



Modern Awards Review 2023-24 (AM2023/21)

Submission cover sheet

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(Please provide the name of the person lodging the submission)

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Organisation

(If this submission is completed on behalf of an organisation or group of individuals, please provide details)

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How to prepare a submission

Submissions should be emailed to awards@fwc.gov.au. Directions set out the due dates for submissions. Directions are issued by a Member of the Commission and will be published on the [Commission website](#).

Make sure you use numbered paragraphs and sign and date your submission.

Your submission. Provide a summary of your experience and any relevant issues. You may wish to refer to one or more of the issues outlined in the relevant discussion paper.

Signature: 

Name: Sophie Byrne

Date: 4 December 2023

Modern Awards Review: Arts and cultural sector

Creative Australia submission

4 December 2023

Executive summary

Creative Australia, the Australian Government's principal arts investment and advisory body, welcomes the Fair Work Commission's review of existing award coverage and minimum standards in the arts and cultural sector.

Australia's arts and cultural sector is substantial in size with cultural and creative activity contributing \$21.8 billion to Australia's Gross Domestic Product¹ and the creative industries employing nearly 500,000 people.²

The Fair Work Commission's review as an action under the National Cultural Policy, *Revive: a place for every story, a story for every place*, provides us with a critical opportunity to address the need for a safety net of minimum wages and employment conditions for artists and creative workers who fall through the gaps of existing minimum standard mechanisms. This review, in addition to further work to address minimum standards, provides an opportunity to improve the sustainability of the industry and ensure it is an attractive, fair and secure form of employment – both in the current and future labour market.

The sector has complex Modern Award coverage with numerous gaps. In addition, sector feedback is the awards can be poorly equipped to adapt to evolving forms of work in this sector. Non-compliance is the inevitable consequence of such a complex system of awards, which has not kept pace with the changing nature of work in the sector. Clear simple, easy to navigate award coverage and conditions for the sector are essential to enable arts and cultural organisations to meet their obligations and for workers to understand and enforce their rights.

This review should prioritise clarity and utility to enable the arts and cultural sector to make its most effective contribution to the national economy. We look forward to collaborating with the Fair Work Commission and key stakeholders to ensure a fair, safe and sustainable creative sector, meeting the intent of the third pillar of *Revive*, Centrality of the Artist.

Summary proposals

Creative Australia recommends the Fair Work Commission:

1. As a minimum, while the ANZSCO review is progressing and noting that the current methodology is not fit-for-purpose, consider alternative methods for measuring the scale and constitution of the arts and cultural sector (eg the Creative Trident method) to inform an approach to developing appropriate minimum standards through Modern Awards.
2. Consider the ways in which the lack of a dedicated Modern Award for creative workers can inhibit small-to-medium organisations from providing appropriate minimum standards commensurate with the skills and education required for roles in the creative sector.

While out of the scope of this review, Creative Australia is of the view that a staged approach is needed to determine holistic and sustainable minimum standards for the arts and cultural sector. Creative Australia recommends the Australian Government:

3. Collaborate with key stakeholders to develop an informed, long-term and innovative approach to minimum standards in the creative sector which considers the unique working conditions of artists and creative workers.

Proposals to the Fair Work Commission

1. Proposal one:

As a minimum, while the ANZSCO review is progressing and noting that the current methodology is not fit-for-purpose, consider alternative methods for measuring the scale and constitution of the arts and cultural sector (eg the Creative Trident method) to inform an approach to developing appropriate minimum standards through Modern Awards.

This section responds to questions one and two of the discussion paper.

