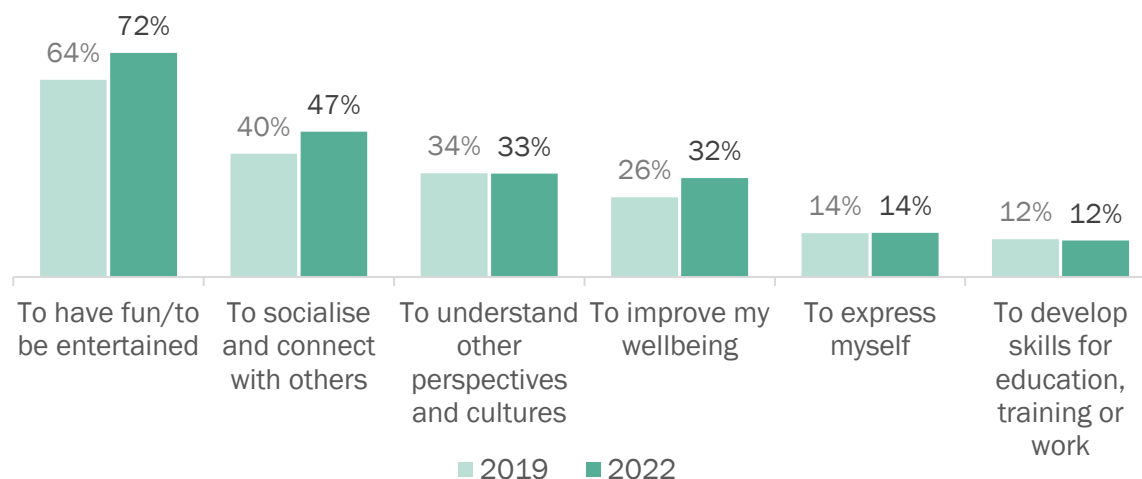
Q20. Regardless of whether you have or haven't attended these kinds of events/festivals in the past 12 months, which of these statements best applies to you? Base: 2022 Australian data (n= 9,396) // 2022 WA data (n= 1310)

## 4.11 Motivations to attend arts and creative activities and events

In 2022, 1.6 million Western Australians attended creative, cultural and artistic events or festivals to have fun and to be entertained, or 72% of the population aged 15 years and over. Nearly half (47%) of Western Australians attend to socialise and connect with others.

A third cited understanding other perspectives and cultures (33%), and another third attending to improve their wellbeing (32%). Less common reasons include to express oneself (14%) and to develop skills for education, training or work (12%).

**Figure 35:** WA's Motivators to attend creative, cultural and artistic events 2022 and 2019



Q21. There are many reasons why people may attend creative, cultural and artistic events/festivals in person. Which of the following reasons, if any, apply to you? Base: 2019 WA data (n= 1390) // 2022 WA data (n= 1310)



**Figure 36:** Australian and WA's Motivators to attend creative, cultural and artistic events 2022

| Motivators  | Australia Total | WA Total   | WA         |            |
|---|-----------------|------------|------------|------------|
|   |                 |            | Perth      | Regional   |
| <b>AT LEAST ONE MOTIVATION</b>                    | <b>87%</b>      | <b>87%</b> | <b>88%</b> | <b>85%</b> |
| To have fun/to be entertained                     | 69%             | 72%        | 73%        | 70%        |
| To socialise and connect with others              | 46%             | 47%        | 48%        | <b>44%</b> |
| To understand other perspectives and cultures     | 36%             | 33%        | 33%        | 34%        |
| To improve my wellbeing                           | 32%             | 32%        | 33%        | <b>28%</b> |
| To express myself                                 | 14%             | 14%        | 15%        | 10%        |
| To develop skills for education, training or work | 12%             | 12%        | 13%        | <b>9%</b>  |
| None of these                                     | 13%             | 13%        | 12%        | 15%        |

Q21. There are many reasons why people may attend creative, cultural and artistic events/festivals in person. Which of the following reasons, if any, apply to you? Base: 2022 Australian data (n= 9,396) // 2022 WA data (n= 1310)

**Figure 37:** Australian and WA's Motivators to attend creative, cultural and artistic events 2022

| Motivators  | WA Total   | Regional WA |            |                 |                 |
|---|------------|-------------|------------|-----------------|-----------------|
|   |            | Bunbury     | Wheatbelt  | Outback (South) | Outback (North) |
| <b>AT LEAST ONE MOTIVATION</b>                    | <b>87%</b> | <b>86%</b>  | <b>86%</b> | <b>79%</b>      | <b>88%</b>      |
| To have fun/to be entertained                     | 72%        | 75%         | 69%        | 64%             | 60%             |
| To socialise and connect with others              | 47%        | 46%         | 45%        | 39%             | 46%             |
| To understand other perspectives and cultures     | 33%        | 30%         | 33%        | 36%             | 46%             |
| To improve my wellbeing                           | 32%        | 31%         | 24%        | 27%             | 28%             |
| To express myself                                 | 14%        | 12%         | 7%         | 11%             | 13%             |
| To develop skills for education, training or work | 12%        | 8%          | 9%         | 11%             | 8%              |
| None of these                                     | 13%        | 14%         | 14%        | 21%             | 12%             |

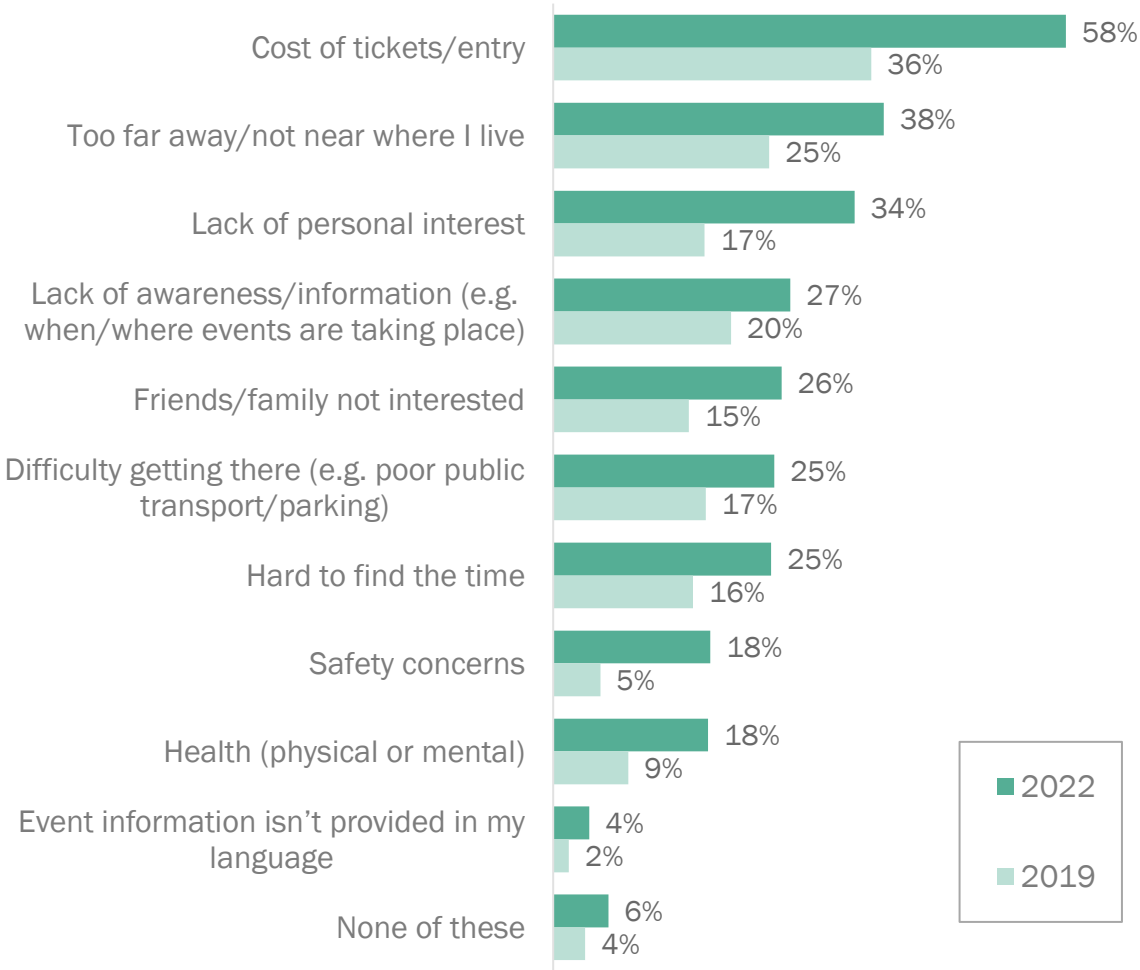
Q21. There are many reasons why people may attend creative, cultural and artistic events/festivals in person. Which of the following reasons, if any, apply to you? Base: 2022 Australian data (n= 9,396) // 2022 WA data (n= 1310)

## 4.12 Barriers to attending arts and creative activities and events

The main two barriers to arts attendance amongst those living in WA are the cost of tickets/entry and the distance.

In reading the results below, it should be noted that in the 2019 National Arts Participation Survey, barriers were only asked of those people who either wanted to attend more arts events than they currently did, or of those who claimed they had no interest in attending. However, in the 2022 survey, all survey respondents were asked about their barriers to attending arts and cultural events including those that were happy with how often they attended. This was to ensure that if this latter group also perceived barriers these would be captured.

**Figure 38:** Barriers to attending live events 2022 and 2019



Q22. 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 WA data (n= 1390) // 2022 WA data (n= 1310)

**Figure 39:** Barriers to attending live events 2022

| Barriers  | Australia Total | WA Total   | WA         |            |
|---|-----------------|------------|------------|------------|
|   |                 |            | Perth      | Regional   |
| <b>AT LEAST ONE BARRIER</b>   | <b>93%</b>      | <b>94%</b> | <b>94%</b> | <b>94%</b> |
| Cost of tickets/entry   | 55%             | 58%        | 61%        | 47%        |
| Too far away/not near where I live                                      | 40%             | 38%        | 34%        | 52%        |
| Lack of awareness/information (e.g. when/where events are taking place) | 27%             | 27%        | 26%        | 30%        |
| Lack of personal interest   | 31%             | 34%        | 35%        | 30%        |
| Hard to find the time   | 26%             | 25%        | 25%        | 22%        |
| Difficulty getting there (e.g. poor public transport/parking)           | 28%             | 25%        | 25%        | 24%        |
| Friends/family not interested   | 25%             | 26%        | 27%        | 24%        |
| Health (physical or mental)   | 16%             | 18%        | 19%        | 12%        |
| Safety concerns   | 20%             | 18%        | 19%        | 14%        |
| Event information isn't provided in my language                         | 4%              | 4%         | 4%         | 3%         |
| None of these   | 7%              | 6%         | 6%         | 6%         |

Q22. 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: 2022 Australian data (n= 9,396) // 2022 WA data (n= 1310)

**Figure 40:** Barriers to attending live events 2022

| Barriers  | WA Total   | Regional WA |            |                 |                 |
|---|------------|-------------|------------|-----------------|-----------------|
|   |            | Bunbury     | Wheatbelt  | Outback (South) | Outback (North) |
| <b>AT LEAST ONE BARRIER</b>   | <b>94%</b> | <b>94%</b>  | <b>93%</b> | <b>97%</b>      | <b>97%</b>      |
| Cost of tickets/entry   | 58%        | 46%         | 51%        | 51%             | 39%             |
| Too far away/not near where I live                                      | 38%        | 47%         | 55%        | 58%             | 61%             |
| Lack of awareness/information (e.g. when/where events are taking place) | 27%        | 29%         | 33%        | 26%             | 33%             |
| Lack of personal interest   | 34%        | 30%         | 32%        | 31%             | 27%             |
| Hard to find the time   | 25%        | 23%         | 21%        | 22%             | 27%             |
| Difficulty getting there (e.g. poor public transport/parking)           | 25%        | 22%         | 24%        | 26%             | 24%             |
| Friends/family not interested   | 26%        | 23%         | 23%        | 30%             | 17%             |
| Health (physical or mental)   | 18%        | 12%         | 14%        | 14%             | 0%              |
| Safety concerns   | 18%        | 10%         | 17%        | 16%             | 17%             |
| Event information isn't provided in my language                         | 5%         | 2%          | 4%         | 3%              | 3%              |
| None of these   | 6%         | 6%          | 7%         | 3%              | 3%              |

Q22. 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: 2022 Australian data (n= 9,396) // 2022 WA data (n= 1310)

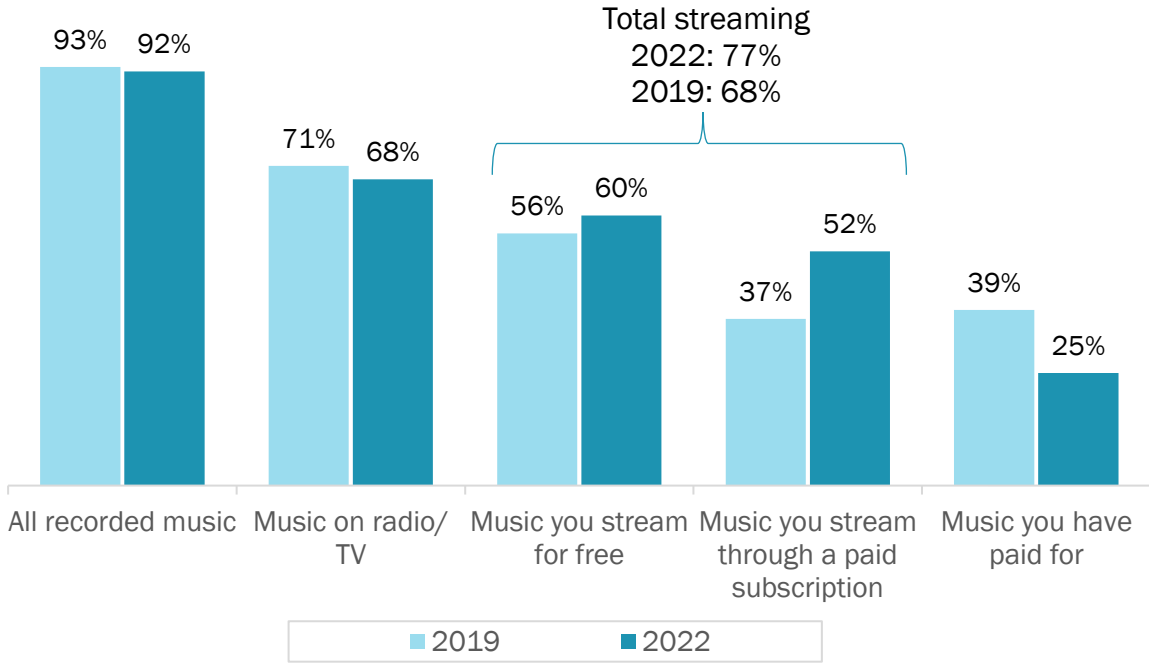
## 5 Listening to recorded music and reading

### 5.1 Listening to recorded music

In 2022, 1.98 million Western Australians listened to and/or watched music, representing 92% of the population aged 15 years and over. This remains relatively consistent with 93% in 2019.

