National Arts Participation Survey (NAPS) 2025

ACT Report

Prepared for: Creative Australia

Prepared by: Lonergan Research

Date: 29th of May 2026

Acknowledgement of Country

We acknowledge the many Traditional Custodians of Country throughout Australia and honour their Elders past and present.

We respect their deep enduring connection to their lands, waterways and surrounding clan groups since time immemorial. We cherish the richness of First Nations Peoples' artistic and cultural expressions. We recognise that our office is located on Gadigal Land.

Contents

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How to read this report

- Some charts and figures in this report use **custom variables**, where multiple related questions have been combined to provide a single, overall measure. Wherever a custom variable is used, it will be clearly marked with an icon or labelled at the bottom of the page.
- You may also see **rebased figures**. These are used when a question was not asked of all Australians and results have been adjusted to reflect the overall population. Questions asked of all Australians, with a base of 9,065 respondents (or 8,997 where face-to-face respondents are excluded), do not require rebasing. Rebased charts are typically shown in blue and are labelled at the bottom of the page.
- The **question numbers** used to create each chart are also listed at the bottom of the page, to trace results back to the original survey questions.
- Statistically significant differences are highlighted with arrows, colours or commentary to indicate whether results are higher or lower than the previous year or within the cohort.

Custom variable(s)

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1.0 Research background & approach

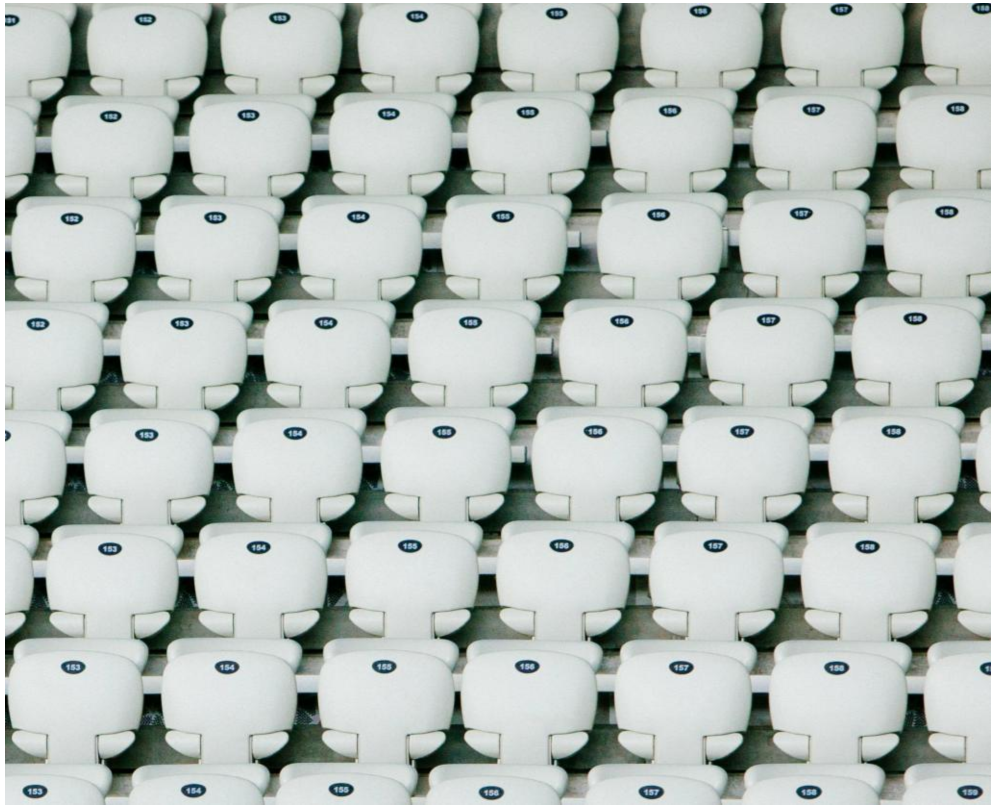
Objectives of National Arts Participation Survey 2025

- The National Arts Participation Survey (NAPS), a periodic large-scale research survey, aims to measure Australia's engagement with the arts.

- The survey comprehensively covers many aspects of artistic endeavour and measures public engagement with artistic mediums including music, visual art, theatre, dance and literature.

- Specifically, the NAPS seeks to measure the extent to which Australians attend events, as well as their creative involvement with these mediums. The survey also seeks to further understand Australians' perceptions and attitudes towards art, and its place in our society.

- The objectives of the NAPS survey are to measure:
  - Arts engagement and creative participation – attendance at events, listening to music and reading, creating art
  - The perceived benefits and value of the arts to the public
  - The impact of arts on diversity groups and communities
  - First Nations and cultural arts engagement
  - Online engagement with the arts and the impact of AI on art
  - Understand how measures change over time



NAPS 2025 project flow

1 Exploratory Focus Groups

Qualitative focus groups were conducted to explore new areas of interest for NAPS 2025. This included ethical sourcing for First Nations art and use of AI in art / creativity.
Focus groups were held with Australians with interests in these areas, including people representing diversity targets.

2 Review NAPS survey

Post focus groups, a review was conducted of the 2022 NAPS survey. Changes were made whilst Ensuring the integrity of tracking and trend data. Questions included in NAPS 2022 around COVID 19 were removed and new questions added around ethical sourcing and use of AI in the arts. Most other measures remained unchanged.

3 Cog testing & Pilot

2025 NAPS survey was programmed for online completion and a face to face and paper version developed. The survey was put through a cognitive testing, with a focus on new questions Ensuring they were clear and understood. Final changes were made and a pilot or soft launch conducted to ensure survey logistics worked.

4 NAPS 2025 Fieldwork

NAPS 2025 fieldwork was conducted from July to October 2025. This included mainstream survey data collection, state and territory boosts, boosts for regional First Nations Australians, six in language surveys and an Easy Read survey for Australians with cognitive and intellectual disability.

5 Analysis & 2025 Reporting

Once fieldwork closed, data was cleaned and a Q Software database built including agreed custom variables and the 2022 consumer segmentation replicated. Analysis and tracking data was conducted for all questions. A full insights and data report was prepared for Creative Australia.

1.1 Focus group & survey samples

Exploratory qualitative focus groups

AI Focus

Respondents attending AI focused groups expressed moderate to high 'interest' in what's happening around arts and technology, and at least ½ had created art/artform using a technology platform.

Discussed AI's and other emerging technology's use in arts creation and in relation to viewing and engaging with the Arts (Discussion Guide – See Appendices).

First Nations Focus

Respondents attending First Nations focused groups – half expressed moderate to high 'interest' in First Nations art. At least one third had had purchased First Nations art in past 24 months from relevant list. All were non-rejectors of buying cultural art.

Discussed issues around authenticity, credibility and fair payment for artists in relation to First Nations' art. (Discussion Guides – provided on request).

AI & Art Creation Focus

First Nations Art Focus

Figure: Qualitative focus group sample matrix 2025

Group		AI Art Focus	First Nations Art Focus
1	18-29 Year olds Metropolitan	x	
2	18-29 Year olds Regional	x	
3	30-49 Year olds Metropolitan	x	
4	30-49 Year olds Regional		x
5	50+ Year olds Metropolitan		x
6	50+ Year olds Regional locations		x
7	First Nations Australians	x	
8	People with disability (mini group)	x	x
9	People with culturally & linguistically diverse background	x	

National Arts Participation Survey (NAPS) 2025

Mainstream online surveys
(n=7397)

A total of n=9,065 Australians aged 15 years and over, sourced from an established online consumer panel. This figure includes state/territory boosts and regional boosts for First Nations people.

Sample represents quotas based on ABS figures across age, gender, location, and includes data from. Collected July to September 2025.

State/Territory boosts
(n=1600)

Four states/territories collected additional boosted samples.

This included Victoria n=500 (metropolitan boost), Western Australia n=500 (regional boost), ACT n=500 and NT n=100.

These samples are included in the mainstream survey data (e.g. n=9065)

First Nations – Regional boost
(n=68)

A simplified survey was developed for regional First Nations respondents in Ceduna, Narooma/Huskinson and Tasmania. (n=68). Their data is integrated into the main survey sample as part of the regional First Nations target group. A total of n=543 First Nations Australians are included in the sample, this includes n=218 regional First Nations Australians.

Culturally diverse – In language
(n=183)

Simplified in-language surveys were developed and conducted amongst six cultural and language groups. This included Korean, Punjabi Cantonese, French (African nations), Hazaragi and Turkish. A total of n=183 surveys were completed

Data from in-language surveys has been reported on separately.

People with disability – Easy Read
(n=90)

An Easy Read survey was developed in consultation with disability service providers to allow Australians living with cognitive and learning disabilities to contribute to NAPS 2025. (n=86)*

Data from Easy Read surveys has been reported on separately.

(n=8,997)

(n=9,065)

In language survey

Easy Read survey

(n=9,338)

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*To be updated when Culturally diverse (in language) and Easy Read disability samples are completed.

2025 Unweighted NAPS sample

The 2025 NAPS fieldwork ran from July 2025 through to October 2025. A total of **n=9,065 surveys were collected amongst** Australians aged 15 years and over.*

Figure: Respondent profile 2025 (unweighted)

	Total	First Nations	CALD	Disability
Total (n=)	9,065	543	1,538	1,259
Age				
15-17 years	439	65	104	61
18-19 years	226	24	64	33
20-24 years	630	76	167	87
25-34 years	1,567	156	371	210
35-44 years	1,597	100	272	151
45-54 years	1,435	64	237	178
55-64 years	1,292	31	160	203
65 years and over	1,879	27	163	336
Gender				
Men	4,213	288	715	552
Women	4,803	246	805	696
Gender diverse	33	7	11	10

	Total	First Nations	CALD	Disability
Total (n=)	9,065	543	1,538	1,259
State / Territory				
NSW	2,306	176	437	312
ACT	616	37	164	84
VIC	2,421	100	413	320
QLD	1,423	89	197	230
SA	544	41	65	68
WA	1,395	51	198	196
TAS	188	29	18	24
NT	172	20	46	25
Location				
Metro	6,591	325	1,285	878
Regional	2,295	180	227	370
Remote	179	38	26	11

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* This does not include In-language surveys (n=183) or Easy Read surveys (n=86)

2025 Unweighted NAPS sample – ACT

The 2025 NAPS fieldwork ran from July 2025 through to October 2025. A total of n=9,065 surveys were collected amongst Australians aged 15 years and over, and n=616 in ACT.*

Figure: Respondent profile 2025 (unweighted)

	Total ACT
Total (n=)	616
Age	
15–17 years	19
18–19 years	23
20–24 years	44
25–34 years	138
35–44 years	136
45–54 years	86
55–64 years	76
65 years and over	94
Gender	
Men	294
Women	317
Gender diverse	4

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* This does not include In-language surveys (n=183) or Easy Read surveys (n=86)

1.2 What's new in 2025 NAPS survey

What’s new in 2025

COVID 19 questions removed

- Questions were removed which had been added to NAPS 2022 to measure the impact of Covid 19. This included, frequency measures for live attendance determining if they attended more, less or about the same as before Covid 19, as well as other questions around COVID impacts on engagement and attitudes.

Ethical sourcing – new section

- Three new questions were added to explore attitudes and behaviour towards ethical sourcing with a focus on Aboriginal and Torres Strait Islander arts.
- Question covered purchase frequency of Aboriginal and Torres Strait Islanders artforms, questions around authentication of art works, importance of cultural sensitivity/ownership issues, fair pay for artists and beliefs around the role and importance of ethical sourcing.
- These questions were guided by the output from the qualitative research amongst mainstream Australians, First Nations people, people from culturally and linguistically diverse Australians and people with disability. Some of these respondents were recruited to be specifically interested and engaged with First Nations art and had made purchases in this sector. Some First Nations attendees were also artists.

AI and art creative activities – new section

- Six new questions were added to measure Australians engagement with AI, art and creative activities. This included engagement with AI platforms and tools, creation of AI based art, and attitudes towards use of AI in artistic creation and development.
- Questions were guided by the output from the qualitative research amongst mainstream Australians, First Nations people, people from culturally and linguistically diverse Australians and people with disability. Some of these respondents were recruited to be specifically interested and engaged with AI platforms and tools, and its use in art and creative activities.

New questions – Digital art

- What were the key reasons for sharing your creative content online? (Pre-coded options to select)
- Excluding for work or study, have you used a digital platform to do any of the following in the last 12 months? (Pre-coded options to select)

New questions – Art education

- Two new questions were added around whether Australians had been taught an artform at school, and / or had been taught an artform outside of school (during school age years), to explore what influence or impact art education may have on engagement and attitudes towards arts and creativity.

What’s new in 2025

New question – Live attendance, venues

- Four new questions added to explore use of venues across artform – ‘Where did you attend?’ for each artform (pre-coded)
  - Visual arts and craft events
  - Theatre
  - Dance
  - Literary
  - Music – had this question but added ‘Spaces modified for music events (e.g. warehouse) and ‘Nightclubs’ codes

New statements – Added to cost-of-living grid

- I often delay purchasing event tickets until I'm confident I can afford the expense
- I’ve saved up for events
- It was tough, but I prioritised purchasing tickets to events over other things

New question – Seeking new music, new books

- Two new questions added:
  - Where do you usually discover new music? (pre-coded)
  - Where do you usually discover new books to read? (pre-coded)

Open-ended questions

- In your own words, what do you enjoy most about attending arts events or activities?
- In your own words, what makes it difficult or less enjoyable for you to attend arts events or activities?

Minor changes to other response grids:

- Added artform examples – e.g. immersive code to theatre responses, added examples of music types to music code (Q1) contemporary classical, musical theatre, electronic and dance.
- Added ‘writers festival’ code to all festival questions
- Added ‘cultural’ to dance formats – “Classical/traditional/folk/cultural”
- Added ‘spoken word’ to book or literature events – “Readings including poetry, spoken word or storytelling”
- Added examples to recorded music formats – ‘Bandcamp’ (Paid music), ‘SoundCloud’ (Music you stream for free).
- Added ‘Online platforms (e.g. Webtoons)’ to book formats.

What's new in 2025

New question – Attitude to the arts

- Due to potential confusion in responses which may have been misrepresenting engagement amongst Australians in 2025 it was decided to reword the attitudinal statement *"Arts are not really for people like me".*

Issues raised

- *"Cultural and creative experiences are not really for people like me."* was the only negative statement in a battery of nine positive attitudes. And in this context may have been misread as a positive statement as well.
- Previous waves found some anomalies in the data that may have resulted from this. As an example, some respondents who were otherwise highly engaged with the arts and scored highly on other positive attitudes were negatively scoring "Arts are not for people like me".
- It was decided to minimise any miscommunication by positively rewording this statement.
- The new statement read *"I feel that cultural and creative experiences and events are open to / suitable for people like me."*

- The resultant uplift in people positively responding to this statement (including amongst those expected to be positive) confirms the hypothesis was likely correct.

2022	2025
*"Cultural and creative experiences are **not** really for people like me"* 40% Disagree (strongly disagree, disagree)	*"I feel that cultural and creative experiences and events are open to / suitable for people like me."* 60% Agree (strongly agree, agree)
40% of Australians agree creative experiences **are** suitable for them	**60%** of Australians agree creative experiences **are** open / suitable for them

Q59. Thinking about all the expressions of creativity, culture and the arts we have been looking at, how much do you agree or disagree with the following statements? Base: (n=9,065) / Q59_5b_2019/2022. Thinking about all the expressions of creativity, culture and the arts we have been looking at, how much do you agree or disagree with the following statements? -Not suitable for me (Base: (n=9396).

1.3 Creative communities

51% of ACT Australians self-identify with one of the Creative Communities, with significant differences found across age and gender

Creative Communities	Gender			Age			
	Male	Female	Gender diverse*	15-24	25-49	50+	Total
DIY/craft enthusiast	13%	26%	0%	15%	22%	19%	20%
Arts hobbyist or amateur artist	12%	15%	25%	26%	13%	10%	14%
Tech enthusiast or gamer	27%	7%	25%	16%	25%	6%	17%
Trend follower or pop culture fan (follows what's hot online/in media)	9%	11%	25%	18%	11%	6%	10%
Creative professional (e g , artist, designer, musician)	9%	5%	50%	13%	8%	4%	7%
Online content creator or influencer	7%	5%	25%	6%	10%	1%	6%
Current or former tertiary arts student	7%	5%	0%	15%	5%	3%	6%
Gig / freelance arts worker	4%	1%	0%	6%	3%	0%	3%
CREATIVE COMMUNITIES	53%	49%	100%	63%	58%	36%	51%
None of the above	47%	51%	0%	37%	42%	64%	49%

Yes
51%

No
49%

Creative Communities

In terms of gender, men are more likely to be Tech enthusiasts/gamers (27%) and Gig/freelance workers (4%), whereas women are more likely to be DIY craft enthusiasts (26%) and Arts hobbyists (15%).

Younger ACT Australians are also much more likely to identify with a Creative Community group, particularly 15–24 year-olds, who index highest among arts hobbyists/amateur artists, trend followers or pop culture fans, and current or former arts workers.

ACT Australians 50+ are the least likely to identify with communities.

*Caution – Low sample Size

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Z10. Which of the following groups, if any, do you identify with? Base: ACT Australians 15+ (n=616), Male (n=294), Female (n=317), Gender Divers (n=4), Age 15 – 24 (n=86), 25-49 (n=312), 50+ (n=218)

1.4 Audience Segments & Consumer Indexes

Full data on Segments and Indexes in the Appendices

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What are Audience segment and Indexes?

Audience segments

Audience segments were established in 2019 to understand how Australians are grouped based on attendance and attitudes. A large number of questions were used to create the original segments. In 2025 through statistical analysis segments were be replicated using five questions:

Q1 Which of these artforms have you attended in the past 12 months. Q2 How often have you attended. Q19 Regardless of how often you attend would you like to attend more or are you satisfied with your attendance. Q20 Motivations to attend. Q22 Barriers to attending or attending more.

Five audience segments are created using these questions with differing engagement and motivations and barriers.

5 **Arts Loyalist**

4 **Arts Lovers Seeking More**

3 **Socialisers Seeking More**

2 **Satisfied Socialisers**

1 **Little interest**

Consumer Indexes

NAPS also calculates two indexes which combine 'all behaviour' engagements under one figure, and 'all attitudes' under one figure.

Behavioural index
Combines active engagement (live attendance) passive engagement (reading, listen to music) and Creative engagement into one score.

Q1 / Q2 – live engagement
Q26 – listening to music
Q29 – reading
Q39 – creation / Q48- learned to create digital

Attitudinal index
Combines scores on Attitudes to the arts and creative activities. (Q59) and Impact of the arts and creative activities.

Indexes were created in 2019 - divided into five (equal) quintiles. Over time we can replicate scores to see how quintiles differ over time.

Behavioural Index

Average score in 2025

100.8

Attitudinal Index

Average score in 2025

102.3

Audience segments in 2025 (Australian sample)

Audience segments

Australians differ in their engagement with the arts and creative activities. They also differ in their reasons for engaging and whilst most are motivated by entertainment and social connection, those at the higher end are also motivated by self expression, personal wellbeing, learning skills for education or work and to learn about the perspectives of others.

Barriers also differ with those seeking more engagement mentioning the most barriers with cost and distance being key for all segments.

Segment 1

Little Interest

15%

Australians not particularly interested in attending arts and creative events.

Barriers are mainly around a lack of intertest, although cost and distance can also be factors.

Segment 2

Satisfied & Entertained

14%

Australians who engage at moderate levels driven by **entertainment** and **social connection.**

They are **satisfied** with how often they attend events and their level of engagement.

Cost and distance are barriers.

Segment 3

Socialisers Seeking More

13%

Australians who engage at moderate levels driven by **entertainment** and **social connection.**

They wish to **attend more, engage more**

Barriers include cost and distance plus awareness, time, access, people to go with.

Segment 4

Arts Lovers Seeking More

33%

Australians who engage at high levels for **entertainment** and **social connection.**

They also seek wellbeing, self expression, to learn skills and view other perspectives.

They wish to **attend more, engage more**

Barriers include cost and distance plus awareness, time, access, people to go with.

Segment 5

Arts Loyalist

25%

Australians who engage at very high levels for **entertainment** (although less than other segments) and **social connection.**

They also seek self expression, wellbeing, to learn skills and view other perspectives.

They are **satisfied** with how often they attend events and engage.

Cost, distance and people to go with are their key barriers.

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Demographics align with segments across age, gender, location, education and income

Segment 1 – Little Interest

Demographic

Skews towards older Australians and retirees,

Skews regional and indexes up for those in South Australia.

Segment 1 indexes up for those with lower education or TAFE/Tech qualifications.

The majority (42%) have HH income of 70K or under

15%

Segment 2 – Satisfied & Entertained

Demographics

Lower representation amongst younger Australians 15-24 and 25-44 years

Indexes up for those in Queensland

14%

Segment 3 – Socialisers Seeking More

Demographics

No real age skews except slightly fewer 25-44 year olds.

Females are overrepresented

Slight regional skew.

13%

Segment 4 – Arts Lovers Seeking More

Demographics

Skews towards young adults 25-44 years, with fewer 60+.

CALD and First Nations Australians index, as do people with disability

Females are overrepresented.

Nearly half have university or postgraduate degrees and the segment skews on income 70K-140K.

Indexes up for those in WA

33%

Segment 5 – Arts Loyalists

Demographics

Skews towards younger Australians 15-24 and 25-44 years. Parents are also overrepresented.

CALD and First Nations Australians index up.

Australians with university or postgraduate degrees are overrepresented, as are higher income earners.

Indexes up in major cities (ARIA 0), and for NSW.

25%

	Segment 1	Segment 2	Segment 3	Segment 4	Segment 5
ACT	9%	14%	15%	37%	25%

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ACT: Engaging with segments to maximise appeal, attendance and support can be driven by their motivations and requirements

Segment 1	Segment 2	Segment 3	Segment 4	Segment 5
Little Interest	**Satisfied Socialisers**	**Socialisers Seeking More**	**Arts Lovers Seeking More**	**Arts Loyalists**
9%	14%	15%	37%	25%

MAINTAIN (SEG 1 & 2)

Hard to change
Continue to welcome
Invite, support engagement where it happens, encourage first timers
Find ways to challenge what they think 'arts' or 'creative' activities are

23%

GROW & ENGAGE MORE (SEG 3 & 4)

Respect the barriers they face and work to reduce and address
Focus on cost, supplemented by distance, awareness and access
Should be biggest supporters (champions) of public arts funding

53%

DRIVE FUN & ENTERTAINMENT (SEG 2 & 3)

Respect their desire to have fun and be entertained
Higher-level claims and benefits may not appeal or even discourage

29%

EMBRACE & ENCOURAGE ADVOCACY (SEG 4 & 5)

Nurture their interests, especially higher levels benefits and goals
Feedback a sense of value

62%

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2.0

NAPS 2025 Key insights

2.1 Executive summary

Executive summary

Impact and Attitude

- Australians living in the ACT report strong positive impacts from engaging with the arts. Findings show major benefits include improved wellbeing, learning, creative thinking, community connection, cultural understanding and enjoyment. Many believe the arts provide opportunities for self-expression and support mental health. The data reflects widespread recognition that arts participation adds meaningful value to personal and community life.

- Australians living in the ACT overwhelmingly agree the arts make an important contribution to society. Findings show strong support for statements that the arts help shape national identity, bring people together, support cultural expression and create shared experiences. Many also agree the arts enrich public life and strengthen Australia’s cultural fabric.

- Many Australians living in the ACT agree that participating in the arts improves their wellbeing. Respondents endorse statements that the arts help people cope during difficult times, provide emotional benefits and support relaxation. The wellbeing role of the arts is consistently recognised across demographic groups.

- There is strong support for ensuring children and young people have opportunities to participate in the arts. There is also widespread public support for the idea that the arts should be accessible to everyone. Many endorse that access to arts and creative experiences should not depend on income or location.

Funding

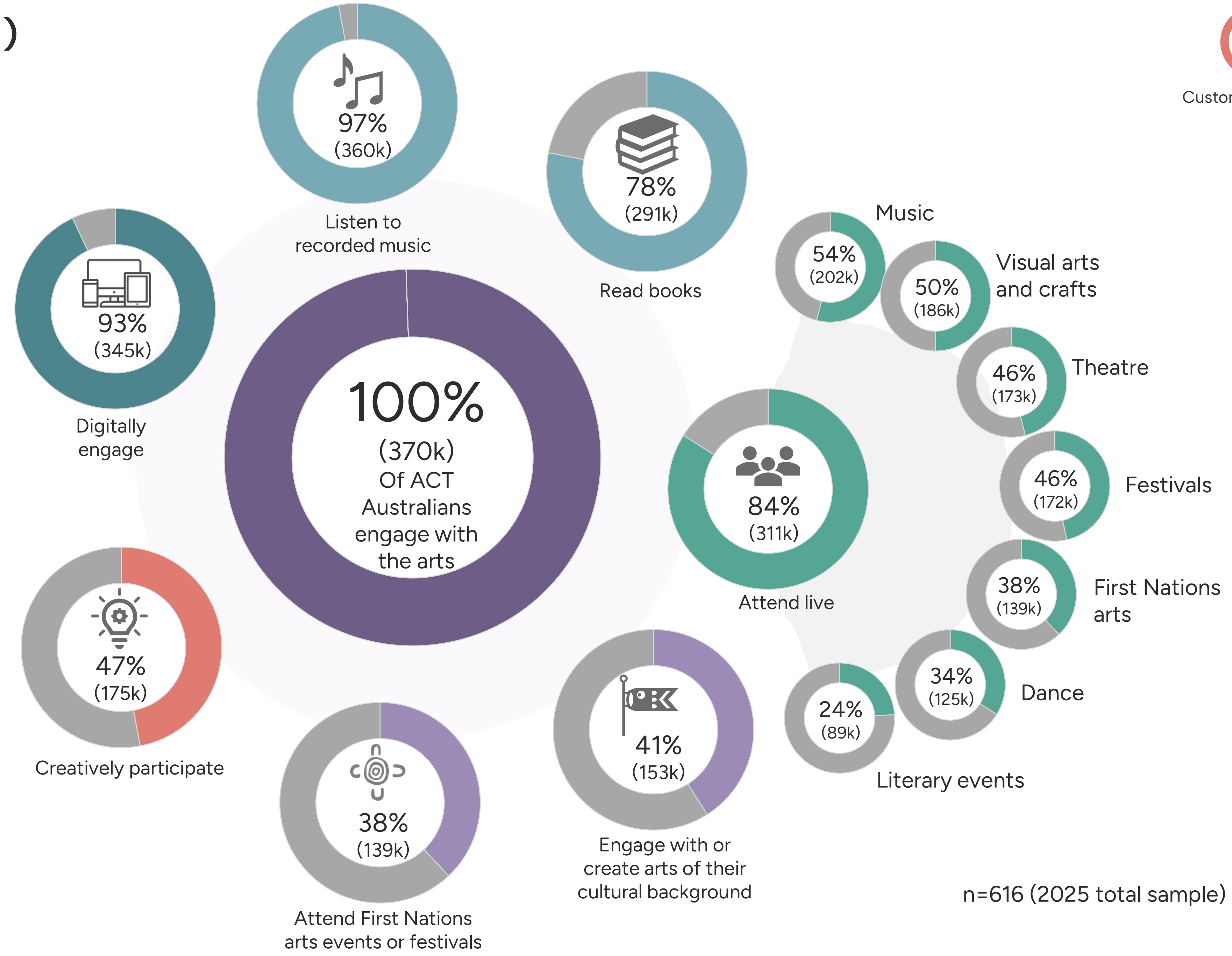
- Australians living in the ACT prioritise funding that increases access and supports young people. The top preferences include ensuring children and young people have access to arts experiences, providing free or low-cost events, and supporting arts that improve health and wellbeing. Funding for public spaces and making art more widely shared also rank strongly. Support for funding experimental or innovative art is lower. Overall, Australians living in the ACT favour practical, inclusive funding that broadens participation rather than niche or specialised areas.

Donations

- One in four Australians living in the ACT gave time or money to the arts in the past year. Donating money is less common than volunteering time. A small but consistent portion contribute through unpaid work, volunteering, or membership programs. Compared with 2022, overall rates of giving remain stable, with no significant increase in financial support.

Live Engagement (total)

Figure: Engagement in art for 2025



Custom variable(s)

n=616 (2025 total sample)

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Executive summary

Live Engagement (total)

- Live Engagement (includes events, festivals, cultural events, First Nations events) - **84%** of Australians living in the ACT attended at least one live arts event or festival in the past 12 months. This reflects growth from 2019 and 2022 levels (both 71% and 77%, respectively). Attendance is broad across artforms, with most people attending occasionally rather than frequently. This measure confirms live participation is widespread across the population.

Motivations and barriers

- The strongest motivations for engaging with live events include fun and entertainment and social connection (e.g. spending time with friends or family). Deeper personal development drivers are also of value to some Australians living in the ACT. This includes better understanding others' perspectives and personal wellbeing.
- The most common barriers are cost-related, followed by lack of awareness and distance. Other reported barriers include time, transport difficulties, or ack of personal interest. Health issues and accessibility needs also contribute. Cost remains the most frequently selected barrier across groups.

Costs

- Cost is a major barrier to attendance. Australians living in ACT report missing events because tickets are too expensive, and many decline opportunities due to budgeting concerns. Cost pressures affect frequency of attendance and limit participation across all artforms, reflecting broader cost-of-living challenges.
- More than half of Australians living in the ACT say they would like to attend more creative and cultural events. This group represents an important audience to consider, both in terms of addressing the barriers they face and inspiring them to increase their attendance. By contrast, a smaller minority are not interested in attending creative and cultural events.

Executive summary

Australians living in the ACT are increasingly attending live arts and cultural events, with growth across all art forms.

Live engagement – music

- Music is the most attended art form. Over half of Australians living in the ACT attend live music events annually. Contemporary music is most popular, followed by classical, musical theatre/cabaret, traditional / folk and opera, art music. Music events take place mainly in concert halls, stadiums, clubs, bars, and outdoor public spaces. In 2022, outdoor public space was the second most visited venue for music events, followed by club, pub or bar and lastly stadium arena.

Live engagement – visual arts

- Australians living in the ACT continue to deliver strong attendance at visual arts and craft events. People most commonly attend painting and drawing exhibitions, sculpture or installation events, photography exhibitions and craft fairs. Galleries, museums and outdoor public spaces are the most common venues, with community arts centres also well used.

Live engagement – theatre

- Musical theatre and cabaret are the most commonly attended forms, followed by traditional or contemporary theatre, children's theatre, immersive theatre and circus. Theatres are the primary venue, followed by performing arts centres, art galleries, educational settings, Pop-up theatre and outdoor spaces.

Live engagement – literary

- Literary events attract a smaller but slowly growing audience. Writer talks or book launches are the most attended, followed by book clubs and readings, including poetry. These events are most often held in libraries, bookstores, educational settings, outdoor public spaces, and community halls, with stable attendance patterns compared with 2022.

Live engagement – dance

- Dance attendance shows a small increase from 2022, but with a solid base of frequent attendees. Contemporary dance and ballet receive the highest attendance, followed by traditional/folk/cultural dance, social dance, and immersive or interactive dance experiences. Community halls, performing arts centres, dance school or academy, outdoor public spaces and educational settings are the main venues used.

Executive summary

Live engagement – festivals

- Music festivals and multi-artform festivals have the highest attendance, followed by performing arts festivals, visual arts fairs and writers' festivals. In terms of attendance, participation is higher among men, younger Australians living in the ACT and parents of children under 16. Culturally diverse communities and First Nations people also attend festivals at significantly higher rates.

Own cultural background

- Australians living in the ACT frequently attend arts events connected to their own cultural background. Participation includes music, dance, visual arts, festivals and storytelling linked to heritage. Engagement varies across groups, with culturally diverse Australians living in the ACT participating at significantly higher rates (58%). These activities support cultural connection and the maintenance of their heritage.

First Nations

- Australians living in the ACT maintain a strong interest in First Nations arts, with more Australians living in the ACT attending festivals, exhibitions, performances or markets than in 2022. Whilst there is a high recognition of cultural importance there has been some decline in support. Whilst there is support across demographics, some groups attend at higher rates and show greater engagement.

Ethical sourcing

- Around a third of Australians living in the ACT have purchased First Nations artworks or products in the past two years. There is strong agreement that artists should be paid fairly and that cultural ownership and ethical sourcing are important when buying First Nations art. However, Australians living in the ACT are mostly unsure how to verify authenticity, with limited understanding of certification.

Executive summary

Listening to music

- Listening to music is a near-universal behaviour, with most Australians living in the ACT listening daily. Streaming (free or paid) is the primary delivery channel, followed by radio. Engagement is consistent across age groups

Reading

- Many Australians living in the ACT read at least weekly. Print books remain the most common format, followed by audiobooks and e-books. Reading to others is also a key part, with two in five Australians (42%) reading to someone else, most often children or grandchildren. Australians living in the ACT discover new books through a variety of sources. Word of mouth is the most common source, followed by bookshops and books reviews.

Creative engagement

- Australians living in the ACT participate in creative activities such as visual arts, writing, craft, music-making and digital creation. Participating in theatre or dance has increased since 2022. A fifth of Australians living in the ACT have created or participated to engage with their own cultural background. Slightly less Australians living in the ACT are involved in arts in community settings.

Digital engagement

- Many Australians living in the ACT use digital platforms for creative activities such as editing photos, making videos or sharing artwork. Digital creation is more common among younger adults and tapers off for older age groups. Engagement includes both consuming and creating digital art, with strong growth seen across both since previous waves.

AI and art

- Australians living in the ACT do appear to be starting to use AI tools to get creative ideas or inspirations, create images, text, music and/or videos. However, there are mixed comfort levels with AI-generated art in part because of the uncertainty about originality and ownership. There are also concerns about AI replacing human creativity despite recognition of its usefulness for experimentation and new forms of expression.

3.0 Our views on arts and creativity

LONERGAN.

Summary of Australians' views on arts and creativity

Key insights

The 2025 National Arts Participation Survey shows continued and growing recognition of the value of the arts in the ACT. In 2025, 88% of Australians living in the ACT (327 thousand people) recognise that the arts have a big or very big positive impact, from 85% in 2022.

Australians living in the ACT widely acknowledge the benefits of the arts and creativity for wellbeing, self-expression, child development, and mental stimulation. 96% of Australians living in the ACT (356 thousand people) hold positive attitudes towards the arts and artists, and are increasingly agreeing that creative experiences enrich life and are essential to education.

Despite strong overall support, challenges remain. While 74% of Australians living in the ACT agree the arts should receive public funding, this has remained at similar levels (69%) since 2022. Half (51%) believe there are sufficient opportunities to participate, despite 66% feeling arts experiences are open or suitable for them.

