

FULL REPORT

Lost Work 2.0 Report: The impacts of the pandemic on creatives of colour and First Nations creatives

MARCH 2022

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Acknowledgement of Country

Diversity Arts Australia acknowledges the traditional custodians of Australia from over 250 Indigenous nations. Diversity Arts Australia's national office is in Parramatta on the traditional land of the Burramattagal of the Darug nation.

We pay our respects to Elders past, present and emerging and acknowledge that sovereignty was never ceded.

Always was. Always will be. Aboriginal Land.

Diversity Arts Australia encourages the dissemination and sharing of information in this report.

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Diversity Arts Australia (DARTS) is Australia's key organisation promoting cultural and racial equity across the creative sector.

DARTS works to build a creative sector that reflects Australia's true cultural diversity and believes creative expression is a fundamental human right, which strengthens and connects communities.

Diversity Arts acknowledges and thanks BlakDance and Koorie Heritage Trust for their contributions to this report.

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INTRODUCTION

Diversity Arts Australia (DARTS) is pleased to share the results of the *Lost Work 2.0* report, building on research conducted from May 2020 in the early stages of the COVID-19 pandemic.

Lost Work 2.0 gathered data on the impacts of COVID-19 on First Nations and culturally and linguistically diverse (CaLD) creatives one year into the pandemic. For this survey, questions about emotional wellbeing and the impacts of intensified racism in the #BlackLivesMatter and #StopAsianHate era were added. The latest analysis shows these groups have experienced heightened financial, mental and physical health strain due to increased bigotry, border closures and lost paid work from concurrent lockdowns. Furthermore, these communities, who already faced structural barriers in the industry, have had their precarity and sense of unstable work intensify, with almost 80% reporting lost income.

One welcome surprise from the *Lost Work 2.0* report is 35% of respondents identified as First Nations creatives. We thank BlakDance and Koorie Heritage Trust for their critical consultation and labour, particularly in ensuring that the First Nations recommendations are reflective of the distinctive experiences of First Nations creatives.

DARTS hopes *Lost Work 2.0* leads to more robust economic and professional support for First Nations and CaLD artists during this critical moment in time. We recommend the data be used in service of an industry-led, anti-racist framework and strategy embedded into organisational practices. Thank you to the DARTS team who worked on this research, in particular, Research and Policy Manager Alexia Derbas and researcher Dr Rosalie Atie.

Lena Nahlous
CEO, Diversity Arts Australia



EXECUTIVE SUMMARY

The COVID-19 pandemic has had devastating impacts on Australia's creative and arts sectors. Work has been lost, jobs and gigs cancelled or postponed, and futures threatened. For culturally diverse and First Nations artists and creative workers, experiences of lost work and income are further intensified by rising racism, both institutional and interpersonal. The work of these artists and creative workers urgently needs to be supported if the Australian creative sector is to genuinely reflect the experiences of *all* Australians as they attempt to recover from the pandemic.

This report presents the findings for Diversity Arts Australia's (DARTS) *Lost Work for Creatives of Colour and Organisations 2.0* survey. This survey follows DARTS' first *Lost Work* survey from March 2020, which found evidence of negative impacts of the early stages of the COVID-19 pandemic. *Lost Work 2.0* aimed to collect data on the impacts of the pandemic one year on.

The *Lost Work 2.0* survey collected 191 responses from 29 March 2021 to 31 May 2021 and aimed to gather data from a diverse range of artists and creative workers on the impacts of the COVID-19 pandemic on their work and wellbeing. We have collected evidence of lost work and its impacts on financial and emotional wellbeing, and evidence of experiences of racism and its impact on the work and wellbeing of respondents.

This round of the survey saw a large percentage of First Nations respondents with 35% identifying as First Nations. As Diversity Arts focuses on ethno-cultural and migrant racial equity in the arts, cultural and creative industries, we recognise our limitations in speaking to these findings and advocating for First Nations communities. In coming to recommendations, we have consulted with BlakDance and Koorie Heritage Trust on our findings and sought their advice regarding First Nations artists and creative workers. These organisations were not originally consulted in survey design, however, as the survey was aimed at CaLD and POC communities. We present the findings of *Lost Work 2.0* whilst acknowledging that the settler migrant experience cannot be conflated with the ongoing experience of colonisation for First Nations people.

A quick note, too, on our use of the term “Culturally and Linguistically Diverse” (CaLD): DARTS acknowledges the limitations of this terminology, as well as the flattening effect it has on addressing diverse communities with diverse needs. Throughout this report we refer to CaLD respondents as they identify: as first, second or third generation migrants, or from ethnic communities. Unfortunately, CaLD artists and creative workers, regardless of cultural background, are collectively experiencing significant changes to how they work and live during the pandemic. For this reason, we use CaLD, while acknowledging that the term can’t capture the nuance and lived experience of different people based on culture, ethnicity, residential status, language, class, gender and sexuality. At times we refer to CaLD respondents as people and creatives of colour to further emphasise that non-white communities experience the problems we are presenting around lost work and wellbeing through the framework of race and of being racialised people.

This report will present data on the following themes: lost income and its impacts; racism and racialised exclusion and its impacts; the Black Lives Matter movement and its effects on organisations and individuals; wellbeing of respondents, including financial and emotional; and, finally, an exploration of the kinds of support creatives need.

KEY FINDINGS

1. Most respondents lost income due to the pandemic. 79.1% of respondents have lost or expect to lose income as a result of COVID-19. First Nations respondents indicated higher rates of lost income at 85.3%.
2. Women are slightly more likely to have lost income during the pandemic. For female respondents, 79.1% indicated they lost income, compared to 67.9% of men. 16.5% indicated this was more than half their usual income.
3. Income loss has had far-reaching implications for diverse creatives, with many citing worsening precarity and increased job cancellations due to public health orders.
4. Financial insecurity is rife amongst diverse creatives. Concerningly, around half of respondents indicated that they had experienced problems paying their rent or mortgage, their bills and

medical care.

5. Financial supports provided during the pandemic have provided some respite to respondents. In particular, JobKeeper or JobSeeker support from the Australian government was accessed by 44% of respondents.
6. Racism is common and has increased during the pandemic. 53.4% of respondents reported they had experienced racism prior to the COVID-19 pandemic. Most (72.3%) believe it to have gotten worse during the COVID-19 context.
7. Racism continues to deeply affect creatives of colour and First Nations creatives. Asian/ Asian Australian respondents have shared stories of increased racism due to the racialisation of COVID-19. Creatives of colour who participated in our survey experienced hyper-surveillance and the policing of their behaviour, but they also noted that racism is not new and is ingrained in the structures of Australian society (including the arts).
8. The arts and creative sectors have had their processes and practices impacted by the Black Lives Matter (BLM) movement, with which comes extra burden for First Nations and Black artists and creative workers, and organisations.
9. Emotional wellbeing and mental health in the COVID-19 context is of grave concern. Respondents reported much lower levels of ability to “snap back” after the onset of the COVID-19 pandemic compared to pre-COVID levels.
10. Grants and government financial assistance were most often mentioned when respondents were asked what would help them. Ongoing and paid, secure work, mentoring opportunities, advocacy, and relationship building are crucial to respondents.

RECOMMENDATIONS

We must collectively ensure our creative sector does not become more inequitable and unrepresentative as a result of the COVID-19 crisis. In line with what respondents in the *Lost Work 2.0* survey have told us, DARTS makes the following recommendations. We begin with First Nations recommendations which have been made in consultation with BlakDance and Koorie Heritage Trust. Recommendations 4-11 are not First Nations-specific, but follow the issues arising from our survey findings as they relate to CaLD, POC, migrant, as well as First Nations artists and creative workers.

1. **Targeted support for First Nations artists and creative workers:** Small-medium First Nations businesses and organisations require targeted financial support to remedy the crisis state of employment pathways for First Nations artists and creative workers. Funding must be increased for self-determined First Nations arts organisations, in line with the United Nations Declaration on the Rights of Indigenous Peoples which requires government funding be targeted to Australian First Nations people as a result of their land being usurped. Sovereignty has never been ceded and First Nations people are still directly impacted by the generations of trauma and loss since Invasion.
2. **Platform First Nations artists and creative workers:** Create processes and settings for artists and performers who are not employees of organisations to have their voices and needs foregrounded, particularly in terms of what it means for First Nations artists and creative workers to engage in the sector meaningfully and safely.
3. **First Nations procurement:** The sector requires procurement policies and practices seeking work from First Nations artists and creative workers. This necessitates a national standard for providing economic and business opportunities to First Nations businesses, artists and creative workers, facilitating ethical Indigenous creative control.

4. **Industry led anti-racism strategy:** That the Australia Council for the Arts, Screen Australia and State/ Territory arts and screen agencies develop anti-racism strategies, campaigns and frameworks, and embed this work in their programs. The arts and creative sectors are not immune to racism, as found in this research.
5. **Focused COVID-19 Support Packages:** All support packages must be equity-tested to ensure they support the most marginalised people in an already precarious industry. A minimum of 30 percent of COVID-19 relief and funding for the creative sector should be earmarked for underrepresented groups, including CaLD, POC and migrant organisations, artists and programs.
6. **Strengthen underrepresented CaLD employment in the creative sector:** Introduce targeted programs focused on creating CaLD employment, supporting micro businesses and strengthening existing businesses. Develop programs to retain CaLD talent, including internships and mentoring opportunities.
7. **Invest in the arts and creative sectors:** Develop dedicated CaLD, POC and migrant artist funding opportunities, and programs that receive longer-term funding (3-5 years). CaLD artists and creative workers require greater certainty and job security.
8. **Emotional wellbeing and mental health:** Develop and bolster culturally appropriate and culturally safe programs and support tailored to the arts and creative sectors to address emotional wellbeing and mental health. The work of organisations such as Creative Recovery should be supported to work within CaLD, POC and migrant community contexts.
9. **Diversity, equity and inclusion:** Support creative sector organisations to undertake the educational work of diversity, equity and inclusion. Provide funding for cultural and racial equity capacity-building programs and support, with priority to this work being led

by CaLD/POC and First Nations-led organisations/ companies (or people with lived experience). Make this work mandatory for organisations and companies receiving Federal and State funding.

10. **Intersectional strategies:** Develop strategies to support First Nations women, CaLD women and women of colour who have lost more income than their male counterparts during the pandemic.

11. **Inclusive representation:** Commit to national policies in the arts, media, screen, education and creative sector, and minimum diversity standards that promote inclusive representation of First Nations CaLD Australians in the creative sector.

METHODOLOGY

METHODS

DARTS collected 191 survey responses from 29 March 2021 to 31 May 2021. The survey was published using Google Forms and was distributed through our networks. Data was analysed using statistical analysis software SPSS. Further, open ended, qualitative responses were thematically coded and analysed.

The data is organised around five key themes related to experiences during the COVID-19 pandemic: 1) Financial challenges and lost work, 2) Racism, 3) Black Lives Matter and the Arts, 4) Wellbeing, and, 5) Support needed.

SAMPLE

Most respondents (n=147) were representing themselves, with 23% (n=44) of responses from organisations (see Table 1). Table 1 shows that most respondents were from Victoria and New South Wales, followed by South Australia, Western Australia, Queensland and the ACT. Male respondents made up 44% of the sample, female 35.1% and 16.8% of respondents did not answer the gender question. Nonbinary respondents numbered 4 people, with 1 person identifying as genderqueer.

Respondents were generally quite young. 25-34 year-olds made up 42.9% of the sample and 35-44 year-olds made up 34.6% of the sample. 5.2% of respondents were over 55. Half of the sample were born in Australia or New Zealand (n=97). Just over half were Australian citizens (n=103) (see Table 1). 84.8% of respondents spoke English at home. 19.4% of respondents spoke more than one language at home; 12% spoke no English at home.