- 1.1. **The National Cultural Policy, *Revive*, affirms that artists and arts workers should be valued as workers as well as creators.** As outlined in the policy, Australia’s cultural and creative workforces make a significant contribution to Australia’s social and economic wellbeing. They connect us, entertain us, inform us, educate us, enrich our humanity and extend our horizons. They expose us to stories, ideas and experiences told from different perspectives.³
- 1.2. **However, for many people, the cultural and creative sector can be a challenging career path with patterns of insecure and intermittent work.** Due to current industrial settings, many do not have access to minimum employment standards.
- 1.3. **While the method of analysis of Australian Bureau of Statistics (ABS) data used is a useful starting point to map the creative sector, it does not capture the types of modern creative employment, or the scale or nature of work we know the creative sector consists of.**
 - 1.3.1. The Australian Census only captures the main form of income in Census week. As a result, the ANZSCO codes are unable to consider those who derive income from multiple sources, or those who supplement their creative income with non-creative work.
 - 1.3.1.1. The creative sector is nuanced and complex, with many workers working multiple jobs throughout any given year. Over the last 25 years, the artistic workforce has been at the leading edge of longer-term shifts towards casualisation.⁴ In 2016, when the last economic study of professional artists was conducted, 81% of professional practising artists were working on a freelance or self-employed basis,⁵ whereas ‘30 years ago many artists would have been employees and would have had some prospect of a continuing job’.⁶
 - 1.3.1.2. With most artists combining their creative practice with other work, the Census omits large numbers whose main job is in a different occupation at the time of collection. Making Art Work, a major survey of artists, found that 43% of the estimated 50,000 of practising professional artists were categorised in a non-artistic occupation in the 2016 Census.⁷ The equivalent number for the 2021 Census will be published in the upcoming survey of artists in early 2023.
 - 1.3.2. The mapping of creative occupations (ANZSCO) and creative industries (ANZSIC) in the discussion paper does not capture all those who work in non-creative roles in the creative sector (eg, marketing professionals, business support).
 - 1.3.3. In addition, arts and cultural ANZSCO codes are outdated and do not capture all types of modern employment. Examples of missing modern occupations include:
 - 1.3.3.1. those employed in the publishing industry in rights management,
 - 1.3.3.2. publishing managers and coordinators, or
 - 1.3.3.3. those employed in the music industry as music producers.

- 1.3.4. These codes are currently under review and the ABS is seeking feedback at the same time as this consultation. See [ANZSCO comprehensive review - consultation round 3](#).
- 1.4. There are alternative methods that better utilise ABS data to map the scale and nature of the creative workforce. These approaches better inform the gaps and types of coverage that may apply for the creative sector.**
- 1.4.1. The ‘Creative Trident’ method is one such way that the Fair Work Commission could explore.⁸ This approach maps:
- 1.4.1.1. 305,439 people working in non-creative roles (support roles) in the creative industries, which includes 61,654 in support roles in cultural production industries (eg installers, publishers, music distribution)
 - 1.4.1.2. 190,896 people in creative roles in creative industries (specialist creative occupations)
 - 1.4.1.3. those who derive creative income from 2nd or 3rd income sources.
 - 1.4.1.4. The [Cultural and Creative Activity Satellite Accounts](#) established by the ABS and updated annually by the Bureau of Communications, Arts and Regional Research (BCARR), applies the ‘Creative Trident’ method to map employment in the creative industries. The methodology for these accounts is currently under review and a finalised methodology will be available for further interrogation and discussion in early 2024.
- 1.5. The ABS is currently reviewing arts and cultural ANZSCO codes, and BCARR are currently reviewing the Cultural and Creative Activity Satellite Accounts, both of which will result in data that better represents the arts and culture sector. In the interim, we recommend the Fair Work Commission consider alternative methodologies that make best use of the ABS data (eg the Creative Trident method) to inform an approach to Modern Award coverage for the arts and cultural sector.**
- 1.6. It is also important to include First Nations artists working in remote communities within the scope and scale of the cultural sector.** For many remote First Nations communities, arts and cultural production is ‘likely to be one of the most important means for providing a viable and culturally-relevant livelihood for members of the community’.⁹ However, research from Professor David Throsby and Katya Petetskaya at Macquarie University shows that First Nations artist income is significantly less than non-First Nations Australian artists. For example, in the financial year 2014-15, median income for First Nations artists in the Kimberley was \$25,000 – higher than the median for all First Nations people in the region (\$15,700).¹⁰ However, this was significantly less than the median income of all Australian artists in the same period (\$42,200), which was already substantially below the Australian workforce median at the time of \$50,100.¹¹

2. Proposal two:

Consider the ways in which the lack of a dedicated Modern Award for creative workers can inhibit small-to-medium organisations from providing appropriate minimum standards commensurate with the skills and education required for roles in the creative sector.

Small-to-medium organisations in particular have expressed difficulty navigating comparable rates, and, as a result, award rates are being inconsistently applied, reducing transparency and adding to the instability of some forms of creative employment.

This section responds to questions three to ten of the discussion paper.