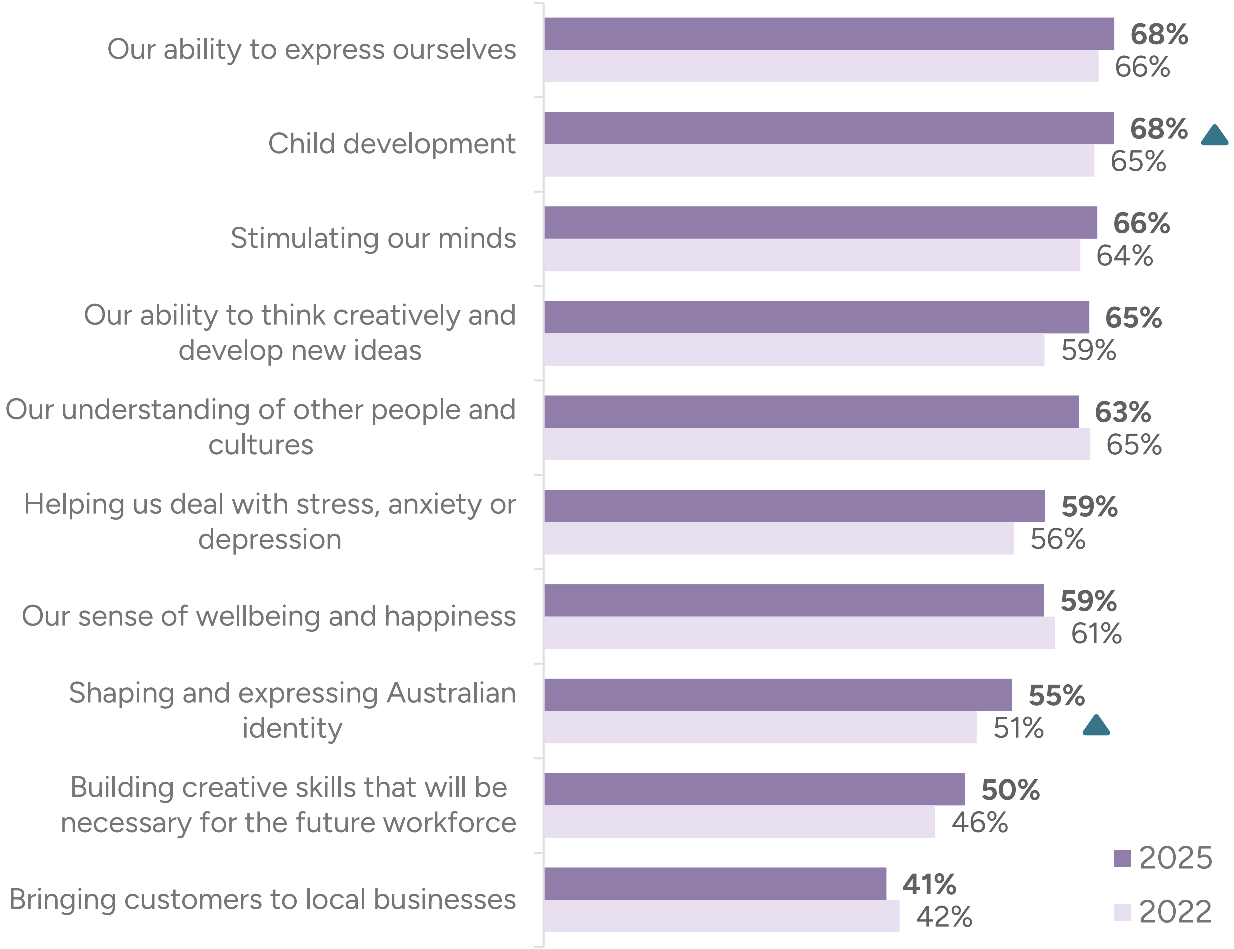
When it comes to investment, Australians living in the ACT prioritise funding that delivers clear social and well-being benefits. The strongest support is for ensuring that children and young people can access arts and creative experiences, alongside funding for free or low-cost events to improve affordability and equity. Investment in arts that support health and wellbeing is also highly valued.

3.1 Impact of the arts

LONERGAN.

Impact of the arts on individuals and wider Australian society

Figure: Impact of the arts in the following areas



Summary

Since 2022, agreement has remained fairly consistent across all the 'impact' areas explored.

The following areas remain the most impactful, with more than three in five ACT Australians believing creativity and the arts have a big impact on:

- Our ability to express ourselves (68%)
- Child development (68%)
- Stimulating our minds (66%)
- Our ability to think creatively and develop new ideas (65%)
- Our understanding of other people and cultures (63%)

Q60. How much impact do you think creativity and the arts have in the following areas? Base: ACT 15+ (2025 n=616, 2022 n=625)

Impact of the arts on individuals and wider Australian society – compared to Australia overall

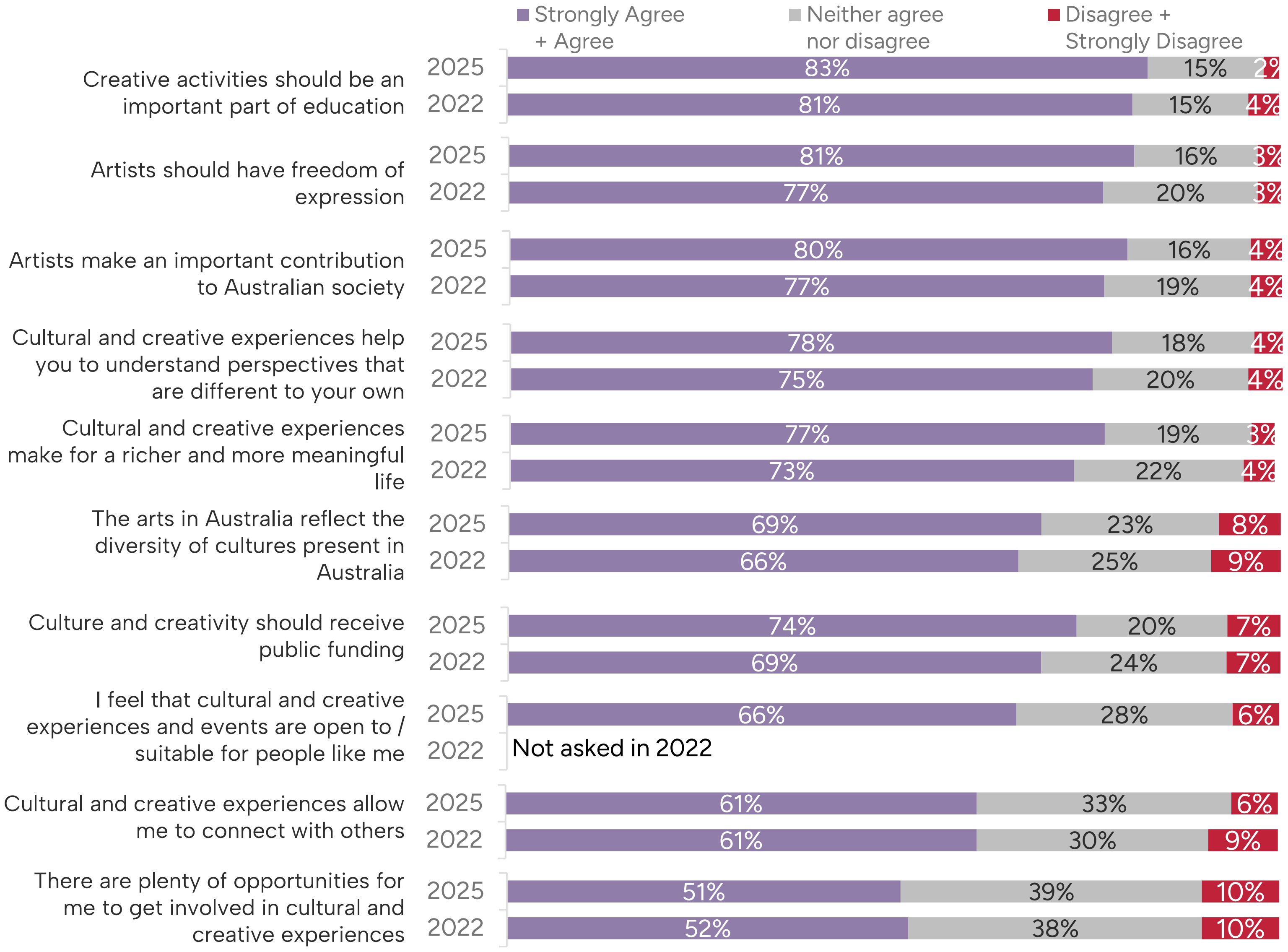
Impact on areas (A very big impact, A big impact)	Australia Total	ACT Total
Our ability to express ourselves	63%	68%
Stimulating our minds	63%	66%
Child development	62%	68%
Our ability to think creatively and develop new ideas	61%	65%
Our understanding of other people and cultures	59%	63%
Our sense of wellbeing and happiness	58%	59%
Helping us deal with stress, anxiety or depression	57%	59%
Shaping and expressing Australian identity	51%	55%
Building creative skills that will be necessary for the future workforce	48%	50%
Bringing customers to local businesses	42%	41%
At least one area	86%	88%

Q60. How much impact do you think creativity and the arts have in the following areas? Base: Australians 15+ (2025 n=9,065), ACT 15 + (2025 n=616)

3.2 Attitudes to the arts

Attitudes towards the Arts

Figure: Attitudes towards the arts, 2025, 2022



Summary

Attitudes toward the arts have shown an upward trend across nearly all measures since 2022, with only opportunities for connection with others and access to opportunities to engage remaining stable.:

- Creative activities should be an important part of education (83%, up from 81% in 2022)
- Artists should have freedom of expression (81%, up from 77% in 2022)
- Artists make an important contribution to Australian society (80%, slightly up from 77% in 2022)
- Cultural and creative experiences help you to understand perspectives that are different to your own (78%, slightly up from 75% in 2022)
- Cultural and creative experiences make for a richer and more meaningful life (77%, up from 73% in 2022)
- The arts in Australia reflect the diversity of cultures present in Australia (69% up from 66% in 2022).
- Culture and creativity should receive public funding (74%, up from 69% in 2022)

Q59. Thinking about all the expressions of creativity, culture and the arts we have been looking at, how much do you agree or disagree with the following statements? Base: ACT 15+ (2025 n=616, 2022 n=625)

Attitudes towards the Arts – compared to Australia overall

Total agreement (Strongly agree, Agree)	Australia Total	ACT Total
Creative activities should be an important part of education	77%	83%
Artists should have freedom of expression	77%	81%
Artists make an important contribution to Australian society	74%	80%
Cultural and creative experiences help you to understand perspectives that are different to your own	74%	78%
Cultural and creative experiences make for a richer and more meaningful life	71%	77%
The arts in Australia reflect the diversity of cultures present in Australia	70%	69%
Culture and creativity should receive public funding	62%	74%
I feel that cultural and creative experiences and events are open to / suitable for people like me	60%	66%
Cultural and creative experiences allow me to connect with others	60%	61%
There are plenty of opportunities for me to get involved in cultural and creative experiences	46%	51%

Summary
Australians living in the ACT agree with the following statements at a higher rate than Australians overall:

- Creative activities should be an important part of education (83%, compared to Australia overall 77%)
- Artists should have freedom of expression (81%, compared to Australia overall 77%)
- Artists make an important contribution to Australian society (80%, compared to Australia overall 74 %)
- Cultural and creative experiences help you to understand perspectives that are different to your own (78%, compared to Australia overall 74%)
- Cultural and creative experiences make for a richer and more meaningful life (77%, compared to Australia overall 71%)
- Culture and creativity should receive public funding (74%, compared to Australia overall 62%)
- I feel that cultural and creative experiences and events are open to / suitable for people like me (66%, compared to Australia overall 60%)
- There are plenty of opportunities for me to get involved in cultural and creative experiences (51%, compared to Australia overall 46%)

Q59. Thinking about all the expressions of creativity, culture and the arts we have been looking at, how much do you agree or disagree with the following statements? Base: Australians 15+ (2025 n=9,065), ACT 15+ (2025 n=616)

3.3 Investment in the arts

Investment in the arts

Figure: Top 3 investments based on importance

	Top 3		2022
1	68%	Ensuring children and young people have access to art and creative experiences to support learning and development	67% (1st)
2	61%	Ensuring free or low-cost events are available	66% (2nd)
3	46%	Ensuring art and creative experiences are available to support people's health and wellbeing	51% (3rd)
4	40%	Investing in the making of art so it can be widely shared and experienced	35% (4th)
5	36%	Funding art in public spaces	34% (5th)
6	26%	Ensuring there is more access to creative activities and experiences online	27% (6th)
7	24%	Supporting art that pushes boundaries and drives innovation	20% (7th)

Summary

Australians living in the ACT have clear priorities for investment reflecting societal support in the form of learning/development, financial support through free, low-cost events and health and wellbeing opportunities.

- The strongest preference was 'Ensuring children and young people have access to art and creative experiences to support learning and development', selected by 68%, up from 65% in 2022. However, this has now become the highest priority, whereas in 2022 the availability of low-cost events was rated as most important.
- 61% selected 'Ensuring free or low-cost events are available', a decrease from 66% in 2022, highlighting that affordability is still an issue.
- 'Ensuring art and creative experiences are available to support people's health and wellbeing' saw a decrease, falling to 46% from 51% in 2022.
- 'Investing in the making of art so it can be widely shared and experienced' saw an increase of support in the top 3 from 35% in 2022 to 40% in 2025.

LONERGAN.

Q57. From the following list, please select the top 3 in order of importance. Base: ACT 15+ (2025 n=616). Note: 2025 First Nations F2F respondents were not asked this question

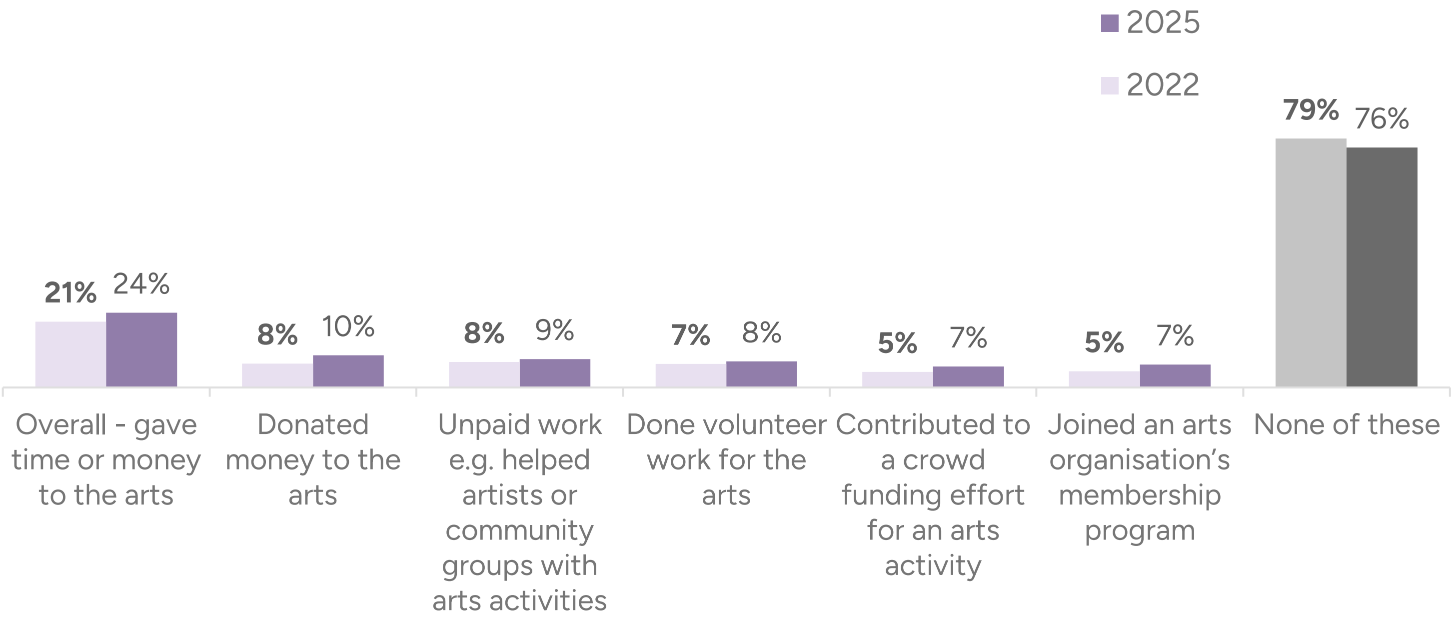
Investment in the arts – compared to Australia overall

% in Top 3	Australia Total	ACT Total
Ensuring children and young people have access to art and creative experiences to support learning and development	65%	68%
Ensuring free or low-cost events are available	63%	61%
Ensuring art and creative experiences are available to support people's health and wellbeing	48%	46%
Investing in the making of art so it can be widely shared and experienced	37%	40%
Funding art in public spaces	35%	36%
Ensuring there is more access to creative activities and experiences online	29%	26%
Supporting art that pushes boundaries and drives innovation	24%	24%

Q57. From the following list, please select the top 3 in order of importance. Base: Australians 15+ (2025 n=8,997), ACT 15+ (2025 n=616)

Donation to the arts – Time and money

Figure: Support for the arts in 2025 compared to 2022



Summary

Overall, Australians living in the ACT's willingness to contribute time or money remains consistent, but specific types of support show small shifts in how people choose to engage.

In 2025, 24% of Australians living in the ACT gave time or money to the arts, up from 21% in 2022.

Within this, specific forms of contribution show small shifts. Donating money to the arts (10% from 8% in 2022) and crowdfunding (7% from 5% in 2022) did not change significantly.

Unpaid work, such as helping artists or community groups with arts activities, went to 9% from 8%, and volunteering for the arts went to 7% from 8%, but this is not significant.

Finally, joining an arts organisation's membership program went up from 5% to 7%.

LONERGAN.

Q58. In the past 12 months, have you done any of the following? Base: ACT 15+ (2025 n= 616, 2022 n=625)
Note: 2025 First Nations F2F respondents were not asked this question

Donation to the arts – compared to Australia overall

% in Top 3	Australia Total	ACT Total
Overall - gave time or money to the arts	23%	24%
Donated money to the arts	9%	10%
Contributed to a crowd funding effort for an arts activity	7%	7%
Joined an arts organisation’s membership program	6%	7%
Done volunteer work for the arts	8%	10%
Unpaid work e.g. helped artists or community groups with arts activities	8%	9%
None of these	77%	76%

LONERGAN.

Q58. In the past 12 months, have you done any of the following? Base: Australians 15+ (2025 n= 8,996) , ACT 15 + (2025 n=616)
Note: 2025 First Nations F2F respondents were not asked this question

4.0 Live arts attendance

Overview of live arts attendance

Key insights

Live arts engagement in the ACT continues to grow, with 84% of Australians aged 15 and over (311 thousand people) attending an arts event or festival in person in 2025. This represents an increase from 2022 and exceeds pre-pandemic levels in 2019. Growth has occurred across all major art forms, including music, visual arts, performing arts, literary events, and engagement with both First Nations arts and arts from one's own cultural background.

Australians living in the ACT are primarily motivated by enjoyment, social connection, and personal enrichment, with motivations remaining largely consistent with 2022. Around two-fifths are also motivated by learning about different cultures and perspectives or by wellbeing benefits. Culturally and linguistically diverse Australians and First Nations Australians show particularly strong motivation and engagement, while Australians with disability are more motivated by wellbeing, self-expression and skill development.

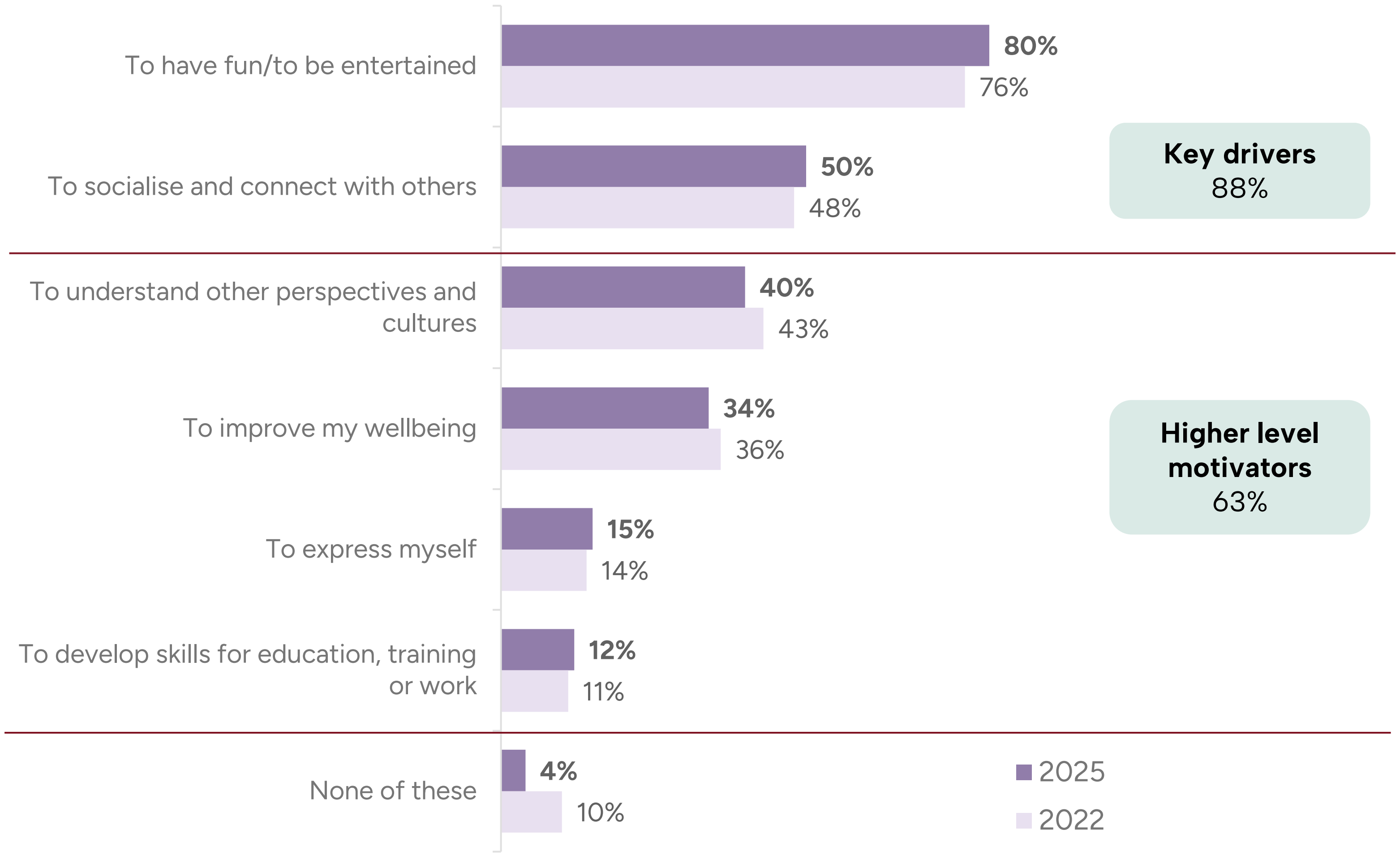
Cost remains the leading barrier to live arts attendance and has increased since 2022, followed by distance and lack of awareness. Barriers vary across the population, with women more affected by cost and travel, younger people by time constraints, and people with disability by accessibility and health-related factors.

While satisfaction with attendance has improved, many Australians living in the ACT still wish they could attend more often, particularly women, younger Australians and those with disabilities. Younger Australians and parents with children under 16 show especially strong attendance, reinforcing the role of live arts in learning and development.

4.1 Motivations & barriers to attend live events

Motivations to attend arts and creative events

Figure: Drivers of live attendance 2025 and 2022



Summary

Almost all Australians living in the ACT (96%) have a positive reason for attending creative, cultural and artistic events in person, which is up from 90% in 2022.

As in 2022, most Australians living in the ACT attend creative, cultural, and artistic events in person to have fun/be entertained (80%, from 76% in 2022). This is followed by people attending to socialise and connect with others, nominated by half (50%, consistent with 2022 (48%)).

The popularity of these reasons suggests that engagement with live arts and creative events is enjoyable and entertaining for most visitors, rather than about deeper reasons or benefits that might appeal to others.

Two fifths nominate other, wider benefits such as understanding other perspectives and cultures (40%, from 43% in 2022), and a third improving wellbeing (34%, from 36% in 2022).

LONERGAN.

Q20. There are many reasons why people may attend creative, cultural and artistic events/festivals in person. Which of the following reasons, if any, apply to you? Base: ACT 15+ (2025 n=616, 2022 n=625)

Motivations to attend arts and creative events – compared to Australia overall

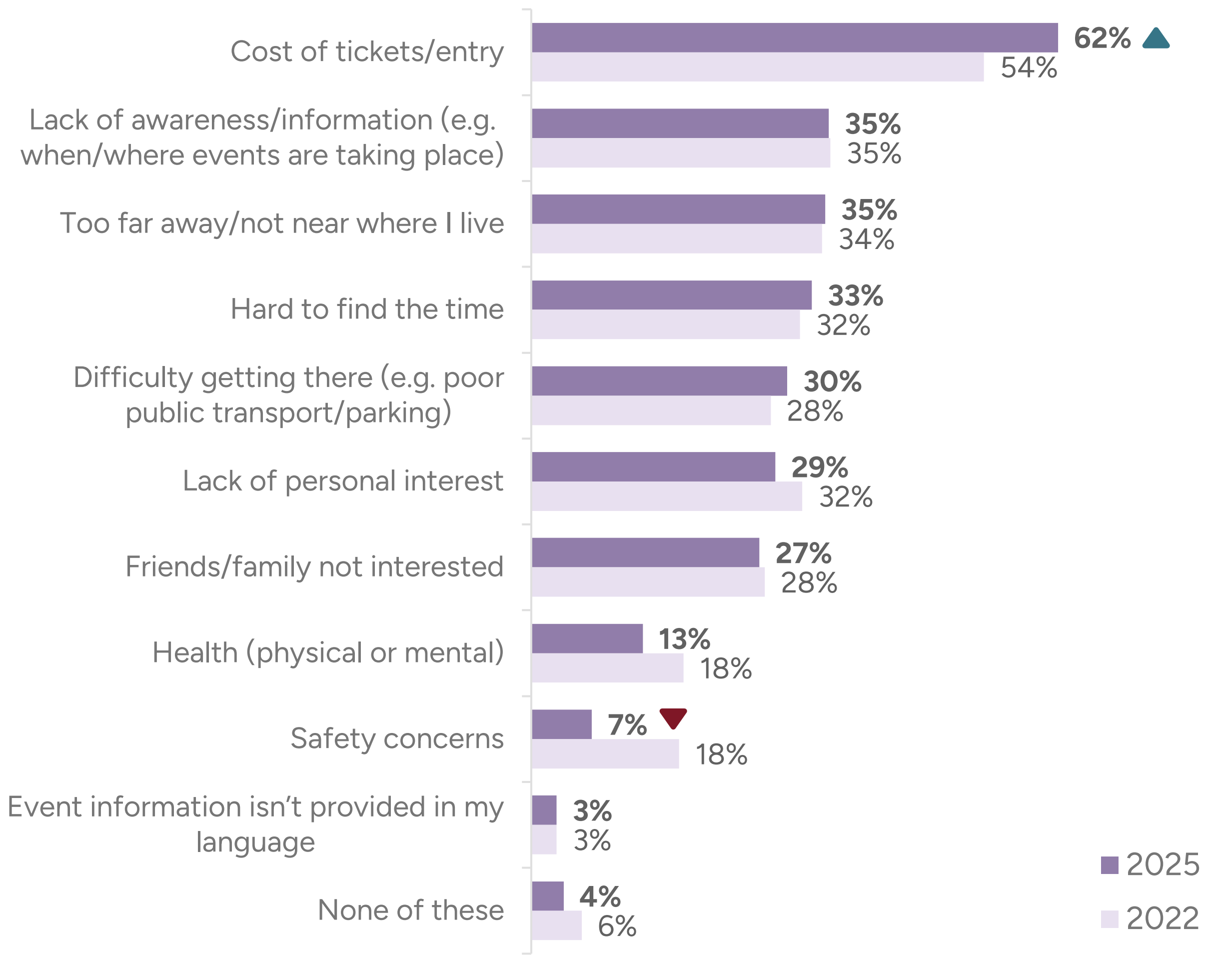
Motivations to attend	Australia Total	ACT Total
AT LEAST ONE REASON TO ATTEND	**90%**	**96%**
To have fun/to be entertained	70%	80%
To socialise and connect with others	47%	50%
To understand other perspectives and cultures	36%	40%
To improve my wellbeing	32%	34%
To express myself	15%	15%
To develop skills for education, training or work	13%	12%
None of these	10%	4%

LONERGAN.

Q20. There are many reasons why people may attend creative, cultural and artistic events/festivals in person. Which of the following reasons, if any, apply to you? Base: Australians 15+ (2025 n= 9,065), ACT 15 + (2025 n=616)

Barriers to attending arts and creative events

Figure: Barriers of attendance in 2025 and 2022



Summary

The cost of tickets/entry has increased as a barrier to Australians living in the ACT attending creative, cultural and artistic events, from 54% in 2022 to 62% in 2025.

The other barriers to attending arts and creative events have remained stable since 2022 :

- Lack of awareness/information (35%, consistent with 2022)
- Distance, not near where they live (35%, consistent with 2022 (34%))
- Difficulty in finding time to attend (33%, consistent with 2022 (32%))
- Difficulty getting there (30%, consistent with 2022 (28%))

Safety concerns have also greatly decreased as a barrier from 2022 to 2025. In 2022, when COVID-19 was still prevalent, 18% of Australians cited safety as a barrier to attending events. This has dropped to 7% in 2025.

Q22. There are many reasons why people may not attend creative, cultural and artistic events/festivals in person, or may not go as often as they would like to. Which of the following reasons, if any, apply to you? Base: ACT 15+ (2025 n= 616, 2022 n=625)

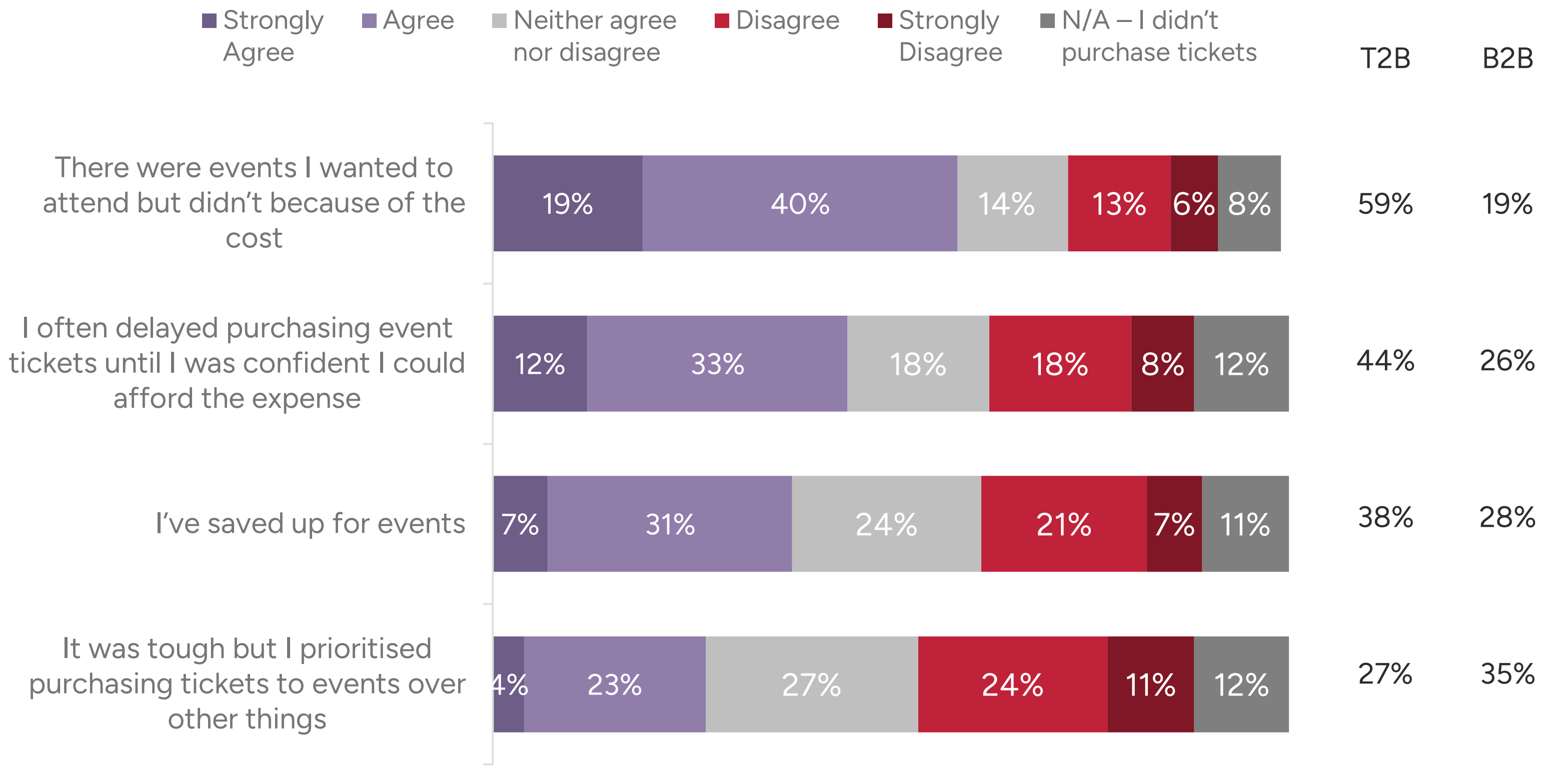
Barriers to attending arts and creative events – compared to Australians overall

Barriers to attend	Australia Total	ACT Total
AT LEAST ONE BARRIER	**94%**	**96%**
Cost of tickets/entry	60%	62%
Too far away/not near where I live	42%	35%
Difficulty getting there (e.g. poor public transport/parking)	29%	30%
Lack of awareness/information (e.g. when/where events are taking place)	29%	35%
Hard to find the time	28%	33%
Lack of personal interest	26%	29%
Friends/family not interested	24%	27%
Health (physical or mental)	14%	13%
Safety concerns	11%	7%
Event information isn't provided in my language	4%	3%
None of these	6%	4%

Q22. There are many reasons why people may not attend creative, cultural and artistic events/festivals in person, or may not go as often as they would like to. Which of the following reasons, if any, apply to you? Base: Australians 15+ (2025 n= 9,065) ACT 15 + (2025 n=616)

Budgeting & cost of tickets

Figure: Barriers to events due to cost



Summary

Three in five (59%) Australians living in the ACT stated there were events they wanted to attend but didn't due to the cost. Of those who found the costs of tickets/ entry a barrier to attendance (Q22), 74% wanted to attend particular events but didn't because of the cost.

Over two in five (44%) had often delayed purchasing event tickets until they were confident, they could afford the expense, with over a third (38%) having saved up for events. This suggests that budget constraints influence purchasing decisions around attending creative and artistic events, and that this spend is considered discretionary and may not be pursued if other, more pressing expenses need to be paid.

More respondents disagreed (35%) than agreed (27%) with 'it was tough, but I prioritised purchasing event tickets over other things', suggesting that, while some Australians living in the ACT are willing to make trade-offs to attend events, more are either unable or unwilling to prioritise ticket purchases over other expenses. This suggests that events are viewed as discretionary rather than essential spending, particularly amid ongoing cost pressures.

LONERGAN.