Music on radio or television or streamed for free were the most common formats, with 1.46 million Western Australians or 68% of the respondents from WA. The amount of Western Australians listening to music through paid subscriptions has risen significantly, from 37% in 2019 to more than half (52%) in 2022. Three in five (60%) listened to music they streamed for free (e.g. YouTube), while a quarter (25%) listened to or watched music they paid for (either downloaded or a physical copy, e.g. CDs/vinyl). This has significantly decreased from nearly two in five (39%) in 2019.

Figure 41: Western Australians’ recorded music engagement 2022 and 2019



Q25. Have you listened to and/or watched any of the following formats of recorded music in the past 12 months?  
 Base: WA 15+ (n=1310)

Music on radio/TV was the most frequently listened to on a daily basis, with 34% or 739 thousand Western Australians aged 15 years. Over three in ten (34%) Western Australians listened to or watched music daily through radio/television, while almost one in twenty (6%) did so through music they paid for. On a weekly basis, 47% listened to music through a paid subscription service at least once a week, while 60% of Australians living in the WA aged 15 years and over listened to or watched music on radio/television at least once a week.

**Figure 42: 2022 recorded music engagement**

| Recorded music                               | Australia Total | WA Total   | WA         |            |
|--|-----------------|------------|------------|------------|
|  |                 |            | Perth      | Regional   |
| <b>At least one recorded music</b>           | <b>91%</b>      | <b>92%</b> | <b>93%</b> | <b>91%</b> |
| Music on radio / TV                          | 64%             | 68%        | 69%        | 64%        |
| Music you stream for free                    | 59%             | 60%        | 60%        | 59%        |
| Music you stream through a paid subscription | 50%             | 52%        | 51%        | 55%        |
| Music you have paid for                      | <b>26%</b>      | <b>25%</b> | <b>25%</b> | <b>23%</b> |

Q25. Have you listened to and/or watched any of the following formats of recorded music in the past 12 months?  
Base: 2022 Australian data (n= 9,396) // 2022 WA data (n= 1,310)

**Figure 43: 2022 recorded music engagement – Regional WA breakdown**

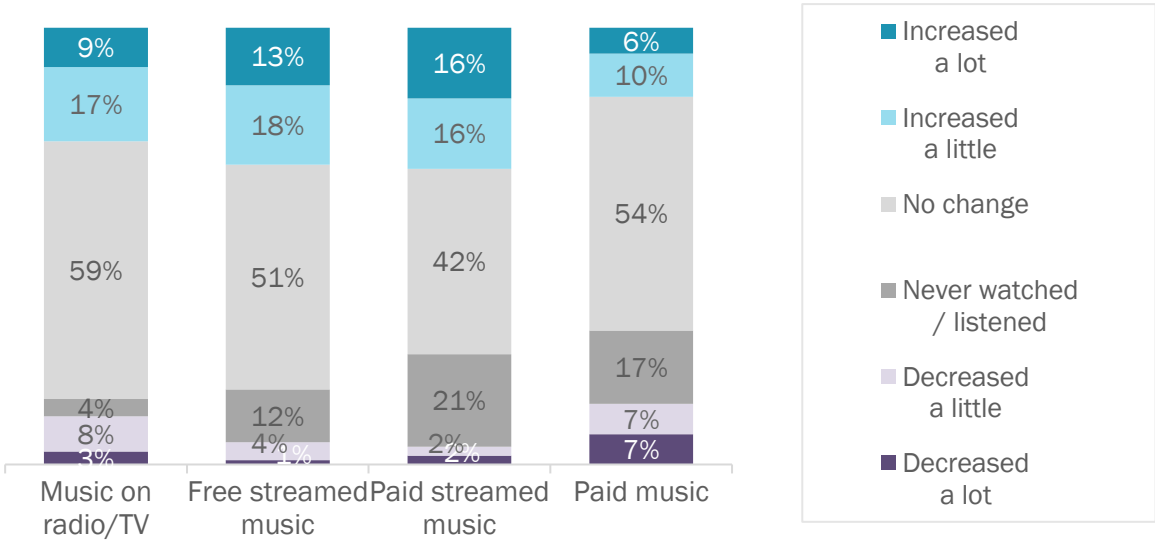
| Recorded music                               | WA Total   | Regional WA |            |                 |                 |
|--|------------|-------------|------------|-----------------|-----------------|
|  |            | Bunbury     | Wheatbelt  | Outback (North) | Outback (South) |
| <b>At least one recorded music</b>           | <b>92%</b> | <b>93%</b>  | <b>89%</b> | <b>98%</b>      | <b>87%</b>      |
| Music on radio / TV                          | 68%        | 63%         | 65%        | 56%             | 67%             |
| Music you stream for free                    | 60%        | 63%         | 51%        | 76%             | 49%             |
| Music you stream through a paid subscription | 52%        | 53%         | 46%        | 77%             | 63%             |
| Music you have paid for                      | <b>25%</b> | <b>27%</b>  | <b>17%</b> | <b>18%</b>      | <b>26%</b>      |

Q25. Have you listened to and/or watched any of the following formats of recorded music in the past 12 months?  
Base: 2022 Australian data (n= 9,396) // 2022 WA data (n= 1,310)

## 5.1.1 Music Engagement in COVID-19

Almost a third of Australians living in WA believe their engagement with free streamed music (31%) and paid streamed music (33%) had increased compared to before the COVID-19 pandemic. Listening to music on radio / TV hasn't changed for 59% of Australians living in WA.

**Figure 44: Perceived change in engagement with music**



Q27. Thinking about your engagement with music in the past 12 months. How has this changed compared to before the COVID-19 pandemic? Base: 2022 WA data (n= 1,310)

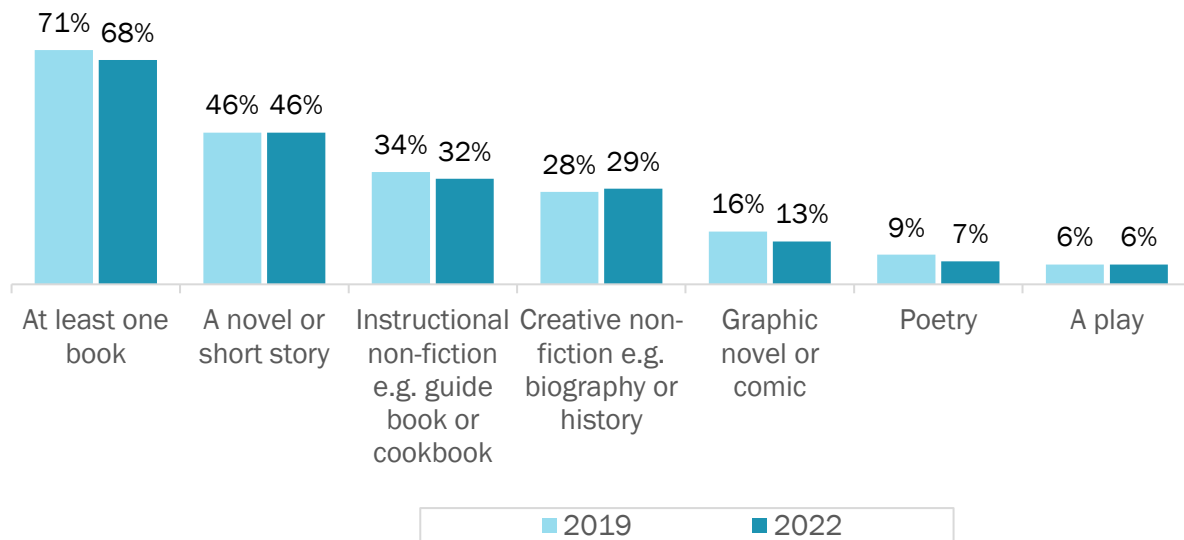
## 5.2 Reading

In 2022, 1.46 million Australians living in WA read at least one printed book, e-book or listened to an audio book for non-work and study purposes, this is roughly 68% of the population aged 15 years and over. This is consistent with 71% in 2019.

A novel or short story is the main format read by just under half of WA (46%), followed up by almost a third reading instructional non-fiction such as a guidebook or cookbook (32%). Three in ten Western Australians consumed creative non-fiction such as a biography or history (29%). Less than one in six read a graphic novel or comic (13%), and less than one in 10 read poetry (7%). Six percent of Australians from the WA read a play.

Print books are still by far the most popular format, read by 66% of the WA population aged 15 years and over in the last year. Three in ten (31%) Australians in WA read a print book at least once a week, with 10% reading in this format daily. In the past 12 months, two in five Australians living in WA read an E-book (39%) and a third (33%) listened to an audio book, down from 40% and 32% in 2019 respectively.

**Figure 45:** Australians' engagement with reading 2022 and 2019



Q28. Excluding for work or study, which of the following did you read in the past 12 months? Base: 2022 WA data (n= 626)

**Figure 46:** 2022 reading engagement

| Reading books             | Australia Total | WA Total | WA    |          |
|---------------------------|-----------------|----------|-------|----------|
|                           |                 |          | Perth | Regional |
| At least one book         | 69%             | 68%      | 68%   | 66%      |
| A novel or short story    | 46%             | 46%      | 46%   | 45%      |
| Instructional non-fiction | 30%             | 32%      | 32%   | 35%      |
| Creative non-fiction      | 30%             | 29%      | 30%   | 28%      |
| Graphic novel or comic    | 14%             | 13%      | 14%   | 11%      |
| Poetry                    | 8%              | 7%       | 8%    | 5%       |
| A play                    | 6%              | 6%       | 6%    | 3%       |

Q28. Excluding for work or study, which of the following did you read in the past 12 months? Base: 2022 Australian data (n= 9,396) // 2022 WA data (n= 1,310) // 2022 Perth data (n= 788 ) // 2022 Regional WA data (n= 522)



**Figure 47:** 2022 reading engagement – Regional WA breakdown

| Reading books             | WA Total | Regional WA |           |                 |                 |
|---------------------------|----------|-------------|-----------|-----------------|-----------------|
|                           |          | Bunbury     | Wheatbelt | Outback (North) | Outback (South) |
| At least one book         | 68%      | 61%         | 68%       | 81%             | 65%             |
| A novel or short story    | 46%      | 43%         | 49%       | 40%             | 48%             |
| Instructional non-fiction | 32%      | 31%         | 34%       | 51%             | 37%             |
| Creative non-fiction      | 29%      | 25%         | 27%       | 41%             | 29%             |
| Graphic novel or comic    | 13%      | 8%          | 10%       | 16%             | 15%             |
| Poetry                    | 7%       | 4%          | 8%        | 7%              | 4%              |
| A play                    | 6%       | 3%          | 2%        | 5%              | 2%              |

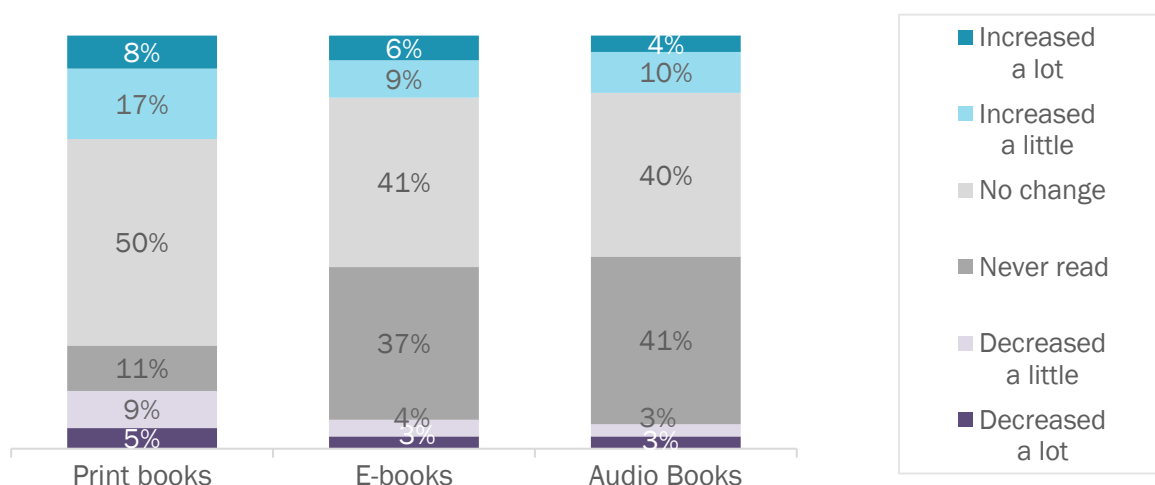
Q28. Excluding for work or study, which of the following did you read in the past 12 months? Base: 2022 Australian data (n= 9,396) // 2022 WA data (n= 1,310)

## 5.2.1 Reading and COVID-19

When comparing 2022 figures to 2019, Australians’ engagement with books is quite similar. In the 2022 wave of the NAPS, Australians are asked how they perceived their change in engagement with books compared to before the pandemic. Post COVID, Australians in WA have seen a general increase in their engagement with books.

Half (50%) of Australians in WA found their engagement with print books hadn’t changed compared to before the COVID-19 pandemic, a quarter (25%) increased their engagement, and 14% had decreased.

**Figure 48:** Perceived change in engagement with books



Q30. Thinking about your engagement with books in the past 12 months. How has this changed compared to before the COVID-19 pandemic? Base: 2022 WA data (n= 1310)

## 6 Creative participation in the arts

### 6.1 Creative participation

Creative participation can take many forms, from artistic photography to playing an instrument, singing in a community choir or taking a community arts class, to more professional forms of arts creation. The creative participation figures are derived from several variables where Australians created or participated in at least one of the following over the past 12 months:

- Created visual arts and craft, theatre, dance, creative writing or music
- Created visual arts and craft, theatre, dance, creative writing or music to engage with their own cultural background, language group or community
- Have been involved in activities in a community setting (e.g. community choir or community theatre)
- Have been involved in a project that could be described as Community Arts and Cultural Development.

In 2022, 917 thousand Western Australians created, produced or collaborated in the making of art, or 43% of the population aged 15 years and over. This includes activities participated in alone or with others, creating things for oneself and community collaboration. Overall creation has decreased from 45% in 2019.