- 2.1. **The Australian Government's National Cultural Policy, *Revive*,¹² includes a policy directive to support artists as workers through appropriate means, including considering Modern Award coverage.** In line with this, we suggest the Fair Work Commission consider how the lack of dedicated Modern Award coverage for creative workers may inhibit the industry to provide appropriate minimum standards commensurate to the skills and education required for roles in the creative sector.
- 2.2. **In preparation for this review, Creative Australia consulted with sector stakeholders, employers and artists to gain insights into Modern Awards and minimum standards in practice, as they apply to creative workers.**
 - 2.2.1. Whilst the award modernising process over many years has attempted to reflect current state arts and cultural industries, feedback is that the current suite of awards are poorly equipped to adapt to evolving forms of work in this sector.
- 2.3. **Sector consultations show that employers in the industry are attempting to find comparable Modern Award rates to pay creative workers. However, the Modern Award system is complex and difficult to navigate, and employers – particularly small-to-medium organisations – are finding it hard to source appropriate minimum standards.** For example:
 - 2.3.1. The visual arts and craft sector is currently operating in a patchwork system. Some state and territory galleries come under a state-based public sector award, some local government galleries use the *Local Government Industry Award 2020* but find it does not suit specific roles in the arts sector.
 - 2.3.2. Feedback is that awards such as the Local Government, State Government, Clerks Award and Miscellaneous Awards are not fit-for-purpose or appropriate for work in the arts and cultural sector. While employers may attempt to adapt them, they are unable to be used as a consistent or helpful benchmark due to misalignments with contemporary forms of creative work.
 - 2.3.3. Others who operate as not-for-profit organisations or commercial businesses attempt to adapt the *Amusement, Events and Recreation Award 2020* but similarly find it is not fit-for-purpose. This creates uncertainty and confusion for both employers and employees.
 - 2.3.4. The Amusement Award appears to cover both the sporting and leisure sector as well as the creative sector. The former category of organisations offer a much more stable set of services and products, whereas creative organisations tend to offer a more dynamic suite of changing services and experiences.
 - 2.3.5. Gallery assistants in not-for-profit or commercial galleries are being paid the *General Retail Industry Award 2020*, when these jobs require more high-level arts and cultural skills and



education and require them to work beyond typical sales tasks, in fields such as marketing, communications, curatorial and installation.

2.3.6. A festival which produces art, offers live music performances, as well as selling food and beverages could be covered by the Amusement Award, Hospitality Award and Live Performance Award. These awards overlap and have different rates of pay for comparable roles. Most employers do not understand how to apply the principal purpose test to determine Modern Award coverage.

2.3.7. The *Live Performance Award 2020* does not anticipate a creative/technician/performer working in a hybrid role on stage, as in in the theatrical production of *The Picture of Dorian Gray*. While the COVID-19 pandemic accelerated the transition to streaming live performances, the Live Performance Award merely refers to Archival Recordings of performances and does not cover artists working on streamed productions.

2.4. As a result, it is difficult for employers to identify a proxy award and award rates are being inconsistently applied. This in effect simultaneously reduces transparency and creative workers are unable to determine if they are being compensated fairly, adding to the instability of some forms of creative employment.

2.4.1. The sector is contracting work based on inappropriate and inconsistent Modern Award rates that could otherwise be covered by an award rate specific to the creative sector (in particular in the visual arts and literature industries), similar to the *Live Performance Award 2020*. This award allows artists to be paid on a daily rate or less, something that may be applied to creatives employed on short-term bases in creative sectors outside of live performance.

2.5. Many employees are falling through the gaps or are not appropriately covered. For example:

2.5.1. those working in non-creative roles in the arts and cultural sector (support roles) (eg, installers, publishers, distribution, production assistants employed at studios, marketing assistants working in the publishing industry).

2.5.2. creatives employed in the arts and cultural sector who do not have coverage through current Modern Awards (eg creative producers/public education program managers employed at non-government visual arts organisations, authors employed in speaking opportunities at festivals).

2.5.3. The Creative Trident method can provide an indication of those who might be falling through the gaps. The data shows there are 4,698 people employed in sales and marketing support roles in cultural production industries (separate to those who work in similar roles in creative services like advertising); 1,202 people employed as production assistants in film, television, radio or stage; 1,135 conference and event organisers in cultural production; 1,552 sound technicians working in cultural production.¹³

2.5.4. For example, under the Amusement Award, the classification system is incomplete and not comprehensive. The creative process now involves many more professional production role categories that perform work to implement the creative process and liaise between the artist and the employer (eg, project manager, stage manager, producer). This proliferation of roles is due to the increased multidisciplinary nature of creative work/ involvement of greater technology. These categories of workers do not fall within the scope of the classification system.