Q23. Thinking about the last 12 months. To what extent do you agree or disagree with each of the following statements about the cost of creative, cultural and artistic events? Base: ACT 15+ (n=616) Note: 2025 First Nations F2F respondents were not asked this question

Budgeting & cost of tickets – compared to Australians overall

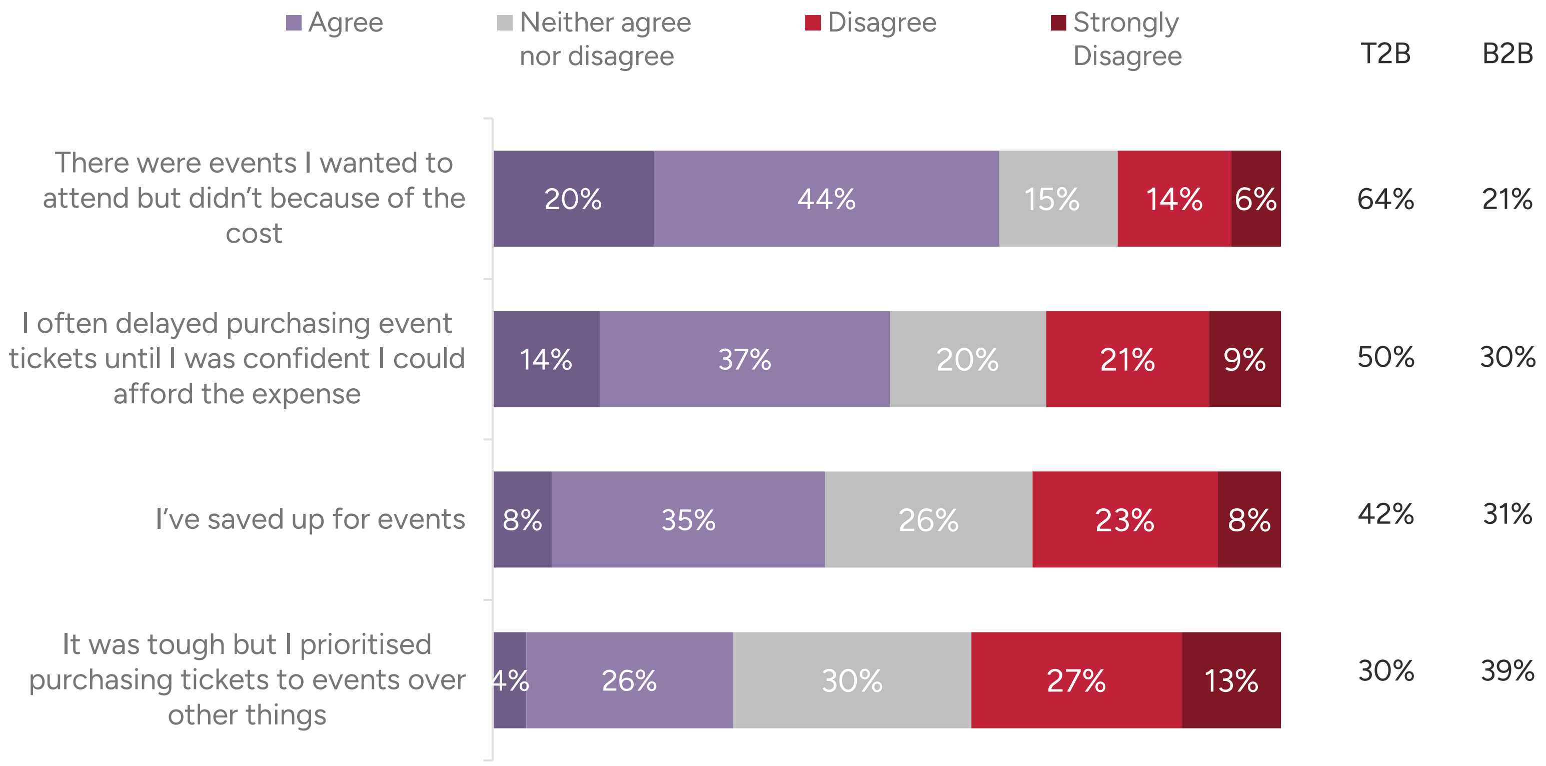
T2B (Strongly agree, Agree)	Australia Total	ACT Total
There were events I wanted to attend but didn't because of the cost	55%	59%
I often delayed purchasing event tickets until I was confident I could afford the expense	47%	44%
I've saved up for events	37%	38%
It was tough but I prioritised purchasing tickets to events over other things	26%	27%

LONERGAN.

Q23. Thinking about the last 12 months. To what extent do you agree or disagree with each of the following statements about the cost of creative, cultural and artistic events? Base: Australians 15+ (2025 n=8,997), ACT 15+ (2025 n=616) Note: 2025 First Nations F2F respondents were not asked this question

Budgeting & cost of tickets – amongst ticket purchasers

Figure: Barriers to events due to cost for ticket purchasers



Summary

Excluding those who selected *'N/A – I didn't purchase tickets'*, cost remains a key barrier for ticket purchasers.

Nearly two-thirds (64%) report missing events they wanted to attend due to cost. Half (50%) delayed purchasing tickets until they felt confident, while 42% saved specifically for events.

Nearly a third (30%) prioritised purchasing tickets over other expenses/ things.

LONERGAN.

Q23. Thinking about the last 12 months. To what extent do you agree or disagree with each of the following statements about the cost of creative, cultural and artistic events? Base: ACT 15+ who purchase tickets (2025 n=544 – 568)

Budgeting & cost of tickets – amongst ticket purchasers compared to Australia overall

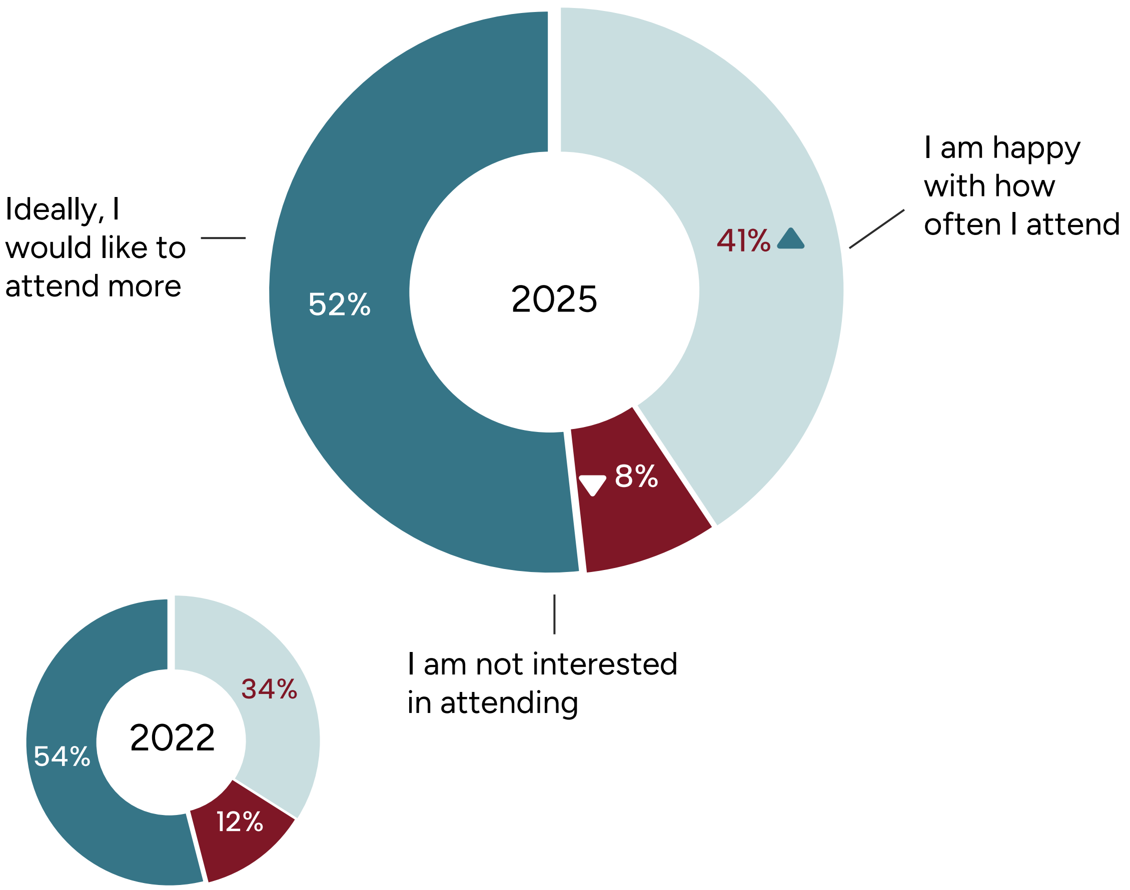
T2B (Strongly agree, Agree)	Australia Total	ACT Total
There were events I wanted to attend but didn't because of the cost	63%	64%
I often delayed purchasing event tickets until I was confident I could afford the expense	56%	50%
I've saved up for events	45%	42%
It was tough but I prioritised purchasing tickets to events over other things	32%	30%

LONERGAN.

Q23. Thinking about the last 12 months. To what extent do you agree or disagree with each of the following statements about the cost of creative, cultural and artistic events? Base: Australians 15+ who purchase tickets (2025 n=7,378 – 7,856), ACT 15+ who purchase tickets (2025 n=544 – 568)

Desire to attend more artistic and creative events

Figure: Satisfaction with event attendance 2025 and 2022



Summary

Two in five (41%) Australians living in the ACT are happy with how often they attended creative, cultural and artistic events in the last 12 months. This has increased from a third (34%) who felt this way in 2022.

Those who would like to attend more events has remained consistent from 52% in 2022 to 54% in 2025. This group remains an important target for arts organisations, artists and governments to better understand. The barriers this group experiences should ideally be addressed to encourage greater participation.

The number of Australians living in the ACT who aren't interested in attending events has decreased from 12% in 2022 to 8% in 2025.

Q19. Regardless of whether you have or haven't attended these kinds of creative, cultural and artistic events in the past 12 months, which of these statements best applies to you? Base: ACT 15+ (2025 n=616, 2022 n=625)

Desire to attend more artistic and creative events – compared to Australians overall

Interest in attending events	Australia Total	ACT Total
I am not interested in attending	14%	8%
Ideally, I would like to attend more	44%	52%
I am happy with how often I attend	42%	41%

LONERGAN.

Q19. Regardless of whether you have or haven't attended these kinds of creative, cultural and artistic events in the past 12 months, which of these statements best applies to you? Base: Australians 15+ (2025 n=9,065), ACT 15+ (2025 n=616)

4.2

Total live Engagement

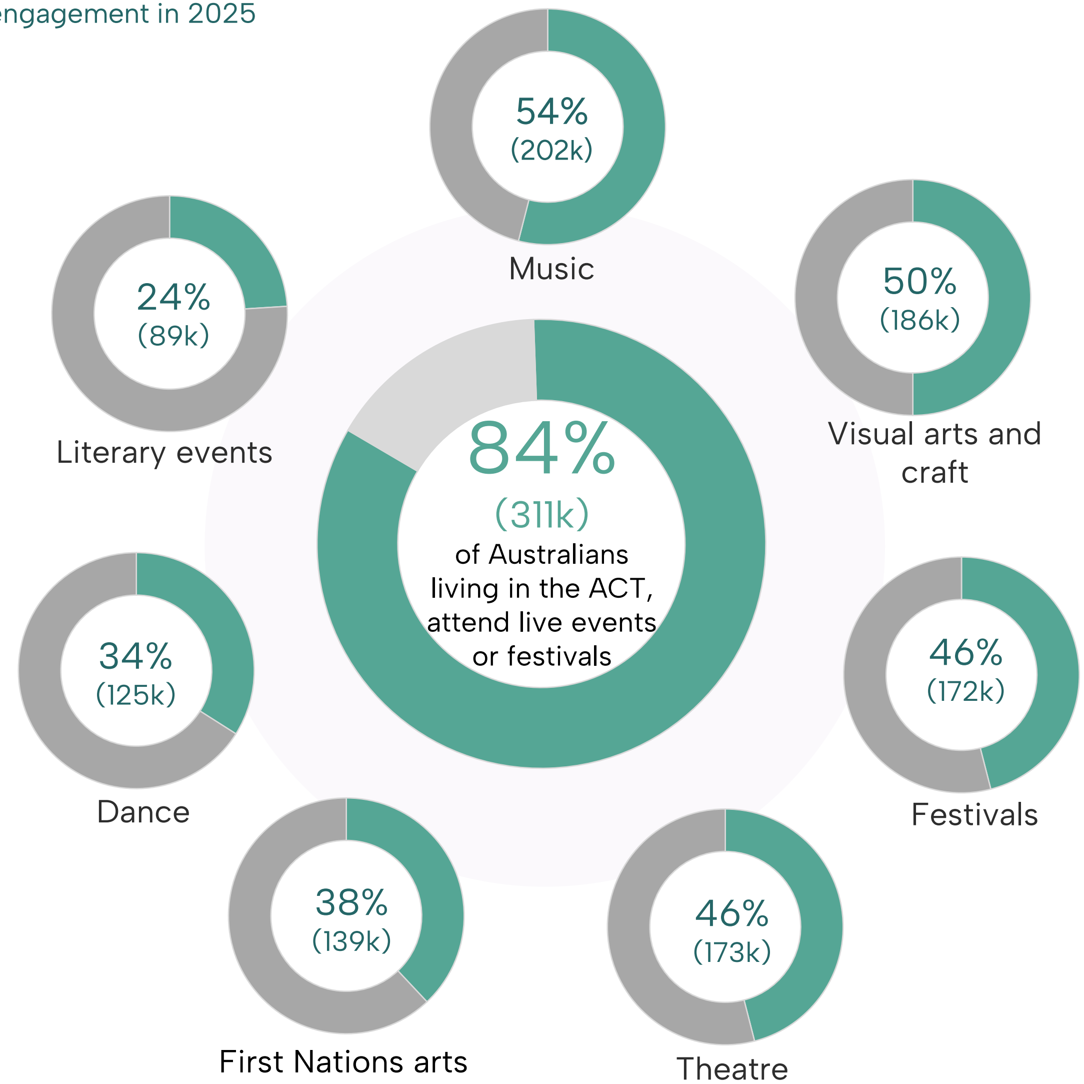
Includes attendance at Events, Festivals, Cultural activities, First Nations events.

Note data in this section uses custom variables and rebased figures (to show % of all Australians)

Live Engagement (total) includes events, festivals, cultural events, First Nations events

Custom variable(s)

Figure: Total Live engagement in 2025



Summary

Australians living in the ACT engage with a wide range of live arts experiences, with consistently strong engagement across nearly all art forms.

In 2025, live events and festivals remain a central part of Australia's cultural life, with 84% of Australians living in the ACT, around 311 thousand people attending at least one live event or festival.

Music continues to be the most popular art form, attracting 54% (202 thousand), followed by visual arts and craft more broadly at 50% (186 thousand). Strong engagement is also seen in festivals (172k) and theatre (173k), confirming the continued appeal of both contemporary and traditional art forms.

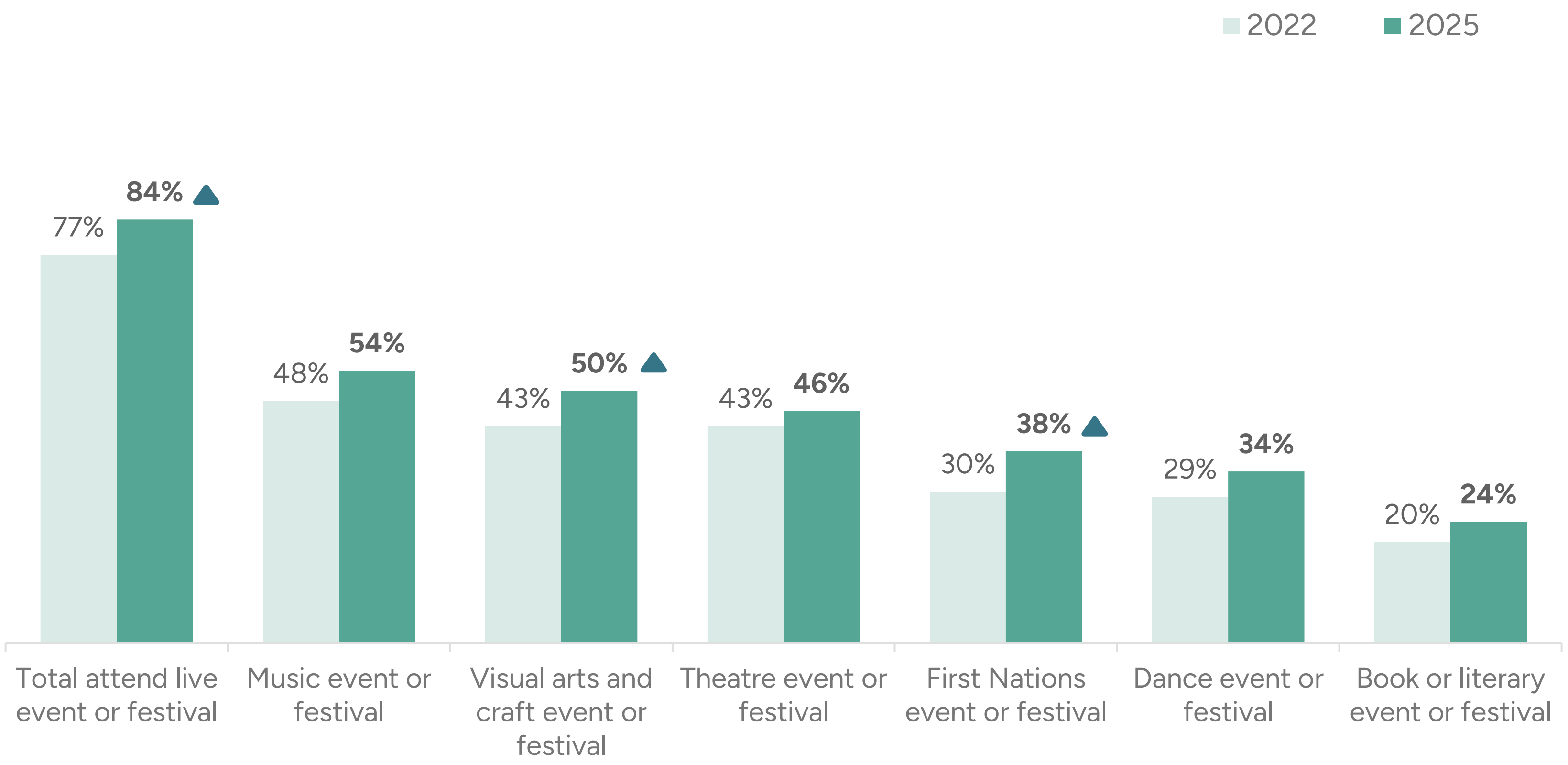
139k Australians living in ACT engage in First Nations arts (38%).

Dance events attract 34% (125k), while literary events, though the smallest category, still draw 24% (89k) attendees.

Live Engagement (total) art form – compared to 2022

Custom variable(s)

Figure: Live engagement by art form 2025 compared to 2022



Summary

Over four in five (84%) Australians living in the ACT have attended a live event or festival in the past 12 months, which is a significant increase from 77% in 2022.

Australians attend a range of different types of live events and festivals:

- More than half attend music events or festivals (54%, from 48% in 2022)
- Half of Australians living in the ACT attend visual arts and craft events or festivals (50%, up from 43% in 2022)
- Just under half attend theatre events or festivals (46%, from 43% in 2022)
- Under two in five attend First Nations events or festivals (38%, up from 30% in 2022)
- A third of Australians living in the ACT attend dance events or festivals (34%, from 29% in 2022)
- Nearly a quarter attend book or literary events or festivals (24%, from 20% in 2022)

Custom variable - Attend live events and festivals by art form Base: ACT 15+ (2025 n= 616 , 2022 n=625)

Live Engagement (total) art form – compared to Australians overall

Total attend	Australia Total	ACT Total
Total attend live event or festival	74%	84% ▲
Music event or festival	51%	54%
Visual arts and craft event or festival	43%	50% ▲
Theatre event or festival	42%	46% ▲
First Nations event or festival	33%	38% ▲
Dance event or festival	31%	34%
Book or literary event or festival	23%	24%

Custom variable - Attend live events and festivals by art form Base: Australians 15+ (2025 n= 9,065), ACT 15+ (2025 n=616)

4.3

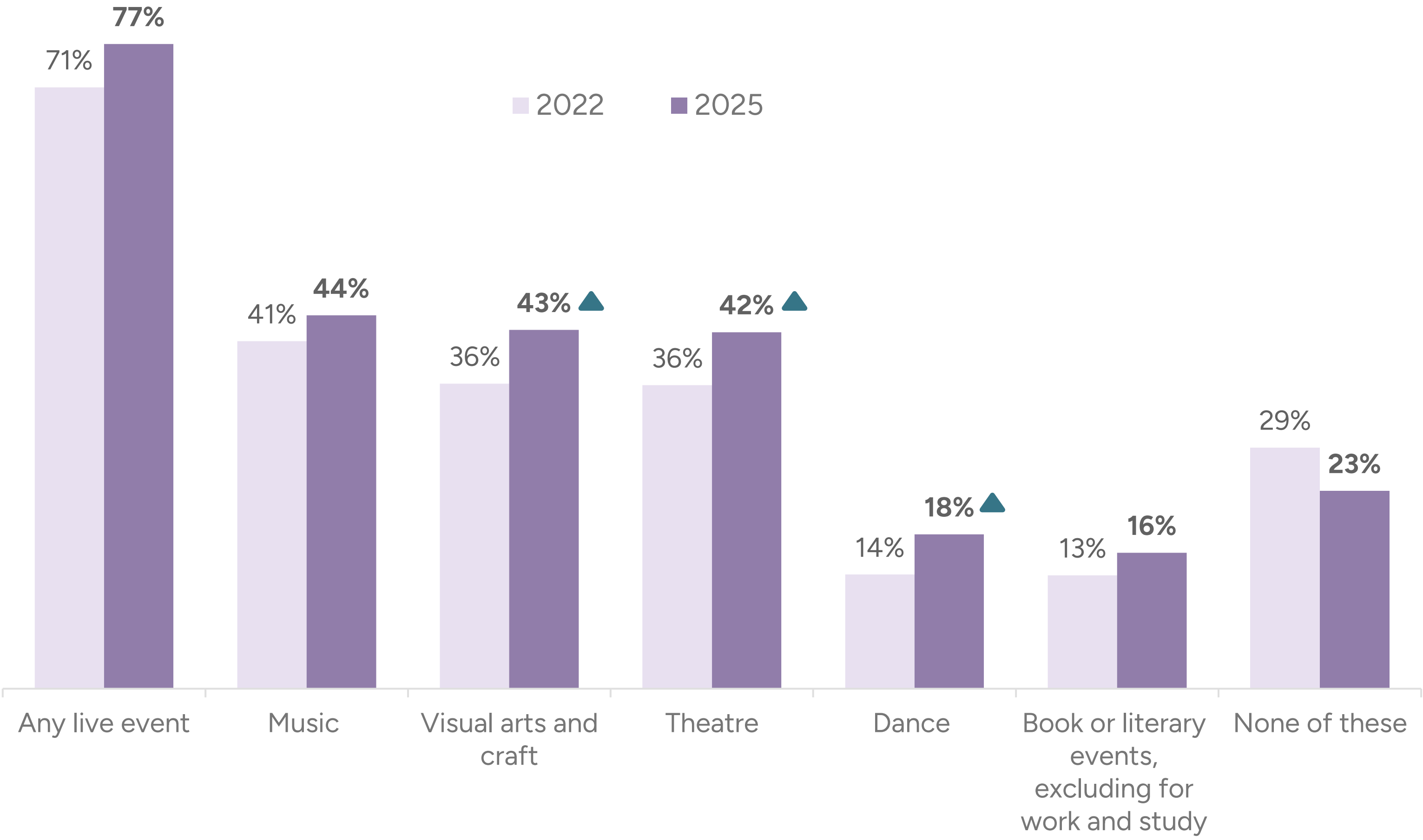
Australians’ attendance at live events

Attendance at live events across all Australians

Note data in this section uses rebased figures (to show % of all Australians)

Live events attendance (does not include festivals, cultural events or First Nations)

Figure: Live events attendance by artform 2025 compared to 2022



Summary

Three quarters (77%) of Australians living in the ACT have attended a live event in the past 12 months, from 71% in 2022.

Australians living in the ACT attend a range of live events, with music the most attended (44%), from 41% 2022.

Attendance across other art forms has increased since 2022, with visual arts and craft and theatre recording the strongest growth. In 2025, 43% and 42% of respondents, had attended visual arts and craft and theatre events, respectively, up from 36% in 2022.

Dance events increased from 14% in 2022 to 18% in 2025. Book or literary event attendance has also trended up by 13% to 16%, although it is still a less-attended art form overall.

Fewer Australians have attended none of these events in 2025.

LONERGAN.

Q1. Over the last 12 months, have you attended any of these kinds of free or paid events in person (e.g. exhibitions, performances, shows)? by Year
Base: ACT 15+ (2025 n=616, 2022 n=625)

Live events attendance – compared to Australians overall

Event attendance	Australia Total	ACT Total
Any live event	68%	77%
Music	40%	44%
Theatre	35%	42%
Visual arts and craft	34%	43%
Book or literary events	16%	16%
Dance	15%	18%
None of these live events	32%	23%

LONERGAN.

Q1. Over the last 12 months, have you attended any of these kinds of free or paid events in person (e.g. exhibitions, performances, shows)? by Year
Base: Australians 15+ (2025 n= 9,065), ACT 15+ (2025 n=616)

Australians' frequency of live attendance at events – excluding First Nations

Figure: Frequency of live attendance at events by artform 2025 and 2022

Total ACT

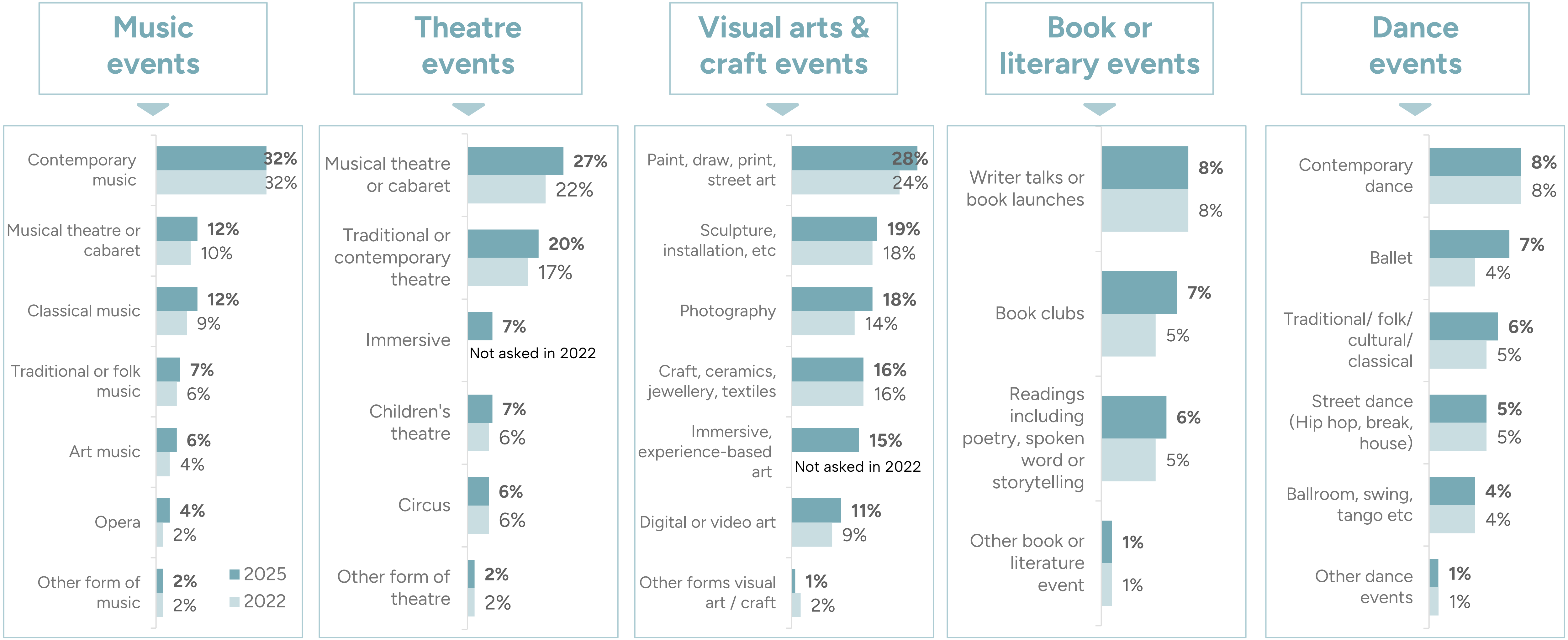
Frequency	Music event attendance 2025	Music event attendance 2022	Visual arts & craft event attendance 2025	Visual arts & craft event attendance 2022	Theatre event attendance 2025	Theatre event attendance 2022	Book or literary event attendance 2025	Book or literary event attendance 2022	Dance event attendance 2025	Dance event attendance 2022
Once a week or more	2%	1%	1%	1%	1%	1%	1%	0%	1%	0%
Every 2 weeks to a month	7%	9%	8%	7%	6%	5%	5%	4%	5%	4%
Every couple of months	12%	12%	10%	8%	7%	9%	3%	3%	3%	4%
1-4 times a year	23%	19%	24%	20%	28%	22%	7%	7%	10%	6%
Did not attend	56%	59%	57%	64%	58%	64%	84%	87%	82%	86%

Music Average attendances per year		Visual Arts Average attendances per year		Theatre Average attendances per year		Literary Average attendances per year		Dance Average attendances per year	
2025	2022	2025	2022	2025	2022	2025	2022	2025	2022
4.2	3.1	3.1	2.6	2.8	2.3	1.8	1.1	1.7	1.2

Q2_REBASED. And in the past 12 months, how often did you personally attend these kinds of events? Base: Australians 15+, excluding 2025 First Nations F2F respondents (2025 n=616, 2022 n=625)

Live events attendance by type of event on offer across each artform

Figure: Type of events attended by artform 2025 and 2022 (rebased)



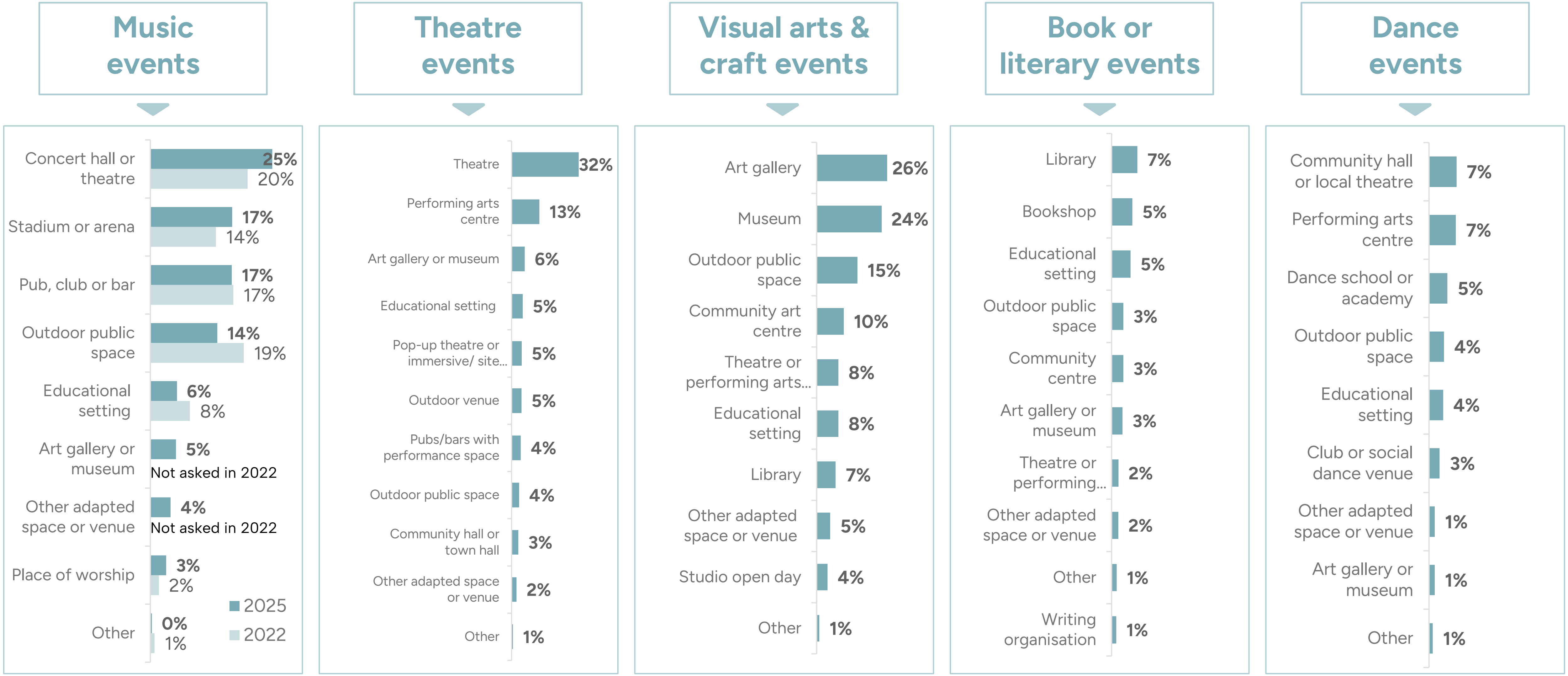
Note these are rebased figures to show total % of Australians living in the ACT who attend each type of event on offer across each art form

LONERGAN.

Q3/5/7/9/11_REBASED. Which of the following forms of visual arts and craft/theatre/dance/literary or book/music events did you attend in venues or public spaces, indoors or outdoors (either free or paid for) in the past 12 months? Base: ACT 15+, excluding 2025 First Nations F2F respondents (2025 n= 616, 2022 n=625). Immersive art is a new code in 2025 and wasn't asked in 2022

Where Australians in ACT attend live events across each artform

Figure: Location of live events attendance by artform (rebased)



Note these are rebased figures to show total % of Australians of where they attend live events across each artform

LONERGAN.

Q4/6/8/10/12_REBASED. And where did you attend these of visual arts and craft/theatre/dance/literary or book/music events? Base: Australians 15+, excluding 2025 First Nations F2F respondents (2025 n=616, 2022 n=625)
Location of live events not asked of theatre, visual arts, literary or dance artforms in 2022

4.4 Live event attendance by art goers

What types of live events do art goers attend across each art form, how often do they attend each art form, and which venues do they use?