Table 1: Respondents information

Variable	Category	Responses	%
Individual or organisation	Individual	44	23
	Organisation	147	77
Gender	Female	67	35.1
	Genderqueer	1	0.5
	Non-binary	4	2.1
	Male	84	44
	No answer	35	18.3
State/Territory	ACT	11	5.8
	NSW	51	26.7
	NT	5	2.6
	QLD	13	6.8
	TAS	9	4.7
	VIC	56	29.3
	SA	23	12
	WA	14	7.3
	No answer	9	4.7
Age	15-24	8	4.2
	25-34	82	42.9
	35-44	66	34.6
	45-54	15	7.9
	55-64	8	4.2
	65+	2	1
	No answer	10	5.2
Residential status	Australian Citizen	103	53.9
	Australian Permanent Resident	40	20.9
	Overseas student/ Training Visa	8	4.2
	Partner Visa	7	3.7
	Family or Carer Visa	6	3.1
	Refugee or Humanitarian Visa	6	3.1
	Temporary Work Visa	5	2.6
	Skilled Work Visa	4	2.1
	Bridging	1	0.5
	Don't wish to divulge	2	1
	No answer	9	4.7

Figure 1 shows the areas of work that respondents are working in. Again, respondents had the option of selecting more than one response. Literature, and Craft and Design were most highly represented, followed by Performing Arts and Emerging and Experimental Arts.

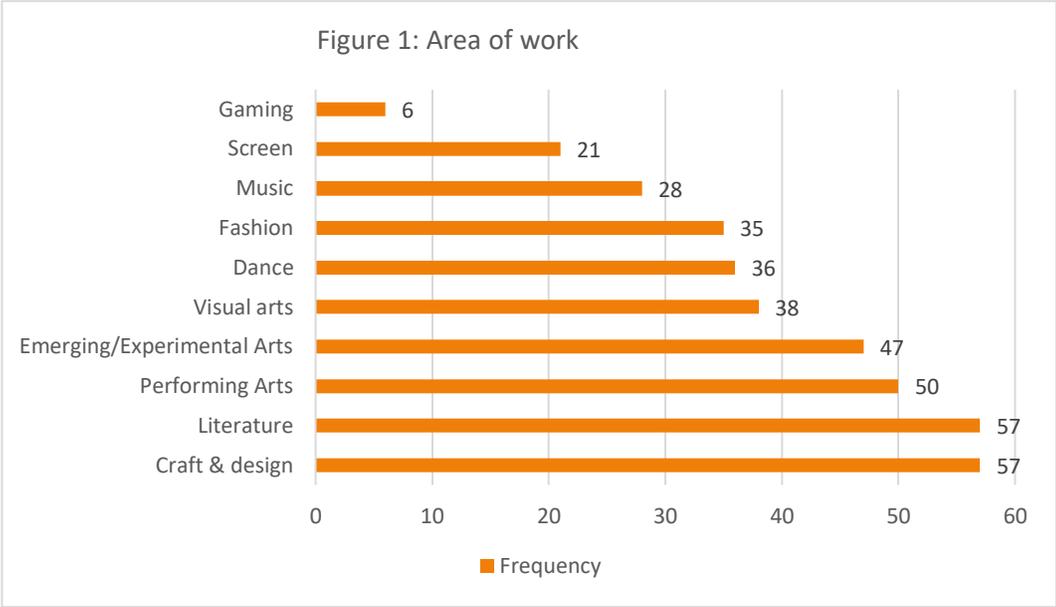
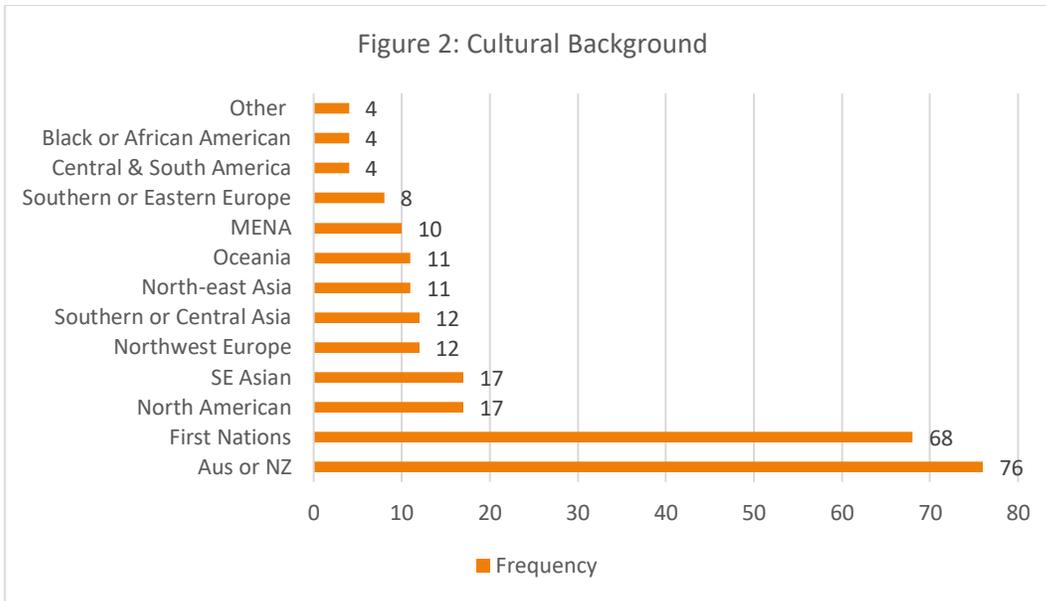
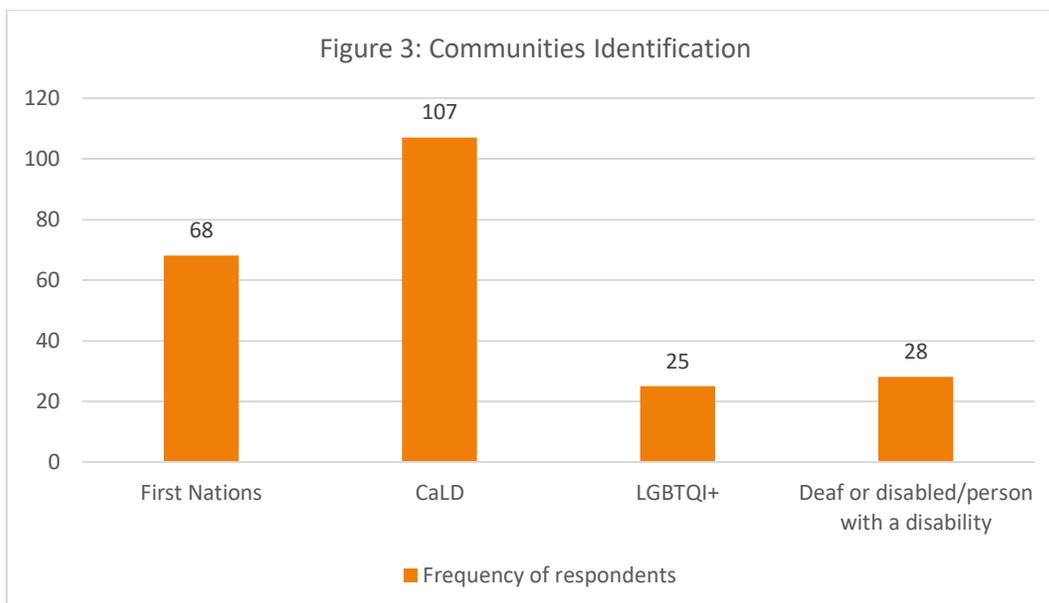


Figure 2 shows how respondents identify culturally, where more than one response option was available. Interestingly, the highest frequency was with the “Australian or New Zealander” identification, followed by First Nations, North American and South-east Asian.



In terms of identification with different communities, 35% of respondents identified as First Nations, 56% as Culturally and Linguistically Diverse (CaLD); 13% as LGBTQI+ and 14.6% as Deaf or Disabled/person with a Disability (see Figure 3). It's important to note that there was crossover here where respondents could identify with more than one community.



FIRST NATIONS REPRESENTATION IN THE *LOST WORK 2.0* SURVEY

Overwhelmingly, 35% of respondents (n=68) identified as Aboriginal and/or Torres Strait Islander. In presenting our findings on experiences of financial wellbeing, health, and racism, we do not aim to conflate the experiences of First Nations and settler migrants.

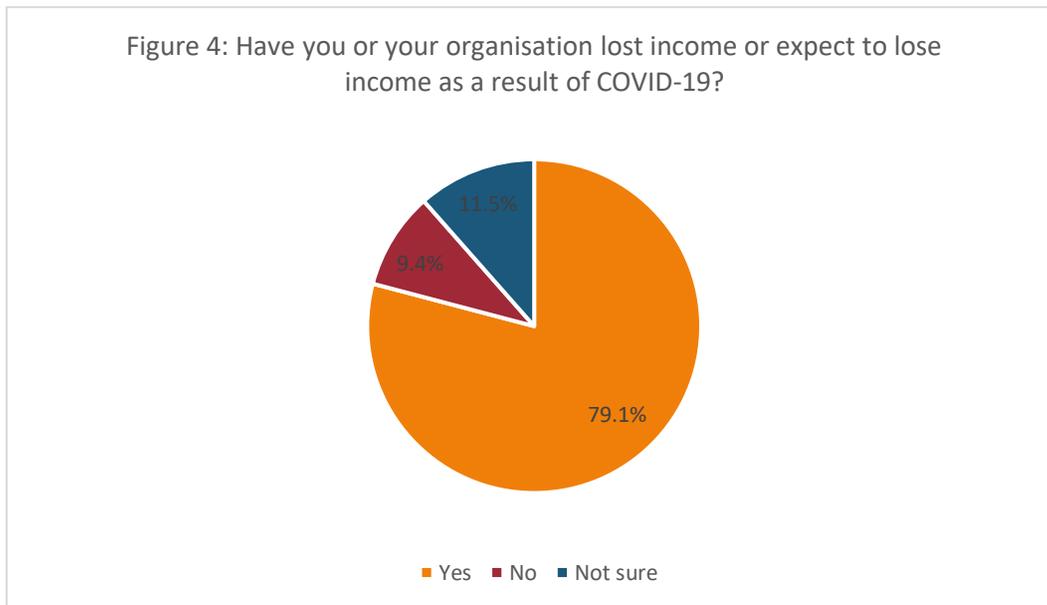
The survey was aimed at CaLD creatives, opening with a note about DARTS' objectives of advocating for CaLD artists and creative workers (see Appendix A), but it was not exclusive to migrant communities. While DARTS focuses on ethno-cultural and migrant racial equity in the arts, cultural and creative industries, we acknowledge that the *Lost Work 2.0* survey has had a large response from First Nations creatives, and we recognise our limitations in speaking to these findings and advocating for First Nations communities since our staff are not Indigenous. We present these important findings whilst acknowledging that the settler migrant experience cannot be conflated with the ongoing experience of colonisation for First Nations people. We have therefore sought advice and feedback from First Nations organisations BlakDance and Koorie Heritage Trust on our survey findings and the recommendations made. Both have contributed to this report's recommendations.

FINANCIAL CHALLENGES OF THE PANDEMIC

LOST INCOME

The financial wellbeing of diverse creatives and organisations is a key concern for DARTS. Figure 4 demonstrates that 79.1% of respondents have lost or expect to lose income as a result of COVID-19, with 11.5% unsure. For CaLD respondents, 73.8% had lost income or expected to due to the pandemic.

First Nations respondents were more likely to have lost income, with 85.3% of First Nations respondents indicating they had lost, or expected to lose, income due to COVID-19.