Figure 49: WA’s creative participation

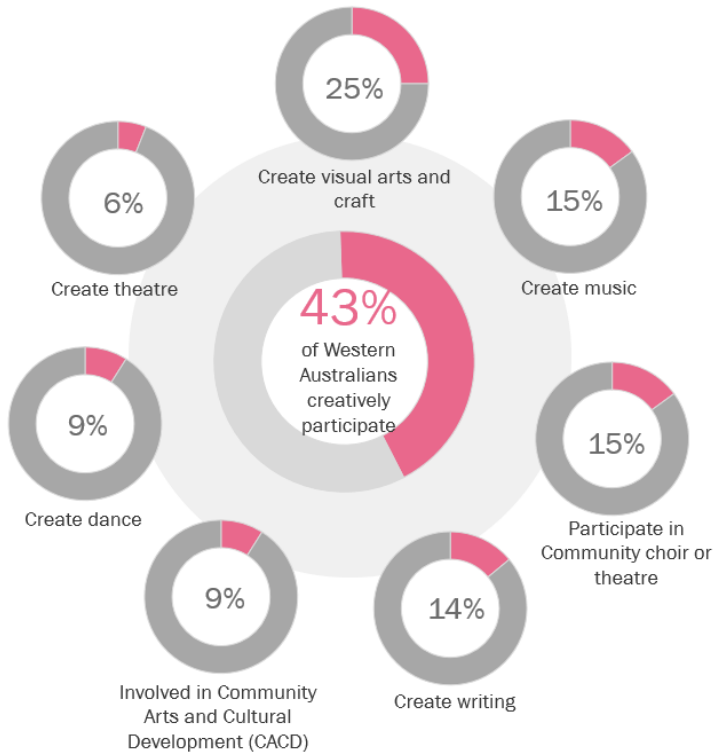


Figure 50: Expressions of Creativity 2019 and 2022



One in four Australians in WA create **visual arts and craft**, including from their own cultural background (25%, consistent with 25% in 2019)



One in six Western Australians create **music**, including from their own cultural background (15%, consistent with 17% in 2019)



One in six Western Australians participate in **community choir or community theatre** (15%, consistent with 13% in 2019)



One in seven Western Australians produce **creative writing**, including from their own cultural background (14%, consistent with 16% in 2019)



One in ten Australians living in WA are involved in **Community Arts and Cultural Development** (9%, consistent with 11% in 2019)



One in ten Australians living in WA creatively participate in **dance**, including from their own cultural background (9%, consistent with 9% in 2019)



6% of Western Australians creatively participate in **theatre**, including from their own cultural background (similar to 2019 at 7%).

## 6.2 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).

**Figure 51: Art form creation 2022**

| Creation                             | Australia Total | WA Total   | WA         |            |
|--------------------------------------|-----------------|------------|------------|------------|
|                                      |                 |            | Perth      | Regional   |
| <b>CREATED AT LEAST ONE ART FORM</b> | <b>38%</b>      | <b>37%</b> | <b>37%</b> | <b>36%</b> |
| Visual arts and craft                | 22%             | 24%        | 23%        | 25%        |
| Music                                | 14%             | 12%        | 12%        | 12%        |
| Creative writing                     | 12%             | 12%        | 13%        | 10%        |
| Dance                                | 6%              | 6%         | 7%         | 4%         |
| Theatre                              | 5%              | 5%         | 5%         | 3%         |
| None of these                        | <b>62%</b>      | <b>63%</b> | <b>63%</b> | <b>64%</b> |

Q35. Over the last 12 months, have you created any of the following? Base: 2022 WA data (n= 1310) // Australia data

**Figure 52: Art form creation 2022- regional WA breakdown**

| Creation                             | WA Total   | Regional WA |            |                 |                 |
|--------------------------------------|------------|-------------|------------|-----------------|-----------------|
|                                      |            | Bunbury     | Wheatbelt  | Outback (North) | Outback (South) |
| <b>CREATED AT LEAST ONE ART FORM</b> | <b>37%</b> | <b>38%</b>  | <b>33%</b> | <b>42%</b>      | <b>32%</b>      |
| Visual arts and craft                | 24%        | 24%         | 25%        | 29%             | 24%             |
| Music                                | 12%        | 15%         | 10%        | 12%             | 6%              |
| Creative writing                     | 12%        | 10%         | 11%        | 10%             | 8%              |
| Dance                                | 6%         | 4%          | 2%         | 2%              | 5%              |
| Theatre                              | 5%         | 4%          | 1%         | 11%             | 0%              |
| None of these                        | <b>63%</b> | <b>62%</b>  | <b>67%</b> | <b>58%</b>      | <b>68%</b>      |

Q35. Over the last 12 months, have you created any of the following? Base: 2022 WA data (n= 1310) // Bunbury (n=228) // Wheatbelt (n=136) // Outback North (n= 61) // Outback South (n= 97)

## 6.2.1 Visual arts and craft

In 2022, 24% of Western Australians aged 15 years and over created visual arts and crafts, remaining consistent with 23% in 2019.

### Visual arts and craft forms

The main forms of visual art and craft creation are painting, drawing, printmaking or street art (12%), craft like ceramics, glass art, jewellery, textiles or woodcraft (11%), and photography (11%). 6% created digital or video art and 3% created sculpture, installation or light projections.

## 6.2.2 Music

In 2022, 12% of Western Australians aged 15 years and over made music (consistent with 14% in 2019).

## Music forms

One in 10 (9%) Western Australians played a musical instrument in the last 12 months, while 4% sung and 4% wrote songs, mixed or composed music.

### 6.2.3 Creative writing

In 2022, 12% of Western Australians aged 15 years and over produced creative writing (consistent with 13% in 2019).

#### Creative writing forms

Seven percent of Western Australians are novel/short story writers, while 3% are poetry writers, 3% write creative non-fiction and 3% write instructional non-fiction. 2% of Western Australians write graphic novels or comics and 1% write plays.

### 6.2.4 Dance

In 2022, six percent of Western Australians aged 15 years and over (consistent with 8% in 2019) created or participated in dance.

#### Dance forms

The most popular dance form Western Australians have creatively participated in is social or competitive dance (3%). 2% of Western Australians have created Contemporary dance and street dance, hip hop and classical, traditional or folk dance. Ballet closely follows at 1%.

### 6.2.5 Theatre

Five percent of Australians in WA aged 15 and over created theatre, consistent with 2019 (5%).

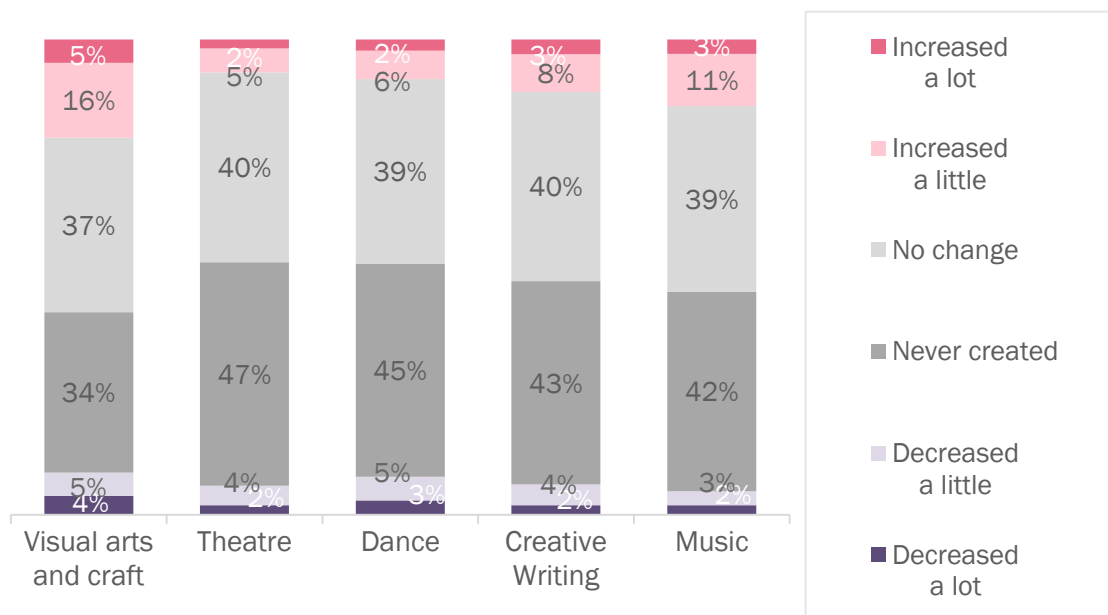
#### Theatre forms

The most popular form of theatre Australians in WA have creatively participated in is musical theatre or cabaret (3%). This is closely followed by traditional or contemporary theatre and Children's theatre (2%) and circus (1%).

### 6.2.6 Creation and COVID-19

Depending on the art form, Australians' creative participation with the arts has either decreased slightly or remained unchanged since 2019. When asked how this has changed since before the COVID-19 pandemic, Australians living in WA generally feel there was an increase in creation rather than a decrease.

**Figure 53:** Perceived change in art creation



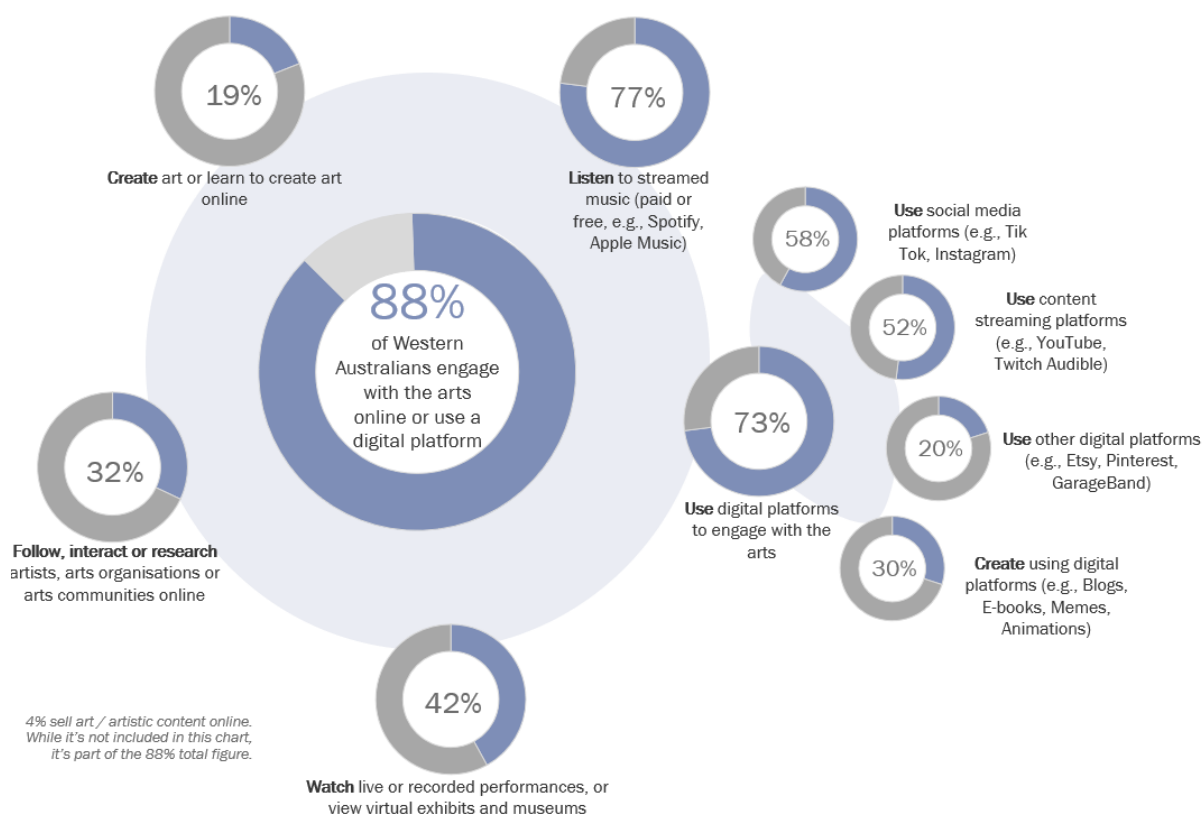
Q36. How has this changed compared to before the COVID-19 pandemic? Base: 2022 WA data (n=1,310)

## 7 Online and digital engagement with the arts

### 7.1 Overall online and digital engagement with the arts

Most Australians in WA engage with the arts online or through digital platforms (88%). More than three in four (77%) of Western Australians *Listen to streamed music*, and a smaller proportion (73%) *Use a digital platform to engage with the arts*. Just over two in five (42%) Western Australians use the internet to *Watch live or recorded performances, or view virtual exhibits and museums*, and almost a third (32%) use the internet to *Follow, interact or research artists or art communities*. Just under one in five (19%) Australians in WA *Create art or learn to create art* online.

**Figure 54:** Australians in WA's engagement with the arts online or using a digital platform 2022

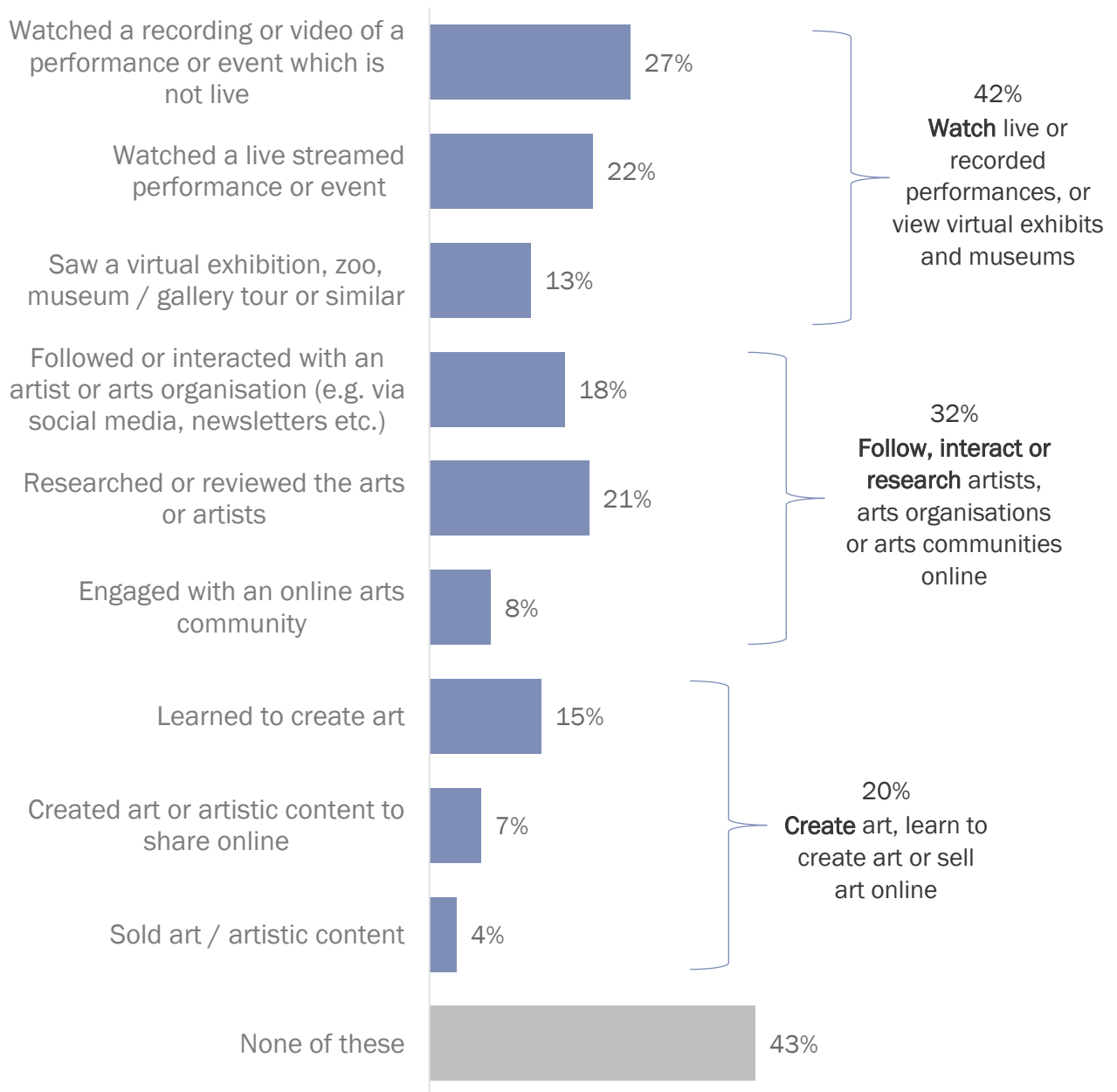


Base: Australians in WA 15+ (n=1,310)

### 7.2 Accessing creative experiences and arts using the internet

The internet is a fundamental piece of technology in Australians' lives, and it's widely used to create and engage with the arts. Almost 3 in 5 (57%) Western Australians have used the internet to engage with the arts or create art, mostly to *Watch live or recorded performances* (42%).