Note data in this section uses non-rebased figures (to show % of live event goes rather than % of Australians)

Art goers – Frequency of live attendance at events

Figure: Frequency of live attendance at events by artform 2025 and 2022

Among ACT Art goers who attend live events

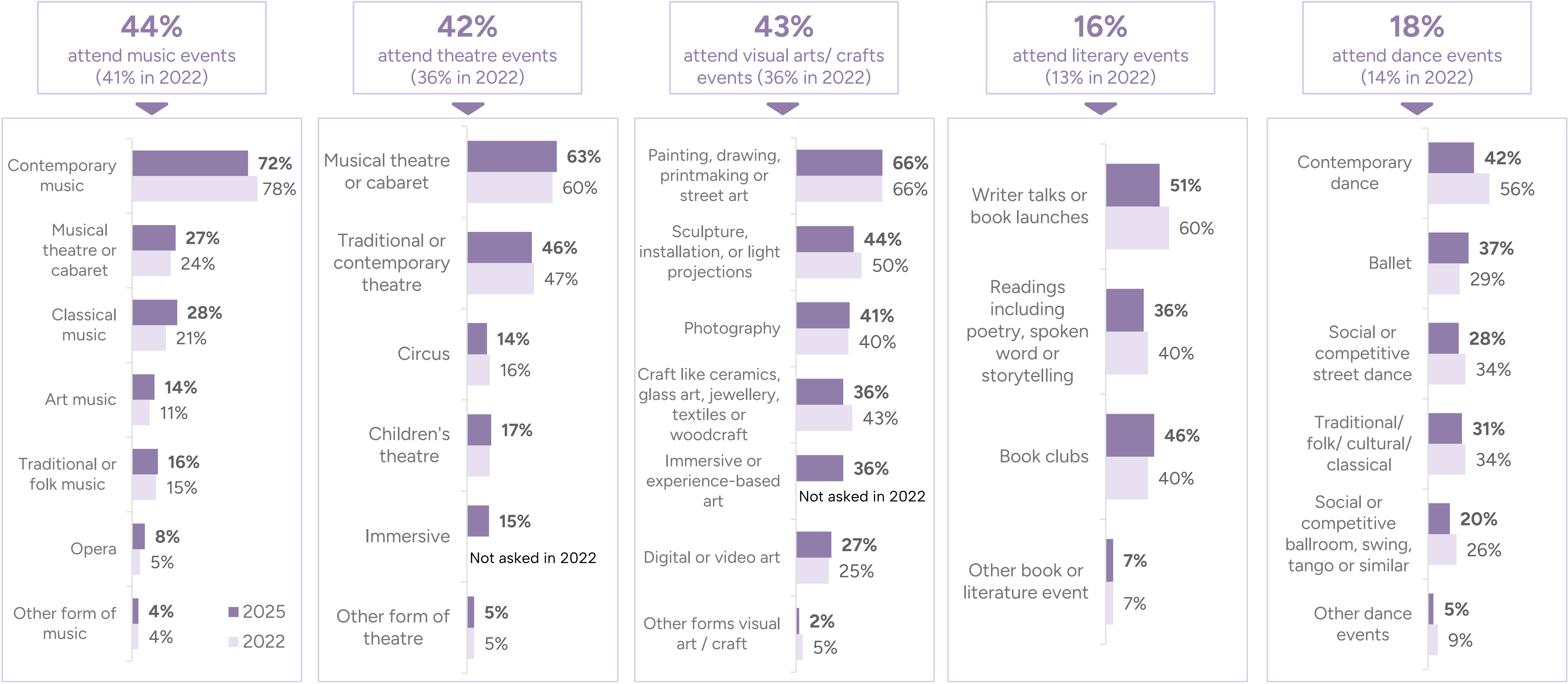
Frequency	44% attend music		43% attend visual arts and crafts		42% attend theatre		16% attend literary events		18% attend dance	
	2025	2022	2025	2022	2025	2022	2025	2022	2025	2022
Once a week or more	5%	2%	3%	3%	3%	2%	5%	2%	4%	3%
Every 2 weeks to a month	16%	23%	18%	20%	15%	13%	34%	27%	25%	27%
Every couple of months	27%	29%	24%	22%	17%	24%	17%	20%	16%	28%
1-4 times a year	51%	46%	56%	55%	65%	61%	45%	51%	55%	42%

Music Average attendances per year		Visual Arts Average attendances per year		Theatre Average attendances per year		Dance Average attendances per year		Literary Average attendances per year	
2025	**2022**	**2025**	**2022**	**2025**	**2022**	**2025**	**2022**	**2025**	**2022**
9.4	7.6	7.4	7.2	6.7	6.4	11.3	8.1	9.2	9.2

Q2. And in the past 12 months, how often did you personally attend these kinds of events? Base: Those who attended each artform

Art goers – Types of events attended across each artform

Figure: Type of events attended by artform 2025 and 2022



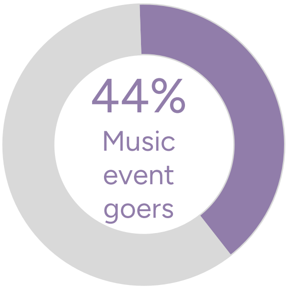
LONERGAN.

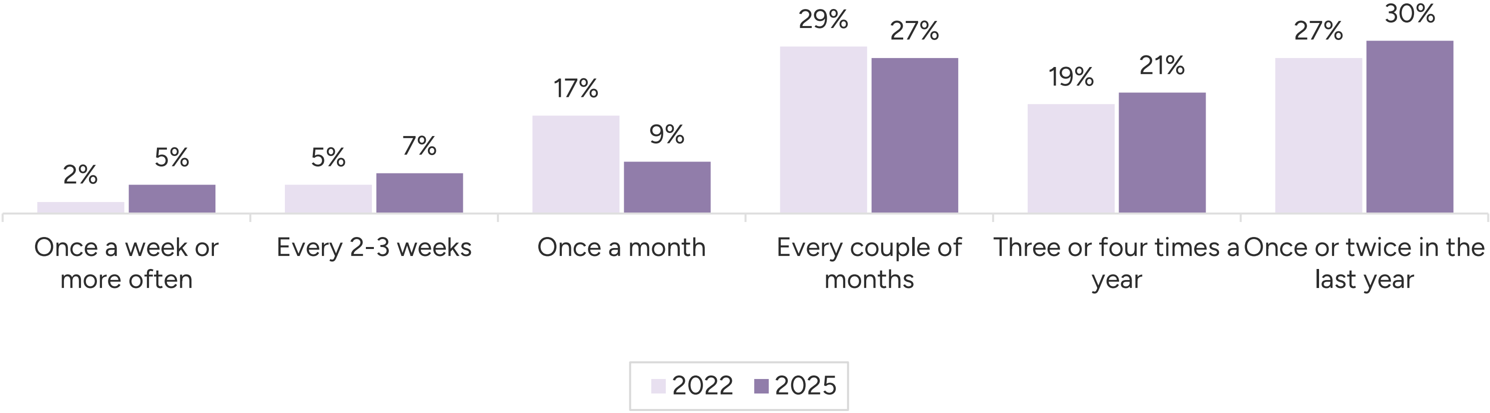
Q3/5/7/9/11. Which of the following forms of visual arts and craft/theatre/dance/literary or book/music events did you attend in venues or public spaces, indoors or outdoors (either free or paid for) in the past 12 months? Base: Those who attend each artform (2025 n=616, 2022 n=625)
Immersive art is a new code in 2025 and wasn't asked in 2022

Music goers – Frequency of live attendance

Figure: Frequency of attendance at live music events 2025 and 2022

Average attendances per year	
2022	7.6
2025	9.4





Summary

Overall music event attendance has remained consistent since 2022 (44% and 41% respectively).

On average, those who attended live music events attended 9.4 events in 2025, from 7.6 in 2022.

There has been a slight shift in attending monthly with those who attend once a month have decreased from 17% in 2022 to 9% in 2025.

LONERGAN.

Q2_5. And in the past 12 months, how often did you personally attend these kinds of events? - Music Base: Those who attend music events (2025 n=270, 2022 n=279)

Music goers – compared to Australians overall

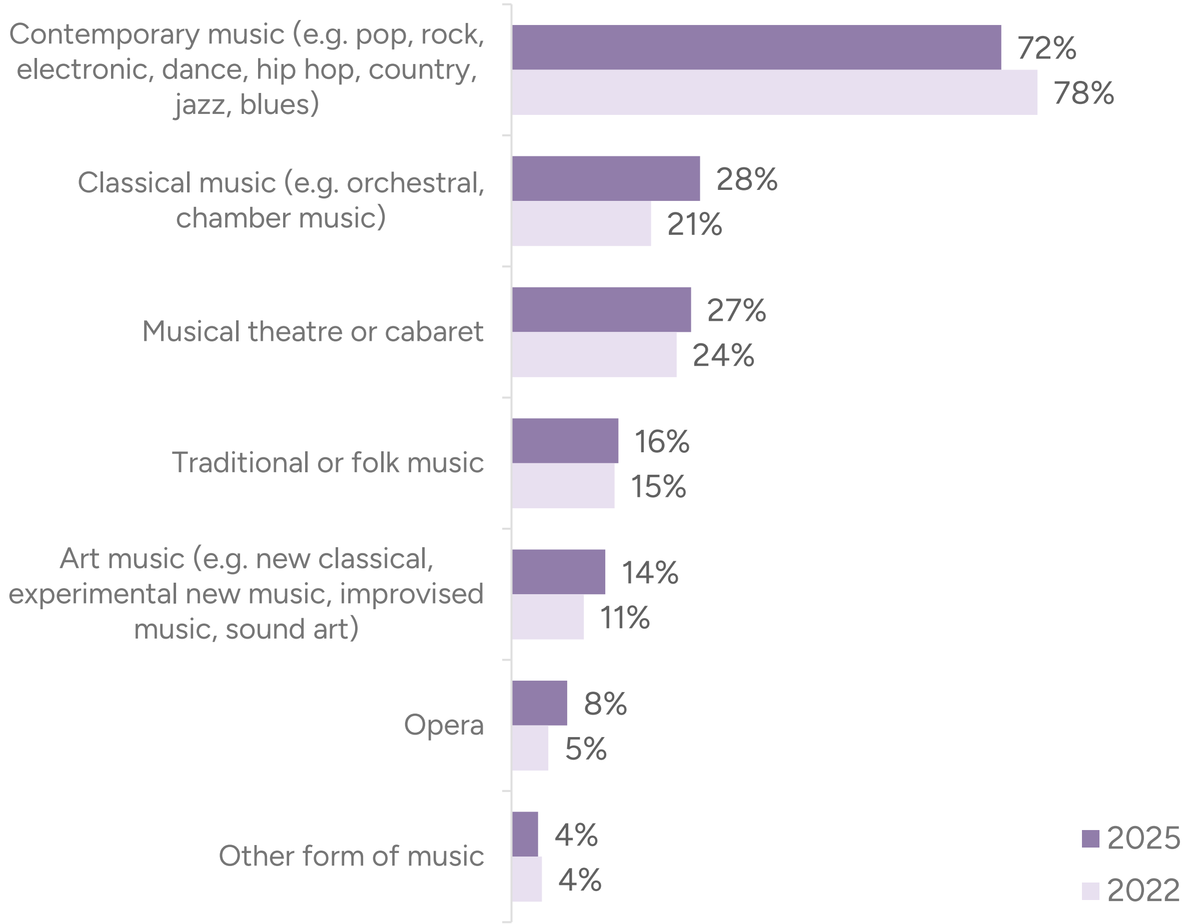
Frequency of attendance	Australia Total	ACT Total
Once a week or more often	5%	5%
Every 2-3 weeks	8%	7%
Once a month	14%	9%
Every couple of months	26%	27%
Three or four times a year	18%	21%
Once or twice in the last year	27%	30%

LONERGAN.

Q2_5. And in the past 12 months, how often did you personally attend these kinds of events? - Music Base: Those who attend music events (2025 n= 3,635), ACT 15+ (2025 n=616)

Music goers – Type of music events attended

Figure: Attendance of types of music events



Summary

Music event goers most commonly attend contemporary music events (72%). This type of music event remains the most popular.

All types of music events have remained at similar levels to 2022, where none is statistically significant:

- classical music (28%, from 21% in 2022)
- musical theatre or cabaret (27%, from 24% in 2022)
- art music (14%, from 11% in 2022)
- Opera (8%, from 5% in 2022)
- Traditional or folk music (16% from 15% in 2022).

Q11. What type of music events did you attend live (either free or paid for) in the past 12 months? Base: Those who attended music events (2025 n=279, 2022 n=270)
Note: 2025 First Nations F2F respondents were not asked this question

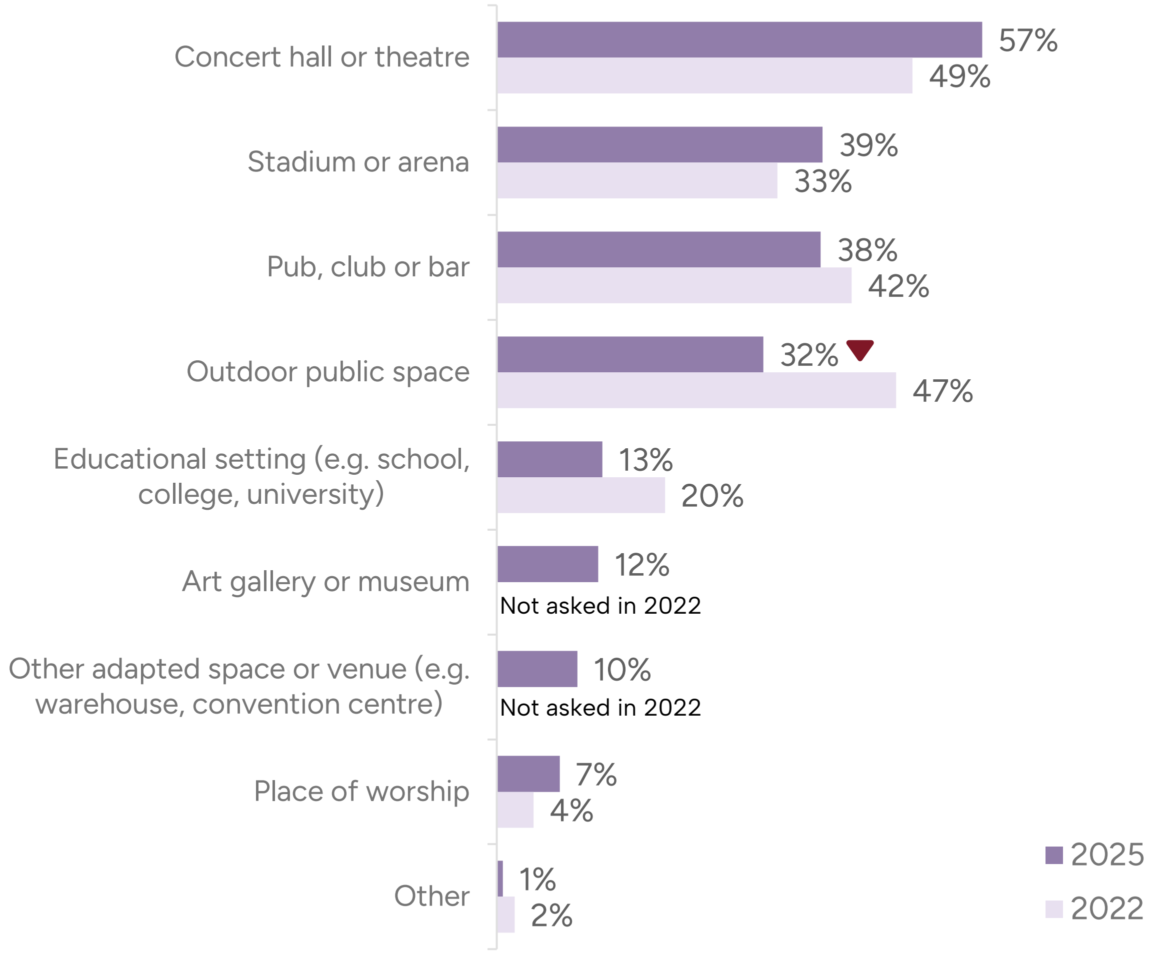
Types of Music events – compared to Australians overall

Type of music events	Australia Total	ACT Total
Contemporary music (e.g. pop, rock, electronic, dance, hip hop, country, jazz, blues)	67%	72%
Musical theatre or cabaret	28%	27%
Classical music (e.g. orchestral, chamber music)	24%	28%
Art music (e.g. new classical, experimental new music, improvised music, sound art)	17%	14%
Traditional or folk music	15%	16%
Opera	8%	8%
Other form of music	4%	4%

Q11. What type of music events did you attend live (either free or paid for) in the past 12 months? Base: Those who attended music events (2025 n=3,592), Act 15+ (2025 n=279)
Note: 2025 First Nations F2F respondents were not asked this question

Music goers – Venues

Figure 24: Location of music event attendance 2025 compared to 2022



Summary

Concert halls or theatres remain the most common location for music attendance.

Attendance at stadiums or arenas has remained consistent since 2022 (39%, from 33% in 2022). Other locations music event goers have attended events include:

- Pub, club or bar (38%, down from 42% in 2022)
- Educational setting (13%, from 20% in 2022)
- Place of worship (7%, from 4% 2022)

Attending at outdoor public space has decreased since 2022 (32%, down from 47% in 2022)

In 2025, additional locations were captured, where 12% attended live music events in art gallery or museum and 10% attended in other adapted space or venue.

LONERGAN.

Q12. And where did you attend these music events? Base: Those who attend music events (2025 n=279, 2022: n=270)
Note: 2025 First Nations F2F respondents were not asked this question

Music event venues– compared to Australians overall

Venues	Australia Total	ACT Total
Concert hall or theatre	50%	57%
Stadium or arena	40%	39%
Pub, club or bar	35%	38%
Outdoor public space	30%	32%
Art gallery or museum	12%	12%
Educational setting (e.g. school, college, university)	12%	13%
Other adapted space or venue (e.g. warehouse, convention centre)	9%	10%
Place of worship	8%	7%
Other	1%	1%

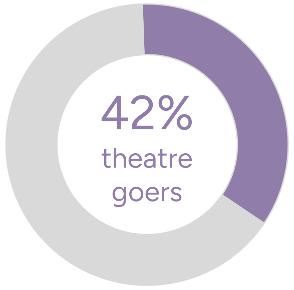
LONERGAN.

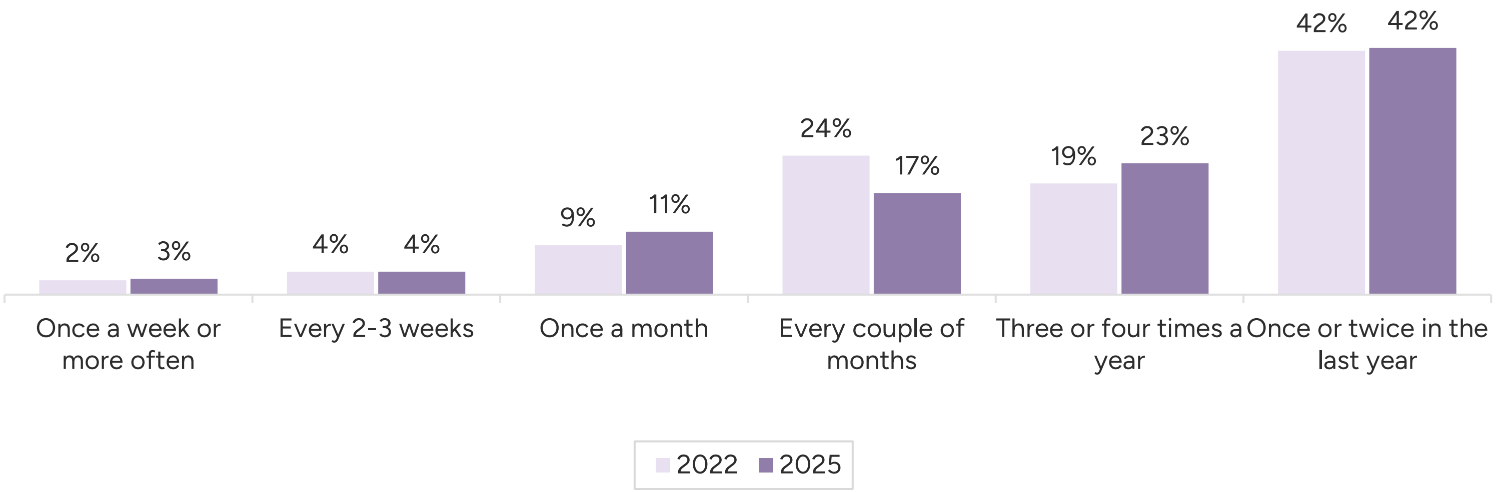
Q12. And where did you attend these music events? Base: Those who attend music events (2025 n=3,592), ACT 15+ (2025: 279)
Note: 2025 First Nations F2F respondents were not asked this question

Theatre goers – Frequency of live attendance

Figure: Frequency of attendance at theatre events 2025 and 2022

Average attendances per year	
2022	6.4
2025	6.7





Summary

Overall theatre event attendance has increased since 2022, from 36% to 42%.

There have been no significant changes in the frequency of live theatre attendance since 2022.

More than one in six (18%) theatre event-goers attend events at least once a month, consistent with 2022 levels (15%).

Average number of attendances per year has remained consistent since 2022.

Q2_2. And in the past 12 months, how often did you personally attend these kinds of events? - Theatre Base: ACT 15 + who attend theatre (2025 n=269, 2022 n= 229)

Theatre goers – compared to Australians overall

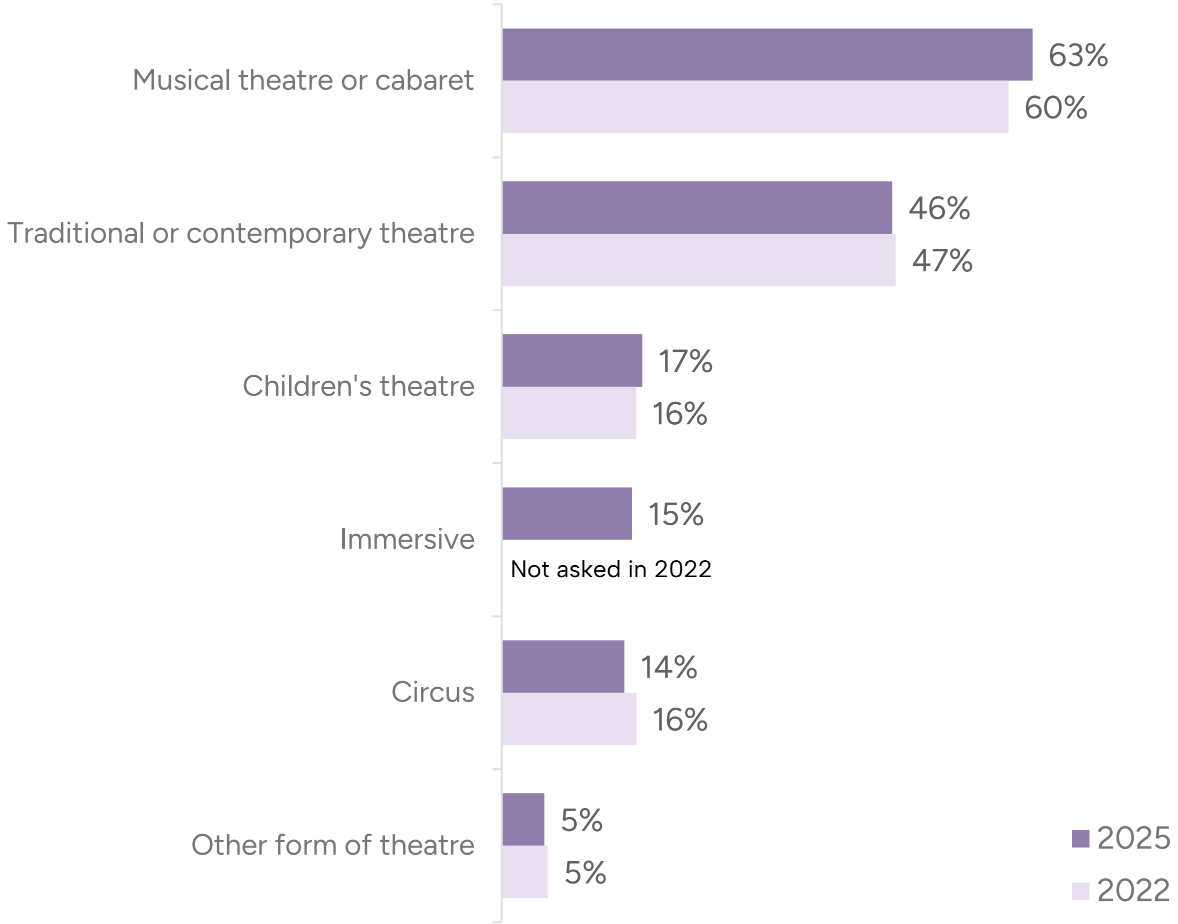
Frequency of attendance	Australia Total	ACT Total
Once a week or more often	3%	3%
Every 2-3 weeks	7%	4%
Once a month	12%	11%
Every couple of months	23%	17%
Three or four times a year	18%	23%
Once or twice in the last year	38%	42%

LONERGAN.

Q2_2. And in the past 12 months, how often did you personally attend these kinds of events? - Theatre Base: Those who attend theatre (2025 n=3,18), ACT 15 + (2025 n= 269)

Theatre goers – Type of theatre events attended

Figure: Attendance of types of theatre events



Summary

Theatre event goers most commonly attend musical theatre or cabaret (63%).

Attendance at all types of theatres has remained steady since 2022:

- Musical theatre or cabaret (63% in 2025 and 60% in 2022),
- Children's theatre (17% compared to 16% in 2022),
- Traditional or contemporary theatre (46%, from 47% in 2022)
- Circus (14%, from 16% in 2022)

In 2025, an additional form of theatre emerged, with 15% attending immersive theatre.

LONERGAN.

Q5. Which of the following forms of theatre did you attend live (either free or paid for) in the past 12 months? Base: ACT 15+ who attended theatre events (2025 n=269, 2022 n=229)
Note: 2025 First Nations F2F respondents were not asked this question

Type of theatre events attended – compared to Australian total

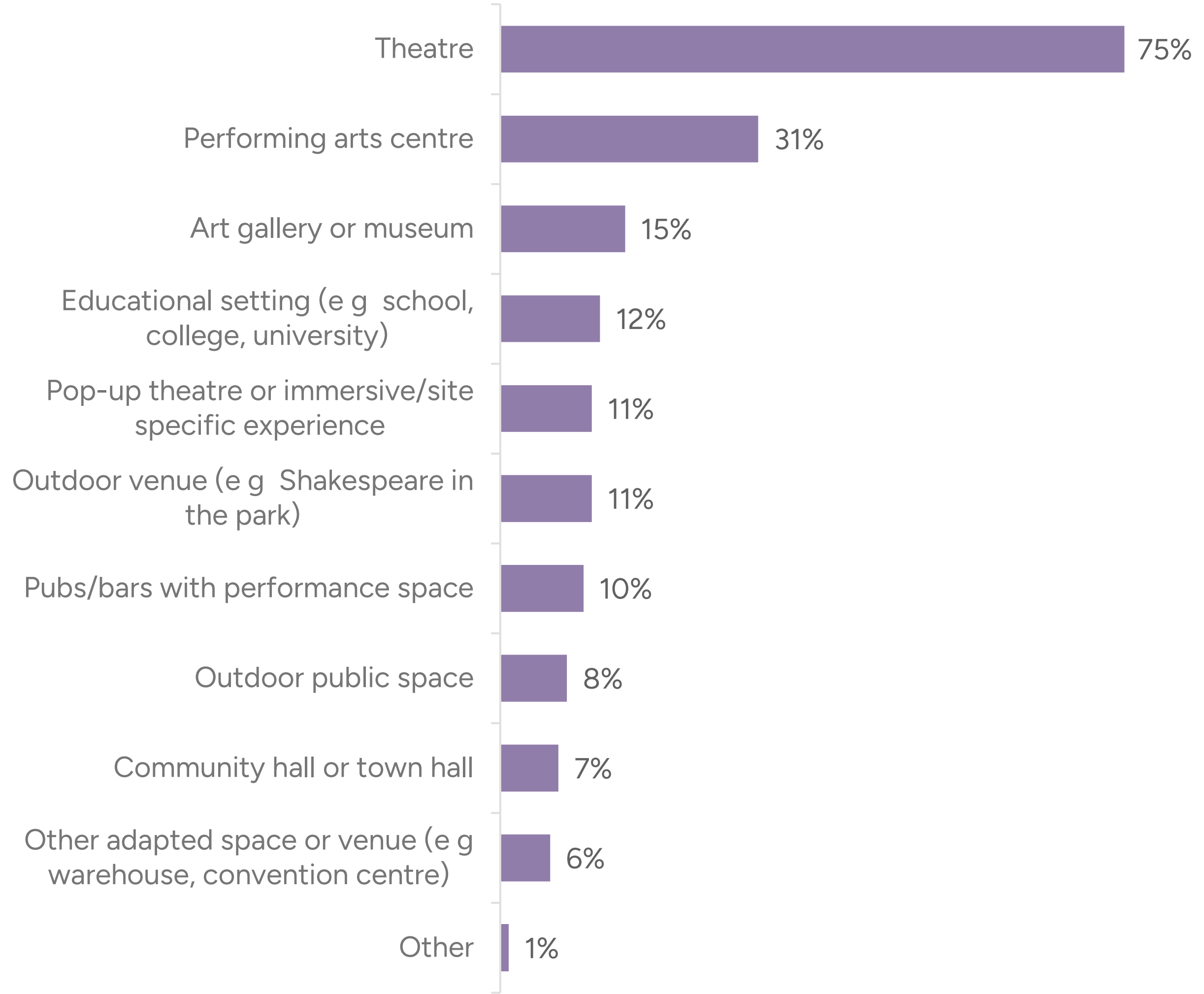
Type of theatre events	Australia Total	ACT Total
Musical theatre or cabaret	65%	63%
Traditional or contemporary theatre	46%	46%
Circus	20%	14%
Immersive	19%	15%
Children's theatre	16%	17%
Other form of theatre	2%	5%

LONERGAN.

Q5. Which of the following forms of theatre did you attend live (either free or paid for) in the past 12 months? Base: Those who attended theatre events (2025 n=3,171), ACT 15+ who attended theatre events (2025 n=269)
Note: 2025 First Nations F2F respondents were not asked this question

Theatre goers – Venues

Figure: Location of theatre events



Summary

Theatre goers are most likely to have attended events at a theatre (75%), followed by a performing arts centre (31%).

Other locations for theatre events include:

- Art gallery or museum 15%
- Educational setting 12%
- Pop-up theatre or immersive/site-specific experience 11%
- Outdoor venue 11%
- Pubs/bars with performance space 10%
- Outdoor public space 8%
- Community hall or town hall 7%
- Other adapted space or venues 6%

Q6. And where did you attend these theatre events? Base: Those who attended theatre events (n=269
Note: 2025 First Nations F2F respondents were not asked this question

Venues of theatre events – compared to Australian overall

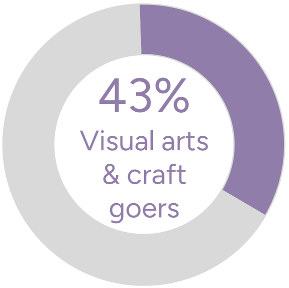
Venues	Australia Total	ACT Total
Theatre	65%	75%
Performing arts centre	36%	31%
Art gallery or museum	17%	15%
Community hall or town hall	16%	7%
Outdoor public space	15%	8%
Educational setting (e g school, college, university)	13%	12%
Pop-up theatre or immersive/site specific experience	12%	11%
Outdoor venue (e g Shakespeare in the park)	12%	11%
Pubs/bars with performance space	11%	10%
Other adapted space or venue (e g warehouse, convention centre)	10%	6%
Other	1%	1%

LONERGAN.

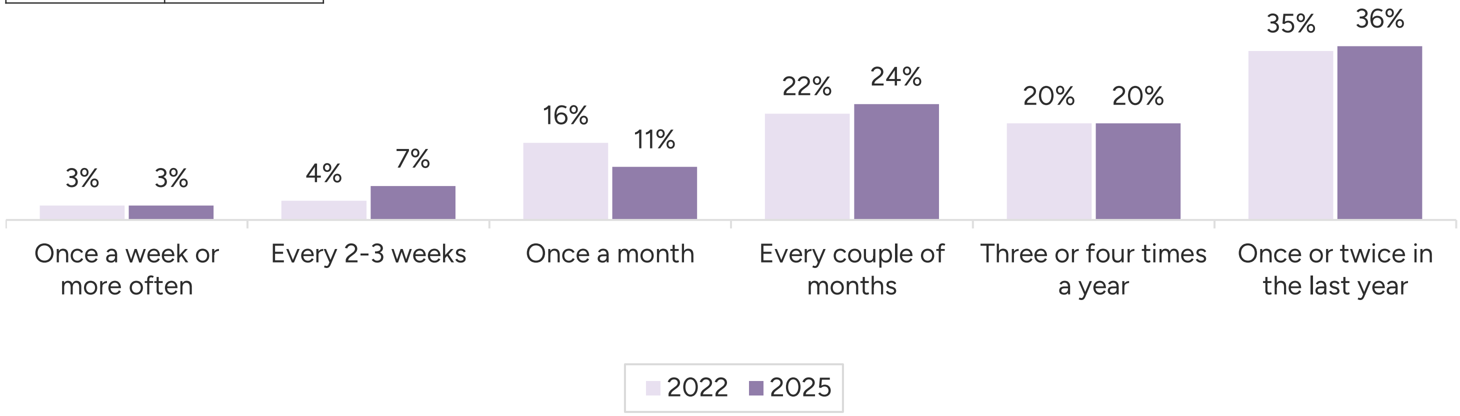
Q6. And where did you attend these theatre events? Base: Those who attended theatre events (n=3,171), ACT 15+ who attended theatre events (n=269)
Note: 2025 First Nations F2F respondents were not asked this question

Visual arts and crafts event goers – Frequency of live attendance

Figure: Attendance frequency at visual arts and craft events 2022 and 2025



Average attendances per year	
2022	7.2
2025	7.4



Summary

Overall, whilst visual arts and craft event attendance has increased since 2022, from 36% to 43%, attendance has remained consistent with 2022 across frequency categories.

Most visual arts and craft event goers continue to engage occasionally, with a third attending once or twice a year (36%), and 1 in 5 (20%) attending three or four times a year.

21% of visual arts and craft event goers attend events at least once a month, from 23% in 2022.

More frequent attendance (every 2 -3 weeks or more often) remains less common, consistent with 2022 levels. Overall, average annual attendance is 7.4 events, consistent with 2022 levels of 7.2 events.