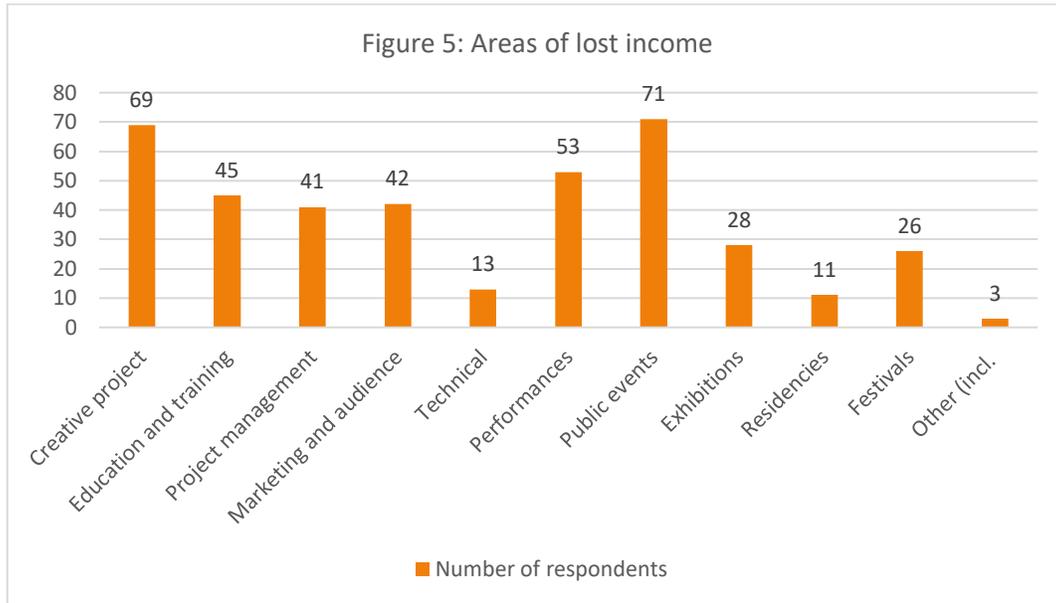


DARTS wanted to understand the amount of income diverse artists and creative workers were expecting to lose. 35% of those who lost income have lost 26-50% of their income, and 32% have lost between 10-25% of income. 17% of respondents who lost income have lost more than half.

Of CaLD respondents who lost income due to the pandemic, 33% indicated they had lost between 26-50%; 29% had lost between 10-25% of income; and 22.8% of CaLD respondents

lost or expect to lose more than half of their income. 41.4% of First Nations respondents who indicated they had lost income, lost between 26 and 50% of their income, with 36% indicating they'd lost between 10 and 25%. 12% of First Nations respondents who have lost income, have lost more than 50%.

It was also imperative to understand in what areas of work respondents were losing income. Unsurprisingly, Figure 5 demonstrates that public events were the highest area of lost income, followed by creative projects, performances and education and training.

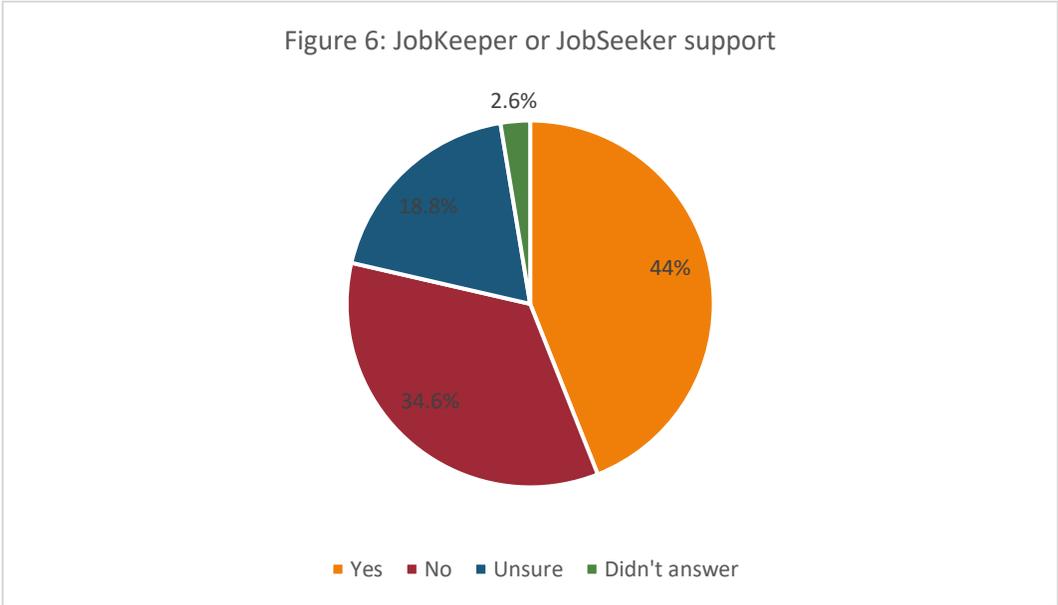


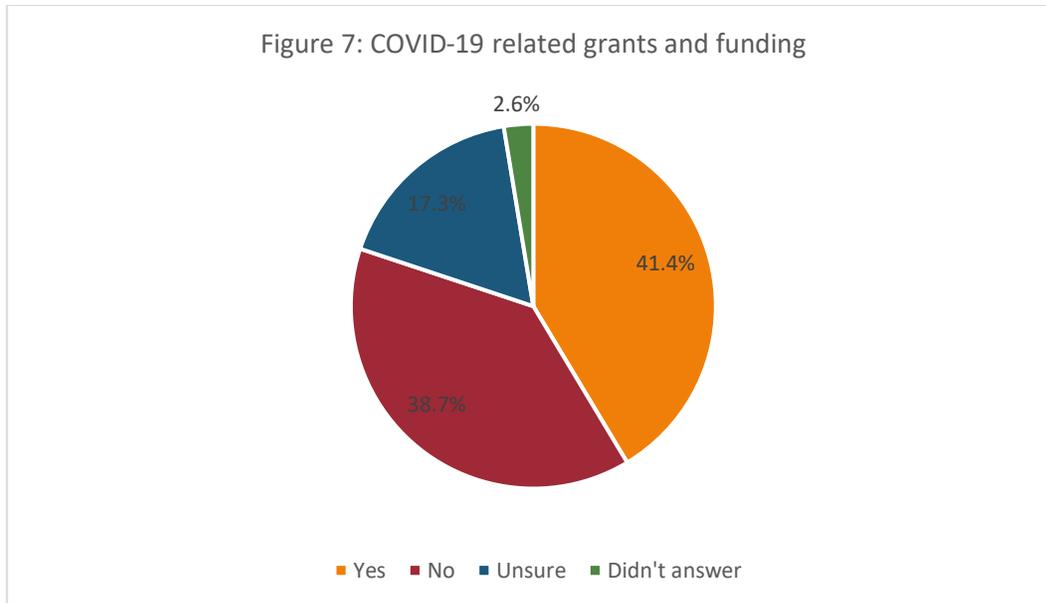
Lost income was tested against different demographic variables including gender, residential status, location and community identifications (including LGBTQI+ and Disability). It was important to test whether there were intersectional factors impacting differently marginalised people in different ways. There were some clear discrepancies between female and male respondents, with women more likely to have lost *more* income. 67.9% of male respondents indicated they had lost income, with 10.7% indicating this loss amounted to more than half of

their pre-COVID income. For female respondents, 79.1% indicated they lost income. 16.5% indicated this was more than half their usual income.

GRANTS AND GOVERNMENT SUPPORT

The survey asked respondents to indicate whether they had received any grants or government support since the beginning of the COVID-19 pandemic. Figure 6 indicates that 44% of respondents accessed JobKeeper or JobSeeker support from the Australian government. Figure 7 indicates that 41.4% of respondents accessed COVID-19-related grants and funding. The next section of this report highlights how this financial support impacted respondents.





THE DEVASTATING IMPACT OF LOST INCOME ON INDIVIDUALS: IT'S HARDER TO CREATE WITH NO MONEY

When asked how lost income had impacted them, respondents provided insight into how their careers and personal lives were deeply affected. Responses indicated that CaLD artists and creative workers' careers have been profoundly impacted, as well as their personal lives and overall wellbeing.

Respondents spoke of lost opportunities as a result of the pandemic. Several described the impact of closed borders and cancelled jobs. One respondent described the following situation of several lost jobs:

I lost weekly lessons in a community centre which had potential for growth. Also I lost the opportunity to run regular workshops. I lost already arranged gigs and performances, and also I lost two bands which one of those I formed myself.

(Southern or Eastern European, Male)

Another respondent described the devastating impact of cancellations:

Clients cancelled projects, some of which were annual events such as award ceremonies, and projects they had booked me for so I turned others down. When they cancelled, it was too late for me to find new clients to replace that lost income. Other income would have been from my own events (workshops). (Creole, Female)

For one South Asian female respondent, she was unable to get what little work there was available due to her CaLD, and female, background:

Both of my industries have been completely cut with Covid, there has been almost no work since Australia's borders closed to international students, there is some online teaching work but it tends to go to the permanent non CaLD employees and then within the museum world, again all contract and casual staff have been let go in favour of permanent, usually non CaLD and usually male workers. (South Asian, Female)

Lost income in the creative industry has led a number of respondents to consider, and take up, work in unrelated industries. One took up “a casual job to keep myself going, but there are no hours in it (and it's at a university, so no JobKeeper).” Another respondent “had to go out and do part-time jobs” and “can’t pay the car loan” (North-east Asian/North American, Female). One respondent spoke of how their main income source was also compromised, impacting creative projects:

Covid has unexpectedly cut out my “bread and butter” income from international advertising work - this was the income that paid my everyday expenses and partially funded my own creative projects. (North-east Asian, Female)

Further to this, there is a cyclical impact of losing income in terms of its effects on one’s future work opportunities:

Due to lockdown, lack of opportunities (gigs and work) leads back to lack of income, lack of income/funding means it is impossible to finish upcoming projects which are meant to create more opportunities and work for the future. You need money to make money basically.

(Aus/New Zealander, Female)

According to several respondents, even prior to the pandemic, it was difficult to find sufficient work as a creative. One response indicated that lack of paid opportunities in the creative industry has always been an issue, noting that their loss of income in the arts sector was minimal, having lost less than 10% of their creative income. The respondent continued that “my creative income is not of an amount that I can live on as a sole income source anyway, so I have to work in another sector entirely for at least half the year in order to support myself” (Aboriginal and/or Torres Strait Islander, Male). For another participant, government support has been helpful:

The only reason I had much of an income at all this past year was because of JobSeeker (which I only managed to get on because they'd relaxed some of the requirements). I've hardly ever had any regular income because job hunting was always hard, but it was especially difficult this past year because the competition was much more intense and there were fewer jobs. (Southern and Central Asia, Genderqueer)

The necessity of government support is detailed further in the ‘What would help?’ section of this report. Overall, responses have indicated the devastating impacts of lost income on diverse creatives. There were many responses which mentioned “struggle” and how “hard” the financial situation has been. Some respondents also indicated that the pandemic had made motivation to work difficult. As one respondent stated, “it’s harder to create with no money”.

THE IMPACT OF LOST INCOME ON ORGANISATIONS

Some organisational representatives provided insights into how their financial situations have been affected by the COVID-19 pandemic, with one response indicating a lot of revenue has been lost “both in terms of funding and in terms of visibility”. Another has lost income through “public facing events, fairs that we participated in, exhibitions that we would hold, and other chances to promote our small organisation.” A response from a Black African organisation suggests both a financial and exclusionary impact in terms of the industry’s treatment of them where there are “no invites to the table”:

The loss of income has been devastating and demoralising. it's been difficult to find the wherewithal to fight for remaining limited resources as a black african org, there's been no help. no invites to the table.

For public-facing organisations, there were huge impacts on income and chances to promote the organisation. For a theatre venue, there were significant losses which negatively affected staff:

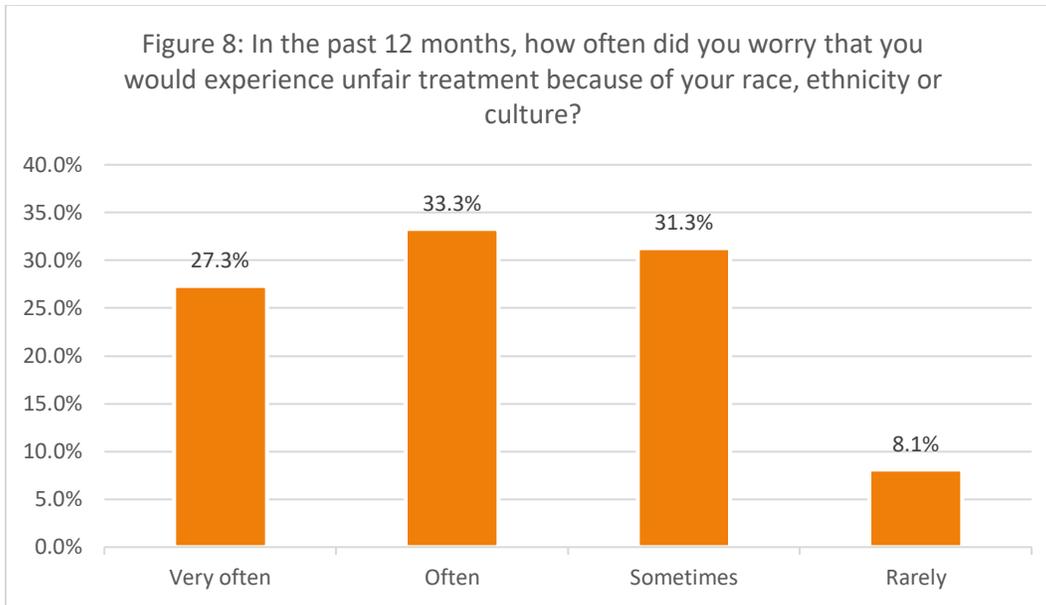
We were unable to operate as a theatre venue and are reliant on hirer income + ticket sales + Food & beverage sales etc. This meant that our permanent staff moved to 3 days pay + 2 days annual leave (if they had it to use) and we could not employ casual technical and foh people.