2.6. Some ways to better cover creative employees through existing Modern Award coverage include:



- 2.6.1. Visual arts workers in local government and state and territory run galleries and museums could be more explicitly covered in Local Government and State and Territory public service awards (for example gallery director, gallery administrator, curator, artist, education and public program managers and assistants, gallery technicians and installers, gallery retail worker, volunteer coordinator).
 - 2.6.2. The classification system in the Amusement Award could be varied to describe general responsibilities (and level of duties) without referencing a specific job title or employer context (for example, include dynamic descriptions such as 'visitor experience staff' rather than 'admissions/entrance attendants').
 - 2.6.3. The Amusement Award covers only 'craft' type creative work - or artists that work in a 'craft' type way. This is distinct from dynamic artists who produce works on their own terms without predetermined buyers outside of the for-profit sector represented by dominant craft culture, for example a conceptual artist versus a weaver.
 - 2.6.4. The Amusement Award does not allow for dual employment with the same employer. Many creative employees perform multiple roles, for example working as both artists and gallery attendants as well as being project managers or food and beverage attendants. For an employer to employ them in both capacities, they need to be issued with multiple employment contracts and be paid different rates of pay. An updated Modern Award could reference this possibility and either allow for a blended pay rate or another mechanism.
- 2.7. **The sector has attempted to address these gaps in coverage with sector guidelines developed by industry associations (for example the [NAVA Code of Conduct](#) and [ASA Rates of Pay](#)).** However, there is no requirement for organisations to follow these sector guidelines.
- 2.8. **Due to complexity of the award system, unsafe and precarious work is occurring the creative sector and young people in particular are at risk.**
- 2.9. **There is a need to consider a dedicated creative sector Modern Award to increase simplicity and facilitate better compliance.**
- 2.9.1. A dedicated Modern Award for the creative sector should be designed for use by small-to-medium creative organisations.
 - 2.9.2. As a key principle, award coverage needs to recognise the fundamental value of artists having freedom of expression when engaged in their work. However, Modern Award coverage alone will not address the unique issues at play in the creative sector (see Proposal 3).
 - 2.9.3. If the sector had a dedicated Modern Award to abide by, those employed in the creative sector could be appropriately compensated, the sector would be more attractive for workers and the creative industries would have the opportunity to grow sustainably.

Beyond the Fair Work Commission's review of Modern Awards

3. Proposal three:

The Australian Government to collaborate with key stakeholders to develop an informed, long-term and innovative approach to minimum standards in the creative sector which considers the unique working conditions of artists and creative workers.

This section responds to questions 11 to 16 of the discussion paper.

- 3.1. While out of the scope of this review, Creative Australia is of the view that a staged approach is needed to determine holistic and sustainable minimum standards for the arts and cultural sector.** This aligns with the third pillar of *Revive*, Centrality of the Artist, recognising the artist as worker as well as creator.
- 3.2. Internationally, work is underway to support sustainable growth of creative industries through the development of minimum protections for creative workers. This work may inform an approach that is considerate of the unique nature of work in the creative sector in Australia.** For example:
- 3.2.1. In February 2023, the Creative Industries Policy and Evidence Centre (the PEC) (led by Nesta) in the United Kingdom published findings from a review of working conditions in the creative sector.¹⁴ The review sought to tackle questions and concerns about the structural features of Creative labour markets. [Job Quality in the Creative Industries](#) provides four key recommendations, one of which is to 'strengthen the baseline platform of protection and support for creative workers'. The PEC advocated for collaborative and sustained action that harnesses the Fair Work agenda in each nation, supports customisation of the approach to distinct sub-sectoral challenges and connects with place-based strategies in cities and regions across the UK.
- 3.2.2. In November 2023, Members of the European Parliament (MEPs) adopted their proposals for EU measures to improve the working conditions for professionals working in the art, cultural and creative sectors.¹⁵ MEPs want the new measures to include 'a directive on decent working conditions and the correct determinations of employment status of professionals in the cultural and creative sectors.'
- 3.2.3. In February 2023, following Technical meeting on the future of work in the arts and entertainment sector, the International Labour Organization concluded: 'Governments, in cooperation with employers' and workers' organizations, should: (a) create an enabling environment for effective social dialogue in all its forms, and take action to ensure effective recognition of the right to collective bargaining in the arts and entertainment sector; ...and (c) review or design, adopt, and enforce policies on adequate minimum wages, statutory or negotiated; employment relationships; and working conditions, such as hours of work and work-life balance.'¹⁶
- 3.3. In Australia, there is an opportunity for the Australian Government to collaborate with key stakeholders to develop an informed approach which may include:**
- 3.3.1. **the development of creative sector integrity frameworks for federally funded creative organisations to ensure best practice standards.**
- 3.3.1.1. Creative Australia (and previously the Australia Council for the Arts) expects that artists professionally employed or engaged on our funded activities will be paid for their work. We consider the payment of artists to be integral to effective budgeting

and planning, and we require information on artists' payment to be available within funding applications.