Q2_1. And in the past 12 months, how often did you personally attend these kinds of events? – Visual arts and craft Base: Those who attend visual arts and craft events (2025 n=261, 2022 n= 236)

Visual art goers – compared to Australian total

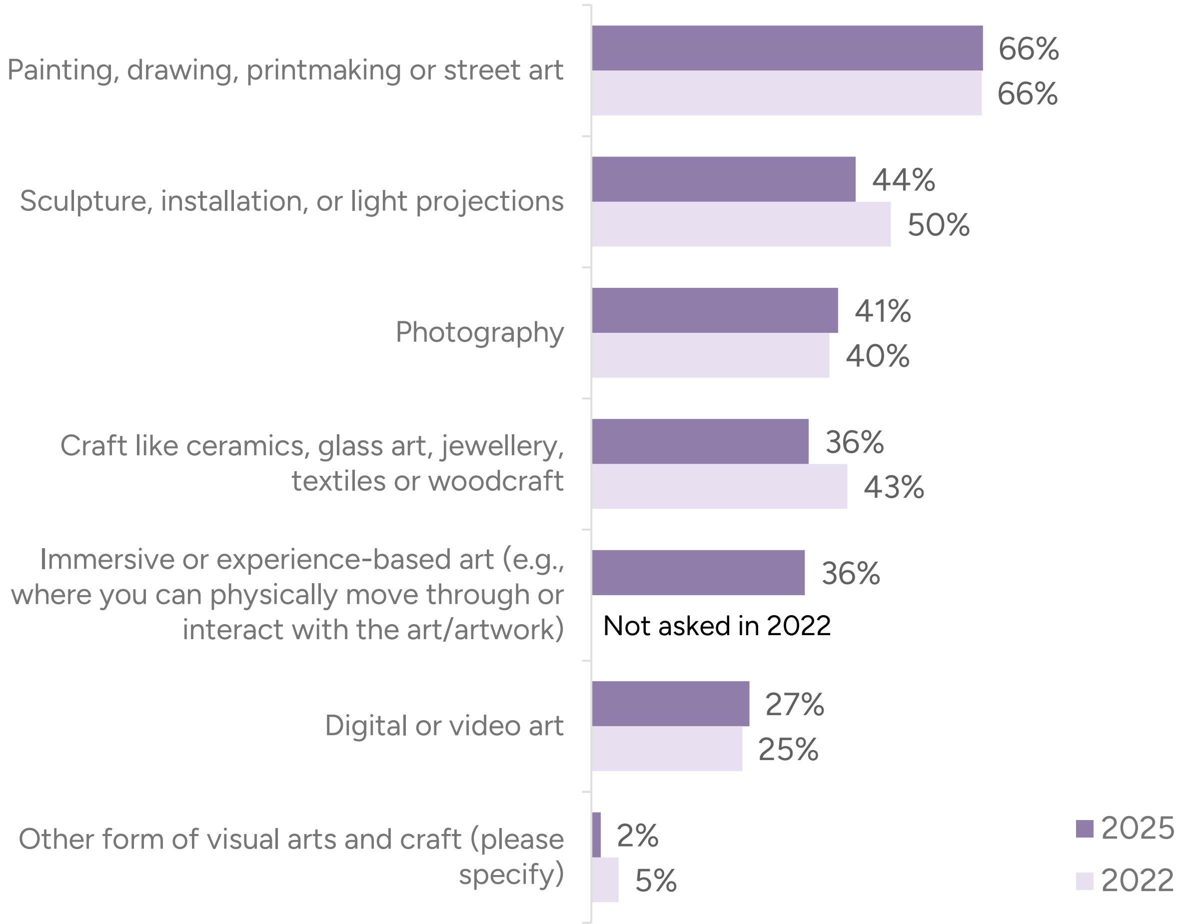
Frequency of attendance	Australia Total	ACT Total
Once a week or more often	4%	3%
Every 2-3 weeks	9%	7%
Once a month	13%	11%
Every couple of months	22%	24%
Three or four times a year	19%	20%
Once or twice in the last year	34%	36%

LONERGAN.

Q2_1. And in the past 12 months, how often did you personally attend these kinds of events? – Visual arts and craft Base: Those who attend visual arts and craft events (2025 n=3,153), ACT 15+ who attend visual arts and craft events (2025 n=261)

Visual arts and craft event goers – Type of visual arts events attended

Figure: Attendance of types of visual arts events



Summary

Visual arts event-goers most commonly attend painting, drawing, printmaking, or street art events (66%).

Across all art forms except for immersive, attendance levels at these events remained the same:

- Painting, drawing, printmaking or street art (66%, consistent with 2022)
- Sculpture, installation, or light projections (44%, down from 50% in 2022)
- Photography (41%, compared to 40% in 2022)
- Craft like ceramics, glass art, jewellery, textiles or woodcraft (36%, from 43% in 2022)
- Digital or video art (27%, compared to 25% in 2022)

In 2025, an additional form of visual arts event was captured, with 36% attending immersive or experience-based art.

Q3. Which of the following forms of visual arts and craft events did you attend in venues or public spaces, indoors or outdoors (either free or paid for) in the past 12 months? Base: Those who attended visual arts events (2025 n=261, 2022 n=236)
Note: 2025 First Nations F2F respondents were not asked this question

Type of visual arts events attended – compared to Australian total

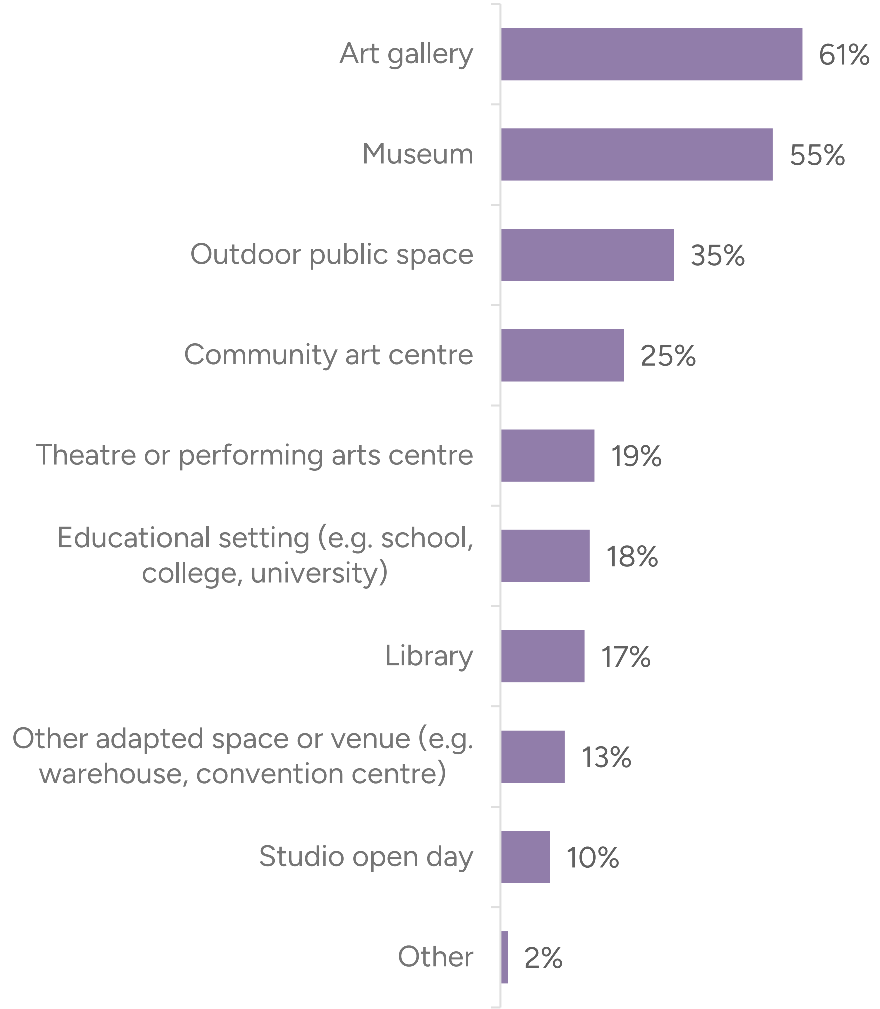
Type of visual art and craft events	Australia Total	ACT Total
Painting, drawing, printmaking or street art	63%	66%
Sculpture, installation, or light projections	42%	44%
Craft like ceramics, glass art, jewellery, textiles or woodcraft	40%	36%
Photography	39%	41%
Immersive or experience-based art (e.g., where you can physically move through or interact with the art/artwork)	37%	36%
Digital or video art	25%	27%
Other form of visual arts and craft	2%	2%

LONERGAN.

Q3. Which of the following forms of visual arts and craft events did you attend in venues or public spaces, indoors or outdoors (either free or paid for) in the past 12 months? Base: Those who attended visual arts events (2025 n=3,106) ACT 15 + who attended visual arts events (2025 n= 261)
Note: 2025 First Nations F2F respondents were not asked this question

Visual arts and crafts event goers – Venues

Figure: Location of visual arts and craft events



Summary

Visual arts goers are most likely to have attended events at art galleries (61%), followed by museums (55%), and outdoor public places (35%).

Around one in five attend visual arts events in the following locations:

- Community art centre (25%)
- Theatre or performing arts centre (19%)
- Educational setting (18%)

Other locations for visual arts events include:

- Library (17%)
- Studio open day (10%)
- Other adapted space or venues (13%)

LONERGAN.

Q4. And where did you attend these visual arts and craft events? Base: Those who attended visual arts events (n= 261)
Note: 2025 First Nations F2F respondents were not asked this question

VA event venues – compared to Australians overall

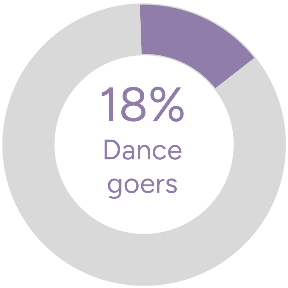
Venues	Australia Total	ACT Total
Art gallery	56%	61%
Museum	42%	55%
Outdoor public space	41%	35%
Community art centre	28%	25%
Library	24%	17%
Theatre or performing arts centre	22%	19%
Educational setting (e.g. school, college, university)	18%	18%
Studio open day	15%	10%
Other adapted space or venue (e.g. warehouse, convention centre)	13%	13%
Other	2%	2%

LONERGAN.

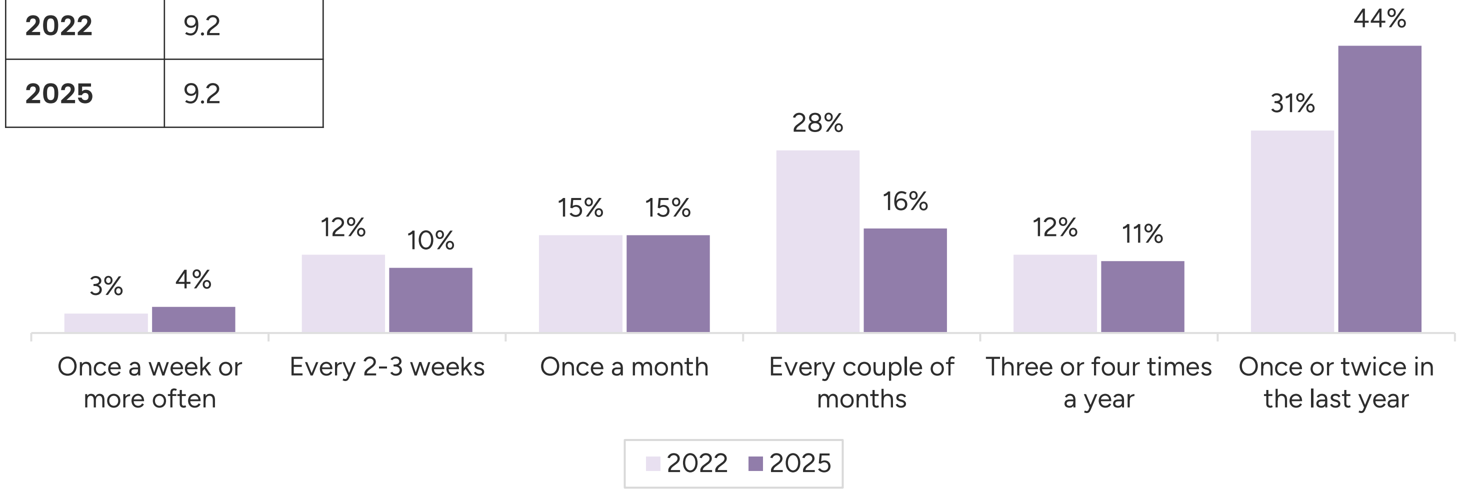
Q4. And where did you attend these visual arts and craft events? Base: Those who attended visual arts events (n=3,106), ACT 15+ who attended visual arts events (n=261)
Note: 2025 First Nations F2F respondents were not asked this question

Dance event goers – Frequency of live attendance

Figure: Attendance frequency at dance events 2022 and 2025



Average attendances per year	
2022	9.2
2025	9.2



Summary

Overall dance event attendance has increased since 2022, from 14% to 18%.

There have been no significant changes in the frequency of dance event attendance since 2022. The average attendance at dance events in 2025 is 9.2, unchanged from 2022.

Nearly 1 in 5 (16%) dance event goers attend events every couple of months, down from 28% in 2022.

LONERGAN.

Q2_3. And in the past 12 months, how often did you personally attend these kinds of events? – Dance Base: Those who attend dance (2025 n=116, 2022 n= 92)

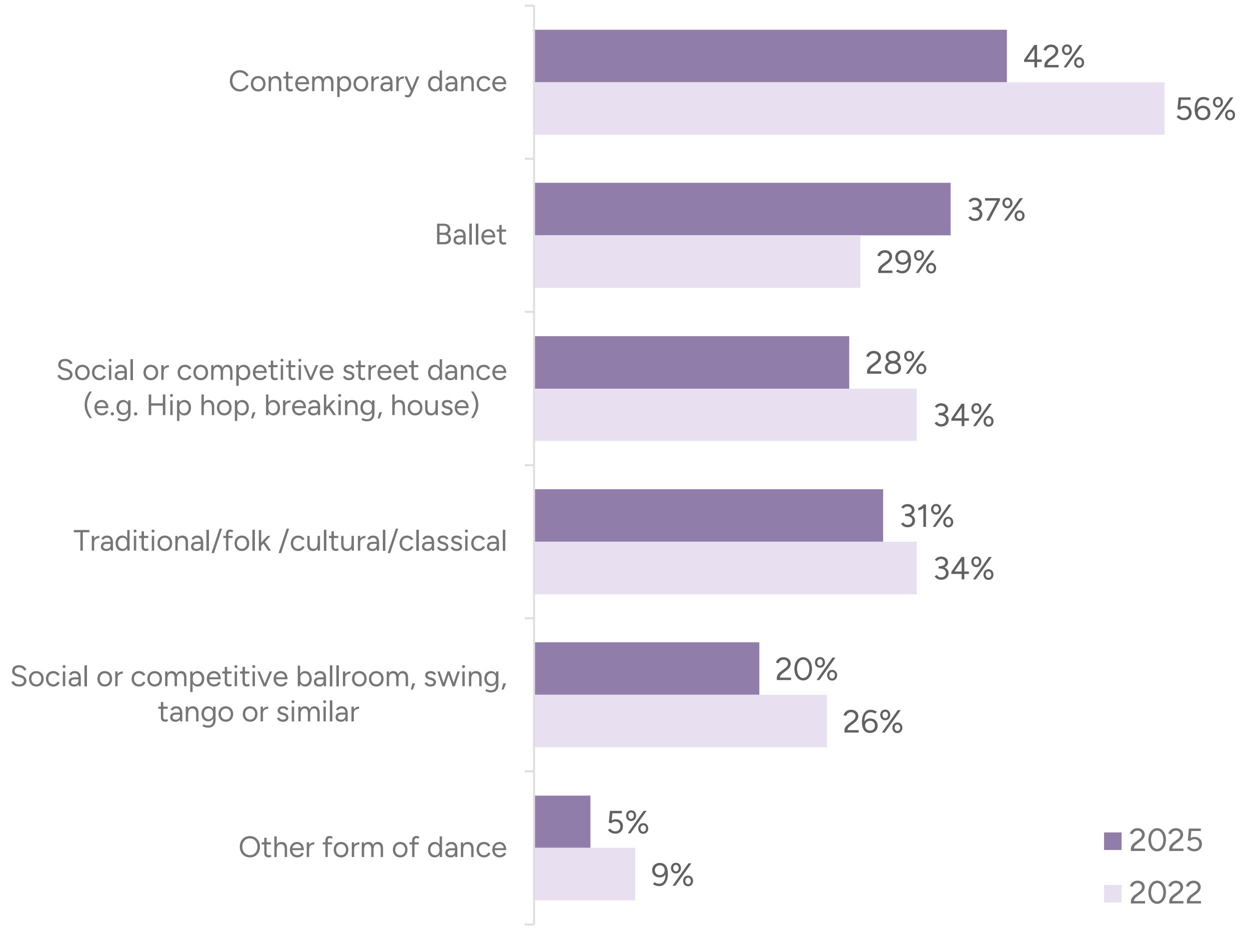
Dance event goers – compared to Australians overall

Frequency of attendance	Australia Total	ACT Total
Once a week or more often	10%	4%
Every 2-3 weeks	13%	10%
Once a month	18%	15%
Every couple of months	21%	16%
Three or four times a year	12%	11%
Once or twice in the last year	27%	44%

Q2_3. And in the past 12 months, how often did you personally attend these kinds of events? – Dance Base: Those who attend dance events (2025 n=1,370), ACT 15 + who attend dance events (2025 n=116)

Dance goers – Type of dance events attended

Figure: Attendance of types of dance events – dance goers



Summary

Dance event goers most commonly attend contemporary dance events (42%).

Social or competitive street dance is a new art form, captured in 2025, with 28% of dance-goers attending this form. While not directly comparable, a similar art form was captured in 2022, with 34% of attendees attending street dance or hip-hop events.

Q7. Which of the following forms of dance did you attend live (either free or paid for) in the past 12 months? Base: Those who attended dance events (2025 n=116, 2022 n= 92)
Note: 2025 First Nations F2F respondents were not asked this question

Type of dance events attended – compared to Australian overall

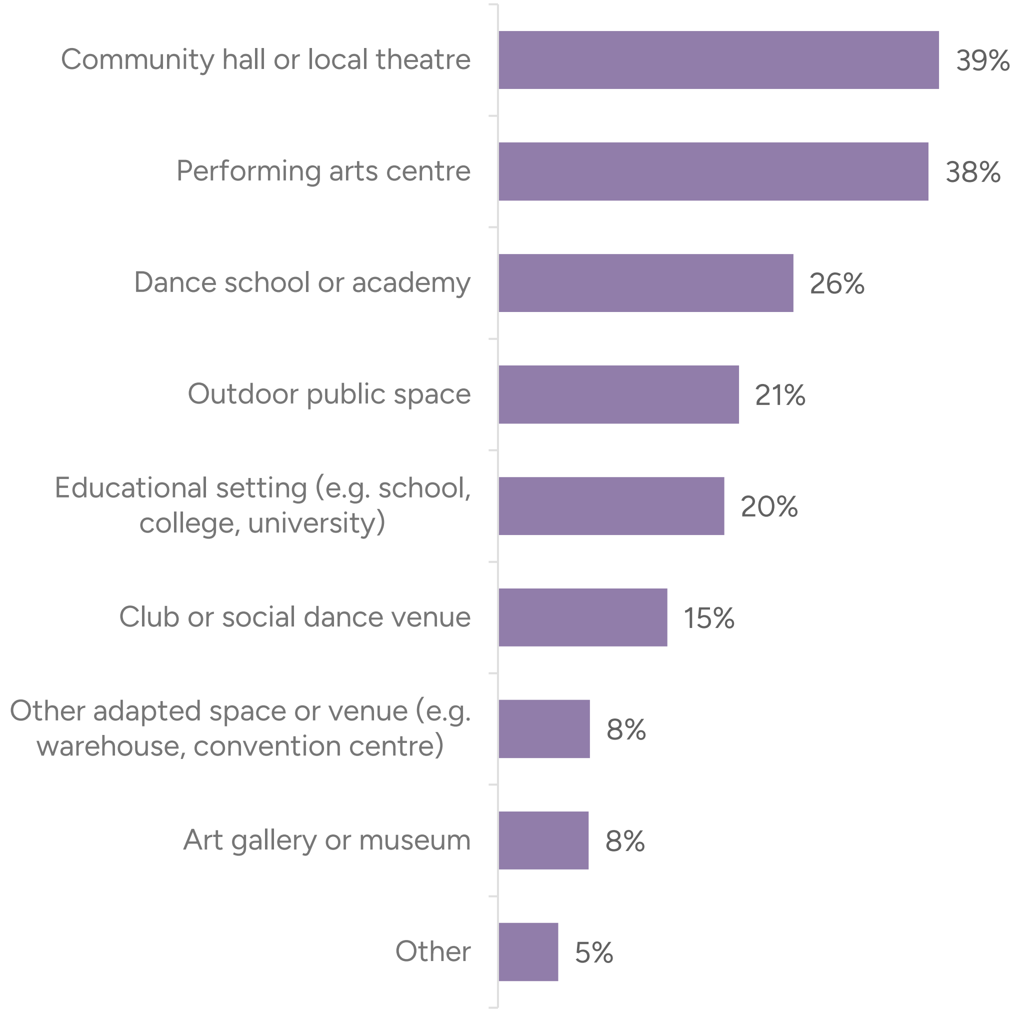
Type of dance events	Australia Total	ACT Total
Contemporary dance	46%	42%
Ballet	36%	37%
Social or competitive street dance (e.g. Hip hop, breaking, house)	35%	28%
Traditional/folk /cultural/classical	30%	31%
Social or competitive ballroom, swing, tango or similar	28%	20%
Other form of dance	6%	5%

LONERGAN.

Q7. Which of the following forms of dance did you attend live (either free or paid for) in the past 12 months? Base: Those who attended dance events (2025 n=1,349), ACT 15+ who have attended dance events (2022 n= 116)
Note: 2025 First Nations F2F respondents were not asked this question

Dance event goers – Venues

Figure: Location of dance events



Summary

Dance goers are most likely to have attended events at community halls or local theatres (39%), followed by performing art centres (38%).

Around one in five attend dance events in the following locations:

- Dance school or academy (26%)
- Outdoor public space (21%)
- Educational setting (20%)

Other locations for dance events include:

- Club or social dance venue (15%)
- Art gallery or museum (8%)
- Other adapted space or venues (8%)

Q8. And where did you attend these dance events? Base: (n=116)
Note: 2025 First Nations F2F respondents were not asked this question

Dance event Venues – compared to Australian total

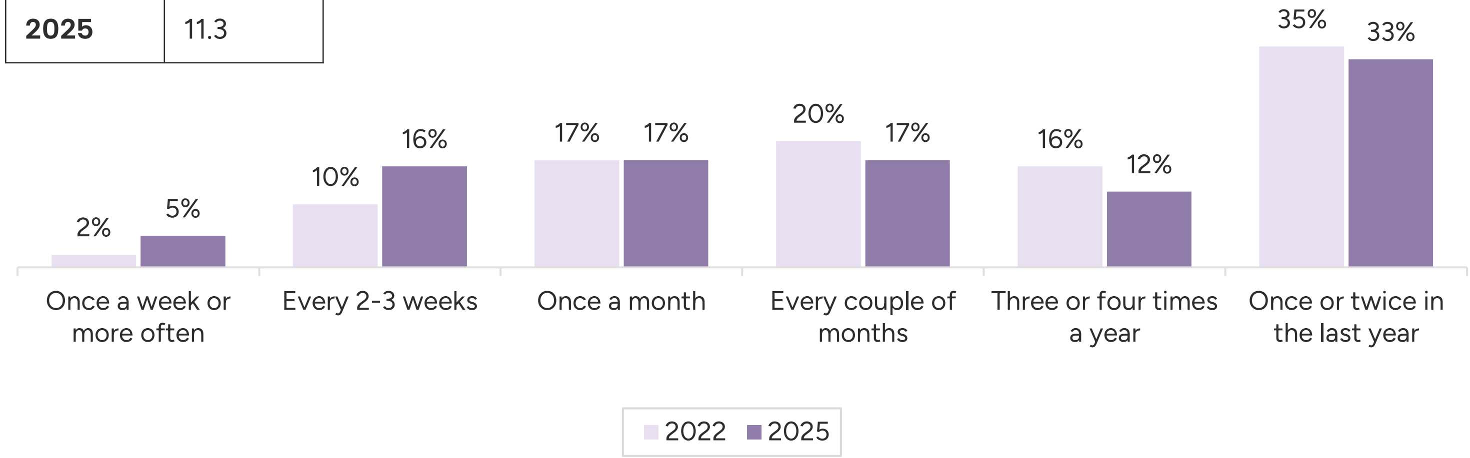
Venues	Australia Total	ACT Total
Performing arts centre	43%	38%
Community hall or local theatre	34%	39%
Dance school or academy	29%	26%
Club or social dance venue	26%	15%
Outdoor public space	25%	21%
Educational setting (e.g. school, college, university)	21%	20%
Art gallery or museum	18%	8%
Other adapted space or venue (e.g. warehouse, convention centre)	8%	8%
Other	2%	5%

Q8. And where did you attend these dance events? Base: Australians who have attended dance events (2025 n=1,349), ACT 15+ who have attended dance events (2025 n=116)
Note: 2025 First Nations F2F respondents were not asked this question

Book or literary event goers – Frequency of live attendance

Figure: Attendance frequency at book or literary events 2022 and 2025

Average attendances per year	
2022	8.1
2025	11.3



Summary

Overall, book and literary event attendance has remained consistent since 2022, from 13% to 16%.

There has been an increase in book or literary event attendance since 2022, in terms of frequency, going from 8.1 events in 2022 to 11.3 in 2025, but this change is not statistically significant.

2 in 5 (38%) literary event-goers attend events at least once a month, compared to 29% in 2022 (not statistically significant).

LONERGAN.

Q2_4. And in the past 12 months, how often did you personally attend these kinds of events? - Book or literary events Base: Those who attend book or literary events (2025 n=102, 2022 n=90)

Book or literary event goers – compared to Australians overall

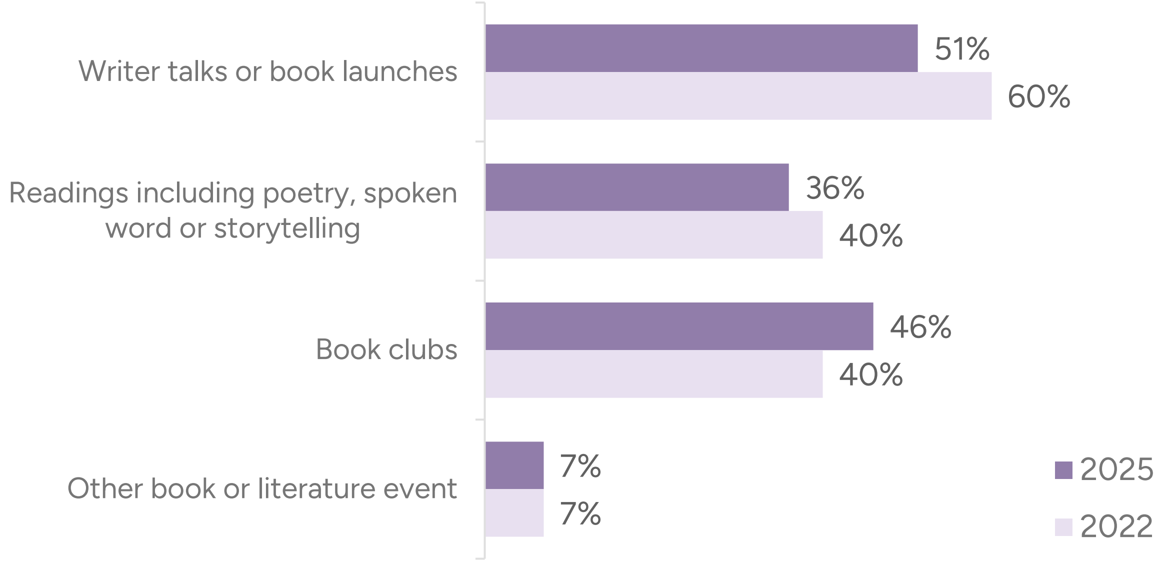
Frequency of attendance	Australia Total	ACT Total
Once a week or more often	6%	5%
Every 2-3 weeks	17%	16%
Once a month	20%	17%
Every couple of months	21%	17%
Three or four times a year	13%	12%
Once or twice in the last year	22%	33%

LONERGAN.

Q2_4. And in the past 12 months, how often did you personally attend these kinds of events? - Book or literary events Base: Those who attend book or literary events (2025 n=1,416), ACT 15+ who attend book or literary events (2025 n=102)

Book or literary event goers – Type of book or literature events attended

Figure: Attendance of types of book or literature events



Type of book or literature events	Australia Total	ACT Total
Writer talks or book launches	51%	51%
Readings including poetry, spoken word or storytelling	47%	36%
Book clubs	45%	46%
Other book or literature event	4%	7%

Summary

Book or literary event goers most commonly attend writer talks or book launches (51%), followed by readings, including poetry (36%), and book clubs (46%).

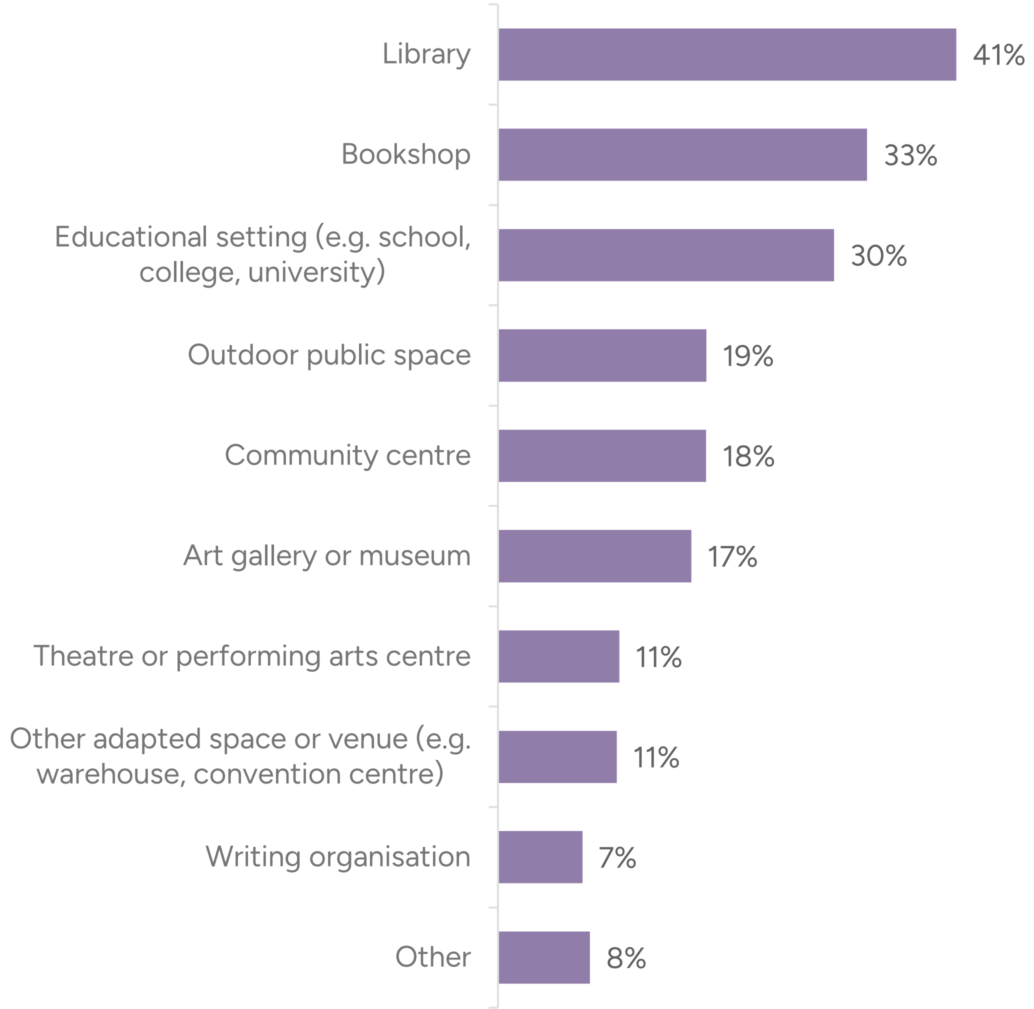
There are no significant differences comparing the Australian total to ACT.

LONERGAN.

Q9. Which of the following book or literature events did you attend live (either free or paid for) in the past 12 months? Base: Those who attend book or literary events (2025 n=102, 2022 n=90)
Note: 2025 First Nations F2F respondents were not asked this question

Book or literary event goers – Venues

Figure: Location of literature events



Summary

Two in five of book event goers have attended an event at literary venues with 41% attending at libraries and 33% at bookshops.

At least one in five attend literary events in the following locations:
- Community centre (18%)
- Educational setting (30%)
- Outdoor public space (19%)

Other locations for book events include:
- Art gallery or museum (17%)
- Other adapted space or venues (11%)
- Theatre or performing arts centre (11%)
- Writing organisation (7%)

Q10. And where did you attend these literature events? Base: Those who attend book or literary events (n=102)
Note: 2025 First Nations F2F respondents were not asked this question

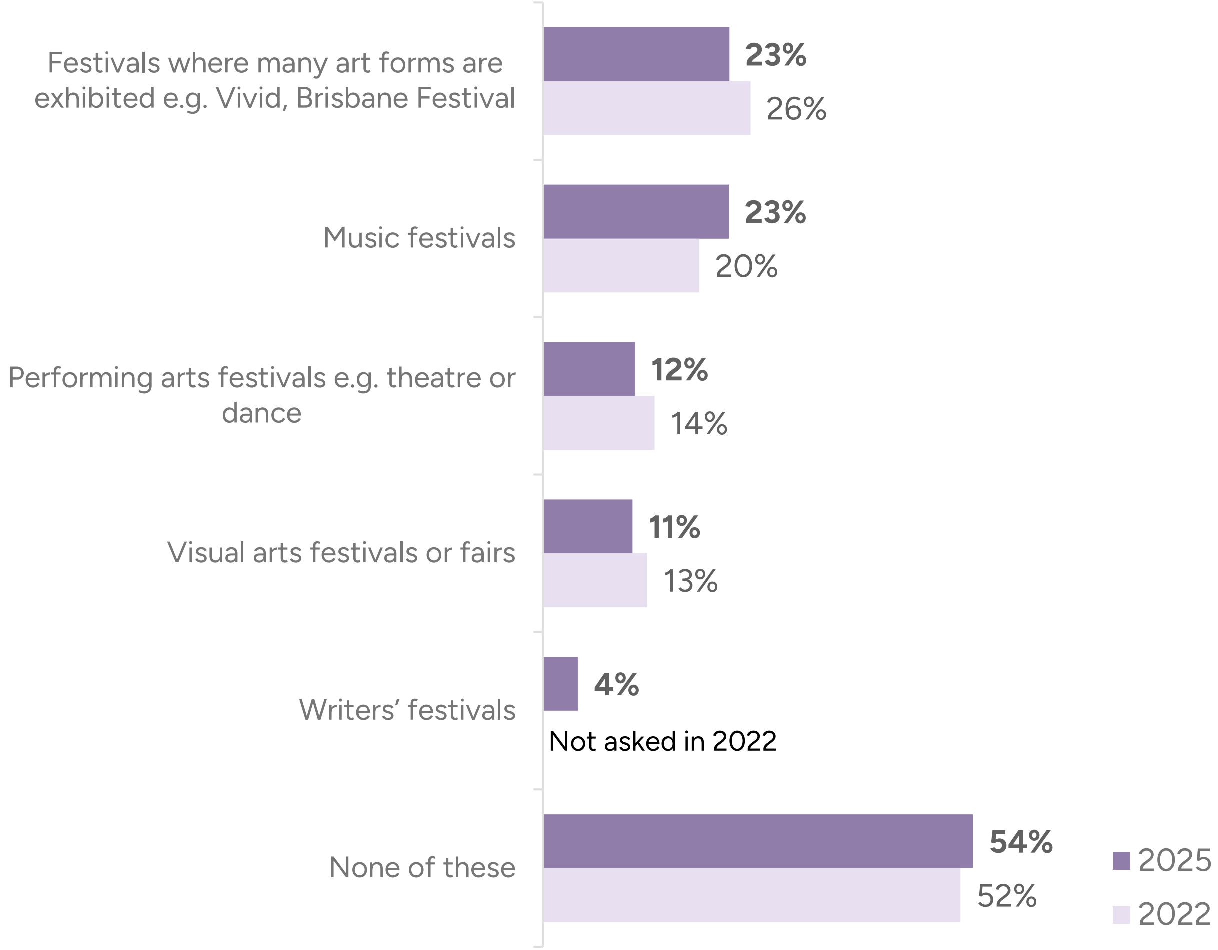
Book or literary Venues – compared to Australian total

Venues	Australia Total	ACT Total
Library	53%	41%
Bookshop	33%	33%
Community centre	26%	18%
Educational setting (e.g. school, college, university)	25%	30%
Art gallery or museum	22%	17%
Outdoor public space	18%	19%
Theatre or performing arts centre	16%	11%
Writing organisation	15%	7%
Other adapted space or venue (e.g. warehouse, convention centre)	6%	11%
Other	2%	8%

Q10. And where did you attend these literature events? Base: Those who attend book or literary events (n=1,403), ACT 15+ who attend book or literary events (n=102)
Note: 2025 First Nations F2F respondents were not asked this question

Type of creative and artistic festivals attended

Figure: Attendance at festivals, 2025 and 2022



Summary

Overall attendance at creative and artistic festivals has remained consistent from 48% in 2022 to 46% in 2025.