RACISM

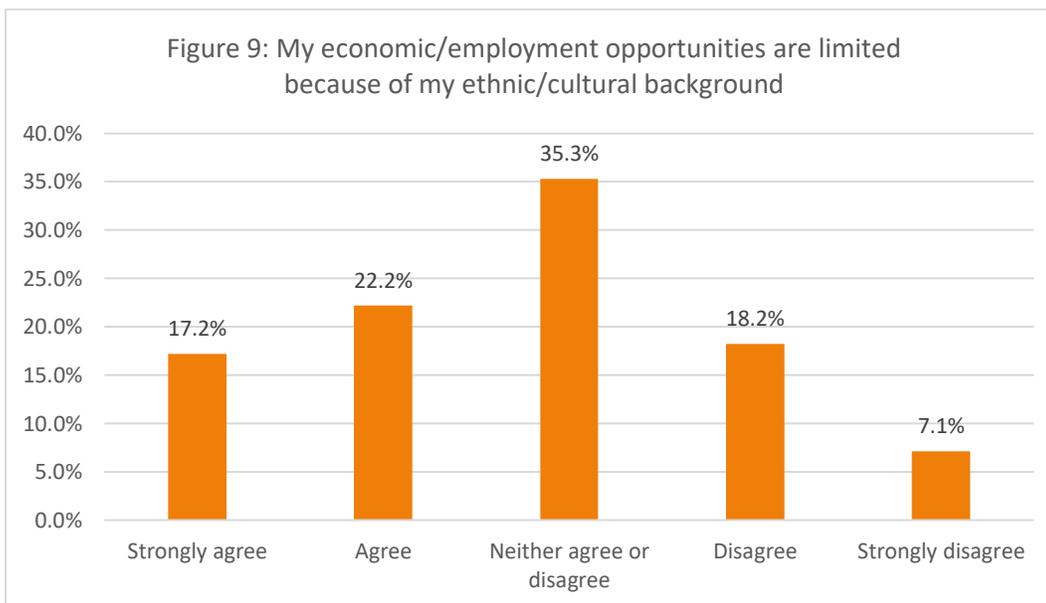
Experiences of racism were common among respondents. 57.9% of CaLD respondents experienced racism prior to COVID, and 54.2.% also experienced racism in the pandemic context. When asked if racism has gotten worse since the onset of the pandemic, 62.3% of CaLD respondents who have recently experienced racism indicated yes.

54.4% of First Nations respondents experienced racism in the 12 months prior to COVID, and 51.5% experienced racism since the onset of the pandemic. 85.7% of this latter group believe racism to have gotten worse. When asked to explain, some respondents referred to intensifying institutional responses seen to be racist. For example, one First Nations respondent mentioned “Imbalanced government policies and racial discrimination intensified”.

Experiences of racism compromised respondents’ perceptions of being treated fairly. Figures 8 and 9 include the 103 respondents who indicated they had experienced racism in the 12 months prior to completing the survey. According to Figure 8, 27.3% of respondents worried that they would experience unfair treatment because of their cultural background “very often”. 33.3% worried about this “often”, showing that over 60% of respondents experiencing racism have often worried about receiving unfair treatment.

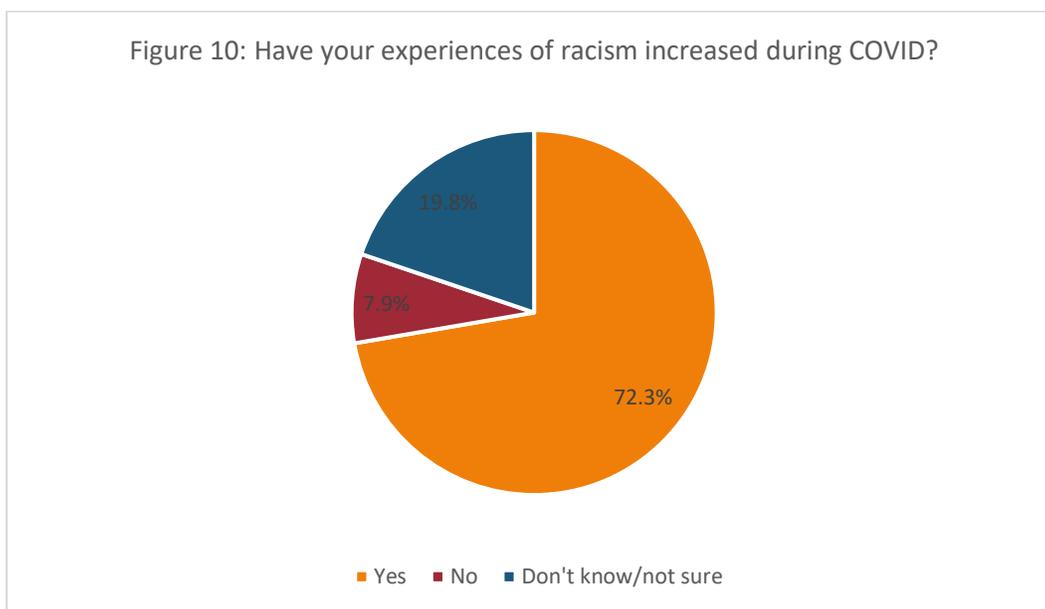


Further to this finding, Figure 9 demonstrates the rates of perceptions of limited employment opportunities due to cultural background. Almost 40% of respondents who have experienced racism in the past 12 months agree that their economic and employment opportunities are limited because of their cultural background, with 25.3% disagreeing with this sentiment.



COVID-19 AND RACISM

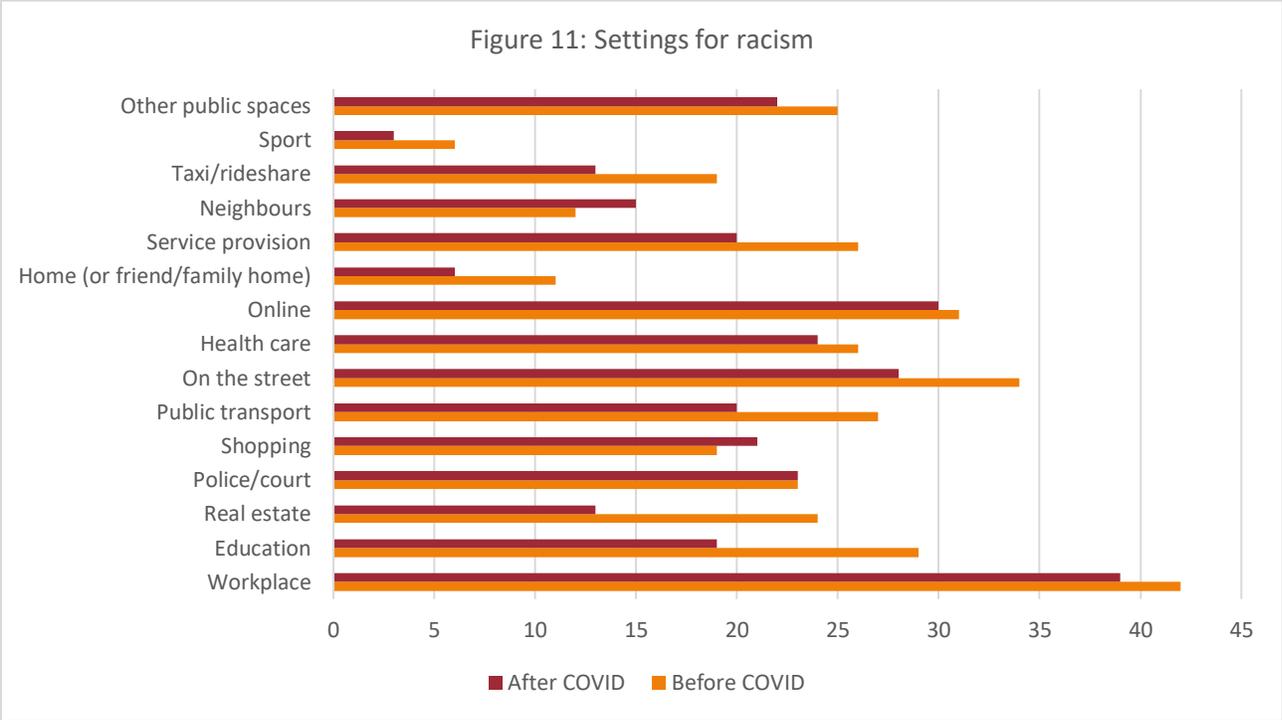
Overall, most of the respondents (72.3%) who have experienced racism believe it to have gotten worse during the COVID-19 context. It isn't only Asian-identifying respondents who have suffered from increased racism, as we might have expected due to the racialisation of the COVID-19 disease.



For one respondent, it's not clear whether racism has increased or decreased, or whether structural issues have just been exacerbated:

*It's hard to say whether my experiences of racism in and out of the arts industry has *increased* or *decreased* due to COVID19 - I think it's just different. Especially the sudden love for the cops from even my most ACAB-by friends and the lack of consideration of how lockdown laws criminalise the vulnerable. I also think certain patterns got *exacerbated*: for instance, it was already hard finding stable work for over a decade in part due to my ethnic last name (when I stopped using it, my interview rate went way up) and my past history with a bridging visa necessitating an unusual resume, but now I'm competing with WAY MORE people and it's become way harder to get past those barriers. (South Asian, genderqueer)*

Respondents were asked to indicate the settings in which the racism they experienced occurred. Figure 11 shows a comparison between settings for racism before and during the COVID-19 context. The most frequent settings for racism in both instances included the workplace, online and on the street. There was a drop in racism experiences in education settings, as well as real estate (buying or renting property) and public transport.



THE DEVASTATING IMPACTS OF RACISM

Respondents gave insights into how racism is affecting them in the COVID-19 context. A Middle Eastern male respondent asserted that to describe the impacts of racism “would require a thesis rather than a sentence.” When asked to elaborate on racism in this time, much of the commentary centred on increasing racism towards Asian people (from both Asian respondents and non-Asian respondents). For one North-east Asian woman there were experiences of people “making racial comments on the street.”