**Figure 55:** Australians' engagement with the arts using the internet 2022



Q45. Have you used the internet to do any of the following in the past 12 months? Base: WA Population 15+ (n=1,310)



**Figure 56:** Internet arts engagement 2022

| Internet arts engagement   | Australia Total | WA Total   |
|--|-----------------|------------|
| <b>Used the internet</b>   | <b>57%</b>      | <b>57%</b> |
| Watched a recording or video of a performance or event which is not live                             | 26%             | 27%        |
| Watched a live streamed performance or event   | 22%             | 22%        |
| Researched or reviewed the arts or artists   | 20%             | 21%        |
| Followed or interacted with an artist or arts organisation (e.g. via social media, newsletters etc.) | 18%             | 18%        |
| Saw a virtual exhibition, zoo, museum / gallery tour or similar                                      | 14%             | 13%        |
| Learned to create art  | 14%             | 15%        |
| Engaged with an online arts community  | 8%              | 8%         |
| Created art or artistic content to share online  | 7%              | 7%         |
| Sold art / artistic content  | 4%              | 4%         |
| <b>None of these</b>   | <b>43%</b>      | <b>43%</b> |

Q45. Have you used the internet to do any of the following in the past 12 months? Base: 2022 Australia data (n= 9,396) // 2022 WA data (n= 1,310)

**Figure 57: Internet arts engagement 2022 – regional WA breakdown**

| Internet arts engagement   | WA total   | Regional WA |            |                 |                 |
|--|------------|-------------|------------|-----------------|-----------------|
|  |            | Bunbury     | Wheatbelt  | Outback (North) | Outback (South) |
| <b>Used the internet</b>   | <b>57%</b> | <b>57%</b>  | <b>48%</b> | <b>62%</b>      | <b>49%</b>      |
| Watched a recording or video of a performance or event which is not live                             | 27%        | 26%         | 23%        | 30%             | 20%             |
| Watched a live streamed performance or event   | 22%        | 21%         | 17%        | 20%             | 21%             |
| Researched or reviewed the arts or artists   | 21%        | 20%         | 19%        | 23%             | 15%             |
| Followed or interacted with an artist or arts organisation (e.g. via social media, newsletters etc.) | 18%        | 17%         | 14%        | 32%             | 24%             |
| Saw a virtual exhibition, zoo, museum / gallery tour or similar                                      | 13%        | 9%          | 9%         | 11%             | 7%              |
| Learned to create art  | 15%        | 14%         | 14%        | 14%             | 17%             |
| Engaged with an online arts community  | 8%         | 5%          | 3%         | 7%              | 7%              |
| Created art or artistic content to share online  | 7%         | 9%          | 8%         | 4%              | 4%              |
| Sold art / artistic content  | 4%         | 2%          | 7%         | 0%              | 1%              |
| <b>None of these</b>   | <b>43%</b> | <b>43%</b>  | <b>52%</b> | <b>38%</b>      | <b>51%</b>      |

Q45. Have you used the internet to do any of the following in the past 12 months? Base: 2022 WA data (n= 1310) // Bunbury (n=228) // Wheatbelt (n=136) // Outback North (n= 61) // Outback South (n= 97)

## Engaging with the arts using digital platforms

From social media to streaming platforms, there are many different avenues for Australians to access and engross themselves with art digitally. Most Western Australians (73%) use digital platforms to access creative experiences and arts or for creating art:

- 71% of Western Australians use digital platforms to specifically engage with creativity, culture and art,
- 30% of Western Australians use digital platforms to create art.

### 7.2.1 Using digital platforms and social media to engage with the arts

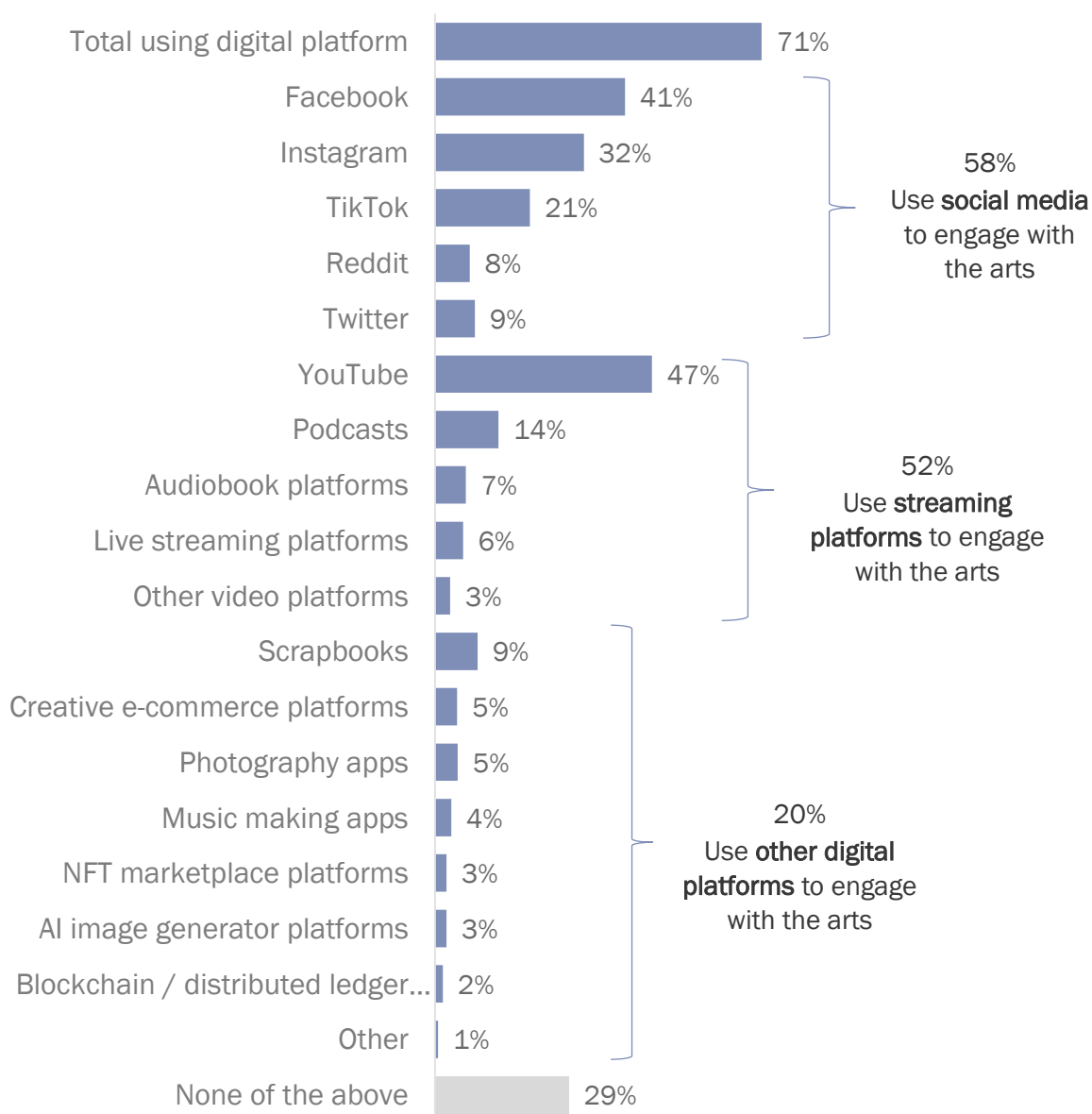
In NAPS 2019, a similar question was asked to gauge Australians' use of digital platforms not just for entertainment but specifically to engage with creativity, culture and art. However, as the digital category evolves quickly, and a number of new platforms have been introduced since 2019, more selections were added in 2022 and as a result, NAPS 2019 and NAPS 2022 cannot be compared like-for-like in relation to digital engagement.

Having said that, growth and expansion in this sector are clearly happening and NAPS 2022 data is able to capture that.

Seven in ten (71%) Australians living in WA have used *Digital platforms and social media to engage with the arts*, with *Social media platforms* topping the list:

- More than half (58%) of those living in WA Use *social media platforms* to engage with the arts,
- Over half (52%) of those living in WA Use *streaming platforms* to engage with the arts,
- One in five (20%) living in WA Use *other digital platforms* to engage with the arts.

**Figure 58:** Australians in WA’s engagement with digital and social media platforms 2022



Q47. 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: WA Population 15+ (n=1,310)

**Figure 59:** Engagement with digital and social media platforms 2022

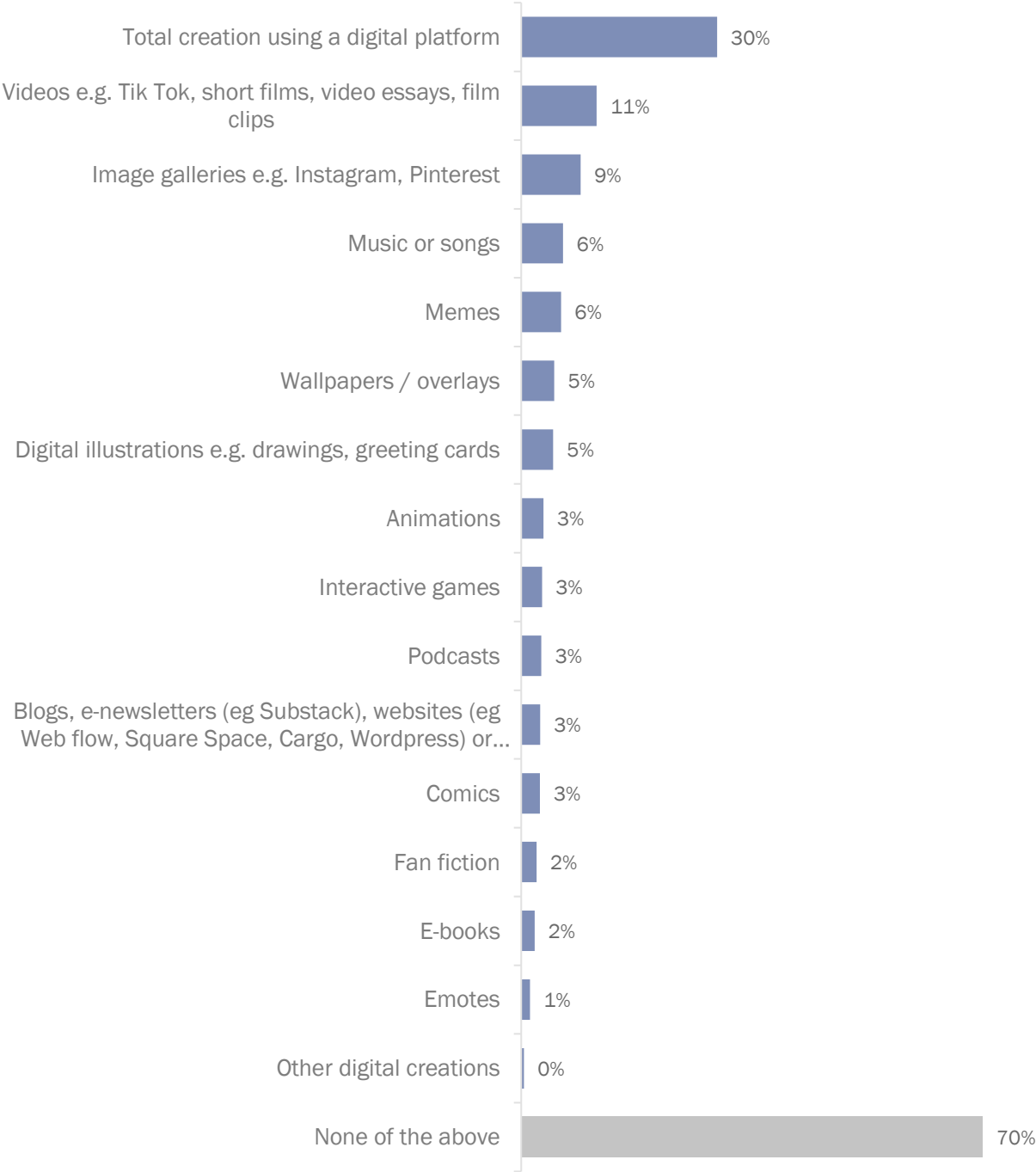
| Internet arts engagement   | Australia Total | WA Total   |
|--|-----------------|------------|
| <b>Used digital platform</b>                                       | <b>69%</b>      | <b>71%</b> |
| YouTube  | 44%             | 47%        |
| Facebook   | 38%             | 41%        |
| Instagram  | 31%             | 32%        |
| TikTok   | 19%             | 21%        |
| Podcasts   | 14%             | 14%        |
| Scrapbooks (e.g., Pintrest, Tumblr and Are na)                     | 9%              | 9%         |
| Twitter  | 9%              | 9%         |
| Reddit   | 7%              | 8%         |
| Audiobook platforms (e.g., Audible)                                | 6%              | 7%         |
| Live streaming platforms (e g , Twitch, Mixer, Eventcast)          | 6%              | 6%         |
| Photography apps (e.g., VSCO, Flickr, imgur)                       | 5%              | 5%         |
| Creative e-commerce platforms (E g , Etsy, Bandcamp)               | 5%              | 5%         |
| Music making apps (e.g., Garage band / LMMS)                       | 4%              | 4%         |
| Other video platforms (e.g., Vimeo, Indigitube)                    | 3%              | 3%         |
| NFT marketplace platforms (e.g., OpenSea, Magic Eden)              | 2%              | 3%         |
| AI image generator platforms (e g , DALL-E, NightCafe)             | 2%              | 3%         |
| Blockchain / distributed ledger technology (e.g., Ethereum, Qurom) | 2%              | 2%         |
| Other  | 1%              | 1%         |
| <b>None of the above</b>   | <b>31%</b>      | <b>29%</b> |

Q47. 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: 2022 Australia data (n= 9,396) // WA data (n= 1,310)

## 7.2.2 Creation using digital platforms

One in three Western Australians express themselves creatively on digital platforms (30%), including through *Videos* (11%), *Memes* (6%) and *Music or songs* (6%).