All festival artform has remained consistent:

- music festivals (23% from 20% in 2022
- multi-artform festivals (23% from 26% in 2022)
- performing arts festivals (14% in 2022 to 12% in 2025)
- visual arts festivals (13% in 2022 to 11% in 2025).

Q13. Have you attended any of the following creative and artistic festivals (either free or paid for) in person in the past 12 months? Base: (2025 n= 616, 2022 n=625)

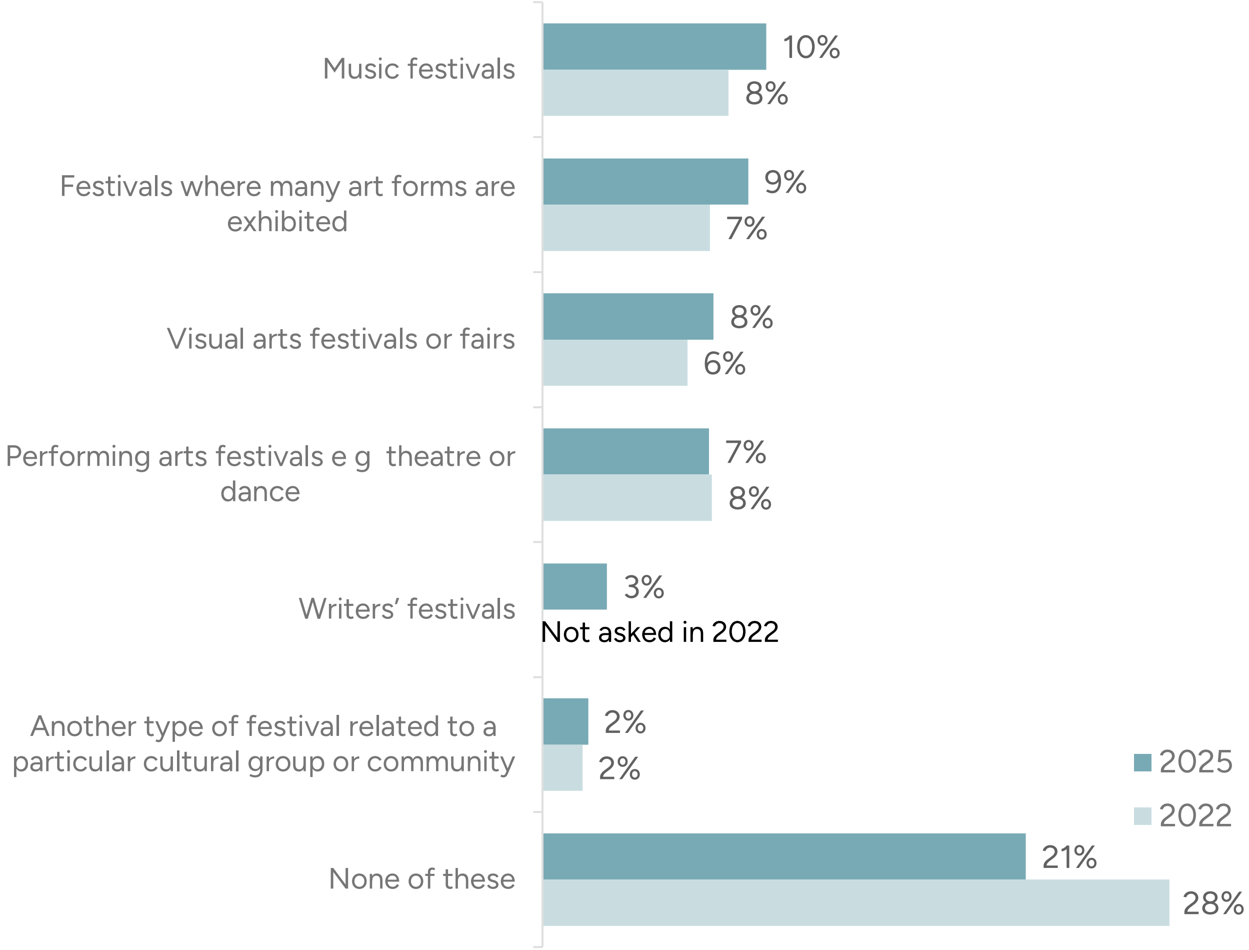
Festival attendance – compared to Australians overall

Festival attendance	Australia Total	ACT Total
Music festivals	24%	23%
Festivals where many art forms are exhibited e.g. Vivid, Brisbane Festival	19%	23%
Performing arts festivals e.g. theatre or dance	14%	12%
Visual arts festivals or fairs	13%	11%
Writers' festivals	4%	4%
None of these	53%	54%

Q13. Have you attended any of the following creative and artistic festivals (either free or paid for) in person in the past 12 months? Base: Australians overall 15+ (2025 n= 9,065), ACT 15+ (2025 n=616)

Cultural group or cultural community festivals

Figure: Attendance at cultural group or cultural community festivals, 2025 and 2022 (rebased)



Summary

A quarter (25%) of Australians living in the ACT attended a culturally diverse or cultural community festival in 2025, an increase from 20% in 2022.

All art forms have remained consistent:

- Festivals where any art forms were exhibited 9% (from 7% in 2022)
- Music festivals 10% (from 8% in 2022)
- Performing arts festival 7% (from 8% in 2022)
- Visual arts festivals or fairs 8% (from 6% in 2022)

Writer's festivals is a new code that was asked in a festival context where 3% of those living in the ACT have attended.

Q15_REBASED. Were any of the festivals you attended related to a particular cultural group or cultural community? Base: (2025 n=616, 2022 n=625)
Note: 2025 First Nations F2F respondents were not asked this question

Cultural group or cultural community festivals – compared to Australians overall

Festival attendance	Australia Total	ACT Total
Festivals where many art forms are exhibited	10%	9%
Music festivals	10%	10%
Performing arts festivals e.g. theatre or dance	9%	7%
Visual arts festivals or fairs	8%	8%
Writers' festivals	3%	3%
Another type of festival related to a particular cultural group or community	1%	2%

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Q15_REBASED. Were any of the festivals you attended related to a particular cultural group or cultural community? Base: Australians 15+ (2025 n=8,997), ACT 15+ (2025 n=616) Note: 2025 First Nations F2F respondents were not asked this question

5.0 Personal arts engagement – listening to music & reading books

5.1 Listening to music

Listening to music

Key insights

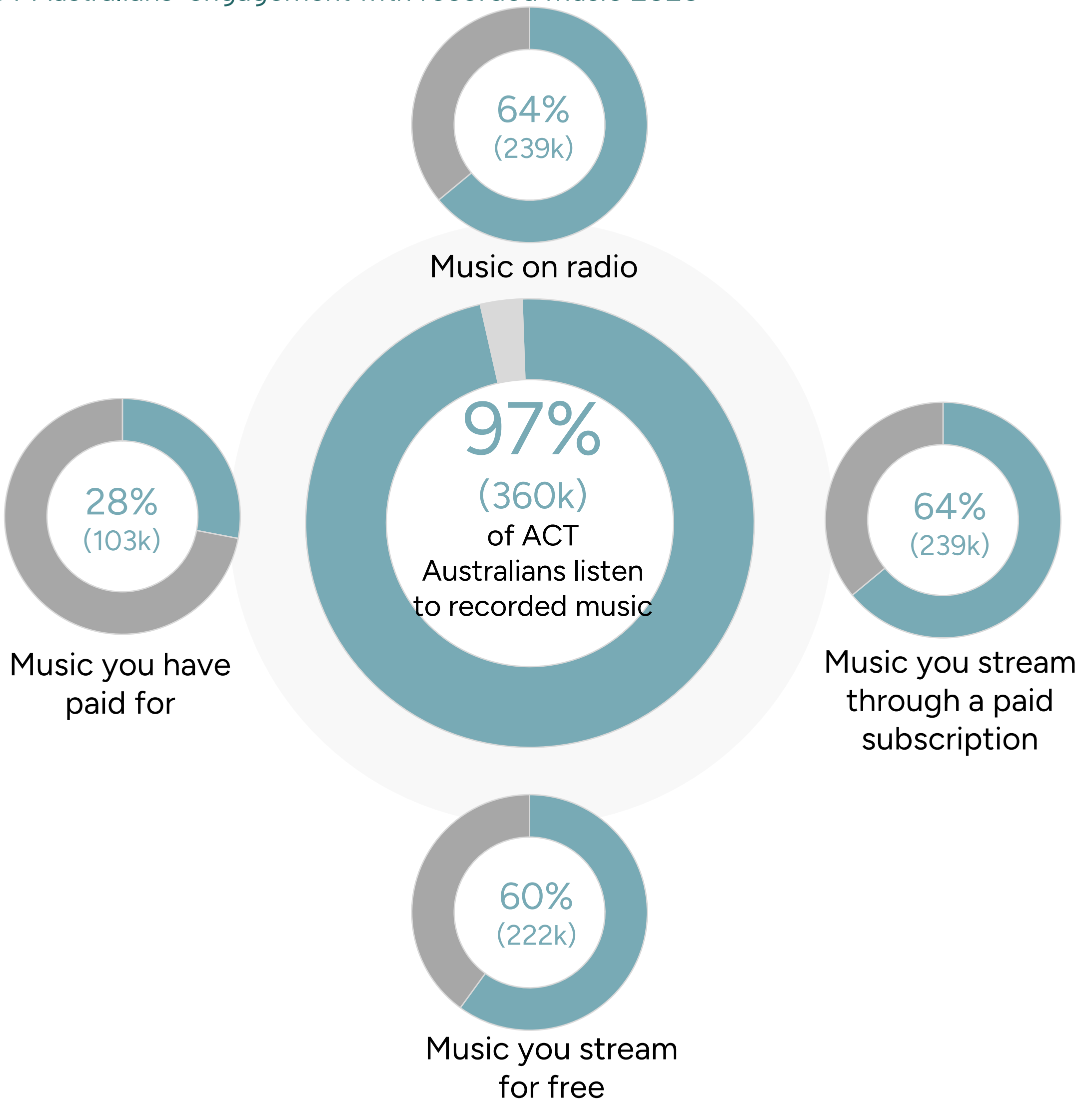
Overall, engagement with recorded music has remained consistent, with listening and viewing music from 95% in 2022 to 97% in 2025.

Radio and subscription-based music remain the most common ways Australians living in the ACT listen to music.

Music discovery remains split across traditional and digital channels. Almost half of Australians living in the ACT discover new music through radio (46%) and through streaming platforms (55%). Among those who attend music events, streaming platforms is the most common avenue for finding new artists and tracks, followed by radio.

Recorded music plays a role in 97% of ACT Australians' lives

Figure: ACT Australians' engagement with recorded music 2025



Summary

Nearly all (97%) Australians living in the ACT listen to recorded music, at similar levels to 2022 (95%).

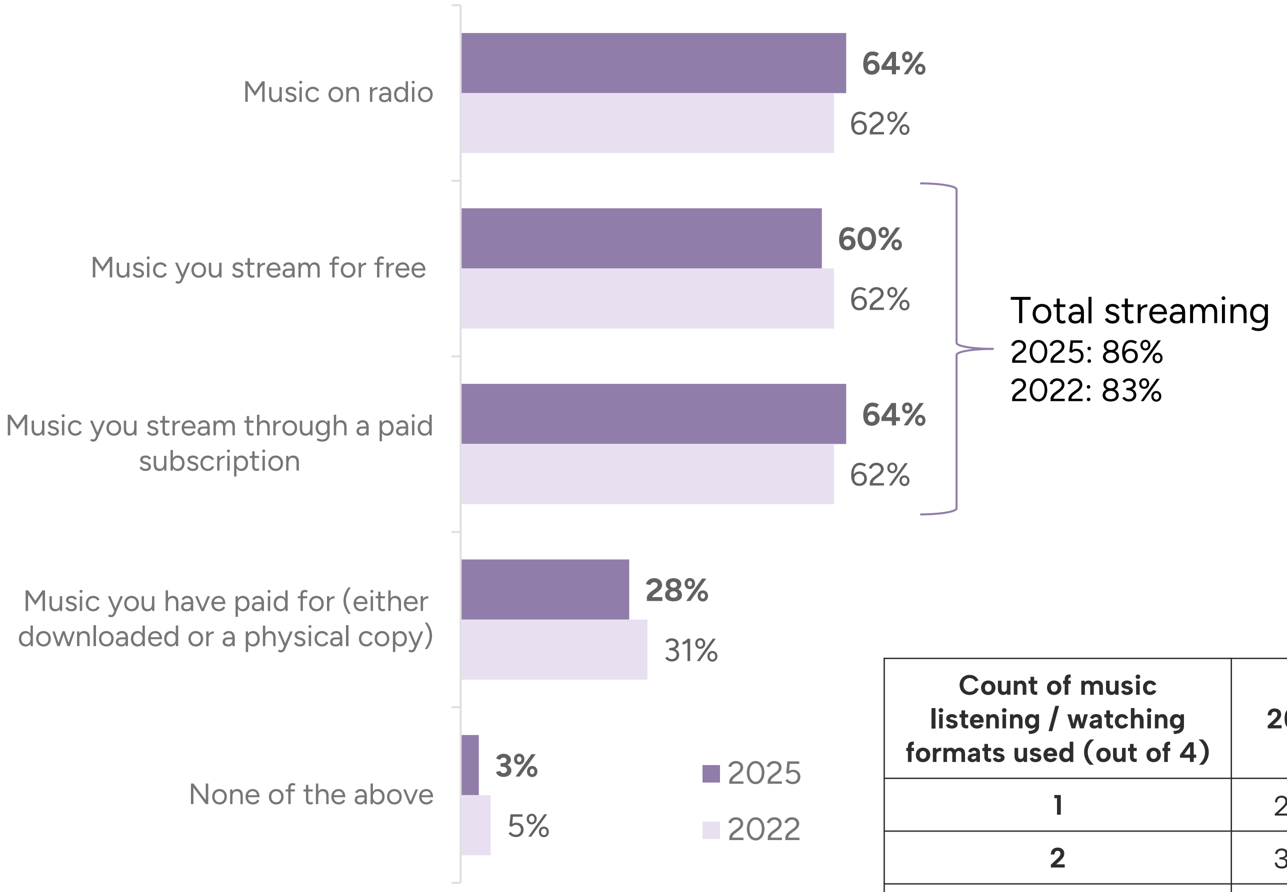
For Australians living in the ACT, the most common ways to listen to music are on the radio (64%) and through paid subscription (64%).

3 in 5 (60%) listen to free streamed music, and a more than a quarter (28%) listen to music they've paid for.

Q25. Have you listened to and/or watched recorded music in any of these ways in the past 12 months? Base : ACT 15+ (2025 n=616)

Listening to/watching recorded music

Figure: Listening and watching recorded music, 2025 and 2022



Count of music listening / watching formats used (out of 4)	2025	2022
1	23%	23%
2	39% ▲	32%
3	26%	29%
4	10%	11%

Summary

Overall, listening to and watching recorded music has remained consistent from 95% in 2022 to 97% in 2025.

All recorded formats has remained consistent:

- Listening to music on the radio (from 62% in 2022 to 64%)
- Listening to free-streamed music (from 62% in 2022 to 60%).
- Listening to or watching music streamed through a paid subscription (from 62% in 2022 to 64%)
- Listening to music you have paid for, either downloaded or on a physical copy, (from 31% in 2022 to 28%).

While overall listening to and watching recorded music has increased, Australians living in the ACT are using fewer formats. In 2025, over 3 in 5 respondents (62%) used up to 2 formats to listen to or watch music, compared with 55% in 2022.

Q25. Have you listened to and/or watched recorded music in any of these ways in the past 12 months? Base: (2025 n= 616, 2022 n=625)

Listening to/watching recorded music – compared to Australians overall

Music engagement	Australia Total	ACT Total
Music on radio	62%	64%
Music you stream for free	54%	60% ▲
Music you stream through a paid subscription	50%	64% ▲
Music you have paid for (either downloaded or a physical copy)	20%	28% ▲
None of the above	6%	3%

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Q25. Have you listened to and/or watched recorded music in any of these ways in the past 12 months? Base: Australians 15+ (2025 n= 9,065), ACT 15 + (2025 n=616)

Listening to music – Frequency

Figure: Frequency of listening to **radio** 2025 and 2022

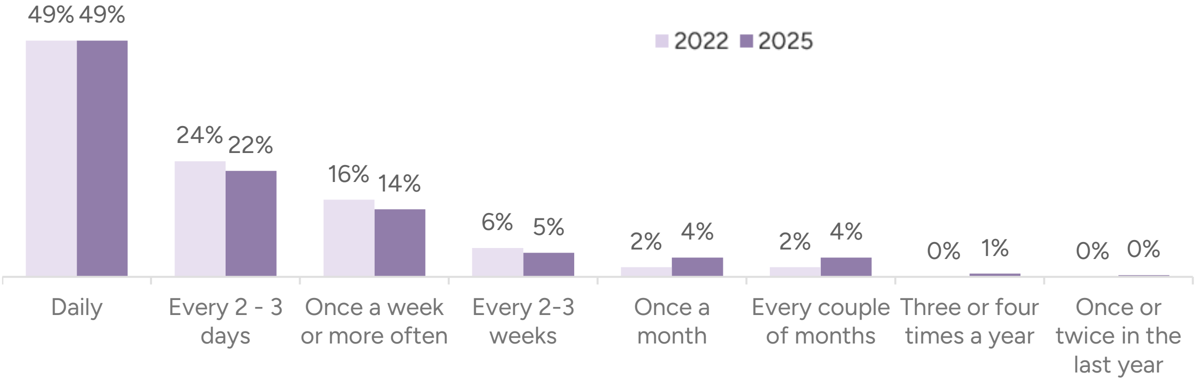


Figure: Frequency of listening to **music streamed for free** 2025 and 2022

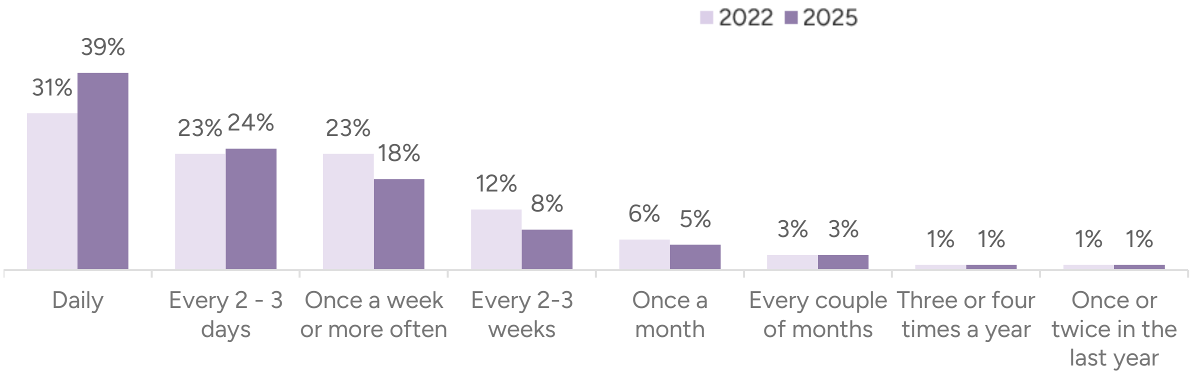


Figure: Frequency of listening to **paid music** 2025 and 2022

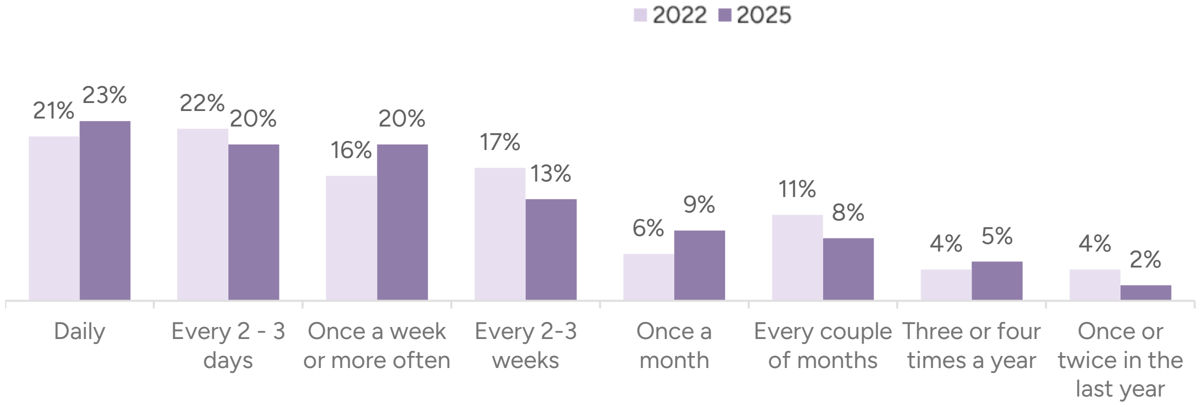
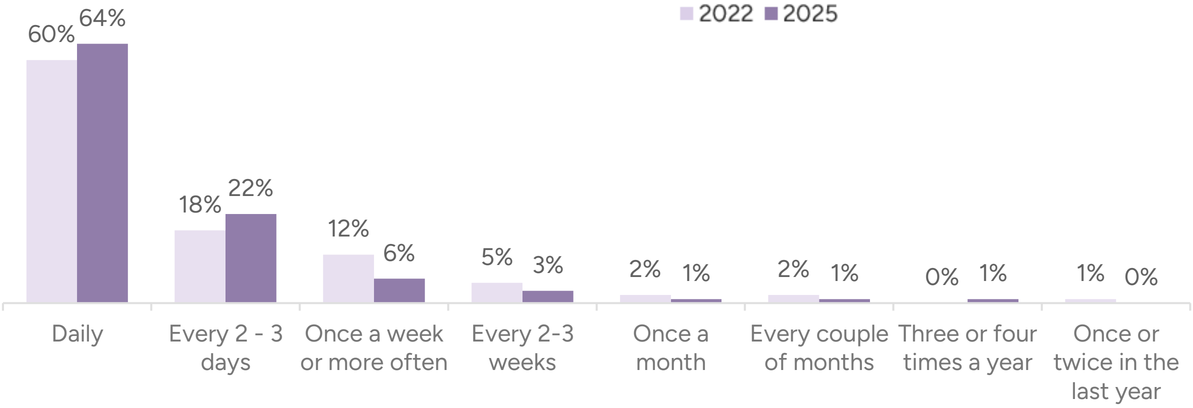


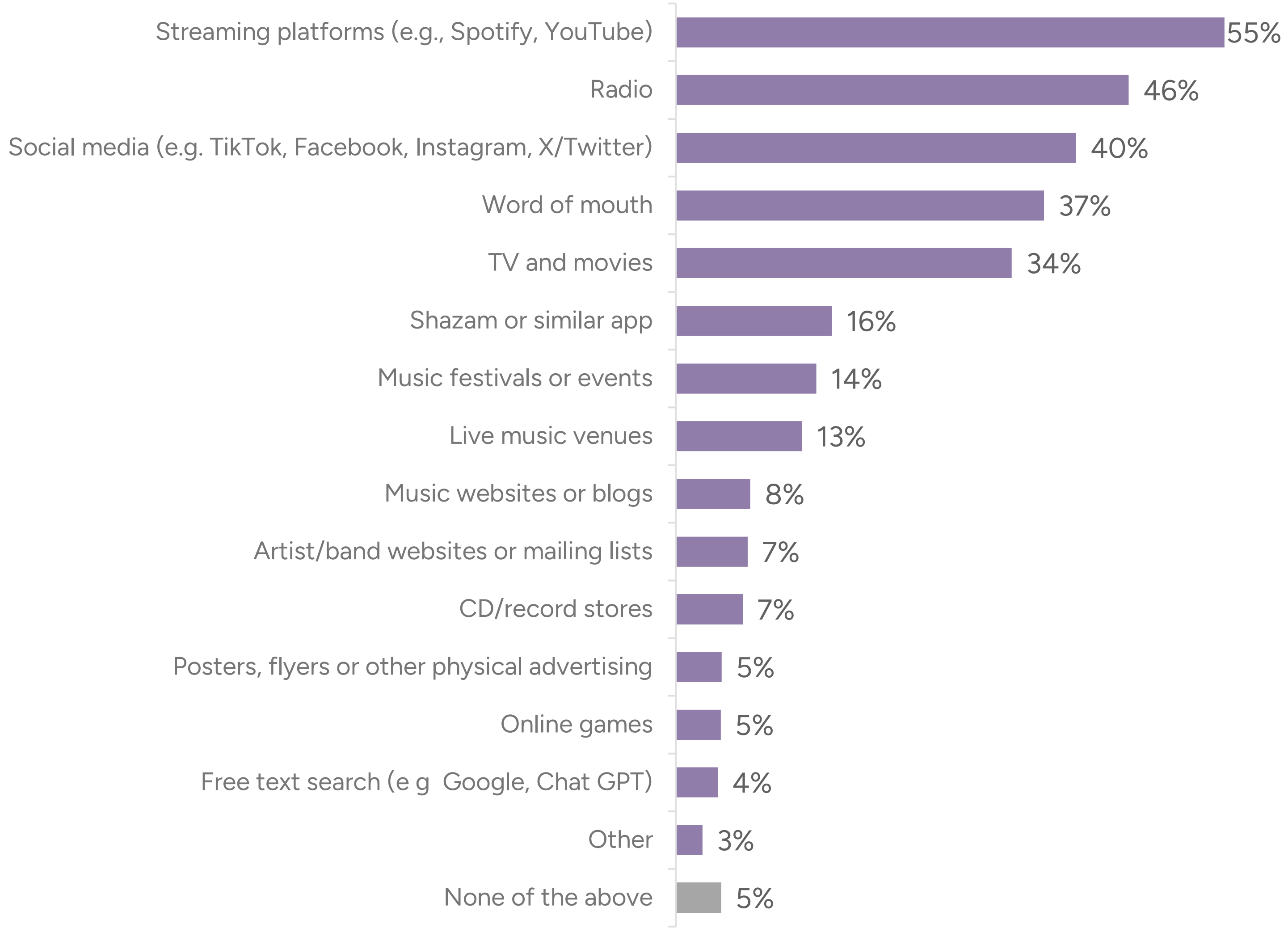
Figure: Frequency of listening to **music streamed through paid service** 2025 and 2022



Q26_1 / Q26_2 / Q26_3 / Q26_4 And in the last 12 months, how often did you listen to and/or watch music in these ways? - Music on radio Base: Those who listened to each form of music (2025 n=398, 2022 n=388) / Music you have paid for (either downloaded e.g. Bandcamp or a physical copy e g CDs/vinyl Base: Those who listened to each form of music (2025 n=173, 2022 n=196) / Music you stream for free (e.g. YouTube, Soundcloud) Base: Those who listened to each form of music (2025 n=364, 2022 n=390) / Music you stream through a paid subscription (e.g. Spotify, Apple Music, Amazon Music) Base: Those who listened to each form of music (2025 n=399, 2022 n=408)

How is new music is discovered?

Figure: Where new music is discovered



Summary

Australians in ACT are most likely to have discovered new music on streaming platforms (55%) or on the radio (46%).

Whilst two in five discover new music on social media (40%), through word of mouth 37% or through TV and movies (34%).

Discovering new music is less common through:

- Shazam or similar apps (16%)
- Music festivals or events (14%)
- Live music or venues (13%)
- Music websites or blogs (8%)
- Artist mailing lists or websites (7%)
- Online games (5%)
- Posters or other physical advertising (5%)
- Free text search (4%)

Q27. Where do you usually discover new music? Base: (n=616) Note: 2025 First Nations F2F respondents were not asked this question

How is new music is discovered? – compared to Australians overall

Discovering new music	Australia Total	ACT Total
Streaming platforms	47%	55% ▲
Radio	47%	46%
Social media	33%	40% ▲
Word of mouth	31%	37% ▲
TV and movies	30%	34%
Music festivals or events	12%	14%
Live music venues	11%	13%
Shazam or similar app	9%	16% ▲
Music websites or blogs	8%	8%
Artist/band websites or mailing lists	7%	7%
Free text search	6%	4%
CD/record stores	6%	7%
Online games	5%	5%
Posters, flyers or other physical advertising	4%	5%
Other	2%	3%
None of the above	6%	5%

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Q27. Where do you usually discover new music? Base: Australians 15+ (n=8,997), ACT 15+ (n=616) Note: 2025 First Nations F2F respondents were not asked this question

5.2 Reading books

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Reading

Key insights

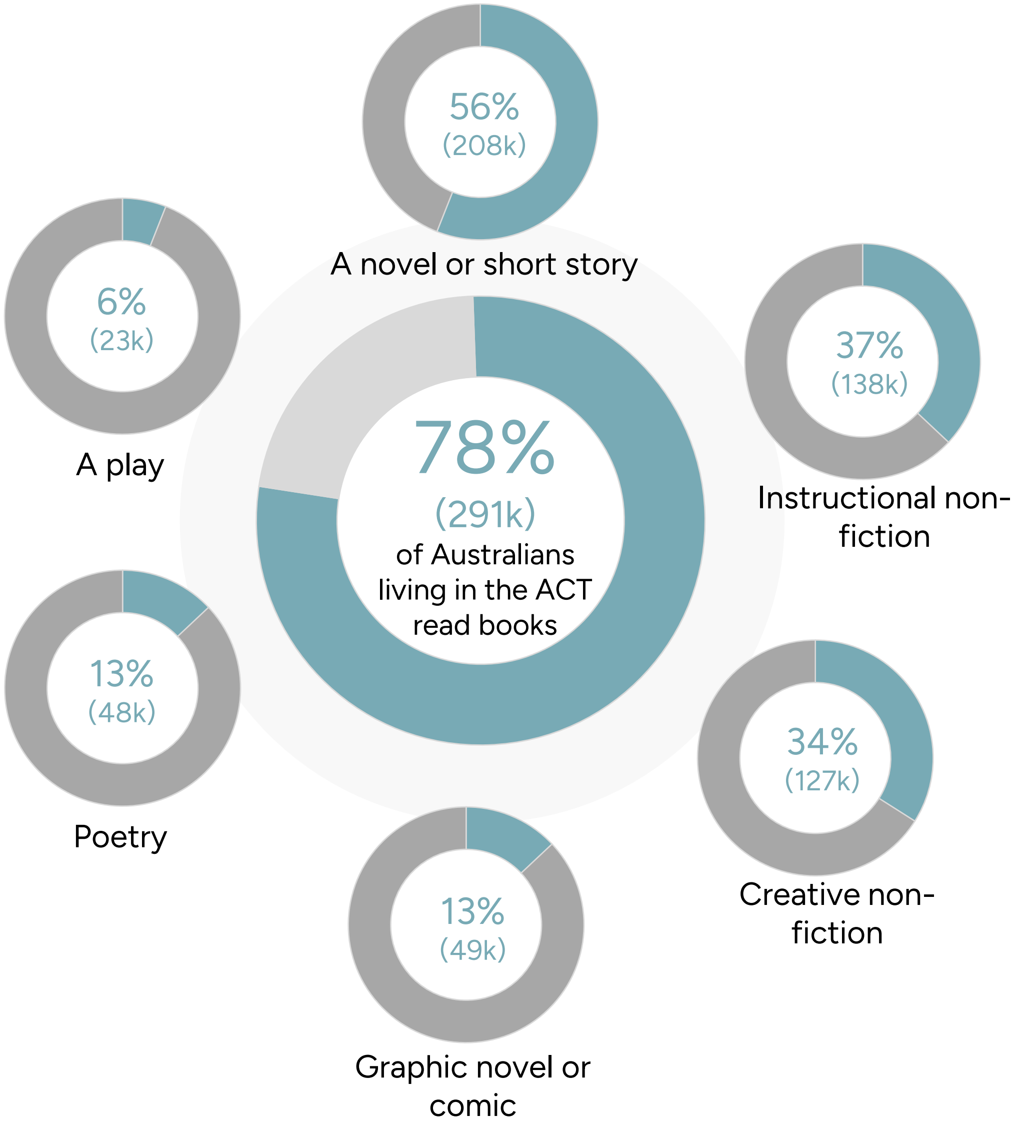
Reading habits among Australians living in the ACT have remained steady since 2022, with 78% reading books in 2025. Reading to others is also a key part of Australia's reading culture, with two in five ACT Australians (42%) reading to someone else, most often children or grandchildren. This is more common among women, adults aged 25–49, First Nations peoples, and those with higher household incomes. Reading to someone in their care is more common among gender-diverse Australians, younger adults, people with disabilities, and CALD Australians.

Australians living in the ACT discover new books through a variety of sources. Word of mouth is the most influential (46%), followed by bookshops (33%) and book reviews (29%). Social media, online retailers, and libraries also play notable roles, alongside smaller but meaningful contributions from podcasts, online forums, free text search, book clubs, and award lists.

More Australians living in the ACT are listening to audiobooks (an increase from 54% in 2022 to 61% in 2025). A new format introduced in 2025, which is reading on online platforms, has been adopted by 38% of readers, with 19% engaging weekly. Overall, Australians living in the ACT remain strong and diverse readers, continuing to explore new genres, formats, and ways of accessing books.

Reading plays a roles in 78% of ACT Australians' lives

Figure: ACT Australians' engagement with books and reading 2025



Summary

Reading plays a role in 78% (or 291k) of Australians living in the ACT, with the most common being a novel or short story.

More than one-third read instructional non-fiction (37%) or creative non-fiction (34%).