As an Indian, people assume that I have Covid and cross the street to avoid me, I am Australian and Indian and have not visited India in three years but it doesn't stop them. (South Asian, Female)

'China' flu tag in places with international students has given some permission to unleash ugly anti Asian prejudices. (South-east Asian, Female)

In the beginning of pandemic I was scared to use public transport. (South-east Asian, Female)

There is a greater sense of being other and seen as such when walking in my neighbourhood or at the supermarket and in everyday life. Eg. at the height of the pandemic, people in my neighbourhood would never step aside but would 'force' me to be the one who walked aside or onto the road to keep 'social distancing'. (South Asian, Female)

On the one hand, there were less _opportunities_ for direct racist interaction since we weren't going out so much. On the other hand, the sheer xenophobic/pro-borders rhetoric that even my more "progressive" peers were espousing, as well as the general lockdown laws that specifically targeted minorities, took plenty a toll on me and were pretty similar to the effects of lifelong racism. (Southern or Central Asia, Genderqueer)

This last quote is worth further reflecting on as the respondent has indicated both the structural impacts of racism in the COVID-19 context and the “effects of lifelong racism.” While the racialisation of the pandemic is extremely concerning, it is worth discussing the prevalence of racism in Australia outside of the COVID-19 context as this no doubt continues to condition CaLD and First Nations peoples’ everyday lives. A Black female respondent gave the following insight into her experience as an overpoliced, over-surveilled Black person in Australia:

black bodies are seen as diseased. i was treated in public space as a threat to public health. i was treated with hostility and suspicion, as if i either had covid or and wouldn't follow the mandated rules. i watched and treated like a pariah (additional to the usual business)
(Black, Female)

An Australian/New Zealander female respondent reflected on the perpetual nature of racism in Australia, and the fear mongering associated with Asian people:

Australia feels just as racist as it was before but i have noticed white people use any excuse when something goes wrong to hate brown and black people. So the anti asian sentiment increased during covid, then they can go back to hating everyone else equally again later. Nothing new here. (Australian/New Zealander, Female)

Respondents also reflected on the structural racism they have experienced in the COVID-19 context, particularly in the arts industry. For a Middle Eastern female respondent:

Arabs are statistically the least represented group in my industry - film & TV narrative. Currently there are no arabs in senior positions in the entire country. Zero. There seem to be addition layers of bias on Arabs that can make it harder to get work. (Middle Eastern, Female)

One South-east Asian female respondent stated that the organisation where she had worked for an extended period of time unlawfully tried to make her forego her entitlements and that she does not “believe they would have gone this far with someone who wasn’t younger, female

and CALD.” Another indication that there are structural issues of racism is evident in this response from a respondent:

As a second generation and light-skinned person of colour with one white parent, the majority of my experiences with racism have been where I have advocated for cultural safety as an independent professional in arts and public sectors. (North-west Europe, South-east Asia and Southern or Central Asian, Male/genderqueer)

CaLD and First Nations artists and creative workers are also experiencing structural racism outside of the industry. A South-east Asian/Southern or Central Asian female respondent said that racism is “visible in the media and in public”, while a Middle Eastern female respondent noted that racism manifested in the COVID-19 context when “Arab communities were targeted as having spread the virus in the lead up to Melbourne’s lockdown”. A First Nations male respondent worries about the healthcare system, too, where “you’re going to be treated unfairly if you go to the hospital”. Racism is clearly having a damaging toll on creatives of colour and First Nations creatives. But for one non-binary Southern or Central Asian respondent, perhaps there is hope:

COVID has created greater polarisation and more opportunities to discuss racism, as well as create solidarity. Climate change is also making this dynamic acute as we have to find ways to work together - or not. (Southern or Central Asian, Non-binary)

BLACK LIVES MATTER AND THE ARTS

During the course of the pandemic, the death of African American George Floyd had a profound effect on millions of people across the globe, and gave momentum to the global Black Lives Matter movement. This brought issues of racialised inequality, privilege and white supremacy into the public eye. Global street protests followed the decades of agitation and work from predecessors who laid the foundations for the Black civil rights movement.

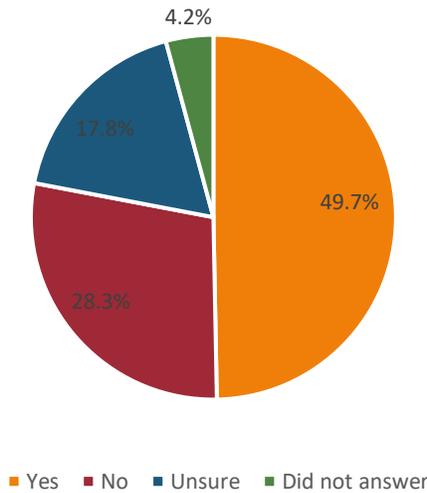
In Australia, protest movements have been concerned with Aboriginal deaths in police custody and the over-incarceration of Aboriginal and Torres Strait Islander people. First Nations people in Australia have become the world's most incarcerated peoples, per capita.¹ 2021 marked 30 years since the Royal Commission into Aboriginal Deaths in Custody. Over 430 First Nations people have died in police custody since, with no convictions.

The Black Lives Matter movement highlighted the need for great change across all sections of society, including the creative sector.

Taking the impact of BLM on Australian experiences of systemic racism into account, we asked respondents to reflect on how BLM has instigated change in the organisations they are a part of. Figure 12 shows that 49.7% indicated that yes, their work has been influenced by BLM, while 28.3% said there hasn't been a change. There was a difference, too, with First Nations respondents being more likely to be influenced by BLM. 60.3% of First Nations respondents were influenced by BLM in their work, while 46.7% of CaLD respondents were.

¹ Thalia Anthony & Eileen Baldry (2017) 'FactCheck: are first Australians the most imprisoned people on Earth?', *The Conversation*, <https://theconversation.com/factcheck-are-first-australians-the-most-imprisoned-people-on-earth-78528>

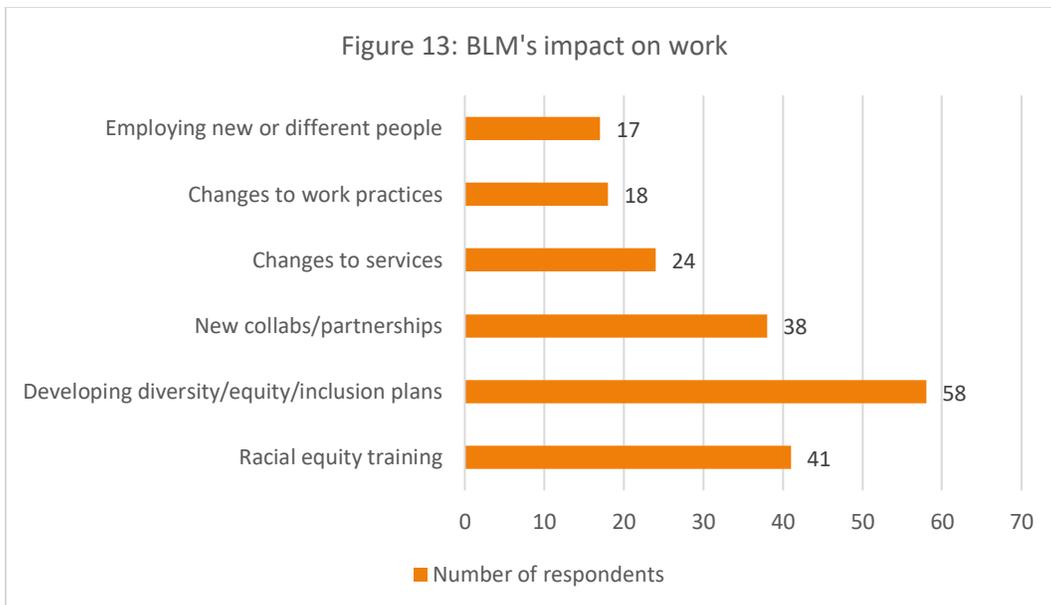
Figure 12: Has BLM influenced any changes to your work?



While it does seem that BLM impacted the arts, one Black female respondent said that “my org did nothing meaningful to support. i actually had to quit is how unbearable it got.”

When asked how BLM has impacted their work, respondents mostly indicated change occurred through the development of inclusion plans, racial equity training and new collaborations or partnerships (see Figure 13).

Figure 13: BLM's impact on work



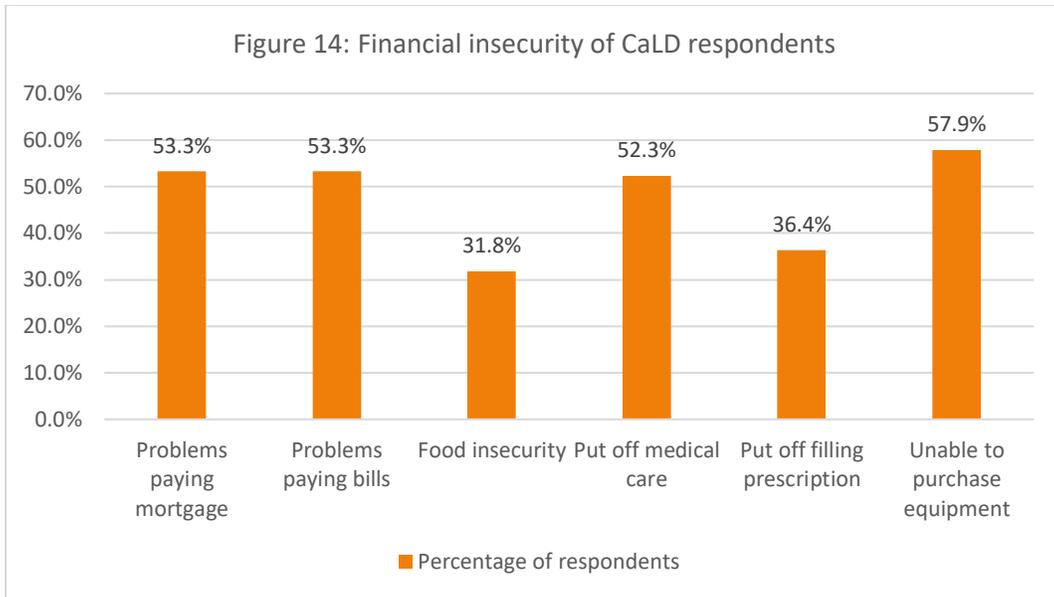
WELLBEING

DARTS collected data indicating the wellbeing of culturally diverse creatives, both financial and emotional. Some worrying findings around financial wellbeing will be discussed, followed by respondents' mental health concerns.

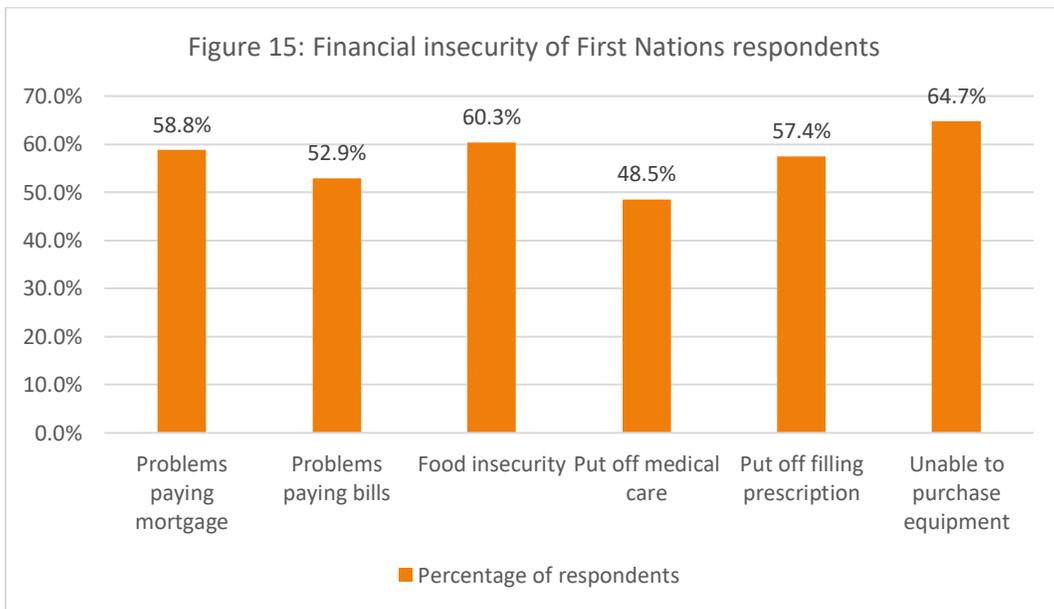
FINANCIAL WELLBEING

Prior to COVID, 48.6% of CaLD respondents felt positively about their financial situation prior to COVID, dropping to 30.9% in the pandemic context. For First Nations respondents, 67.7% felt positively about their financial situation prior to the pandemic, whereas since the pandemic, that number has dropped to 33.8%.

Financial security was tested by asking respondents whether they had experienced any of the following situations: problems paying their mortgage or rent, problems paying bills, food insecurity, put off medical care, put off filling a prescription, and, unable to purchase equipment. Figures 14 and 15 demonstrate the findings for CaLD and First Nations artists and creative workers. Concerningly, 53.3% of CaLD respondents indicated that they had experienced problems paying their rent or mortgage, their bills (53.3%) and medical care (52.3%). 57.9% of CaLD respondents were unable to purchase equipment needed.