**Figure 60:** Creation using digital and social media platforms 2022



Q48. Have you personally created any of the following in the last 12 months, using a digital platform?  
 Base: WA Population 15+ (n= 1,310)

**Figure 61:** Creation using digital and social media platforms 2022

| Internet arts engagement  | Australia Total | WA Total   |
|---|-----------------|------------|
| <b>Created using a digital platform</b>   | <b>31%</b>      | <b>30%</b> |
| Videos e.g. Tik Tok, short films, video essays, film clips  | 11%             | 11%        |
| Image galleries e.g. Instagram, Pinterest   | 8%              | 9%         |
| Music or songs  | 7%              | 6%         |
| Memes   | 6%              | 6%         |
| Wallpapers / overlays   | 5%              | 5%         |
| Digital illustrations e.g. drawings, greeting cards   | 5%              | 5%         |
| Podcasts  | 4%              | 3%         |
| Animations  | 3%              | 3%         |
| Blogs, e-newsletters (e.g. Substack), websites (e.g. Web flow, Square Space, Cargo, Wordpress) or chat bots (e.g. Joon Bot, Bot Star) | 3%              | 3%         |
| E-books   | 3%              | 2%         |
| Interactive games   | 2%              | 3%         |
| Comics  | 2%              | 3%         |
| Fan fiction   | 2%              | 2%         |
| Emotes  | 2%              | 1%         |
| Other digital creations   | 1%              | 0%         |
| <b>None of the above</b>  | <b>69%</b>      | <b>70%</b> |

Q48. Have you personally created any of the following in the last 12 months, using a digital platform? Base: 2022 Australia data (n= 9,396) // 2022 WA data (n= 1,310)

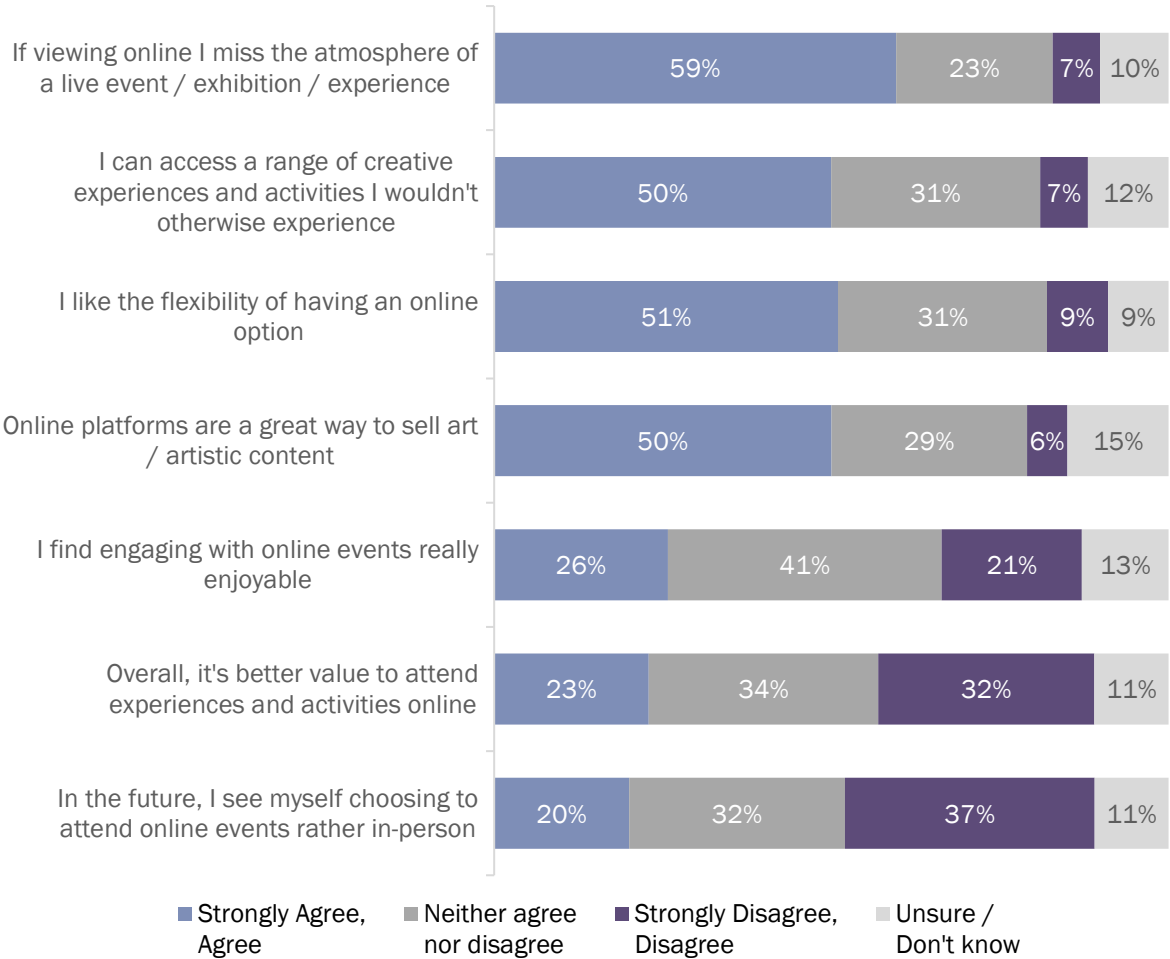
## 7.3 Flexibility of online and digital experiences and activities

In the last 12 months, 88% of Australians aged 15 or over have engaged with the arts online or through digital platforms.

When asked about their experience with accessing creative experiences and activities online, one in two respondents agreed that *I like the flexibility of having an online option* (endorsed by 51% of WA 15+), *Online platforms are a great way to sell art / artistic content* (endorsed by 50% of WA 15+) and *I can access a range of creative experiences and activities I wouldn't otherwise experience* (endorsed by 50% of WA 15+).

More than a quarter of Australians living in WA aged over 15 agreed that *engaging with online events is really enjoyable* (26%). However, nearly three in five (59%) Australians in WA aged 15+ *Miss the atmosphere of a live event / exhibition / experience when viewing online*, and nearly one in three (32%) don't believe *Overall it's better value to attend experiences and activities online*. While one in five (20%) Australians in WA aged 15+ would *Choose to attend online events over in-person events in the future*, nearly twice the amount of people (37%) would not consider this.

**Figure 62:** Accessing creative experiences and activities online and through digital platforms

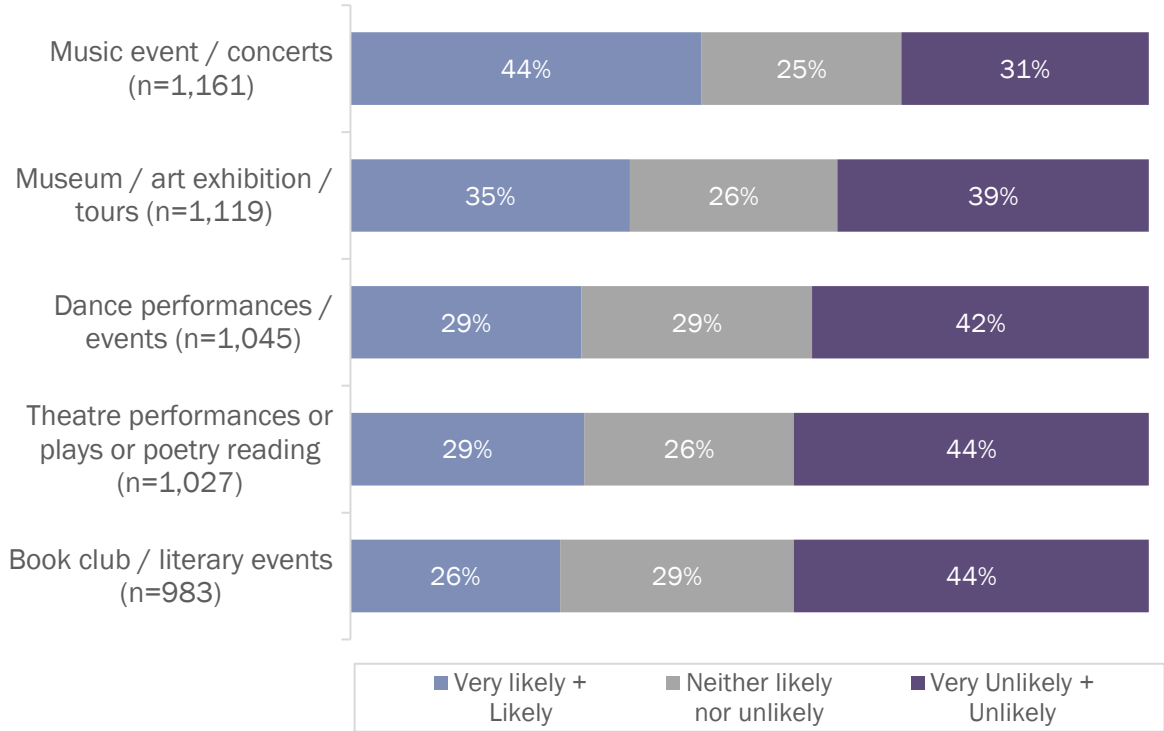


Q49. Thinking about your experience with accessing creative experiences and activities online, how much do you agree or disagree with the following statements? Base: WA Population 15+ (n= 1,310)

In 2022, there was high engagement with digital platforms. Since events and activities were suspended for over a year during the pandemic, more Australians were exposed to creative activities and arts online and through digital channels. Accessibility to these online and digital arts events and creative activities was easy and only a few clicks away. If Australians in WA weren't able to attend arts events and experiences in person, some would be likely (very likely + likely) to attend the event online.

- Music event / concerts (44%)
- Museum / art exhibition / tours (35%)
- Dance performance / events (29%)
- Theatre performances / plays / poetry readings (29%)
- Book club / literary events (26%)

**Figure 63:** Australians in WA likelihood to attend arts events online 2022



Q50. If you were not able to attend the events in person (e.g. due to location, costs or health), how likely would you attend the following events online? Base: WA Population 15+ who attend the events

## 7.4 Change in online and digital engagement post-COVID

With the stay-home restrictions in 2020-21, Australians 15+ were choosing to interact with activities and arts online and through digital platforms. For many, restricted access to regular activities and more time at home during COVID-19 restrictions meant there was an opportunity to explore activities and try new things/art forms that they maybe hadn't been exposed to before.

Being able to access these online, through streaming services and/or through familiar or even new digital platforms created new avenues for Australians to engage with creative activities and experiences that although there before, may not have been top of mind. Not only was accessing content online or through digital channels relatively easy from home, digital content was also affordable and, in many instances, free of charge.

Overall, there has been an **increase in internet-based activities** since COVID-19, rather than a decrease, although between 37% and 43% report there being 'no change'. Many Australians in WA (between 28% and 51%) still haven't engaged with these activities, with watching a recording or video of a performance or event and watching a live streamed performance or event, being the most popular.

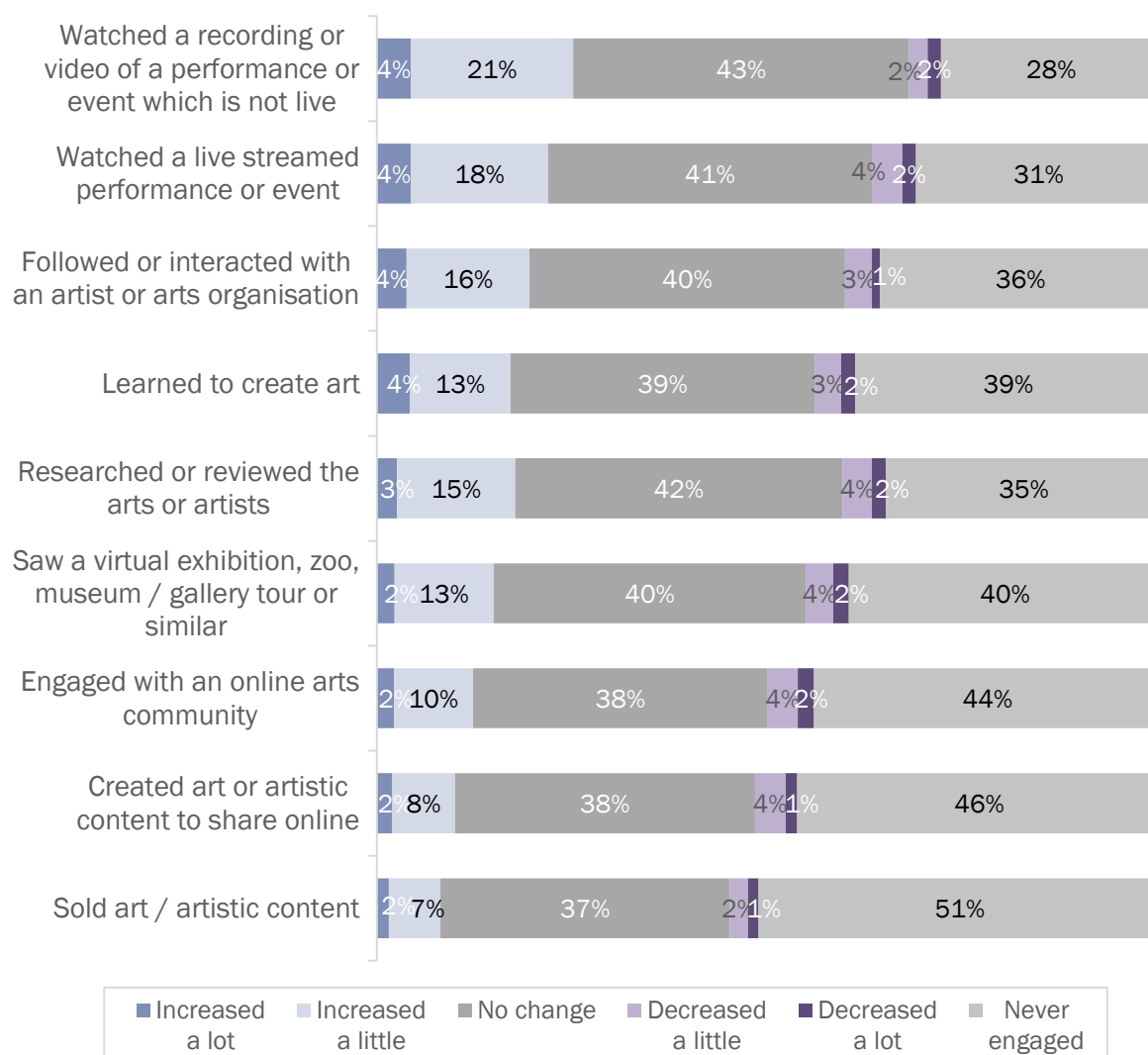
The online activities that have seen the most increase in engagement among Australians 15+ are watched recordings and interaction with arts / artists:

- Watched a recording or video of a performance or event which is not live (25%)
- Watched a live streamed performance or event (22%)
- Followed or interacted with an artist or arts organization (19%)



- Researched or reviewed the arts or artists (20%)