Other books read by ACT Australians include:

- Graphic novel or comic (13%)
- Poetry (13%)
- Plays (6%)

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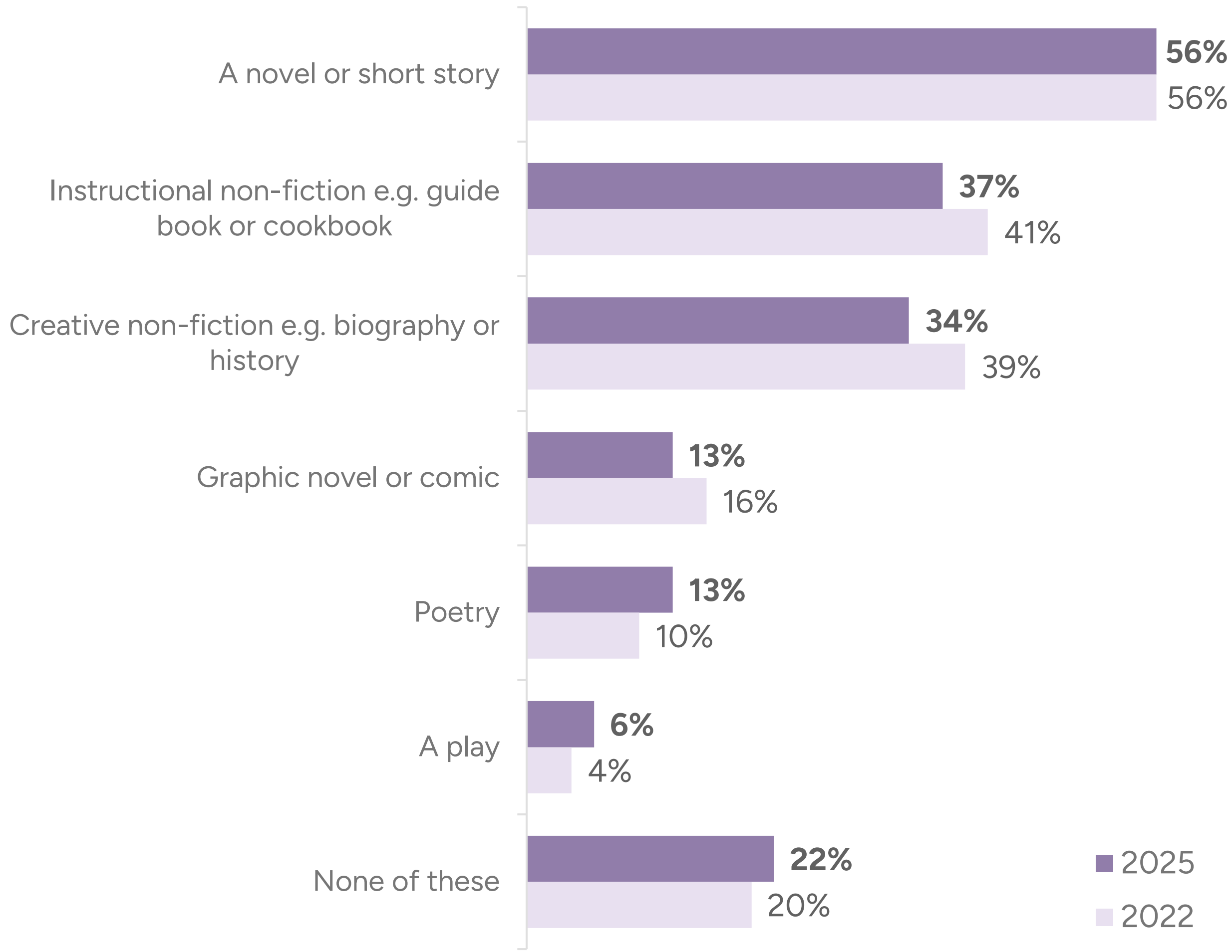
Q28. Excluding for work or study, which of the following did you read in the past 12 months? Base : ACT 15 + (2025 n=616)

Australians' engagement with books

Figure: Australians' engagement with books, 2025 and 2022



Summary

Overall, Australians living in the ACT's reading habits have remained steady since 2022, with 78% reading books in 2025, compared to 80% in 2022.

Australians read a range of books, including:

- Novels or short stories (56%, consistent with 56% in 2022)
- Instructional non-fiction (37%, from 41% in 2022)
- Creative non-fiction (34%, from 39% in 2022)
- Graphic novel or comic (13%, consistent with 16% in 2022)
- Poetry (13%, consistent with 10% in 2022)
- A play (6%, consistent with 4% in 2022)

Q28. Excluding for work or study, which of the following did you read in the past 12 months? Base: (2025 n=616, 2022 n=625)

Australians’ engagement with books – compared to Australians overall

Reading engagement	Australia Total	ACT Total
A novel or short story	46%	56% ▲
Instructional non-fiction e.g. guide book or cookbook	29%	37% ▲
Creative non-fiction e.g. biography or history	29%	34% ▲
Graphic novel or comic	13%	13%
Poetry	9%	13% ▲
A play	6%	6%
None of these	31%	22%

LONERGAN.

Q28. Excluding for work or study, which of the following did you read in the past 12 months? Base: (2025 n= 9,065, 2022 n=9,396)

Reading – Frequency and formats

Figure: Frequency of reading **printed books** 2025 and 2022

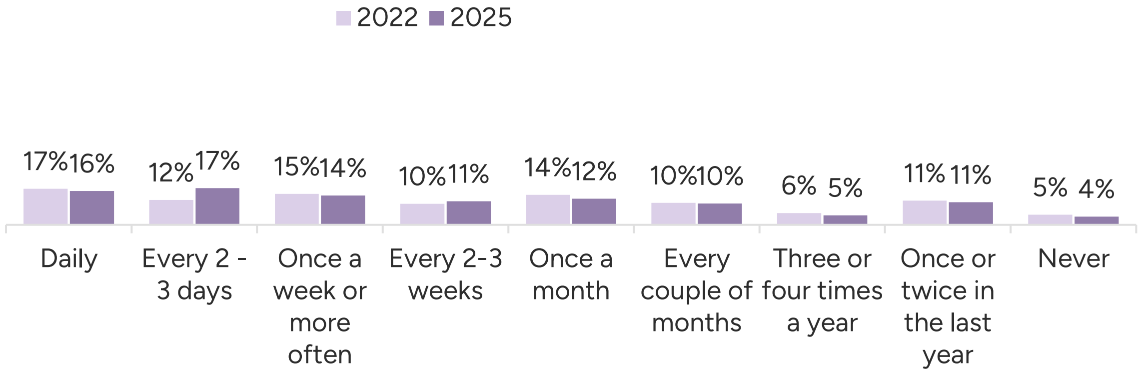


Figure: Frequency of reading **E-books** 2025 and 2022

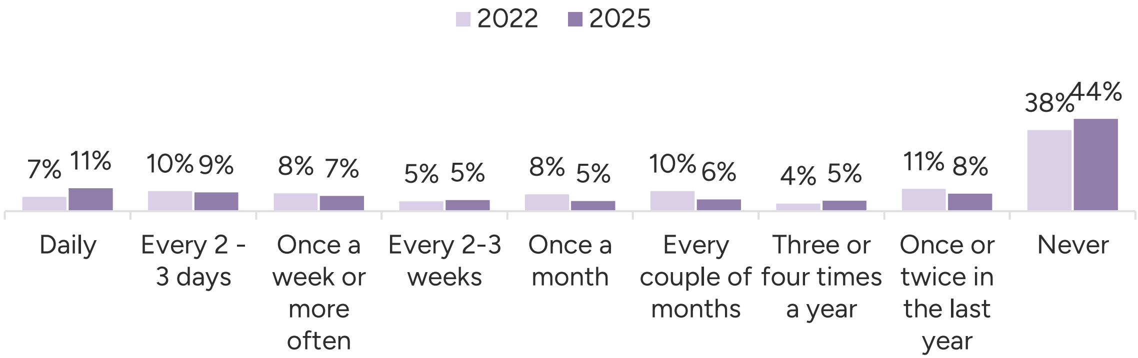


Figure: Frequency of listening to **audio books** 2025 and 2022

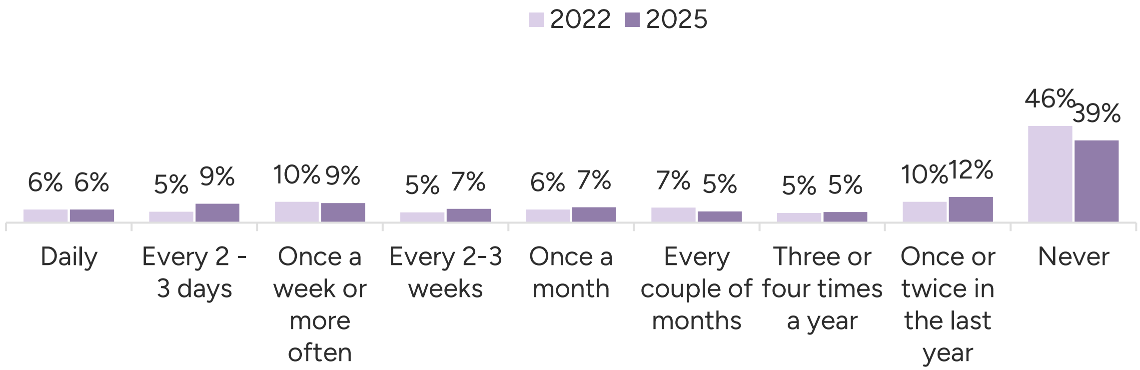
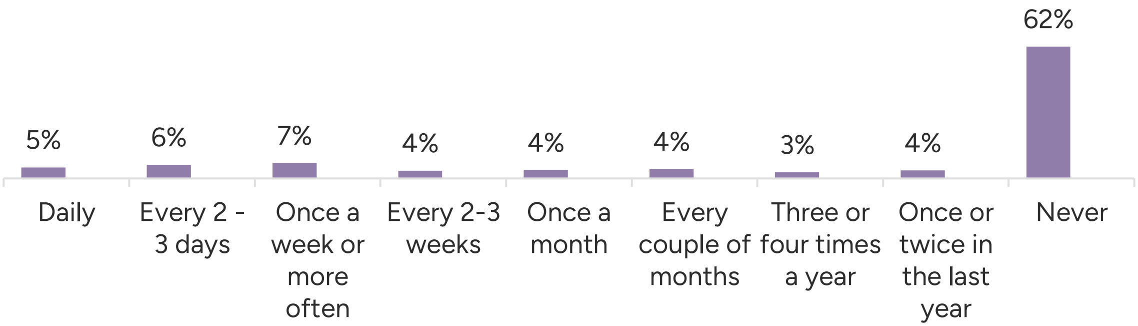


Figure: Frequency of reading books on **online platforms** 2025 (not asked in 2022)



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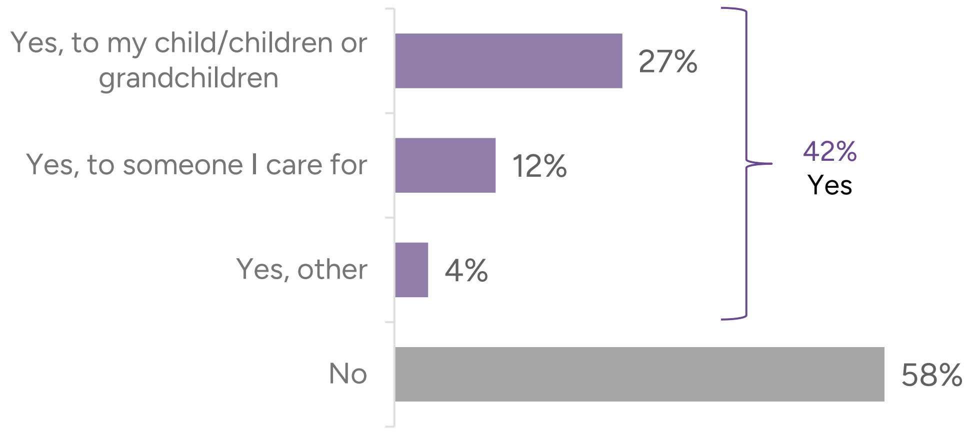
Q29_1 / Q29_2 / Q29_3 / Q29_4 In the past 12 months, how often did you read or listen to books in the following formats? – Printed book / E-book / Audio book / Online platforms Base: Those who read (2025 n= 482, 2022 n=502)

Australians reading to someone else

Figure: ACT Australians reading to someone else



Reading to someone else	Australia Total	ACT Total
Total - yes	39%	42%
Yes, to my child/children or grandchildren	28%	27%
Yes, to someone I care for	10%	12%
Yes, other	2%	4%
No	61%	58%

Summary

More than two in five (42%) Australians living in the ACT read to someone else, most commonly their children/grandchildren (27%), followed by someone they care for (12%). 75% of those with children under 16 read to their children, particularly those with children under 3 years old (84%) and primary school children (85%).

The following groups are more likely than their counterparts to read to their children or grandchildren:

- Those aged 25-49 (38% compared to 8% of 15-24 years and 22% of 50+)
- First Nations peoples (55% compared to 27% of non-First Nations)
- Those on an income of $140,000 or more (38% compared to 23% of those on less than $140,000)

The following groups are more likely than their counterparts to read to someone they care for:

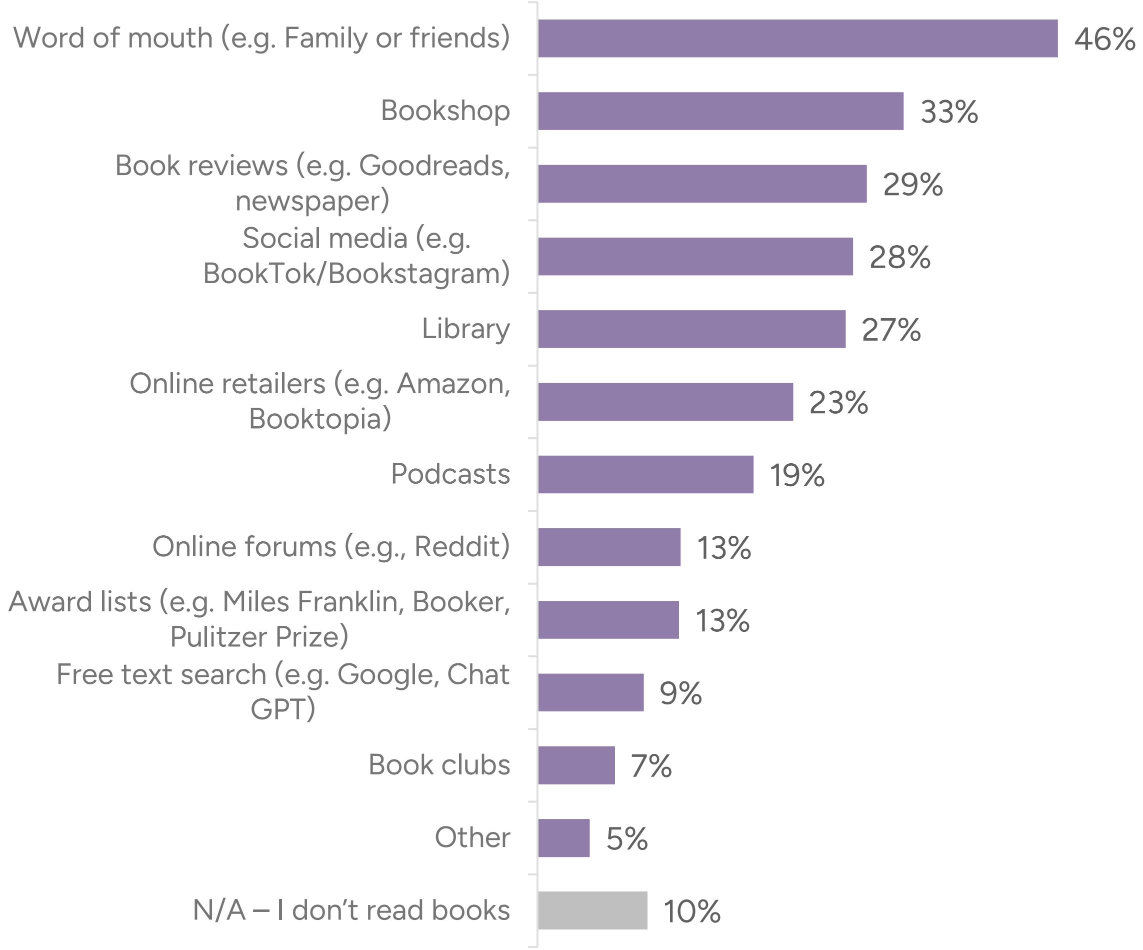
- Younger (28% of 15-24 years and 11% of 25-49 years compared to 5% of 50+)
- Those with disability (19% compared to 11% without disability)
- CALD Australians (27% compared to 6% of non-CALD)

LONERGAN

Q31. Do you ever read to someone else? Base: (n=616)

How are new books discovered?

Figure: Locations for the discovery of new books



Summary

Australians are most likely to have discovered new books through word of mouth (46%), bookshops (33%), and book reviews (29%). Social media (28%), library (27%) and online retailers (23%) are also common locations Australians have discovered new books.

Other locations Australians discover new books include:

- Podcasts (19%)
- Online forums (13%)
- Free text search (9%)
- Book clubs (7%)
- Award lists (13%)

Q30. Where do you usually discover new books to read? Base: (n=616) Note: 2025 First Nations F2F respondents were not asked this question

How are new books discovered? – compared to Australians overall

Discovering new books	Australia Total	ACT Total
Word of mouth (e.g. Family or friends)	39%	46% ▲
Library	29%	27%
Bookshop	27%	33% ▲
Social media (e.g. BookTok/Bookstagram)	22%	28% ▲
Online retailers (e.g. Amazon, Booktopia)	20%	23%
Book reviews (e.g. Goodreads, newspaper)	19%	29% ▲
Podcasts	13%	19% ▲
Online forums (e.g., Reddit)	10%	13% ▲
Free text search (e.g. Google, Chat GPT)	10%	9%
Book clubs	7%	7%
Award lists (e.g. Miles Franklin, Booker, Pulitzer Prize)	7%	13% ▲
Other	4%	5%
N/A – I don't read books	18%	10%

Q30. Where do you usually discover new books to read? Base: Australia 15+ (n=8,997), ACT 15+ (n=616) Note: 2025 First Nations F2F respondents were not asked this question

6.0 Our cultural connections

Our cultural connections summary

Key insights

In 2025, Australian communities in the ACT continue to be enriched by cultural, linguistic and religious diversity, and Australians living in the ACT take pride in their cultural heritage. More than a third of Australians living in the ACT actively connect with and share their cultural background through arts and creative activities.

Attendance at arts events is a key way Australians living in the ACT engage with their culture. A third attend events focused on their own cultural background, with CALD respondents significantly more likely to do so. CALD Australians living in the ACT are also almost twice as likely as non-CALD respondents to attend First Nations arts events, reflecting strong cross-cultural engagement that supports social cohesion and intercultural understanding.

Family and community connection, as well as linking to heritage, are the most valued outcomes of attending these events, with parents particularly recognising their importance for children's cultural learning.

6.1 Arts from our own cultural background

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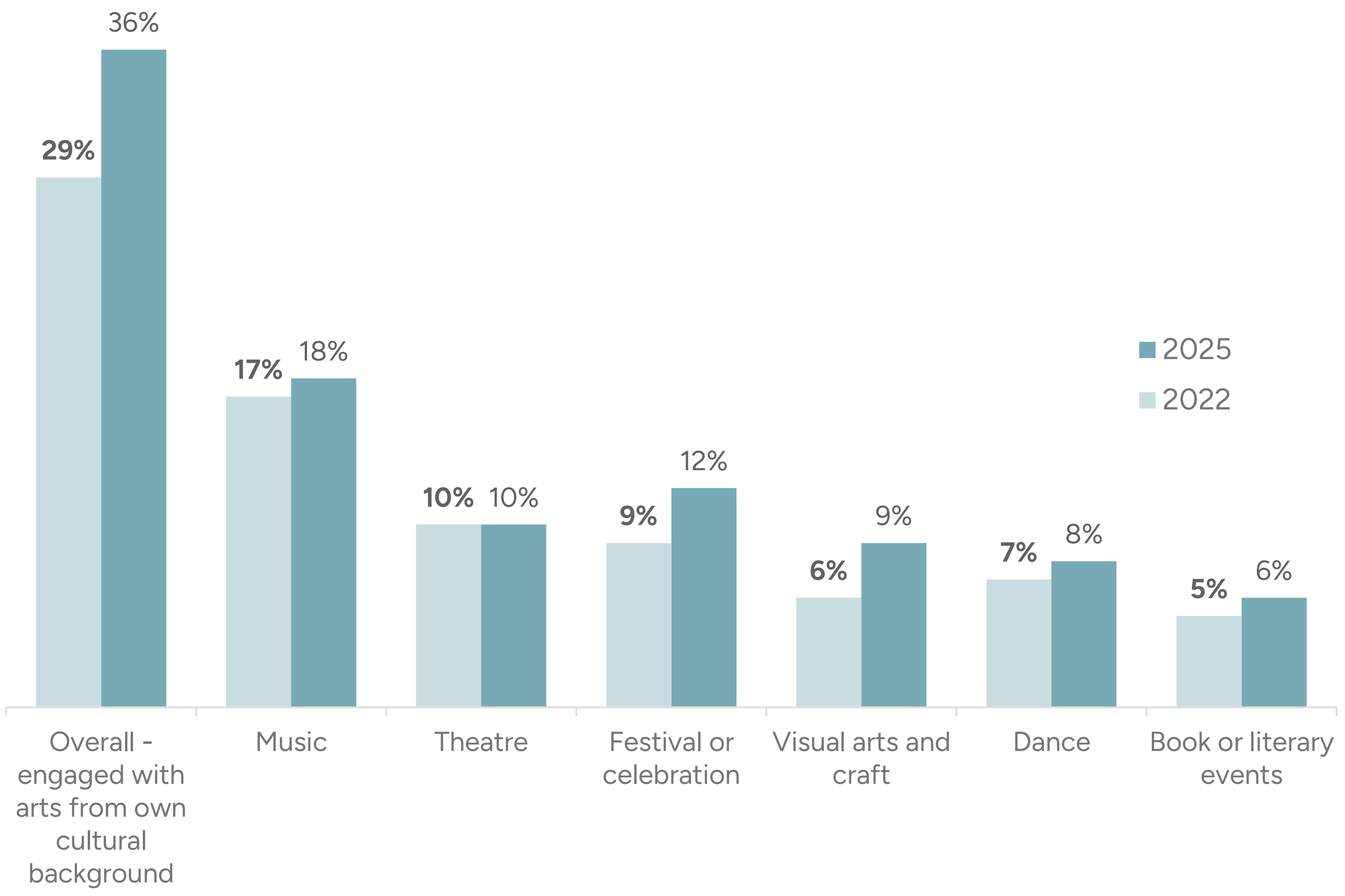
Attending events from my cultural background

Figure: Attending events focused on their own cultural background, language group or community 2025 and 2022



Summary

More than a third (36%) of Australians living in the ACT engage with their own cultural community through the arts, up from 29% in 2022. Among CALD Australians, 48% engage with their cultural background, at a similar level to 2022 (45%).

Australians attend a range of live events to engage with their cultural background or community:

- 18% of respondents attend music events (including 24% of CALD respondents)
- 10% attend theatre events (including 9% of CALD respondents)
- 12% attend festivals or celebrations (including 21% of CALD respondents)
- 9% attend visual arts and craft events (including 11% of CALD respondents)
- 8% attend dance events (including 15% of CALD respondents)
- 6% attend book or literary events (including 11% of CALD respondents)

Q16_REBASED. Thinking about the creative, cultural and artistic events that you have attended in person in the last 12 months, which of the following, if any, were focused on your own cultural background, language group or community? Base: (2025 n=616, 2022 n=625), excluding 2025 First Nations F2F respondents

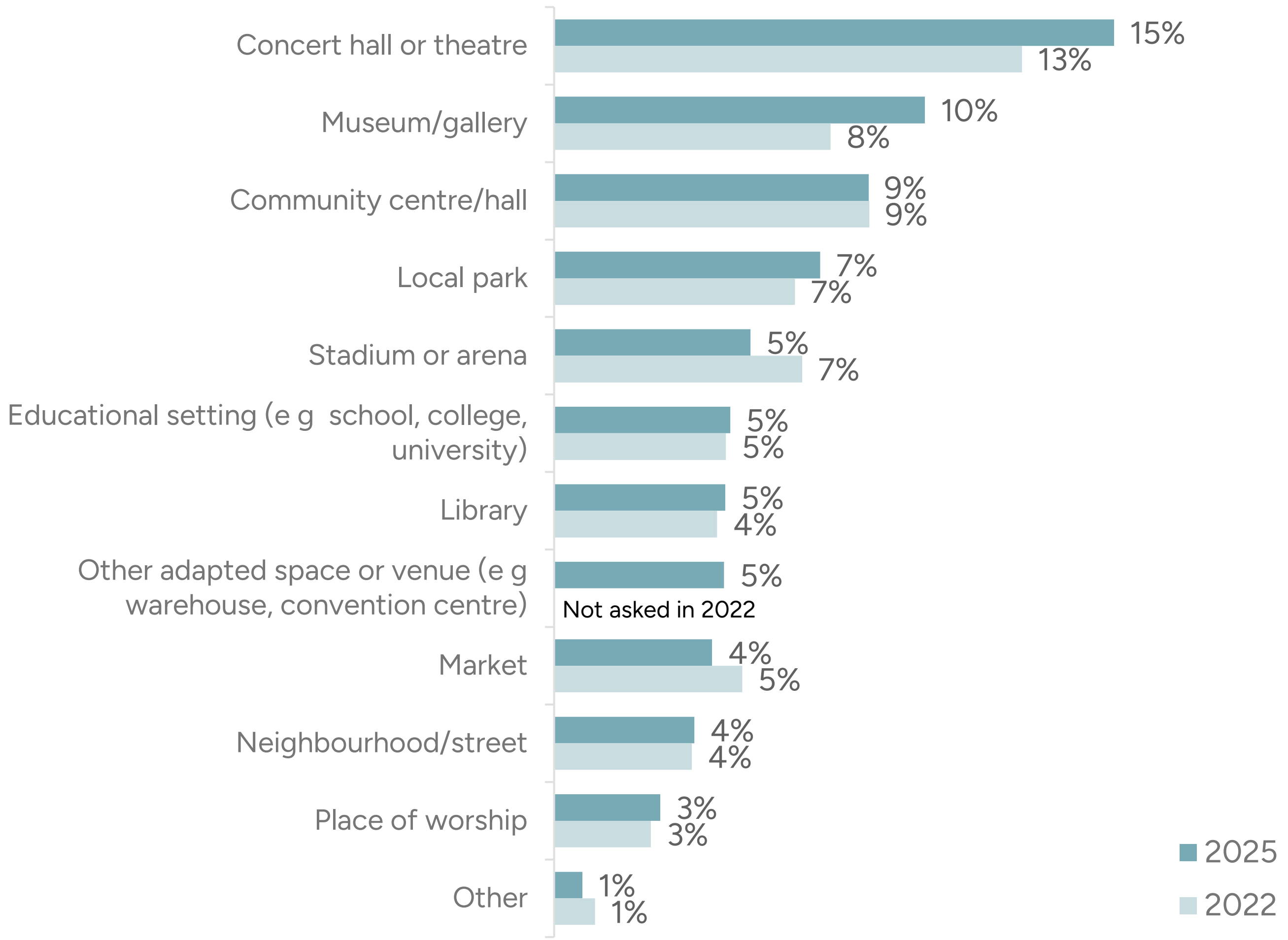
Attending events from my cultural background – compared to overall Australians

Engagement with arts from own cultural background	Australia Total	ACT Total
Overall - engaged with arts from own cultural background	36%	36%
Music	19%	18%
Theatre	11%	10%
Festival or celebration	11%	12%
Visual arts and craft	10%	9%
Dance	10%	8%
Book or literary events	7%	6%

Q16_REBASED. Thinking about the creative, cultural and artistic events that you have attended in person in the last 12 months, which of the following, if any, were focused on your own cultural background, language group or community? Base: Australians 15+ (2025 n= 8,997), ACT 15+ (2025 n=616), excluding 2025 First Nations F2F respondents

Where attended (own cultural background)

Figure: Where ACT Australians attend events of their own cultural background or community, 2025 and 2022



Summary

ACT Australians are most commonly attending events related to their background or community at a concert hall or theatre (15%, from 13% in 2022), a museum or a gallery (10%, from 8% in 2022) and community centres/halls (9%, consistent with 9% in 2022)

Other locations where cultural group and community events were attended include:

- Stadiums or arenas (5%, from 7% in 2022)
- Local parks (7%, unchanged since 2022
- Educational setting (5%, unchanged since 2022).
- Markets (4%, from 5% in 2022)
- Neighbourhoods/street settings (4%, unchanged since 2022)
- Places of worship (3%, unchanged since 2022)

Q17_REBASED. Where did you attend these events? Base: Australians 15+ (2025 n=616, 2022 n=625)

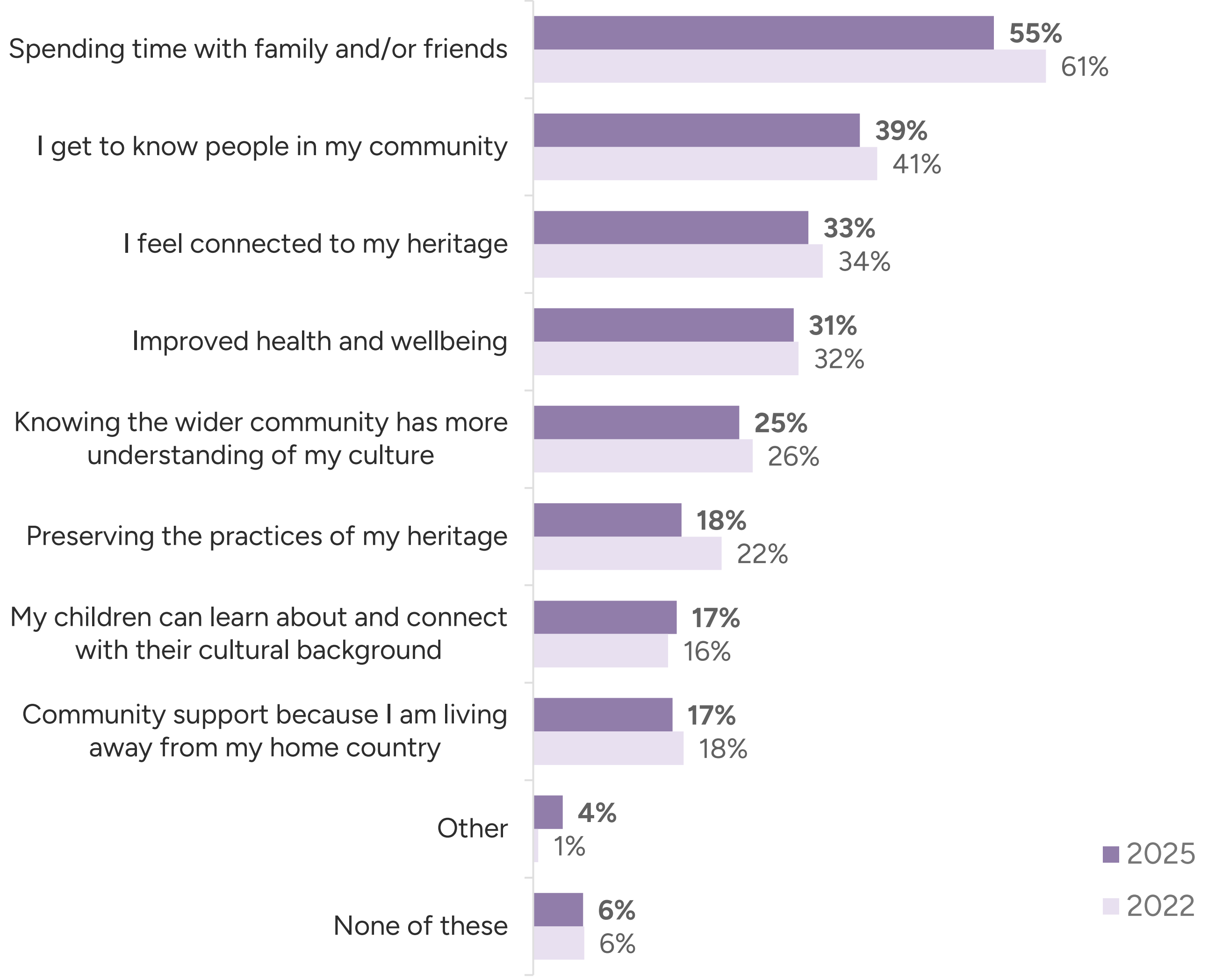
Where attended (own cultural background) – compared to Australians overall

Engagement with arts from own cultural background	Australia Total	ACT Total
Concert hall or theatre	12%	15%
Community centre/hall	9%	9%
Stadium or arena	8%	5%
Museum/gallery	8%	10%
Local park	8%	7%
Library	6%	5%
Market	6%	4%
Educational setting (e.g. school, college, university)	5%	5%
Neighbourhood/street	5%	4%
Place of worship	5%	3%
Other adapted space or venue (e.g. warehouse, convention centre)	4%	5%
Other	1%	1%

Q17_REBASED. Where did you attend these events? Base: Australians 15+ (2025 n= 9,065), ACT 15+ (2025 n=616)

Value of attending cultural arts events – amongst those who have attended an event from

Figure: Value of attending events from own cultural background 2025 and 2022



Summary

Nearly all Australians living in the ACT who attend cultural arts events focused on their own cultural background, language group, or community find value in attending (94%), consistent with 2022 levels (94%).

This includes over half (55%) who value spending time with family and/or friends, from 61% in 2022.

Culturally focused art and creative events also provide value in the form of getting to know people in the community (39%), improved health and wellbeing (31%) and feeling connected to my heritage (33%).