There were overall higher experiences of financial insecurity among First Nations respondents, (see Figure 15). Notably, food insecurity was experienced by 60.7% of First Nations respondents, and 64.7% have been unable to purchase equipment in the COVID-19 context.

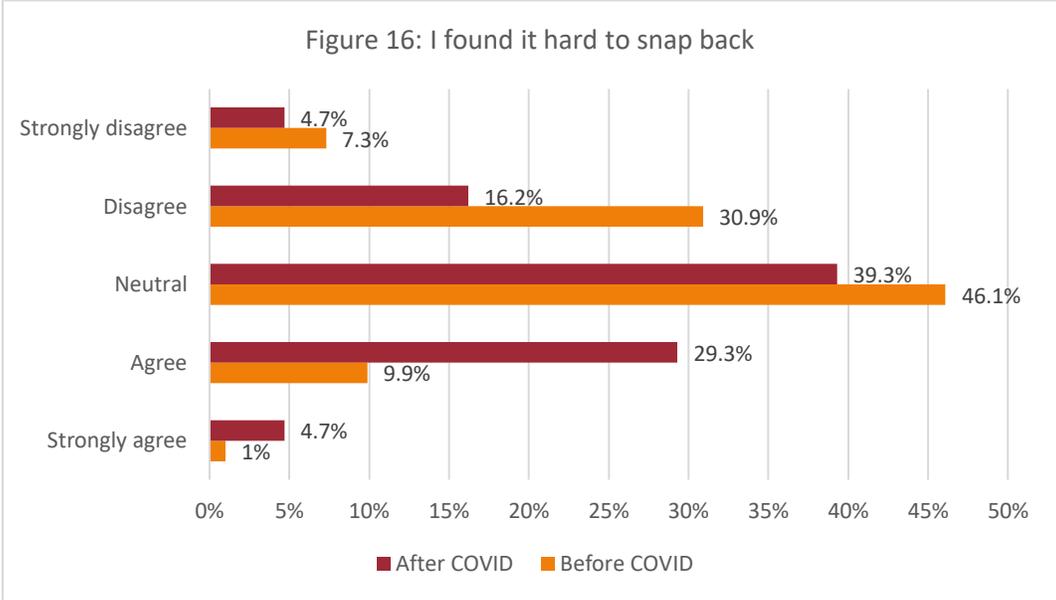


Women’s financial security was also tested and overall women had slightly higher rates of financial insecurity in the COVID-19 context. In terms of problems paying mortgage or rent,

55.2% of women experienced this, while paying bills was problematic for 55.2% which is higher than the total cohort. 56.7% of women have put off medical care, which is again a higher rate than the total. 38.8% of women surveyed have put off filling a prescription. 62.7% of women were unable to purchase necessary equipment, which is slightly higher than the total cohort of respondents.

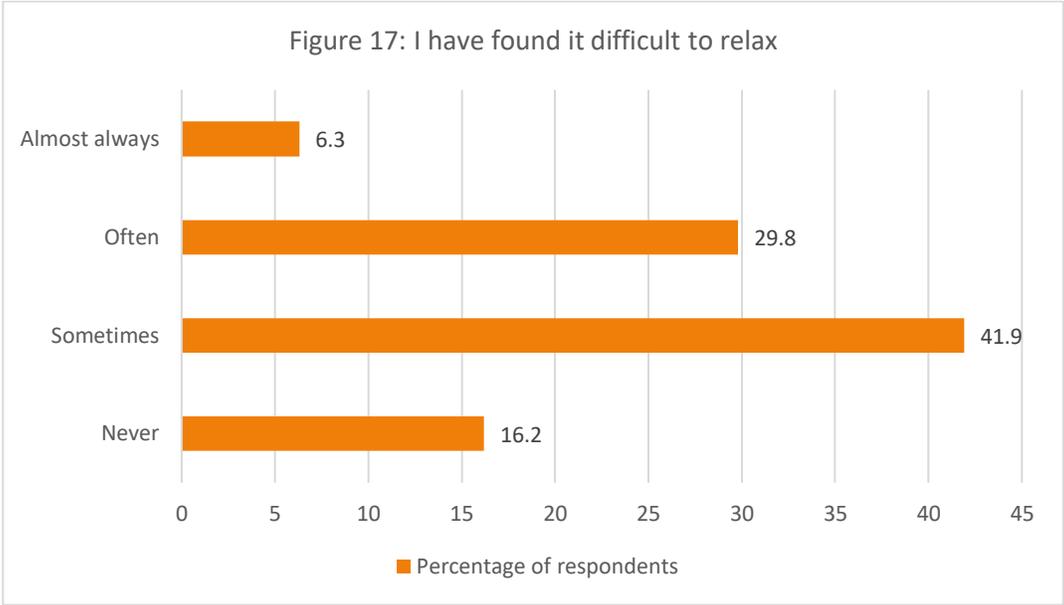
MENTAL HEALTH

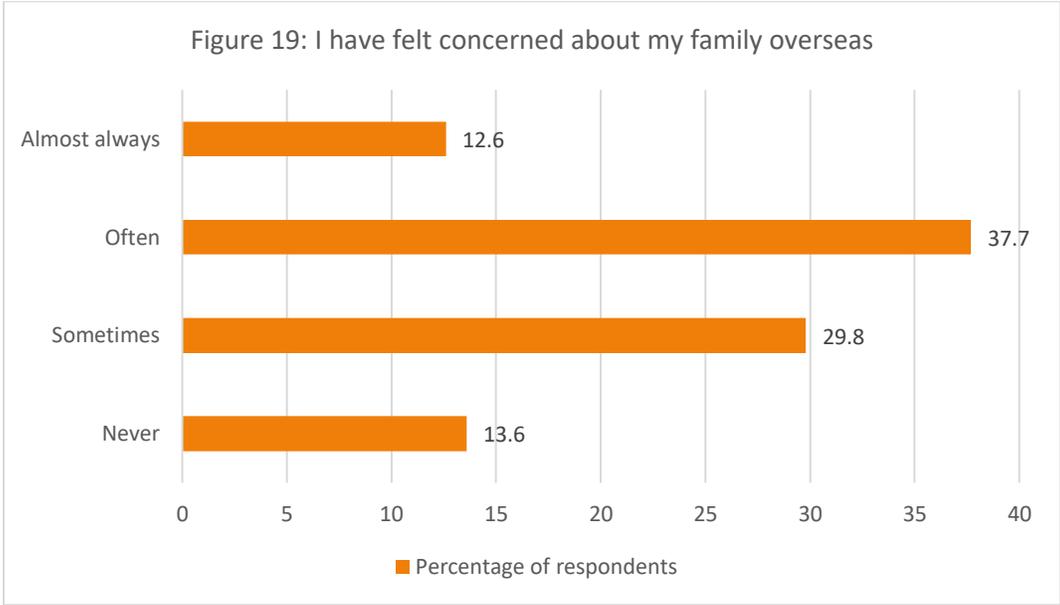
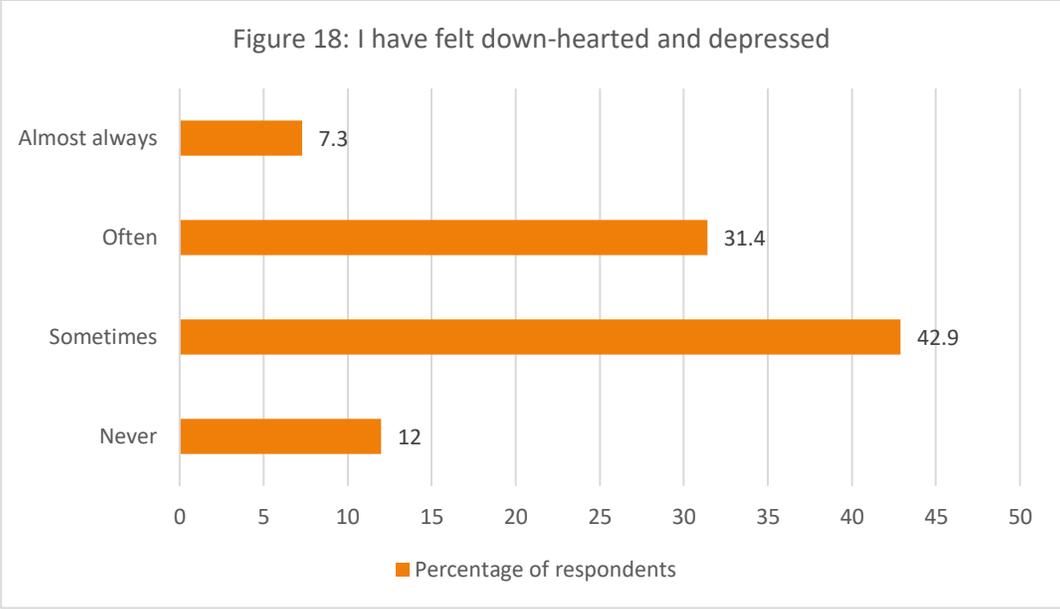
Considering the wide-ranging impacts of the COVID-19 pandemic, DARTS collected data on the mental health of culturally diverse artists and creative workers. Figure 16 presents the results on whether or not respondents found it difficult to snap back before and during the COVID-19 context. Levels of agreeing with the statement “I found it hard to snap back” have risen considerably with the pandemic context, while levels of disagreeing with the statement have decreased.



There are myriad concerns facing the surveyed group of artists and creative workers, which are clearly impacting stress levels and emotional wellbeing. The following graphs indicate how

often respondents have felt that they: have found it difficult to relax (Figure 17), have felt down-hearted and depressed (Figure 18), and have felt concerned about their family overseas (Figure 19) during the COVID-19 pandemic. In terms of difficulty relaxing, 83.8% have experienced this, with around half of that number experiencing difficulty relaxing often to almost always. Feelings of depression and down-heartedness were similarly experienced by 81.6% of respondents, with 38.7% of respondents feeling this way often to almost always. Concern about family overseas was experienced by 80.1% of respondents, with just over half of respondents feeling this way often to almost always.





WHAT WOULD HELP?

Respondents have been vocal about what could help them in terms of the issues they are currently facing in the creative sector. Below we present the voices of CaLD artists and creative workers on the ongoing support and action they need in order to continue their work, and to do so safely.

FINANCIAL

Grants and government financial assistance were most often mentioned when respondents were asked what would help them. Ongoing and paid, secure work, was another support that many creatives would like. Systemic change was also mentioned, as in the following quote:

Active promotion of POC artists, particularly in visual arts. Decentring of white colonial narratives in the arts sector, particularly in gallery and museum settings. More POC in Positions of power. More visibility of POC in all areas of art practice. More grant opportunities specifically for POC for our narratives. Anti-racism trainings for all white centric art organisations. (Southern or Central Asian, Non-binary)

Greater Commonwealth and state government funding allocation to literature and increased support for small-medium literature organisations (South Asian, Female)

OTHER SUPPORT

Mentoring opportunities, advocacy, and relationship building, were mentioned several times as being a kind of support respondents are interested in. The following statements from respondents, around opportunities, advocacy and collectivising, should also be centred when considering how artists and creative workers can be supported during the pandemic, and after:

More paid programming opportunities that encourage creative growth, advice on developing a career in the arts/culture realm.
(South-east Asian, Female)

Opportunities supporting safe working environments and creative development for artists of colour to have more support to be accessible from home. Many mainstream organisations have fallen behind on their "diversity and inclusion" measures at this time, putting generations of work for systemic change at risk.
(North-west Europe, South-east Asia and Southern or Central Asian, Male/genderqueer)

Music was underpaid and underrated also before Covid. I think the current situation raised more awareness about it. I would like to see that artists and musicians have a kind of union and agree to some industry standards. Also I would strongly recommend supporting newly arriving artists/musicians. When I came to Australia 2 years ago (Melbourne), I didn't receive any support and I am leaving now Melbourne due to lack of support and not having any musical projects. **(Southern or Eastern European, Male)**

Funding to run our core objectives. and support and advocacy from sector leaders like diversity arts and MAV. open doors and investment to relationship building. **(Black African, Female)**

Or, simply put:

More paid work, less racism. **(South-east Asian, Female)**

MOVING FORWARD: DISCUSSION AND RECOMMENDATIONS

The *Lost Work 2.0* survey demonstrates how the COVID-19 pandemic, and associated restrictions and lockdowns, has had devastating impacts on First Nations and culturally diverse creatives, artists and organisations. Significantly, we have found that most First Nations and CaLD artists and creative workers have experienced a loss of work, increasing racism, stress, anxiety and depression, and an inability to pay bills, rent and their mortgage. The wellbeing of creatives of colour and First Nations creatives is of primary concern, with women more likely to experience financial insecurity. Younger women, in particular, have been shown to have lost more work during the pandemic.² Financial insecurity and racism are health issues which require structural interventions.