3.3.1.2. As Creative Workplaces is established within Creative Australia, there is an opportunity for public funding to consider minimum standards and industry guidelines around pay and safety as a conditional component of both funding assessments and funding contracts.

3.3.1.3. Organisations receiving Commonwealth funding through Creative Australia could be required to follow a proposed Fair, Safe and Respectful Framework as a condition of their funding. This would include abiding by any industrial awards, including those developed because of this Modern Awards Review, and any other industry framework agreements developed by the sector.

3.3.2. **concerted consultations with the sector.**

3.3.2.1. Our sector consultations show that given the short turnaround of this review, organisations and peak sector bodies are finding it difficult to engage and supply well-evidenced submissions that address the scale of gaps in minimum standards. Concerted consultations outside of this review would ensure all parties can participate in a robust way.

3.3.2.2. Such sector consultations would aim to determine potential gaps in coverage which are not understood through current ABS data, and which explore a nuanced, grassroots approach beyond the limitations of Modern Award coverage.

3.3.3. **alternative approaches to minimum standards (from Modern Awards), including through the exploration of minimum standards for 'employee-like' forms of creative work in the longer-term.**

3.3.3.1. The type of work and ramp model that the *Closing Loophole Bill* is seeking to establish could be appropriate for creative workers. Working through digital labour platforms is not common within the arts and cultural sector.

3.3.3.2. Longer-term, there could be an opportunity to explore a framework similar to that of the *Closing the Loopholes Bill* for 'employee-like' creative workers that expands beyond the scope of digital platform hire.

3.3.4. **support for the establishment of employee and employer bodies in areas of the creative sector to facilitate industry agreements.**

3.3.4.1. Some peak body organisations within the creative sector are representative of either employees or employers. For example, the *Live Performance Award 2020* was developed through separate representation of employer (Live Performance Australia) and employee (MEAA) industry bodies for the live performance sector.

3.3.4.2. In addition, Live Performance Australia and the MEAA negotiate the Performers Collective Agreement which is the overarching document that sets out all pay and working conditions for live performance.¹⁷

3.3.4.3. Comparable industry framework agreements exist within the screen sector between MEAA, Directors and Writers Guild and Screen Producers Australia (SPA).

3.3.4.4. This is similar to the multi-enterprise co-operative workplace agreement approach introduced by the Government's *Secure Jobs, Better Pay Act*, recognising the challenges for individual arts workers to negotiate with employers.

- 3.3.4.5. There is a need to support other parts of the creative sector, for example visual arts and crafts sector, to develop employer and employee bodies to negotiate fair payment standards for artists and creative workers across other modes of cultural production and creative work.
- 3.3.4.6. Supporting the sector to organise in such a way could inform minimum standards that are both sustainable from an industry perspective and ensure basic income needs that are commensurate to the experience, skills and employment type of creative workers.
- 3.3.5. **the development of Fair Work Ombudsman creative sector-specific fact sheets outlining minimum rights, responsibilities and entitlements under Australian workplace laws.**
- 3.3.6. **a second review round in 2027 informed by this first consultation round and by updated ABS data following the ABS's 2022 ANZSCO review of arts and cultural occupations and the subsequent 2026 Census.**
 - 3.3.6.1. As noted in our first recommendation of this submission, the ABS is currently undertaking a review of ANZSCO codes as they relate to the arts and cultural sector.
 - 3.3.6.2. This work has long been in the pipeline and provides the sector with a unique opportunity to provide feedback on the ways in which ANZSCO may be innovated to account for modern employment in the creative sector.
 - 3.3.6.3. The ABS's review is underway concurrently with this Modern Award Review. There is a need to reassess employment in the creative industries following the Census in 2026 which will capture those employed in modern creative occupations through this latest round of review and updates.
 - 3.3.6.4. In addition, as noted above, Creative Australia will be publishing the results of the latest economic study of professional artists in early 2024. This report will provide further insights into the current state of work for artists in Australia.