**Figure 64:** Change in online and digital engagement engagement

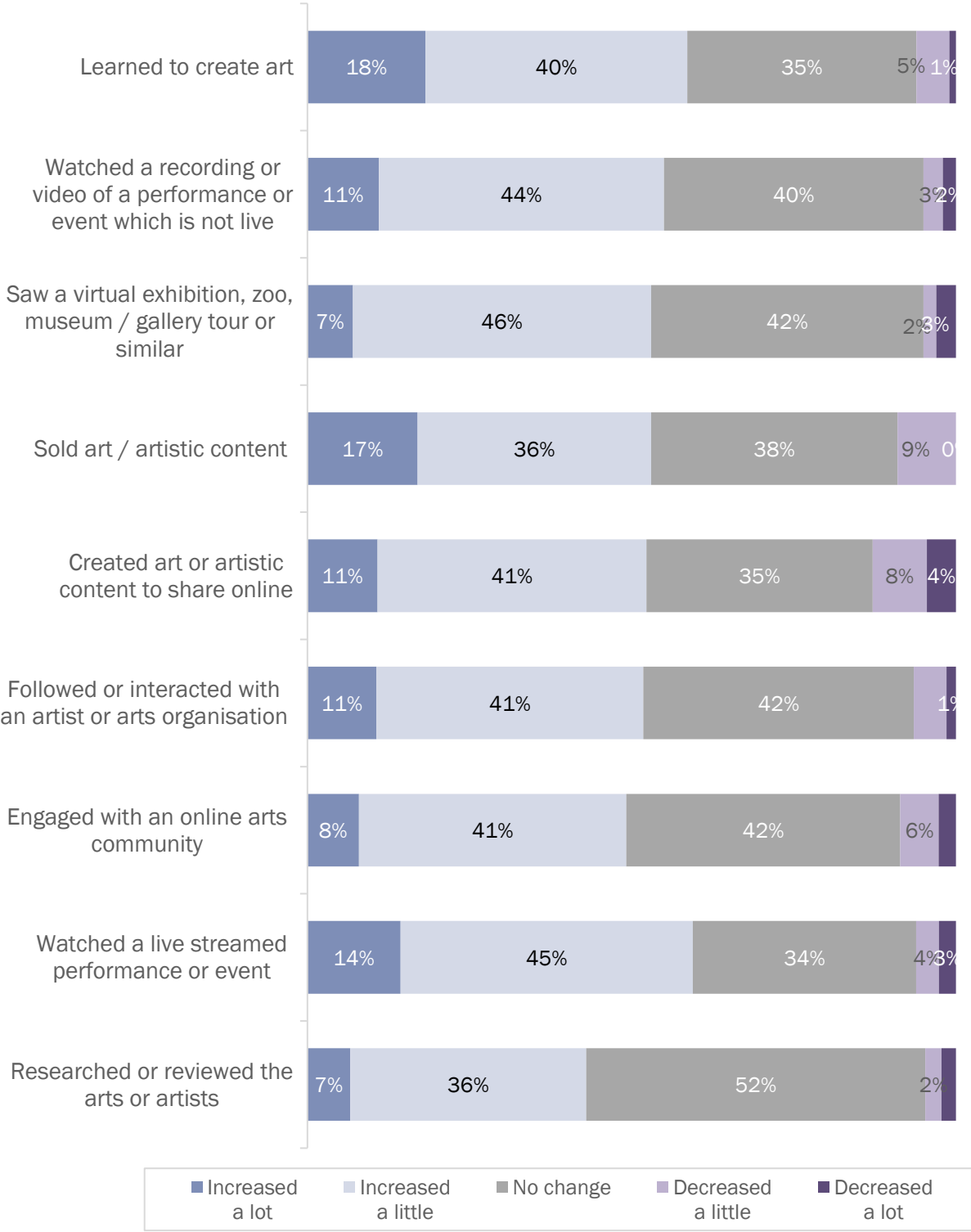


Q46. How has this changed compared to before the COVID-19 pandemic? Base: WA 15+ (n=1,310)

Among those who have engaged with internet-based art and creative activities in the last 12 months, nearly half have seen an increase in their specific engagement with each category since the pandemic, with the largest increases seen in using the internet to learn to create art.

- Learned to create art (58% increase)
- Watched a recording or video of a performance or event which is not live (55% increase)
- Saw a virtual exhibition, zoo, museum / gallery tour or similar (53% increase)
- Sold art / artistic content (53% increase)
- Created art or artistic content to share online (52% increase)
- Followed or interacted with an artist or arts organisation (52% increase)
- Engaged with an online arts community (49% increase)
- Watched a live streamed performance or event (47% increase)
- Researched or reviewed the arts or artists (43% increase)

**Figure 65:** Change in online engagement among those who have engaged with each activity in the last 12 months



Q46. How has this changed compared to before the COVID-19 pandemic? Base: WA 15+ (n=1,310)

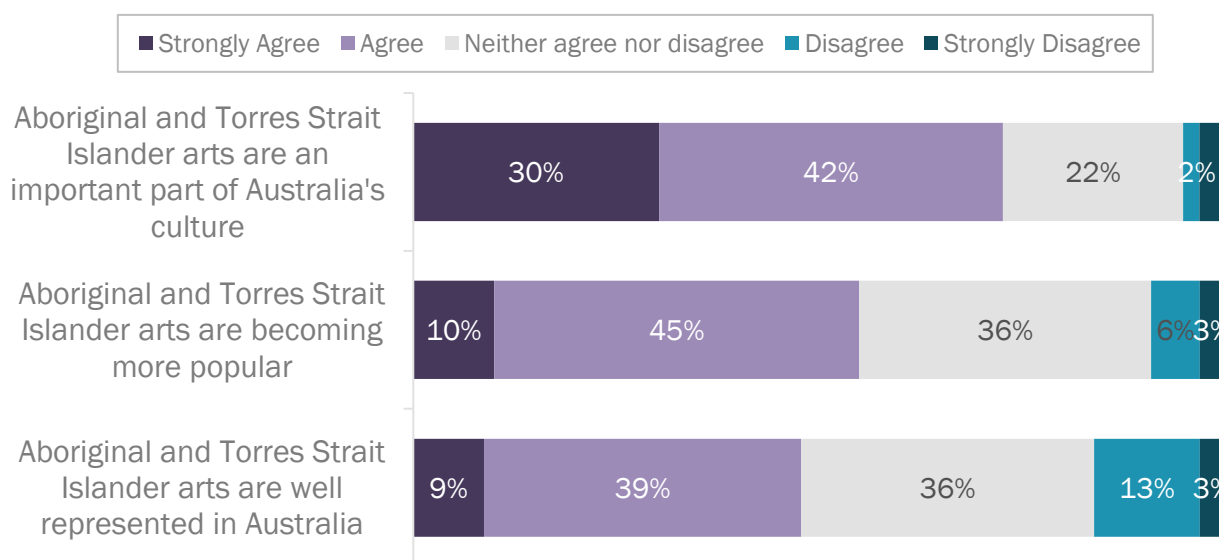
## 8 Our cultural identity and diversity

### 8.1 Attitudes to First Nations arts

In 2022, there is widespread agreement that *Aboriginal and Torres Strait Islander arts are an important part of Australia’s culture*, with 1.55 million Western Australians agreeing, or 72% of the population aged 15 years and over. Agreement has slightly decreased since 2019 (76%).

Despite such art being valued, less than half of Australians living in WA believe that *Aboriginal and Torres Strait Islander arts are well represented in Australia* (47%). This is slightly down from 50% in 2019.

**Figure 66:** Attitudes to First Nations Arts 2022



Q34. To what extent do you agree or disagree with each of the following statements? Base: 2022 WA data (n= 1,310)

### 8.2 Interest in First Nations arts

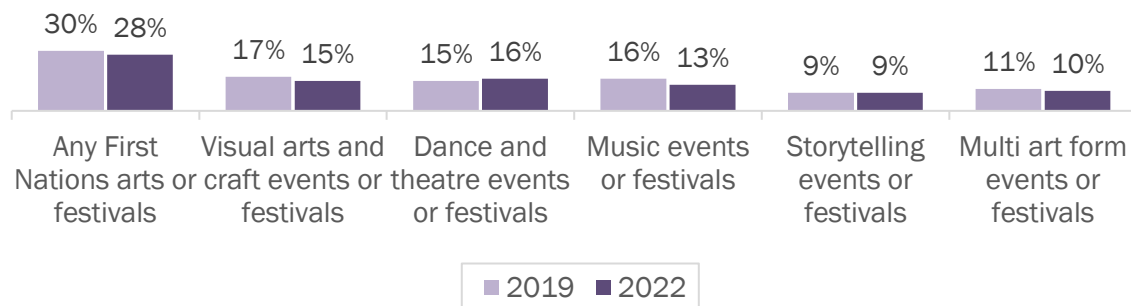
In 2022, 801 thousand Western Australians were interested in First Nations arts, or 37% of the population aged 15 years and over. Interest has remained consistent with 36% in 2019.

Whilst interest in First Nations arts remains unchanged for most (71%), one in five (21%) Western Australians have a growing interest in First Nations arts in 2022. This is an increase from the amount of Western Australians who reported a growing interest in First Nations arts in 2019 (18%).

### 8.3 Attending First Nations events and festivals

In 2022, 606 thousand Western Australians, representing 28% of the population aged 15 years and over attended First Nations arts, cultural activities or festivals. Attendance has remained consistent since 2019 (30%).

**Figure 67:** WA attendance at First Nations Arts including festivals, 2019 and 2022

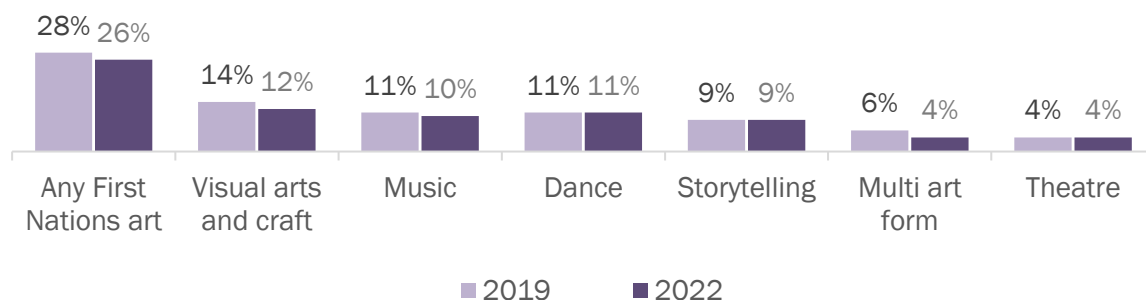


Q12. Thinking about the festivals you have attended, were any of these Aboriginal or Torres Strait Islander festivals?  
 Q31. Have you attended or seen any of the following Aboriginal and/or Torres Strait Islander arts or cultural activities in the past 12 months? Base: 2019 WA data (n= 1,390) // 2022 WA data (n= 1,310)

### 8.3.1 Attending First Nations arts or cultural events

In 2022, more than one in four (26%) Western Australians aged 15 years and over attended First Nations arts or cultural activities. This is a slight decrease from 28% in 2019.

**Figure 68:** Attendance at First Nations Arts 2019 and 2022



Q31. 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 WA data (n= 1,390) // 2022 WA data (n= 1,310)

**Figure 69:** First Nations Arts events 2022

| First Nations Arts attendance      | Australia Total | WA Total   |
|------------------------------------|-----------------|------------|
| <b>Attended at least one event</b> | <b>25%</b>      | <b>26%</b> |
| Visual arts and craft              | 12%             | 12%        |
| Dance                              | 11%             | 11%        |
| Music                              | 10%             | 10%        |
| Storytelling                       | 8%              | 9%         |
| Multi art form                     | 5%              | 4%         |
| Theatre                            | 4%              | 4%         |
| <b>None of the above</b>           | <b>75%</b>      | <b>74%</b> |

Q31. 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 AUS data (n=9,396) // 2022 WA data (n= 1,310)

**Figure 70:** First Nations Arts events 2022 – regional WA breakdown

| First Nations Arts attendance      | WA Total   | Regional WA |            |                 |                 |
|------------------------------------|------------|-------------|------------|-----------------|-----------------|
|                                    |            | Bunbury     | Wheatbelt  | Outback (North) | Outback (South) |
| <b>Attended at least one event</b> | <b>26%</b> | <b>24%</b>  | <b>22%</b> | <b>49%</b>      | <b>25%</b>      |
| Visual arts and craft              | 12%        | 12%         | 12%        | 28%             | 17%             |
| Dance                              | 11%        | 9%          | 8%         | 22%             | 8%              |
| Music                              | 10%        | 10%         | 8%         | 16%             | 7%              |
| Storytelling                       | 9%         | 10%         | 7%         | 15%             | 6%              |
| Multi art form                     | 4%         | 4%          | 7%         | 15%             | 6%              |
| Theatre                            | 4%         | 2%          | 1%         | 3%              | 2%              |
| <b>None of the above</b>           | <b>74%</b> | <b>76%</b>  | <b>78%</b> | <b>51%</b>      | <b>75%</b>      |

Q31. 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: 2022 WA data (n= 1310) // Bunbury (n=228) // Wheatbelt (n=136) // Outback North (n= 61) // Outback South (n= 97)

### 8.3.2 Attending First Nations festivals

In 2022, one in seven (14%) Western Australians aged 15 years and over attended a First Nations festival. This is a decrease from 2019, where 18% of Australians from the WA attended First Nations festivals. Festivals where many art forms are exhibited are the most popular form of festival attended (7%), followed by performing arts festivals (both 6%).

**Figure 71:** First Nations Arts festivals 2022

| First Nations Festival attendance                             | Australia Total | WA Total   |
|---|-----------------|------------|
| <b>Attended at least one festival</b>                         | <b>17%</b>      | <b>14%</b> |
| Festivals where many art forms are exhibited                  | 7%              | 7%         |
| Visual arts festivals or fairs                                | 7%              | 5%         |
| Performing arts festivals e.g. theatre or dance               | 6%              | 6%         |
| Music festivals   | 5%              | 5%         |
| Another type of Aboriginal or Torres Strait Islander festival | 1%              | 0%         |
| None of these   | 28%             | 28%        |
| <b>Did not attend any festivals</b>                           | <b>83%</b>      | <b>86%</b> |

Q12\_REBASED. Thinking about the festivals you have attended, were any of these Aboriginal or Torres Strait Islander festivals? Base: 2022 Australia data (n=9,396) // 2022 WA data (n=1,310)

**Figure 72:** First Nations Arts festivals 2022 – regional WA breakdown

| First Nations Festival attendance                             | WA Total   | Regional WA |            |                 |                 |
|---|------------|-------------|------------|-----------------|-----------------|
|   |            | Bunbury     | Wheatbelt  | Outback (North) | Outback (South) |
| <b>Attended at least one festival</b>                         | <b>14%</b> | <b>10%</b>  | <b>5%</b>  | <b>24%</b>      | <b>13%</b>      |
| Festivals where many art forms are exhibited                  | 7%         | 4%          | 1%         | 14%             | 10%             |
| Visual arts festivals or fairs                                | 5%         | 4%          | 2%         | 14%             | 3%              |
| Performing arts festivals e.g. theatre or dance               | 6%         | 3%          | 2%         | 7%              | 3%              |
| Music festivals   | 5%         | 3%          | 1%         | 3%              | 4%              |
| Another type of Aboriginal or Torres Strait Islander festival | 0%         | 0%          | 0%         | 1%              | 2%              |
| None of these   | 28%        | 29%         | 33%        | 24%             | 14%             |
| <b>Did not attend any festivals</b>                           | <b>86%</b> | <b>90%</b>  | <b>95%</b> | <b>76%</b>      | <b>87%</b>      |

Q12\_REBASED. Thinking about the festivals you have attended, were any of these Aboriginal or Torres Strait Islander festivals? Base: 2022 WA data (n= 1310) // Bunbury (n=228) // Wheatbelt (n=136) // Outback North (n= 61) // Outback South (n= 97)

## 8.4 Engagement with own cultural background through arts

In 2022, three in ten (30%) of the WA population engaged with their own cultural background, language group or community by attending events or festivals, or creating art. This is a slight decrease from 33% in 2019.