The precarity of the arts and creative sectors have national and global economic ramifications. UNESCO's 's 2022 Global Report, *Re|Shaping Policies for Creativity – Addressing culture as a global public good*, demonstrates global inequities in cultural production, highlighting that “inclusive and equitable cultural participation” must be supported to ensure sustainable development.³ The report has shown how climate action and environmental sustainability, too, must include investment in creativity and diverse creative expressions. Importantly the UNESCO findings are framed in terms of human rights and fundamental freedoms, recommending: affirmative action in promoting diversity in cultural participation, “improving the status of the artist”, building “capacities to protect artists and cultural professionals’ social and economic rights”, and, supporting international human rights frameworks via “local monitoring systems and concrete implementation mechanisms”.⁴ Further, DARTS also makes recommendations which work towards eliminating “precarious labour practices in the cultural sector such as short-term contracts, long working hours and pay gaps.”⁵

² Equity Economics and Australians Investing in Women (2021) *Changing the Trajectory: Investing in Women for a Fairer Future*.

³ United Nations Educational, Scientific and Cultural Organization, *Executive Summary: Re|Shaping Policies for Creativity – Addressing culture as a global public good* (2022), 32.

⁴ *Ibid.*, 35.

⁵ *Ibid.*, 36.

Our findings are contextualised with research previously conducted by DARTS, which found that during the early onset of the COVID-19 pandemic, lost work, increasing racism and negative impacts of the pandemic on wellbeing were already of grave concern.⁶ Clearly, almost two years into the pandemic, such issues are still at the fore of the experiences of creatives of colour. Further, research conducted in 2020 by First Nations performing arts organisations has reported on the needs of First Nations artists and creative workers during the pandemic.⁷ The report states that there is “an urgent need to ensure impacts of the virus on First Nations Elders are minimized to ensure ongoing cultural leadership, to maintain the arts as a key source of economic empowerment for First Nations people, and to ensure survival of the world’s longest continuously living culture”.⁸ Research therefore indicates the long-term effects that the COVID-19 pandemic has had, and is likely to continue to have, on First Nations and CaLD people as Australia and the creative sector recover.

Research also suggests creatives of colour face significant job insecurity. Diversity Arts Australia’s 2019 report, *Shifting the Balance: Cultural Diversity in Leadership Within the Australian Arts, Screen and Creative Sectors*, provides important context for the findings presented in this report.⁹ At the time, our research found that “CaLD Australians were under-represented across every leadership role in every cultural sector, organisational type and jurisdiction” measured.¹⁰ While CaLD Australians are heavily involved in the creative industries, rarely are they in leadership positions or positions which offer financial stability and security. We believe that structural changes to arts organisations can lead to more equitable experiences of being an artist or creative worker during the international crisis of the COVID-19 pandemic.

⁶ Diversity Arts Australia (2020) *Lost Work for Creatives of Colour: Results from Our Survey*

<https://diversityarts.org.au/lost-work-creative-colour-results-survey/>

⁷ ILBIJERRI, Yirra Yaakin, BlakDance & Moogahlin (2020) *First Nations COVID-19 Performing Arts Wellbeing Survey: Summary of Findings*.

⁸ Ibid., 4.

⁹ Diversity Arts Australia, BYP Group and Western Sydney University (2019) *Shifting the Balance: Cultural Diversity in Leadership Within the Australian Arts, Screen and Creative Sectors*, Sydney.

¹⁰ Diversity Arts Australia, BYP Group and Western Sydney University (2019) *Shifting the Balance: Cultural Diversity in Leadership Within the Australian Arts, Screen and Creative Sectors*, Sydney, 2.

Further, 2020-2021 marked a significant shift in the creative sector, with increasing visibility around issues of racism due to mass anti-racism movements such as Black Lives Matter (BLM) and #StopAsianHate. Monique Choy writes in ArtsHub: “It was the year that saw Chris Lilley’s blackface comedy shows [removed from Netflix](#), a Sydney Film Festival [film edited](#) after criticisms about racial representation, Jack Callil and Bec Kavanagh stepping down from a cohort of [‘all-white’ arts critics](#) at the *Sydney Morning Herald* and *The Age*, as well as public criticism around racial representation levelled at [NIDA](#), [Josh Thomas](#), [Canberra Writers Festival](#), and the [Rob Guest Endowment](#). These conversations have continued into 2021, with the leaking of the report into the [Collingwood AFL club’s culture of systemic racism](#).”¹¹ Choy also cites Creatives of Colour research, which found that the top problem faced by artists of colour was ‘the white lens and how it tokenises and exoticises people of colour’. According to founder Rani Pramesti, ‘COVID only exacerbated the existing systemic inequalities and barriers that creatives of colour were already experiencing in the creative sector.’¹²

DARTS intends for the *Lost Work* research to provide insights into the experiences of those who are the most underrepresented in the arts and creative sectors, as they navigate the COVID-19 pandemic reality. The pandemic has exposed inequalities in our national and international communities and as Pramesti states above, barriers to diverse creatives’ participation in the arts risk becoming further entrenched as communities recover. First Nations organisations assert that it is “vital that support for First Nations culture remains central across portfolios in the policy response. Culture is the foundation of First Nations health and wellbeing and is now more important than ever.”¹³ This also follows Article 5 of the United Nations *Declaration on the Rights of Indigenous People*, which requires that “Indigenous peoples have the right to maintain and strengthen their distinct political, legal, economic, social and cultural institutions, while retaining their rights to participate fully, if they so choose, in the political, economic,

¹¹ Monique Choy (2021) ‘COVID one year on: Impacts on creatives of colour,’ *ArtsHub*, <https://www.artshub.com.au/news/features/covid-one-year-on-impacts-on-creatives-of-colour-262607-2371033/>

¹² Ibid.

¹³ ILBIJERRI, Yirra Yaakin, BlakDance & Moogahlin (2020) *First Nations COVID-19 Performing Arts Wellbeing Survey: Summary of Findings*, 4.

social and cultural life of the State.”¹⁴ Australia endorsed the Declaration in 2009. Under the declaration, states are required to provide redress to First Nations people for loss of land and life. Our recommendations below follow such commitments.

Since the impacts of the pandemic are likely to continue to be compounded, ongoing support and research is needed. UNESCO warns the global community that the “economic disruption caused by the COVID-19 pandemic, combined with its impact on cultural employment, raises serious concerns, such as the risk of a talent drain.”¹⁵ UNESCO calls for economic and social conditions which facilitate professional development for artists and creative workers. As a respondent in our survey states:

I think we won't know the full extent of the impact until down the line. Effects have not been immediate but a lot of the programs we report against for our funding have been severely affected by COVID and we will need to rebuild. (Southern or Central Asian, Female)

RECOMMENDATIONS

We must collectively ensure our creative sector does not become more inequitable and unrepresentative as a result of the COVID-19 crisis. In line with what respondents in the *Lost Work 2.0* survey have told us, DARTS makes the following recommendations. We begin with First Nations recommendations which have been made in consultation with BlakDance and Koorie Heritage Trust. Recommendations 4-11 are not First Nations-specific, but follow the issues arising from our survey findings as they relate to CaLD, POC, migrant, as well as First Nations artists and creative workers.

¹⁴ United Nations (2007) *Declaration on the Rights of Indigenous People*.

¹⁵ United Nations Educational, Scientific and Cultural Organization, *Executive Summary: Re/Shaping Policies for Creativity – Addressing culture as a global public good* (2022), 7.

- 1. Targeted support for First Nations artists and creative workers:** Small-medium First Nations businesses and organisations require targeted financial support to remedy the crisis state of employment pathways for First Nations artists and creative workers. Funding must be increased for self-determined First Nations arts organisations, in line with the United Nations Declaration on the Rights of Indigenous Peoples which requires government funding be targeted to Australian First Nations people as a result of their land being usurped. Sovereignty has never been ceded and First Nations people are still directly impacted by the generations of trauma and loss since Invasion.
- 2. Platform First Nations artists and creative workers:** Create processes and settings for artists and performers who are not employees of organisations to have their voices and needs foregrounded, particularly in terms of what it means for First Nations artists and creative workers to engage in the sector meaningfully and safely.
- 3. First Nations procurement:** The sector requires procurement policies and practices seeking work from First Nations artists and creative workers – and not just culturally specific work. This necessitates a national standard for providing economic and business opportunities to First Nations businesses, artists and creative workers, facilitating ethical Indigenous creative control.
- 4. Industry led anti-racism strategy:** The Australia Council for the Arts, Screen Australia and State/ Territory arts and screen agencies must develop anti-racism strategies, campaigns and frameworks, and embed this work in their programs. The arts and creative sectors are not immune to racism, as found in this research.
- 5. Focused COVID-19 Support Packages:** All support packages must be equity-tested to ensure they support the most marginalised people in an already precarious industry. A minimum of 30 percent of COVID-19 relief and funding for the creative sector should be

earmarked for CaLD, POC and migrant organisations, artists and programs.

- 6. Strengthen underrepresented CaLD employment in the creative sector:** Introduce targeted programs focused on creating CaLD employment, supporting micro businesses and strengthening existing businesses. Develop programs to retain CaLD talent, including internships and mentoring opportunities.
- 7. Invest in the arts and creative sectors:** Develop dedicated CaLD, POC and migrant artist funding opportunities, and the development of programs that receive longer-term funding (3-5 years). CaLD artists and creative workers require greater certainty and job security.
- 8. Emotional wellbeing and mental health:** Develop and bolster culturally appropriate and culturally safe programs and support tailored to the arts and creative sectors to address emotional wellbeing and mental health. The work of organisations such as Creative Recovery should be supported to work within CaLD, POC and migrant community contexts.
- 9. Diversity, equity and inclusion:** Support creative sector organisations to undertake the educational work of diversity, equity and inclusion. Provide funding for cultural and racial equity capacity-building programs and support, with priority to this work being led by CaLD/POC and First Nations-led organisations/ companies (or people with lived experience). Make this work mandatory for organisations and companies receiving Federal and State funding.
- 10. Intersectional strategies:** Develop strategies to support First Nations women, CaLD women and women of colour who have lost more income than their male counterparts during the pandemic.

11. Inclusive representation: Commit to national policies in the arts, media, screen, education and creative sector, and minimum diversity standards that promote inclusive representation of First Nations CaLD Australians in the creative sector.

ACKNOWLEDGEMENTS

Diversity Arts Australia would like to thank the people who generously took part in our survey, and who shared their experiences of work and wellbeing during the COVID-19 pandemic. We would also like to thank the people who have reviewed and offered insight into our research and First Nations-related recommendations, including Merindah Donnelly and Kate Eltham from BlakDance, and Gail Harradine and Rob Hyatt of Koorie Heritage Trust.

PROJECT TEAM

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APPENDIX A: SURVEY INSTRUMENT

Diversity Arts Australia (www.diversityarts.org.au) is gathering data to help us advocate for culturally and linguistically diverse (CaLD) creatives, organisations and business affected by COVID-19, including lost work/ income, cancellations, postponements and pandemic-related xenophobia and racism. We welcome responses from all creatives, in particular people who identify as culturally or linguistically diverse, people of colour, migrants and/or refugees, as well as organisations/ businesses that focus on CaLD creatives in the creative sector. This data will be used to inform our advocacy work.