Case study: example of current challenges and gaps – lump sum artist fees in the visual arts

A gallery commissions an artist to create a new work. Following best practice, as outlined in the guidelines in NAVA's voluntary Code of Practice, the artist would be paid a fee that appropriately compensates the artist for the time, ideas, labour and skills that an artist expends in creating works and making them available to the public. Artist fees are generally paid to artists for participating in a non-selling exhibition or exhibitions where the focus is not on sale of work.

Unlike employers in the live performance sector, the gallery is under no obligation to hire the visual artist on a casual/part time or full-time basis during the creation of the work. As the guidelines set in NAVA's Code of Practice are voluntary and no industry framework agreements are in place, the individual artist has limited negotiating or bargaining power with the gallery or employer. Regularly in this instance an artist will accept a fee well below the standards in the Code of Practice, if they are offered a fee at all. The equivalent hourly rate from the artist's fee for creation and promotion of the work would be considered well below the minimum wage in Australia.

About Creative Australia

Creative Australia is the Australian Government's principal arts investment and advisory body.

In line with the functions set out in our establishing legislation, the *Creative Australia Act 2023*, and guided by the vision, pillars, and actions set out in the Australian Government's National Cultural Policy: *Revive, a place for every story, a story for every place*, Creative Australia champions arts and culture for all Australians.

With artists at the heart of what we do, Creative Australia invest in creative talent and stimulate the market for Australian stories to be told on a national and international scale, sharing our rich culture with the world. Our strategic activity includes multi-year investment, grants, targeted initiatives and research and advocacy to support, strengthen and sustain the arts and cultural sector for all audiences to benefit.

About Creative Workplaces

Creative Workplaces is an initiative of the Australian Government's National Cultural Policy: *Revive*. It has been established as a new function within Creative Australia under the *Creative Australia Act 2023*.

Creative Workplaces will promote fair, safe, and respectful workplaces for Australian artists and arts workers, supporting both creative workers and creative organisations. A Creative Workplaces Council has been appointed to inform and support the operation of Creative Workplaces.



Endnotes

¹ Australian Bureau of Statistics 2023, [*Australian Industry, 2021–22 financial year*](#). This figure includes the following industry subdivisions: creative and performing arts; heritage activities; motion picture and sound recording; broadcasting; publishing; internet publishing and broadcasting; libraries; printing and recorded media.

² Based on creative occupations within the creative industries and other occupations within creative industries, 2021 Census. Cunningham, S. and McCutcheon, M. 2022, [*The Creative Economy in Australia: What Census 2021 Tells Us*](#).

³ Australian Government 2023, [*Revive: A place for every story, a story for every place*](#).

⁴ Throsby D and Petetskaya K 2017, [*Making Art Work: An Economic Study of Professional Artists in Australia*](#).

⁵ As above.

⁶ Throsby D quoted in Griffiths M 2017, 'Can you make a living as an artist in Australia? Yes, but it's not as easy as it used to be', ABC, 13 November.

⁷ Australia Council 2017, [*Making Art Work: A summary and response by the Australia Council for the Arts*](#).

⁸ See Cunningham S and McCutcheon M 2023, [*The Creative Economy in Australia: What Census 2021 tells us*](#). For more detail on the Creative Trident method see Cunningham S and Higgs P 2008, [*Creative Industries Mapping: Where have we come from and where are we going?*](#)

⁹ Throsby, D and Petetskaya, E 2016, Macquarie Economics Research Papers: Integrating Art Production and Economic Development in the Kimberley. Research Paper 2/2016. Macquarie University, Sydney. <https://www.mq.edu.au/about/about-the-university/faculties-and-departments/faculty-of-business-andeconomics/departments-and-centres/department-of-economics/research/research-networks/reach-network>

¹⁰ As above.

¹¹ As above.

¹² Australian Government 2023, [*Revive: A place for every story, a story for every place*](#).

¹³ See [*Creative Trident Dashboards*](#).

¹⁴ Creative Industries Policy and Evidence Centre 2023, [*Job Quality in the Creative Industries: The final report from the Creative Industries Policy & Evidence Centre's Good Work Review*](#).

¹⁵ European Parliament November 2023, [*Status of the artist: better working conditions for artists and cultural workers*](#).

¹⁶ International Labour Organization 2023, [*Report on the Technical meeting – the future of work in the arts and entertainment sector*](#), February.

¹⁷ Live Performance Australia 2023, [*Performers Collective Agreement \(PCA\) \(liveperformance.com.au\)*](#)