## 8.5 Attending live events for community connection

In 2022, one in four (25%) of the WA population attended cultural and artistic events focused on their own cultural background, language group or community. This is a slight decrease from 29% in 2019. Music is the main form of event attended (14%), followed by Visual Arts and Craft and Festivals or celebrations (both 9%). Dance saw 8% of the WA population attending and 6% of the Western Australian population attended Theatre events. Four percent attended book or literary events from their own cultural background.

## 8.6 Location of cultural events

Concert halls or theatres (9%) are the main locations for Western Australians attending cultural events, followed by Community centres or halls, local parks and stadiums or arenas (all 8%). This is followed by Museums or galleries and Education settings (both 6%). Five percentage points of Western Australians attend cultural events at Markets. A smaller proportion of Australians living in WA attend cultural events at the Library, places of worship and Neighbourhoods / streets (all 4%).

## 8.7 Value of cultural events

Western Australians 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 (96%) citing at least one benefit.

**Figure 73:** Value of cultural events 2022

| Value in attending cultural events                                     | Australia Total | WA Total   |
|--|-----------------|------------|
| <b>At least one value</b>  | <b>96%</b>      | <b>96%</b> |
| Spending time with family and/or friends                               | 54%             | 57%        |
| I get to know people in my community                                   | 39%             | 43%        |
| Improved health and wellbeing  | 38%             | 37%        |
| I feel connected to my heritage  | 35%             | 29%        |
| Knowing the wider community has more understanding of my culture       | 27%             | 24%        |
| Preserving the practices of my heritage                                | 25%             | 24%        |
| My children can learn about and connect with their cultural background | 23%             | 21%        |
| Community support because I am living away from my home country        | 19%             | 22%        |
| Other  | 1%              | 0%         |
| <b>None of the above</b>   | <b>4%</b>       | <b>4%</b>  |

Q19. What value do these cultural events provide to you? Base: Those who engage with own cultural events in Aus (n=2,673) // in WA (n=336)

**Figure 74:** Value of cultural events 2022 – regional WA breakdown

| Value in attending cultural events                                     | WA Total   | Regional WA |            |                 |                 |
|--|------------|-------------|------------|-----------------|-----------------|
|  |            | Bunbury     | Wheatbelt  | Outback (North) | Outback (South) |
| <b>At least one value</b>  | <b>96%</b> | <b>97%</b>  | <b>94%</b> | <b>100%</b>     | <b>87%</b>      |
| Spending time with family and/or friends                               | 57%        | 56%         | 55%        | 47%             | 73%             |
| I get to know people in my community                                   | 43%        | 47%         | 50%        | 60%             | 59%             |
| Improved health and wellbeing  | 37%        | 29%         | 39%        | 39%             | 47%             |
| I feel connected to my heritage  | 29%        | 26%         | 23%        | 32%             | 11%             |
| Knowing the wider community has more understanding of my culture       | 24%        | 23%         | 6%         | 26%             | 32%             |
| Preserving the practices of my heritage                                | 24%        | 18%         | 16%        | 12%             | 12%             |
| My children can learn about and connect with their cultural background | 21%        | 17%         | 14%        | 20%             | 26%             |



|   |     |     |     |     |     |
|---|-----|-----|-----|-----|-----|
| Community support because I am living away from my home country | 22% | 16% | 13% | 12% | 17% |
| Other   | 0%  | 0%  | 0%  | 0%  | 0%  |
| None of the above   | 4%  | 3%  | 6%  | 0%  | 13% |

Q19. What value do these cultural events provide to you? Base: 2022 WA data (n= 336) // Bunbury (n=55) // Wheatbelt (n=35) // Outback North (n= 12) // Outback South (n= 15)

## 8.8 Cultural connection through creative participation

In 2022, 17% of Australians living in WA aged 15 or over created art to engage with their own cultural background, language group or community. This is consistent with 20% in 2019. Amongst Western Australians who created art in the past year, almost half (45%) produced outputs to engage with their own cultural background, language group or community.

Within WA, music and visual arts and craft is the most likely creation (both 7%) followed by dance and creative writing (both 5%). Four percent created festivals or celebration and three percent created theatre to engage with their own cultural background, language group or community.

## 9 The impact of COVID-19

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The impact of COVID-19 on arts and creativity was important to measure in 2022 both as a way to capture and reflect what has happened as well as provide insight into the way forward for arts and creativity in 2023 and beyond.

### 9.1.1 NAPS 2022 survey data

A series of COVID-19 questions are included in the NAPS 2022 survey to capture the impact of the pandemic on arts and creativity. Questions are developed specifically to provide a quantified measure of key issues and insights that emerged from the qualitative work and issues known to the sector for which quantification would be of value.

Key questions and measures:

- Impact of COVID-19 on income, work and connection with family/friends
- Impact of COVID-19's stay-home restrictions on the role of arts and creative activities, including impact on social connections and mental health, discovery of new experiences
- Perceived increase or decrease in engagement with arts and creative activities (past 12 months)
- Impact of COVID-19 on attendance at live events, current level of concern, and what would reduce concerns
- Perceived cost of arts and creative events, willingness to pay for events, overall spend on arts and creative events and correlations to concerns over the rising cost of living.

### 9.1.2 NAPS 2022 data confirms COVID-19 restrictions are both positive and negative for Australians

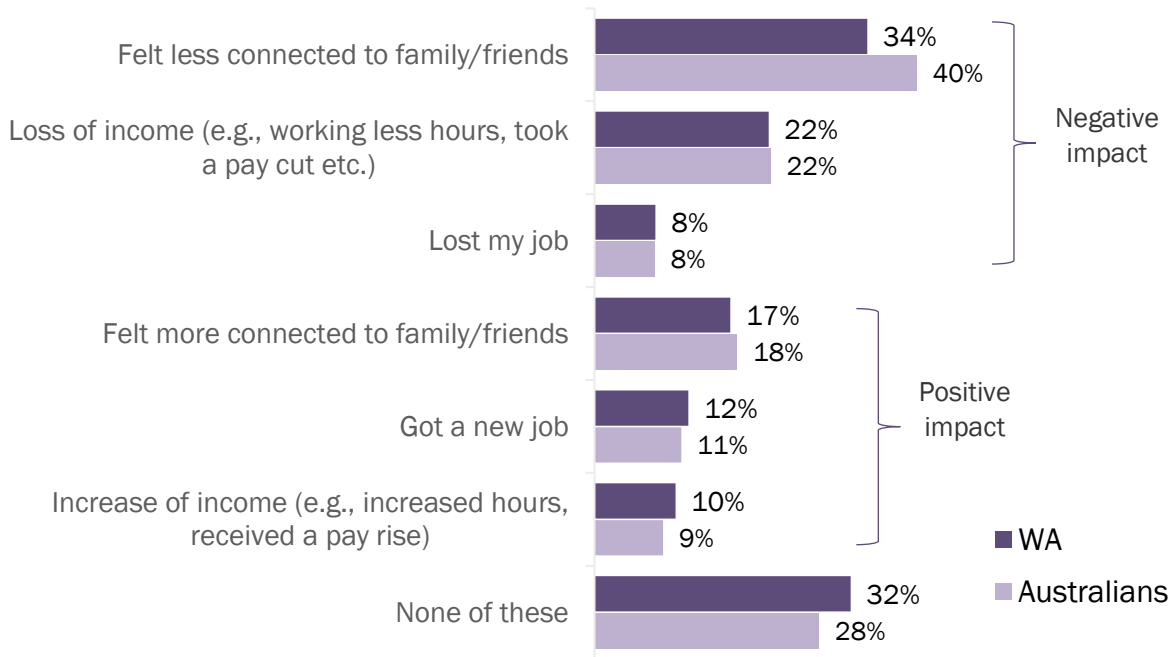
NAPS 2022 data confirmed that there are both positive and negative impacts during COVID-19 and the stay-home restrictions. Overall, half (53%) of Australians 15+ had a negative consequence with only 31% experiencing a positive impact. Amongst those living in WA, 49% had a negative consequence and 31% experienced a positive impact.

On the contrary, almost a third (31%) of respondents from WA had a positive outcome from COVID-19 and stay home restrictions, with 17% feeling more connected to family/friends and a similar proportion (18%) starting a new job or increasing their income.

Impact on connection with family and friends was particularly high with more registering a negative impact (34%) than a positive impact (17%).

Just over a quarter of Western Australians (26%) either **lost their job** (8%) or **experienced reduced income** (22%).

**Figure 75:** Impact on lifestyle factors during COVID-19 and stay-home restrictions

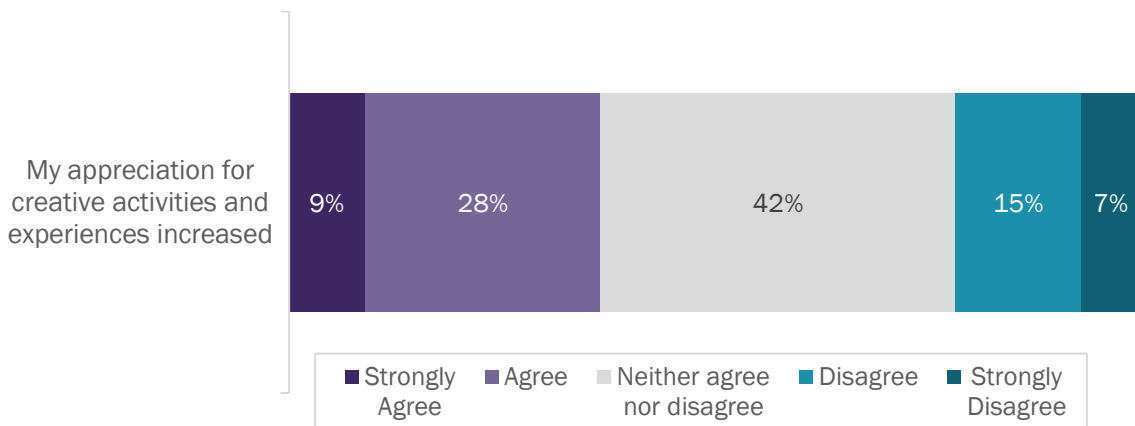


Q56. Thinking about your experience during COVID-19 and the stay-home restrictions. Which of the following, if any, applied to you? Base: Australians 15+ (n=9,396) // WA (n= 1,310)

### 9.1.3 Appreciation for creative activities was confirmed in NAPS 2022

Almost two in five (36%), or 782 thousand Western Australians aged 15+ believed their appreciation for creative activities and experiences had increased during COVID-19 and stay-home restrictions.

**Figure 76:** Appreciation for the arts during COVID-19 lockdowns and restrictions

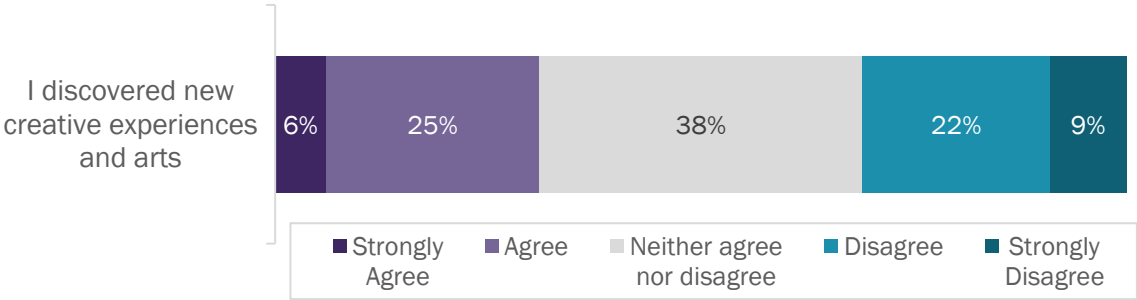


Q57. Thinking about your involvement with creative activities and experiences during the COVID and stay-home restrictions. How much do you agree or disagree with the following statements? Base: WA 15+ (n= 1,310)

### 9.1.4 NAPS 2022 data confirms people discovered new creative experiences during COVID-19

Almost a third (32%) or 676 000 Western Australians aged 15+ discovered new creative experiences and arts during COVID-19 and stay-home restrictions.

**Figure 77:** Creative experiences and arts during COVID-19 and stay-home restrictions

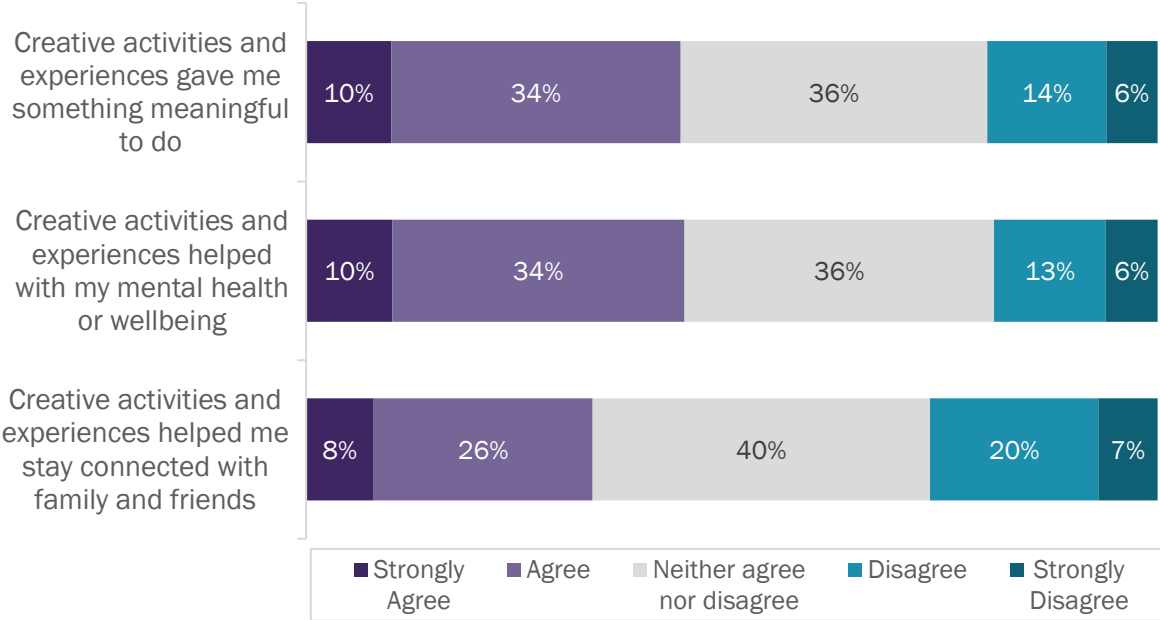


Q57. Thinking about your involvement with creative activities and experiences during the COVID and stay-home restrictions. How much do you agree or disagree with the following statements? Base: WA 15+ (n=1,310)

### 9.1.5 NAPS 2022 data confirms the positive impact of creative activities during COVID-19

Nearly half (45%) or 962 thousand Australians in WA aged 15 or over believe creative activities and experiences helped with their mental health or wellbeing and about the same proportion (44%) believed it gave them something meaningful to do during during COVID-19 and stay-home restrictions. A third (33%) or 711 thousand Western Australians aged 15 or over found arts and creative activities helped them stay connected to family and friends.