- Are you an artist, creative sector worker or an organisation that operates in the creative sector?
 - Yes, I am an artist or creative sector worker
 - Yes, I represent an organisation or business that operates in the creative sector
 - No, I am not an artist, creative sector worker, or an organisation/ business that operates in the creative sector
- In what area(s) do you or your organisation/ company work and/ or practice? Tick all that apply.
 - Community and Cultural Development
 - Craft and Design
 - Dance
 - Emerging and Experimental Arts
 - Fashion
 - Gaming
 - Literature and writing
 - Music
 - Performing arts (incl theatre, circus, opera)
 - Screen
 - Visual Art
 - Other
- Have you or your organisation/company lost income or do you expect to lose income as a result of COVID-19?
 - Yes
 - No
 - Not Sure
- In what areas have you lost or are you expecting to lose income as a result of COVID-19? Tick all that apply
 - Creative project
 - Project management and administrative work
 - Marketing and audience development work
 - Educator/ training

- Technical
- Public event/s (eg. talks, seminars, appearances)
- Performances
- Exhibitions
- Residences
- Festivals
- Other
- What role(s) do you or your organisation have in the projects that have been or will be affected financially by COVID-19? Tick all that apply
 - Creative eg. performer, musician, filmmaker
 - Technical
 - Venue staff/ contractor (front of house, etc)
 - Production
 - Administration
 - Coordination/ management (eg. Producer, Assoc. Project, Creative Director)
 - Marketing and audience development
 - Training and education
 - Services to creatives and organisations
 - Other
- What is the estimated amount of income you will lose or have lost since COVID-19, i.e. since the World Health Organisation declared the outbreak of COVID-19 as a Public Health Emergency in January 2020?
 - Up to 10% annual income
 - between 10 and 25% of annual income
 - between 26 and 50% of annual income
 - between 51 and 75% of annual income
 - between 76 and 100% of annual income
- What was yours or your organisation/company's annual income prior to January 2020 (before tax)?
 - Under \$20,000
 - \$20,000 – \$29,999
 - \$30,000 – \$39,999
 - \$40,000 – \$49,999
 - \$50,000 – \$59,999
 - \$60,000 – \$79,999
 - \$80,000 – \$99,999
 - \$100,000 - \$149,999
 - \$150,000 - \$299,999
 - \$300,000 - \$499,999
 - \$500,000 - \$999,999
 - \$1,000,000 - \$1,999,999

- \$2,000,000 - \$2,999,999
- \$3,000,000 - \$4,999,999
- \$5,000,000 and over
- Don't know/Don't wish to divulge
- Other
- What was yours or your company's annual income between January 2020 and January 2021 (before tax)?
 - Under \$20,000
 - \$20,000 – \$29,999
 - \$30,000 – \$39,999
 - \$40,000 – \$49,999
 - \$50,000 – \$59,999
 - \$60,000 – \$79,999
 - \$80,000 – \$99,999
 - \$100,000 - \$149,999
 - \$150,000 - \$299,999
 - \$300,000 - \$499,999
 - \$500,000 - \$999,999
 - \$1,000,000 - \$1,999,999
 - \$2,000,000 - \$2,999,999
 - \$3,000,000 - \$4,999,999
 - \$5,000,000 and over
 - Don't know/Don't wish to divulge
 - Other
- What is yours or your company's projected annual income between January 2021 and January 2022 (before tax)?
 - Under \$20,000
 - \$20,000 – \$29,999
 - \$30,000 – \$39,999
 - \$40,000 – \$49,999
 - \$50,000 – \$59,999
 - \$60,000 – \$79,999
 - \$80,000 – \$99,999
 - \$100,000 - \$149,999
 - \$150,000 - \$299,999
 - \$300,000 - \$499,999
 - \$500,000 - \$999,999
 - \$1,000,000 - \$1,999,999
 - \$2,000,000 - \$2,999,999
 - \$3,000,000 - \$4,999,999
 - \$5,000,000 and over

- Don't know/Don't wish to divulge
- Other
- Can you please tell us about this loss of income and the impacts in two paragraphs or less?
- Have you or your organisation/company received COVID-19 related financial support in the form JobKeeper or JobSeeker since January 2020?
 - Yes
 - No
 - Don't know
- Have you or your organisation/ company received any COVID-19 related grants or funding, since January 2020?
 - Yes
 - No
 - Don't know
- If you received COVID-19 related financial support in the form of grants or funding since January 2020, please tell us how and from whom you or your company received this.
- If you received COVID-19 related financial support in the form of grants or funding since January 2020, please estimate in dollars, the total amount that you have received.
- What kind of support, financial or otherwise, would benefit you or your company/ organisation in the COVID-19 context?
- How did you feel about yours or your company's financial situation in the 12 months before January 2020 i.e. before the World Health Organisation declared the outbreak of COVID-19 as a Public Health Emergency?
 - Very positive
 - Positive
 - Neither positive nor negative
 - Negative
 - Very negative
- How do you feel about yours or your company's financial situation since January 2020 i.e. since the World Health Organisation declared the outbreak of COVID-19 as a Public Health Emergency in January 2020?
 - Very positive
 - Positive
 - Neither positive nor negative
 - Negative
 - Very negative
- Did you experience racism or racial discrimination in the 12 months before January 2020 i.e. before the World Health Organisation declared the outbreak of COVID-19 as a Public Health Emergency?
 - Yes
 - No

- In which settings did this racism occur? Tick all that apply.¹⁶
 - In your workplace
 - At school, university, or other educational institution
 - When renting or buying a house
 - In any dealings with the police or the court system
 - At a shop or shopping centre
 - On public transport
 - On the street
 - In seeking health care
 - Online or on social media
 - At home or a friend's/ family's home
 - In the provision of services eg at the bank, Centrelink, mechanic
 - In dealings with neighbours
 - In a taxi/ rideshare (Uber)
 - When participating in a sporting activity
 - In other public spaces
 - Other
- Have you experienced racism or racial discrimination during the COVID-19 context i.e. since the World Health Organisation declared the outbreak of COVID-19 as a Public Health Emergency in January 2020?
 - Yes
 - No
- In which settings did this racism occur? Tick all that apply.
 - In your workplace
 - At school, university, or other educational institution
 - When renting or buying a house
 - In any dealings with the police or the court system
 - At a shop or shopping centre
 - On public transport
 - On the street
 - In seeking health care
 - Online or on social media
 - At home or a friend's/ family's home
 - In the provision of services eg at the bank, Centrelink, mechanic
 - In dealings with neighbours
 - In a taxi/ rideshare (Uber)
 - When participating in a sporting activity
 - In other public spaces
 - Other

¹⁶ Question adapted from Kamp et al. (2021) 'Asian Australians' Experiences Of Racism During The COVID-19 Pandemic', *Centre for Resilient and Inclusive Societies*

- Do you think that your experiences of racism have increased in the COVID-19 context?
 - Yes
 - No
 - Don't know/not sure
- Please feel free to provide details/explain
- In the past 12 months, how often did you worry that you would experience unfair treatment because of your race, ethnicity or culture?¹⁷
 - Very Often
 - Often
 - Sometimes
 - Rarely
 - Never
- Please indicate the extent to which you agree with the following statement: My economic/employment opportunities are limited because of my ethnic/cultural background¹⁸
 - Strongly disagree
 - Disagree
 - Neither disagree nor agree
 - Agree
 - Strongly agree
- Has the Black Lives Matter movement influenced any changes in your work (eg training, services, planning, decision-making, collaborations, work practice)?
 - Yes
 - No
 - Don't know/not sure
- Please identify if the Black Lives Matter movement has influenced you or your organisation in relation to any of the following areas. Tick all that apply
 - Racial equity training
 - Developing diversity / equity / inclusion plans or planning
 - New partnerships or collaborations
 - Changes to services offered
 - Changes to work practices
 - Employing new/ different employees
 - Other
- Have you experienced any of the following since January 2020? (Yes / No / Not sure/don't know)¹⁹
 - Problems paying mortgage or rent

¹⁷ Question adapted from Kamp, A. (*forthcoming*) 'Mixed Race' Young Australians' experiences of racism, identity and belonging in multicultural Australia'

¹⁸ *Ibid.*

¹⁹ Question adapted from Karpman et al. (2020) 'Health Reform Monitoring Survey', *The Urban Institute*.

- Problems paying bills besides mortgage or rent
- Food insecurity
- Put off medical care
- Put off filling a prescription
- Unable to purchase equipment/ materials needed for my work
- Before COVID-19, I found it hard to snap back when something happens²⁰
 - Strongly disagree
 - Disagree
 - Neither disagree nor agree
 - Agree
 - Strongly agree
- Since COVID-19, I found it hard to snap back when something happens²¹
 - Strongly disagree
 - Disagree
 - Neither disagree nor agree
 - Agree
 - Strongly agree
- Please read each statement below and pick the response option that indicates how you have felt during the COVID-19 pandemic. There are no right or wrong answers (Does not apply to me at all – NEVER / Applied to me to some degree, or some of the time – SOMETIMES / Applied to me to a considerable degree, or a good part of time – OFTEN / Applied to me very much, or most of the time - ALMOST ALWAYS)²²
 - I have found it difficult to relax
 - I have felt down-hearted and depressed
 - I have felt concerned about my family overseas
- What is your name or company name? If you wish to remain anonymous, feel free to skip this question.
- What state or territory do you live in/ is your company located in?
- To which gender do you most identify?
- What is your age?
 - 15-24
 - 25-34
 - 35-44
 - 45-54
 - 55-64

²⁰ Question adapted from Smith, B. W. et al (2008) 'The brief resilience scale: assessing the ability to bounce back', *International Journal of Behavioral Medicine*, 15(3), 194-200.

²¹ Ibid.

²² Question adapted from Lovibond & Lovibond (1995) *Manual for the Depression Anxiety Stress Scales. (2nd. Ed.)* Sydney: Psychology Foundation.

- 65+
- Do you identify with any of the following? Tick all that apply
 - Australian First Nations/Aboriginal/Torres Strait Islander
 - Culturally and Linguistically Diverse (eg. non-Anglo/Celtic migrant or cultural ancestry, refugee, person of colour, non-English speaking)
 - Deaf or Disabled/ Person with Disability
 - A person from the LGBTIQ+ community
- Which of the following best describes your residential status?
 - Australian Citizen
 - Australian Permanent Resident
 - Refugee or Humanitarian Visa Holder
 - Overseas student/ Training Visa Holder
 - Family or Carer Visa Holder (eg. parent, relative Visa)
 - Partner Visa Holder
 - Temporary Work Visa Holder
 - Skilled Work Visa Holder
 - Don't know/ Not sure
 - Don't wish to divulge
 - Other...
- What main language/s do you speak at home?
 - English
 - Mandarin
 - Arabic
 - Cantonese
 - Vietnamese
 - Italian
 - Greek
 - Filipino/Tagalog
 - Hindi
 - Spanish
 - Punjabi
 - Other
- Where were you born?
 - Australia or New Zealand
 - Oceania (Melanesia, Micronesia, Polynesia)
 - North-West Europe
 - Southern or Eastern Europe
 - North Africa or Middle East
 - South East Asia
 - North East Asia
 - Southern and Central Asia

- South America
- Central America
- North America (Canada, United States)
- Sub Saharan Africa
- Other
- What best describes your cultural/ethnic background? Tick all that apply
 - Aboriginal or Torres Strait Islander
 - Australian or New Zealander
 - Oceanian (Melanesian, Micronesian, Polynesian)
 - North-West European
 - Southern or Eastern European
 - North African or Middle Eastern
 - South East Asian
 - North East Asian
 - Southern and Central Asian
 - South American
 - Central American
 - Black and/or African American
 - North American (Canadian, American)
 - Sub Saharan African
 - Other
- What is your postcode or your company's postcode?
- As a thank you, would you like to enter a chance to win 1 in 5 online gift cards valued at \$50 and/or go on Diversity Arts Australia's mailing list? If so, please supply your name and email address.
- Would you like to be contacted for a follow-up interview? If so, please provide your contact details.
- Anything at all you'd like to add?

APPENDIX B: REFERENCE LIST

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<<https://www.artshub.com.au/news/features/covid-one-year-on-impacts-on-creatives-of-colour-262607-2371033/>>.

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<https://diversityarts.org.au/lost-work-creative-colour-results-survey/>

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