**Figure 78:** Creative experiences and arts during COVID-19 and stay-home restrictions

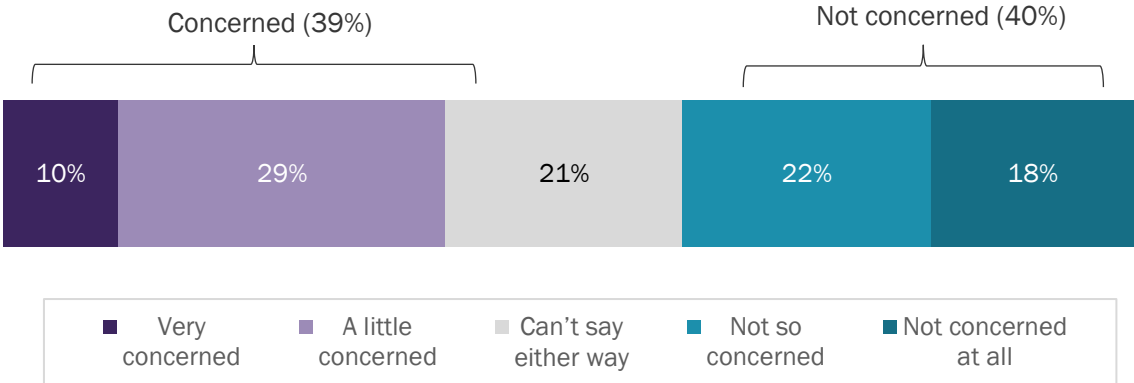


Q57. Thinking about your involvement with creative activities and experiences during the COVID and stay-home restrictions. How much do you agree or disagree with the following statements? Base: WA 15+ (n= 1,310)

## 9.1.6 NAPS 2022 data confirms that 45% of people still have concerns

A question was included in NAPS 2022 which measured people’s level of concern around attending creative events and experiences in person. The results show that almost two in five Western Australians (39%) are concerned about attending creative events and experiences in person. A similar proportion (40%) are not concerned while a fifth (21%) couldn’t say either way.

**Figure 79:** Concerned about attending events at the present time

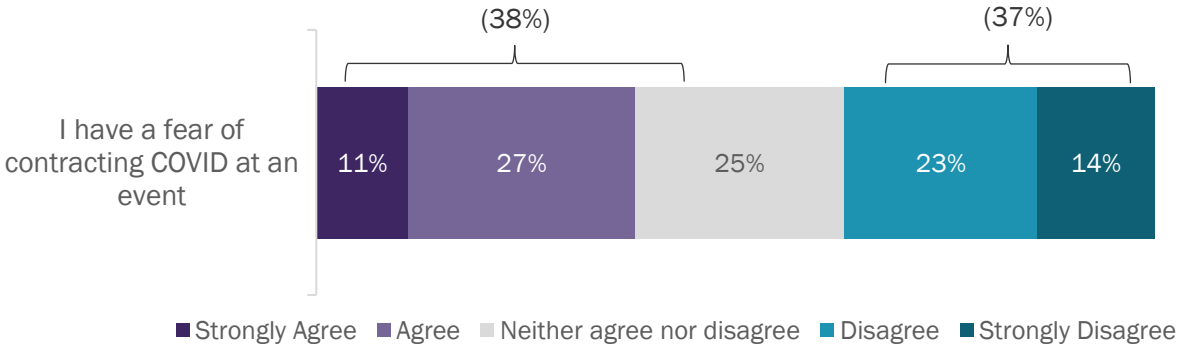


Q55. Thinking about attending creative events and experiences in person at the present time. To what level are you concerned about attending these types of events. Base: WA 15+ (n=1,310)

## 9.1.7 Concerns around contracting COVID

As there are no longer COVID-19 restrictions and Australians are engaging with creative experiences and events in person, 38% of Western Australians have a fear of contracting COVID-19 at an event and 39% of Western Australians are still concerned about attending these events. Amongst those concerned, 69% have a fear of contracting COVID. Conversely, among those who are not concerned about attending an event, only 11% fear contracting COVID-19.

**Figure 80:** Fear of contracting COVID at an event

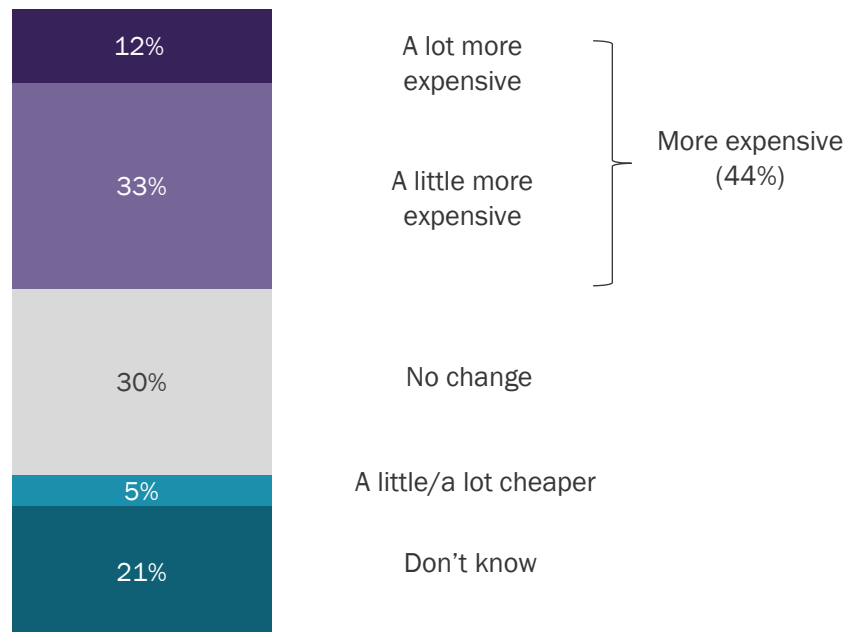


Q23\_1. To what extent do you agree or disagree with the following statements? - I have a fear of contracting COVID at an event? Base: WA 15+ (n= 1,310)

## 9.1.8 Issues around cost of arts and creative events

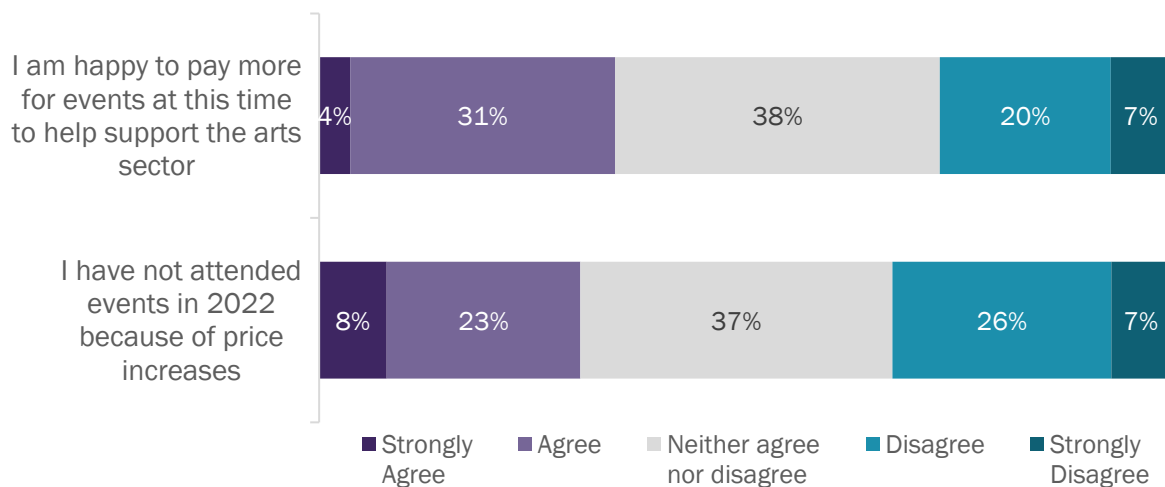
The cost of arts and creative events was predicted to be an issue associated with lower attendance and a slowness in getting back to attending events as frequently as prior to COVID. More than two in five (44%) Western Australians aged 15+ found events are more expensive now than before the pandemic, and only 5% found them cheaper.

**Figure 81:** Change in price of individual events compared to before the COVID-19



Q15. How has the price of individual arts, cultural and creative events changed compared to before the COVID-19 pandemic? Base: WA 15+ (n=1,310)

**Figure 82:** Art events and prices

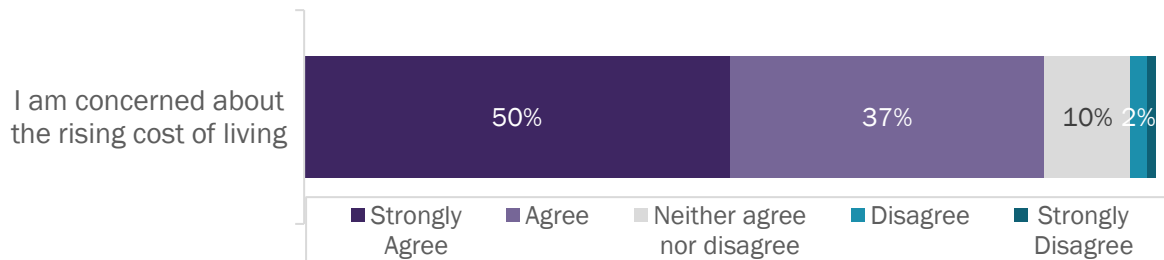


Q16. To what extent do you agree or disagree with each of the following statements? Base: WA 15+ (n= 1,310)

## Issues around costs are likely to be exacerbated by concerns around the rising cost of living

There have been many changes since the peak of the pandemic in 2020, but an issue that has widely been spoken about is the rising cost of living. When the research was conducted in late 2022, 87% of Western Australians are concerned about the rising cost of living, with half (50%) voicing strong concerns.

**Figure 83:** Concerns about rising cost of living



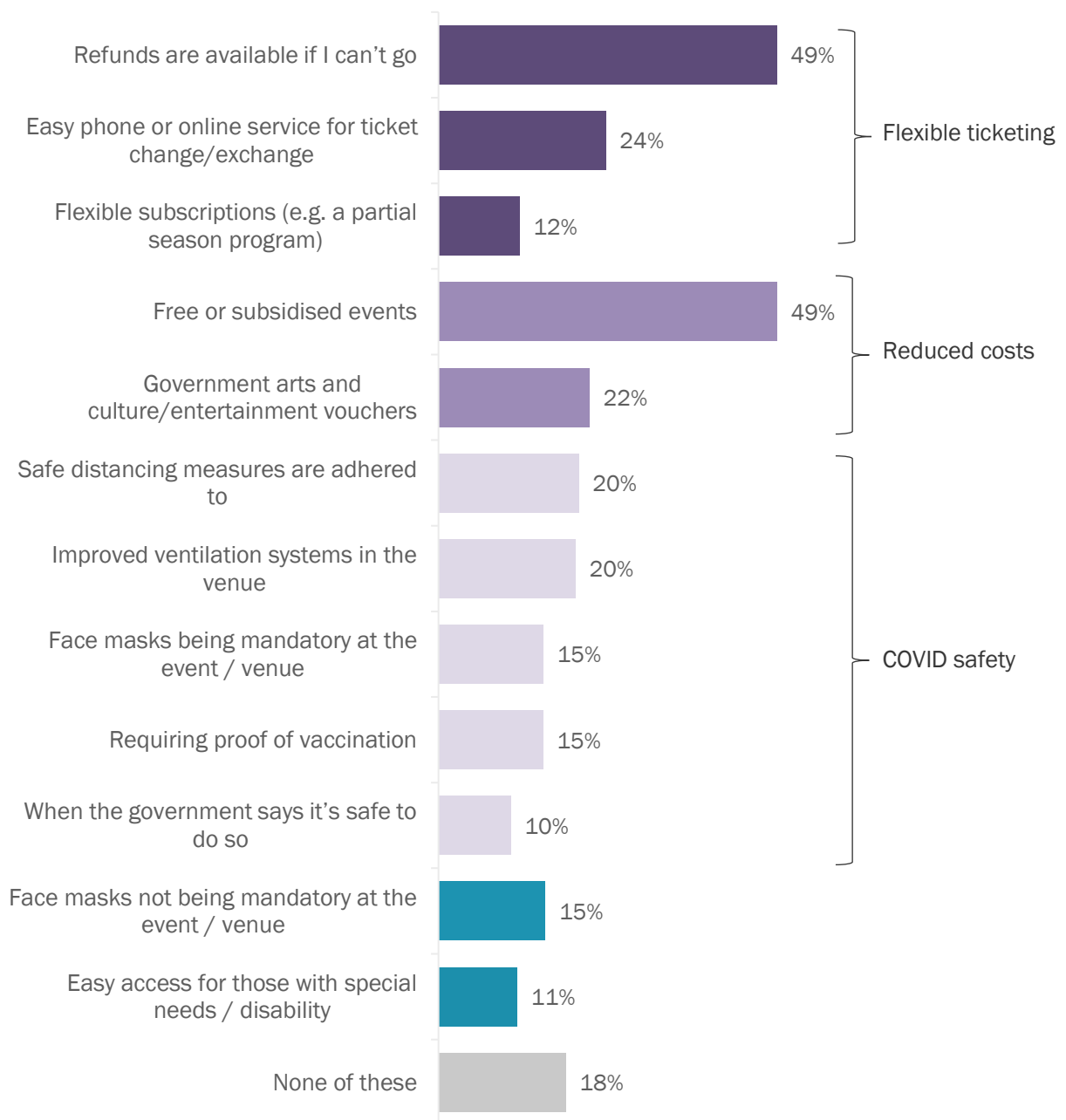
Q16. To what extent do you agree or disagree with each of the following statements? Base: WA 15+ (n=1310)

### 9.1.9 Encouraging people back to live events

What would encourage attendance at art and creative events in person was more flexibility in relation to the ticketing of events with half of respondents wanting **assurance of refunds if they can't attend an event** (49%) and/or an easy phone or online service for ticket changes or exchanges (24%).

Reducing costs was also important, with 49% of Western Australians supporting free or subsidised events and 22% supporting government arts and culture/entertainment vouchers.

**Figure 84:** What would encourage people to attend more creative, cultural and artistic activities



Q24. What would encourage you to attend more creative, cultural and artistic activities in person? Base: WA 15+ (n=1,310)