Q18. What value do these cultural events provide to you? Base: Those who have engaged with own background at cultural events (2025 n=227, 2022 n=192)

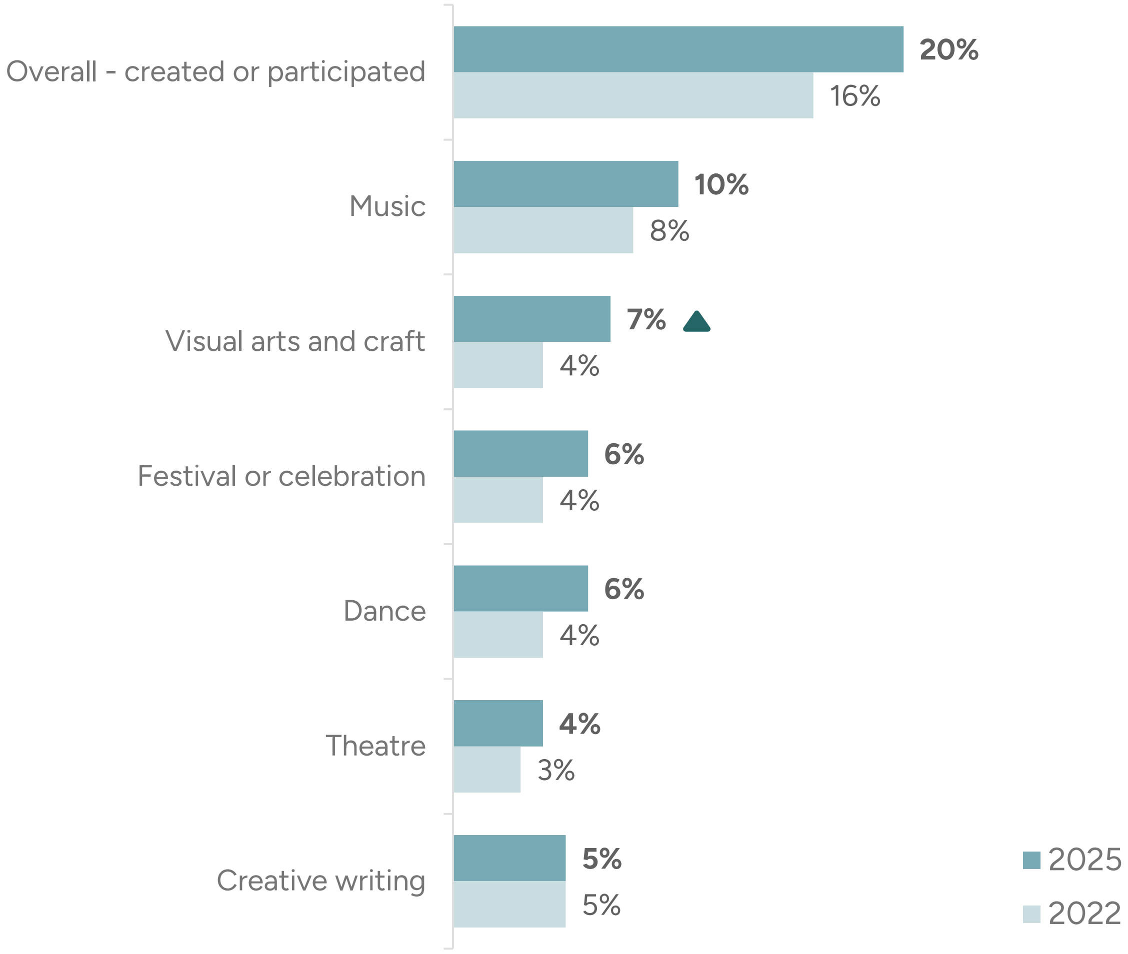
Value of attending cultural arts events – compared to Australians overall

Value of attending events	Australia Total	ACT Total
Spending time with family and/or friends	54%	55%
I get to know people in my community	38%	39%
Improved health and wellbeing	37%	31%
I feel connected to my heritage	33%	33%
Knowing the wider community has more understanding of my culture	24%	25%
Preserving the practices of my heritage	22%	18%
My children can learn about and connect with their cultural background	22%	17%
Community support because I am living away from my home country	18%	17%
Other	1%	4%
None of these	4%	6%

Q18. What value do these cultural events provide to you? Base: Australians 15+ who have engaged with own background at cultural events (2025 n= 3,316), ACT 15+ who have engaged with own background at cultural events (2025 n=227)

Creating art to connect with own cultural background

Figure: Creative participation to engage with own cultural background, language group or community, 2025 and 2022 (rebased)



Summary

Overall, one in five (20%) Australians living in the ACT have created or participated in an art form to connect to their cultural background, from 16% in 2022.

Music is the most popular art form (10%, from 8% in 2022), followed by visual arts and craft 7%, from 4% in 2022. Creative writing has remained steady at 5%.

Other art forms respondents create or participate in that connect them to their cultural background include festivals (6%), dance (6%) and theatre (4%).

Compared to the overall ACT sample, a higher portion of CALD respondents have created any artform to connect with their own cultural background:

- Music 23%
- Festival or celebration 14%
- Dance 14%
- Visual arts and craft 15%
- Theatre 11%
- Creative writing 9%

LONERGAN.

Q45_REBASED. Over the last 12 months, have you created or participated in any of the following to engage with your own cultural background, language group or community? Base: ACT 15+ (2025 n=616, 2022 n=625)

Creating art to connect with own cultural background – compared to Australians overall

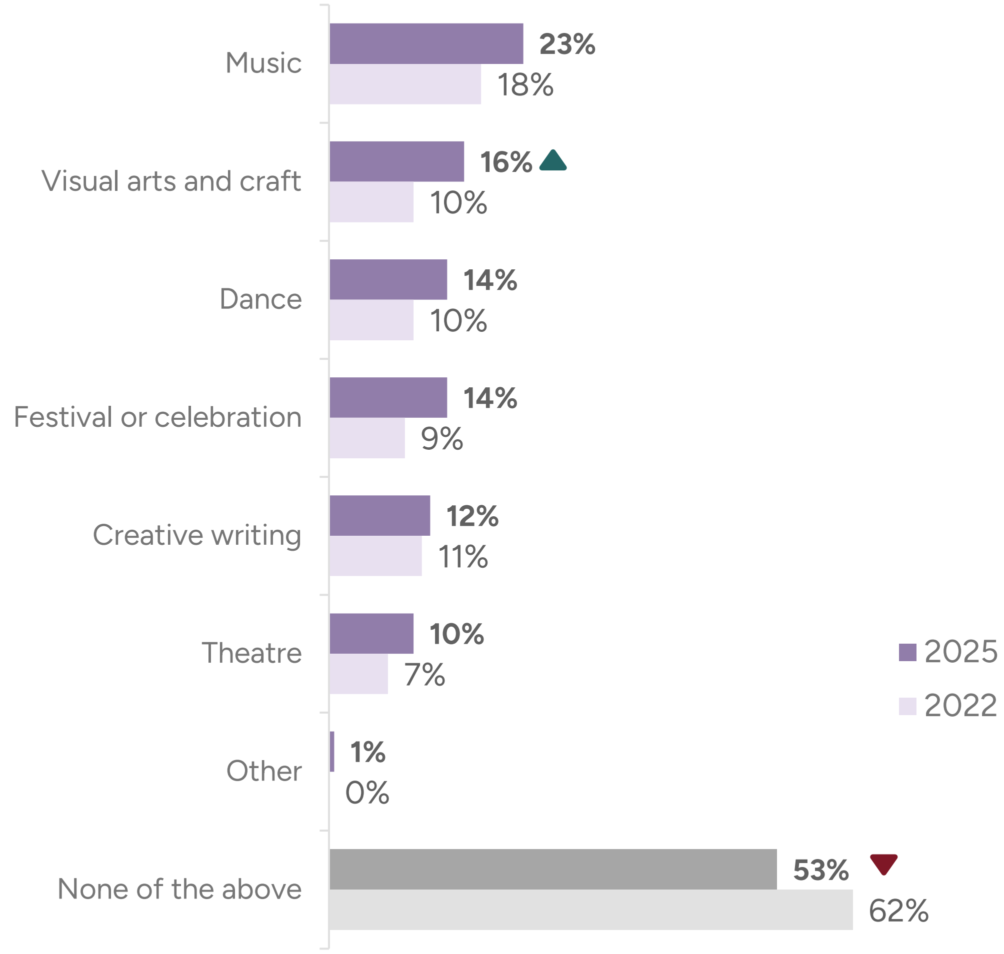
Creative participation to engage with own cultural background	Australia Total	ACT Total
Overall - created or participated	21%	20%
Music	9%	10%
Visual arts and craft	7%	7%
Festival or celebration	6%	6%
Dance	6%	6%
Theatre	5%	4%
Creative writing	5%	5%

LONERGAN.

Q45_REBASED. Over the last 12 months, have you created or participated in any of the following to engage with your own cultural background, language group or community? Base: Australians 15+ (2025 n= 9,065) ACT 15+ (2025 n=616)

Creating art connecting to their own cultural background

Figure: Creation based on own cultural background (amongst those who have created an artform)



Summary

Overall, 47% of people who created some form of art in the past 12 months created art based on their own cultural background, an increase from 38% in 2022.

Music is the most popular art form (23%), followed by visual arts and craft 16%, festival or celebration 14%, dance 14%, creative writing 12% and theatre 10%.

Amongst CALD respondents, 67% have created any art form to connect with their own cultural background:

- Music 41%
- Festival or celebration 24%
- Dance 26%
- Visual arts and craft 27%
- Theatre 20%
- Creative writing 17%

LONERGAN.

Q45. Over the last 12 months, have you created or participated in any of the following to engage with your own cultural background, language group or community? Base: Those who created an artform (2025 n=270, 2022 n=282)

Creating art connecting to their own cultural background – compared to Australians overall

Creative participation to engage with own cultural background	Australia Total	ACT Total
Overall - created or participated	55%	47%
Music	23%	23%
Visual arts and craft	18%	16%
Festival or celebration	17%	14%
Dance	16%	14%
Theatre	14%	10%
Creative writing	13%	12%
Other	1%	1%
None of the above	45%	53%

LONERGAN.

Q45. Over the last 12 months, have you created or participated in any of the following to engage with your own cultural background, language group or community? Base: Australians 15+ who created an artform (2025 n=3,560) ACT 15 + who created an artform (2025 n=270)

7.0 Connecting with First Nations Arts

Connecting with First Nations Arts

Key insights

Interest in Aboriginal and Torres Strait Islander arts has declined, with more Australians living in the ACT disinterested, from 12% in 2022 to 20% in 2025.

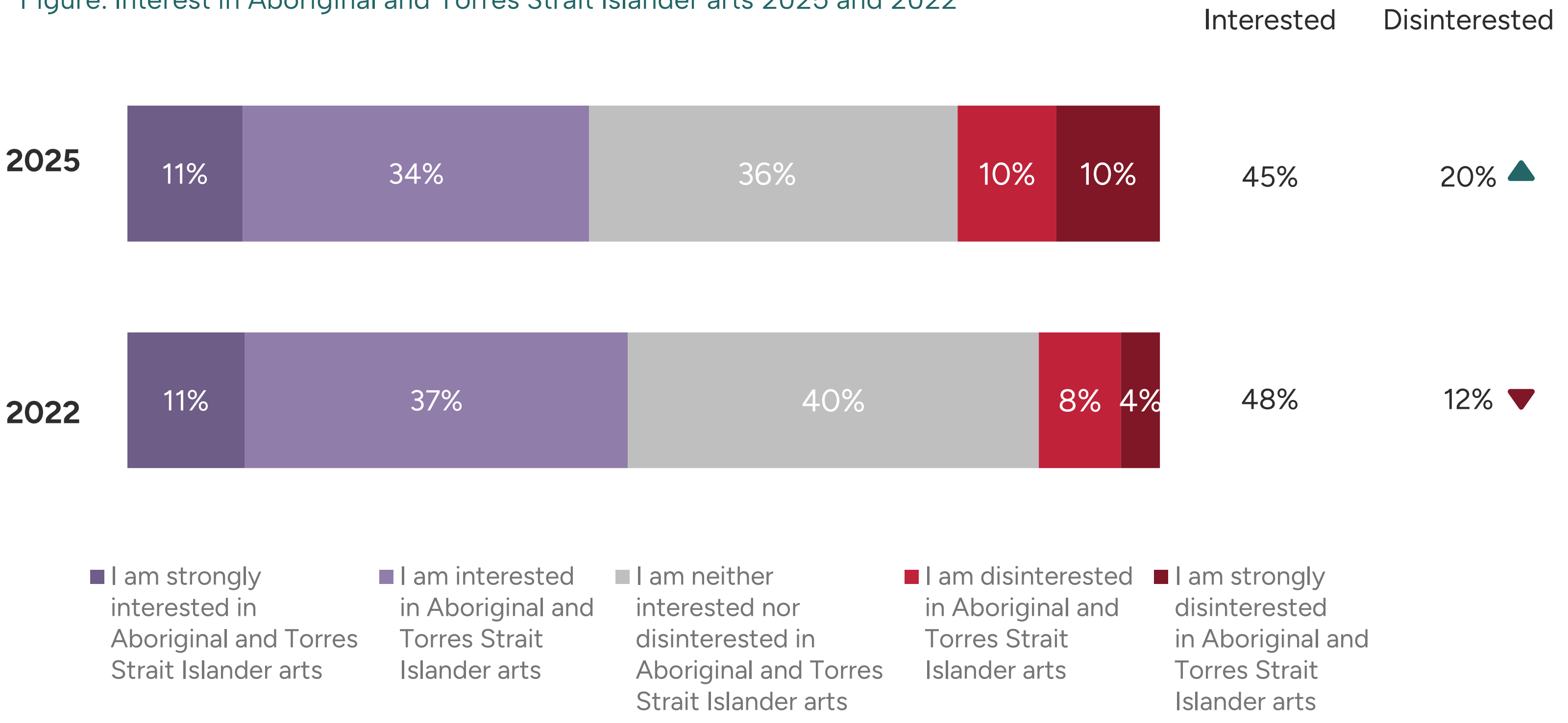
Despite a drop in interest levels, overall attendance has increased, with 38% of Australians living in the ACT attending one First Nations art or cultural event / festival, up from 30% in 2022.

Ethical sourcing is important to Australians living in the ACT who purchase Aboriginal or Torres Strait Islander art, with purchases most commonly including paintings or prints. For those who purchase, quality of work, authenticity, and respect for cultural ownership are key considerations, often outweighing price. Many Australians also recognise ongoing challenges in the First Nations art market, particularly around verifying authenticity and ensuring artists receive fair recognition and payment.

7.1 Attitudes towards First Nations arts

Disinterest in First Nations art has seen an increase in 2025

Figure: Interest in Aboriginal and Torres Strait Islander arts 2025 and 2022



Summary

Disinterest in Aboriginal and Torres Strait Islander arts has shifted upward since 2022, with disinterest increasing from 12% in 2022 to 20% in 2025.

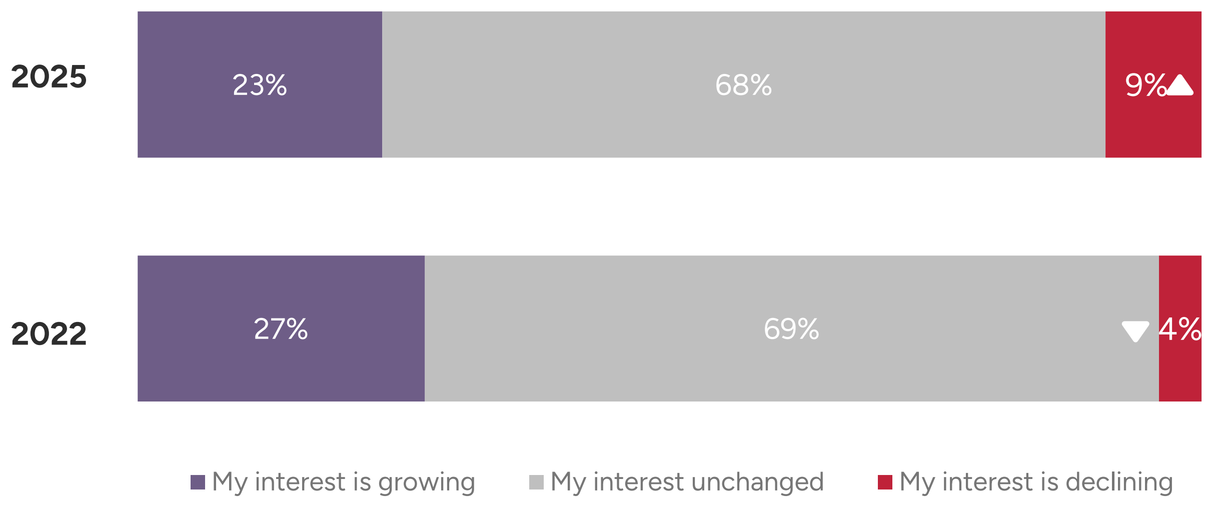
Declines in interest have been seen across all demographics and audience types, except for those aged under 50, where they're at consistent levels as 2022 (2025 51%, 2022 48%).

However, interest levels is still higher than Australians overall (45% of those living in ACT interested compared to 37% of Australians interested)

Q33. Which of the following statements best describes your current attitude towards Aboriginal and Torres Strait Islander arts? Base: Australians 15+ (2025 n=616, 2022 n=625)

Change of interest in First Nations art

Figure: Change of interest in Aboriginal and Torres Strait Islander art for 2025 compared to 2022



Summary

When asked specifically about how their personal interest in Aboriginal and Torres Strait Islander art has changed over the past 12 months, the majority of Australians living in the ACT say it has remained the same.

Of those who are interested in Aboriginal and Torres Strait Islander art, 23% feel their interest is growing (from 27% in 2022).

However, growing interest levels is higher than Australians overall (23% of those living in ACT feel their interest is growing compared to 17% of Australians)

LONERGAN.

Q34. And which of the following statements best describes your current attitude towards Aboriginal and Torres Strait Islander arts? Base: Australians 15+ (2025 n=616, 2022 n=625)

Interest in First Nations art – compared to Australians overall

Overall interest in First Nations art	Australia Total	ACT Total
Total interested (T2B)	37%	45% ▲
Strongly interested	9%	11%
Interested	28%	34% ▲
Neither interested nor disinterested	41%	36%
Disinterested	9%	10%
Strongly disinterested	13%	10%
Total disinterested (B2B)	22%	20%

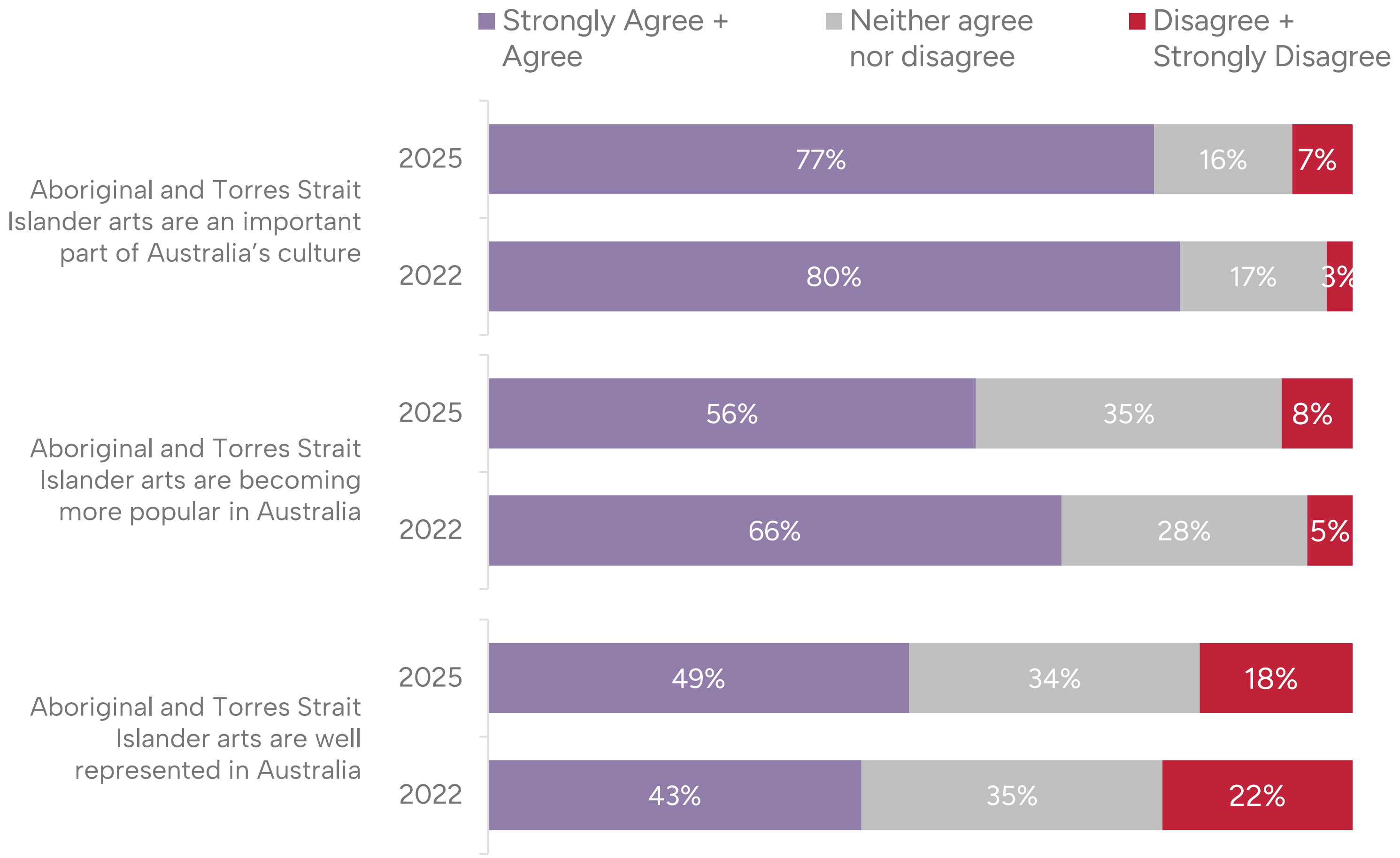
Change of interest in First Nations art	Australia Total	ACT Total
My interest is growing	17%	23% ▲
My interest unchanged	71%	68%
My interest is declining	12%	9%

LONERGAN.

Q33/Q34. Which of the following statements best describes your current attitude towards Aboriginal and Torres Strait Islander arts? Base: Australians 15+ (2025 n= 9,065), ACT 15 + (2025 n=625)

Views on Aboriginal and Torres Strait Islander arts in Australia

Figure: Views on Aboriginal and Torres Strait Islander arts in Australia 2025 and 2022



Summary

Since 2022, the number of ACT Australians who feel Aboriginal and Torres Strait Islander arts are an important part of Australia's culture has remained consistent from 80% in 2022 to 77% in 2025.

Since 2022, the number of Australians who agree that Aboriginal and Torres Strait Islander arts are becoming more popular has dropped (56% from 66% in 2022).

Nearly half (49%) of Australians feel Aboriginal, and Torres Strait Islander arts are well represented in Australia (from 43% in 2022).

Q35. To what extent do you agree or disagree with each of the following statements? Base: Base: Australians 15+ (2025 n=616, 2022 n=625)

Views on Aboriginal and Torres Strait Islander arts in Australia – compared to Australians overall

T2B (Strongly agree, Agree)	Australia Total	ACT Total
Aboriginal and Torres Strait Islander arts are an important part of Australia's culture	71%	77% ▲
Aboriginal and Torres Strait Islander arts are becoming more popular in Australia	52%	56% ▲
Aboriginal and Torres Strait Islander arts are well represented in Australia	54%	49% ▼

LONERGAN.

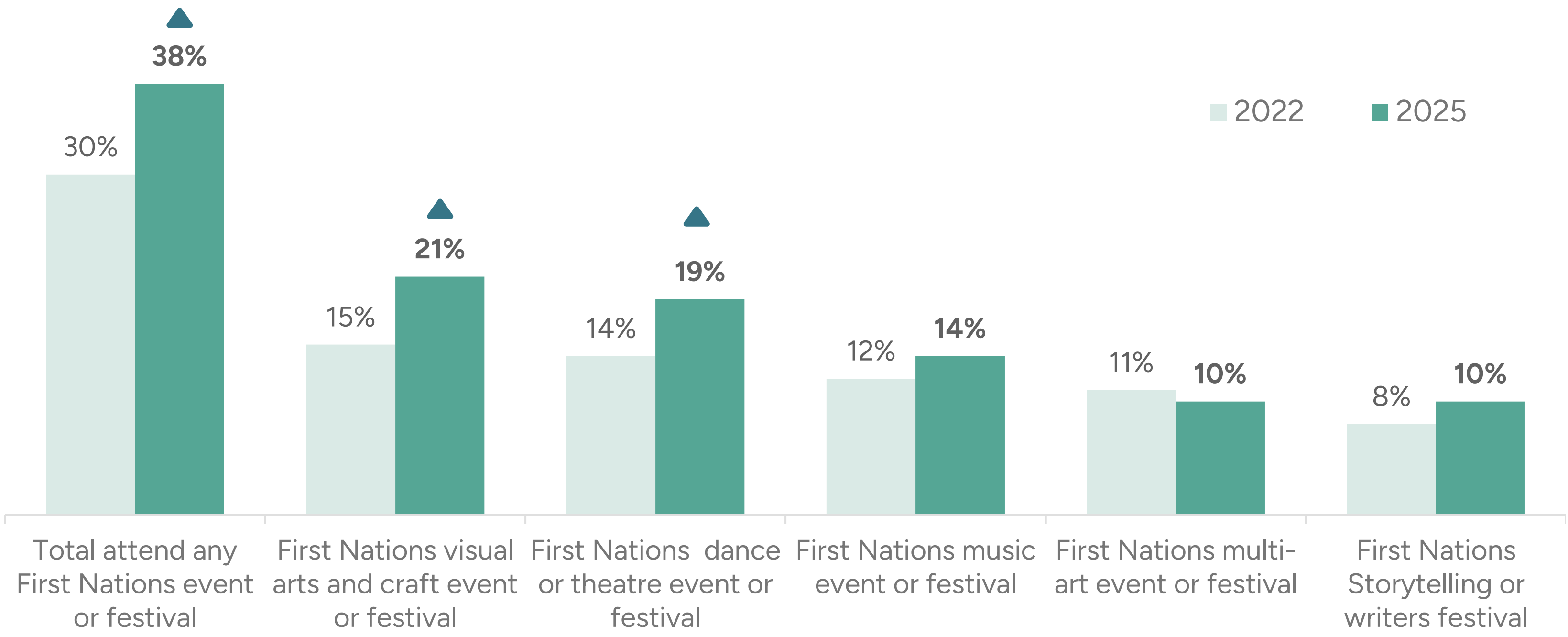
Q35. To what extent do you agree or disagree with each of the following statements? Base: Base: Australians 15+ (2025 n= 9,065), ACT 15+ (2025 n=616)

7.2 First Nations live arts attendance

First Nations events and festivals – compared to 2022

Custom variable(s)

Figure: First Nations arts event and festival attendance 2025 compared to 2022



Summary

In 2025, nearly two in five (38%) of Australians living in the ACT (139k) attended a First Nations event or festival, an increase from 30% in 2022.

Attendance across the following First Nations events and festivals has increased since 2022:

- One in five attend visual arts and craft events or festivals (21%, up from 15% in 2022)
- One in five attend dance or theatre events or festivals (19%, up from 14% in 2022)

All other artforms has remained consistent:

- Around one in seven attend music events or festivals (14%, from 12% in 2022)
- More than one in ten attend First Nations multi-art events or festivals (11%, from 10% in 2022)
- One in ten attend storytelling or writers festivals (10%, from 8% in 2022)

Note that writers' festivals were not asked in 2022

LONERGAN.

Custom variable – Attend First Nations live events and festivals Base: ACT 15+ (2025 n= 616, 2022 n=625)

First Nations events and festivals – compared to Australians overall

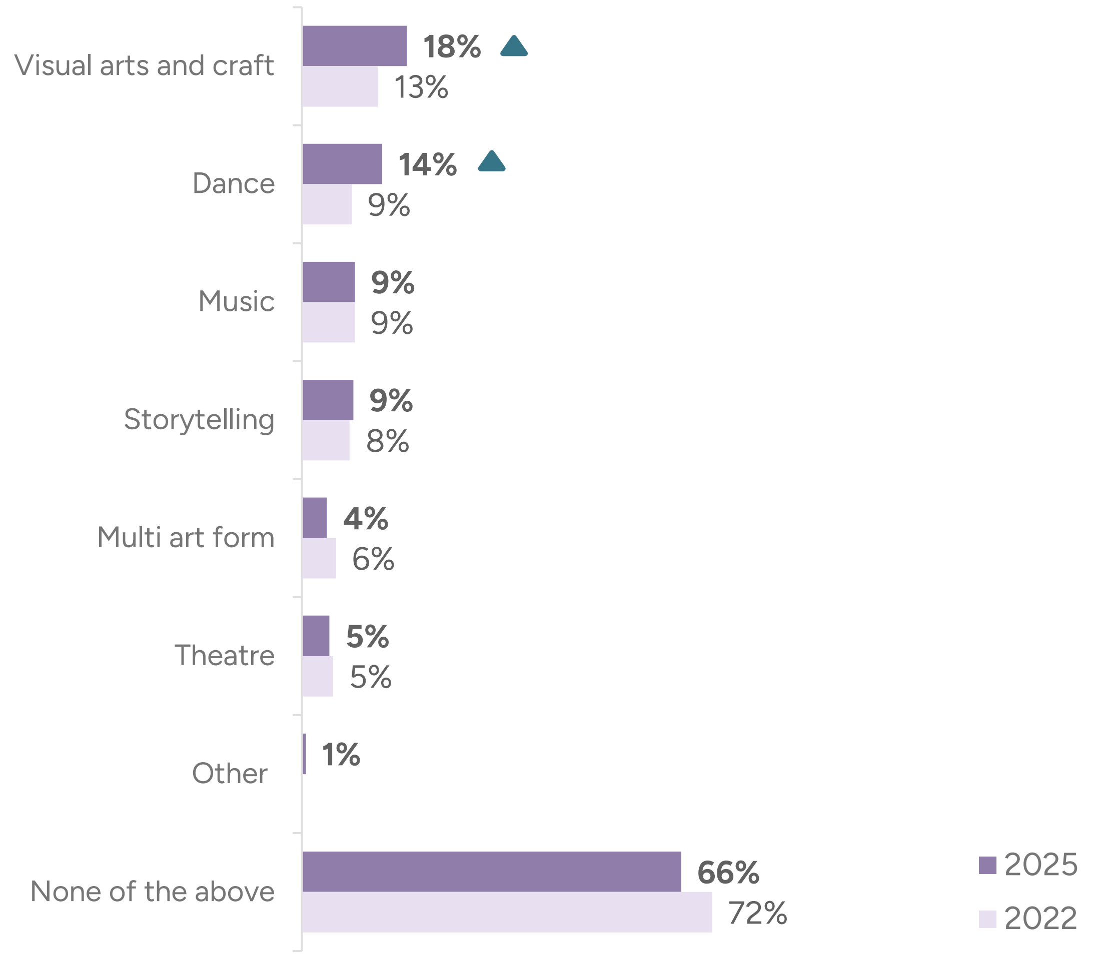
Total attend First Nations arts	Australia Total	ACT Total
Total attend any First Nations event or festival	33%	38%
First Nations visual arts and craft event or festival	18%	21%
First Nations dance or theatre event or festival	18%	19%
First Nations music event or festival	14%	14%
First Nations multi-art event or festival	12%	10%
First Nations Storytelling or writers festival	10%	10%

LONERGAN.

Custom variable – Attend First Nations live events and festivals Base: Australians 15+ (2025 n= 9,065), ACT 15+ (2025 n=616)

Types of First Nations events attended

Figure: Attendance of Aboriginal and Torres Strait Islander arts / cultural activities 2025 and 2022



Summary

Despite a slight drop in interest levels among Australians living in the ACT, overall attendance has slightly increased: 34% have attended at least one First Nations art or cultural event, from 28% in 2022.

Visual arts and craft attendance increased from 13% in 2022 to 18% in 2025, and dance event attendance increased from 9% to 14%

When it comes to other art form or event type, attendance has remained consistent since 2022:

- Storytelling from 8% in 2022 to 9% in 2025
- Music remained at 9%
- Multi-art from 6% in 2022 to 4%
- Theatre remained at 5%

LONERGAN.

Q32. Have you attended or seen any of the following Aboriginal and/or Torres Strait Islander arts or cultural activities in the past 12 months? This includes arts that you have seen as part of festivals or special events (e.g. NAIDOC week activities) Base: ACT 15+ (2025 n=616, 2022 n=625)

Types of First Nations events attended – compared to Australians overall

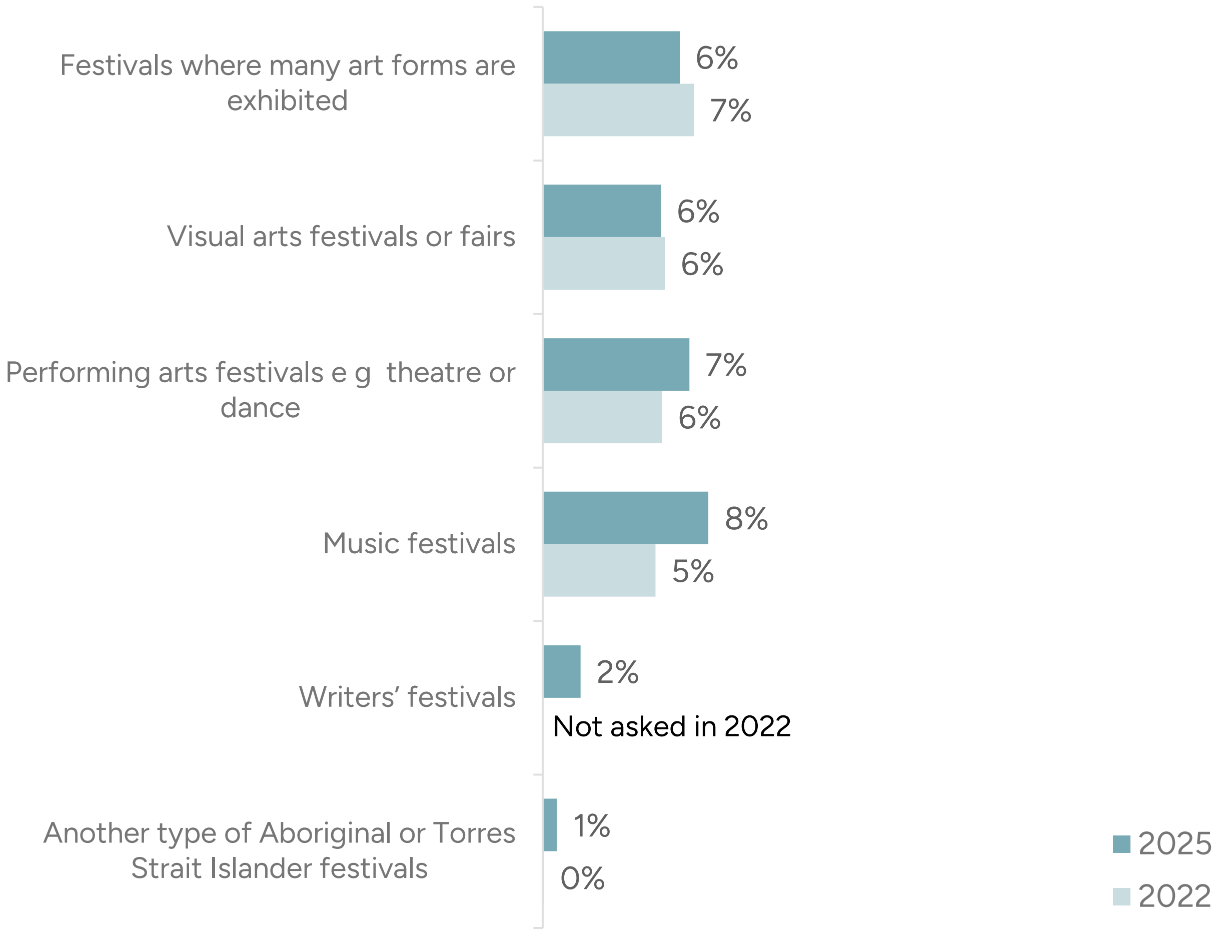
Attendance at First Nations events	Australia Total	ACT Total
Visual arts and craft	14%	18% ▲
Dance	11%	14%
Music	10%	9%
Storytelling	8%	9%
Multi art form	6%	4%
Theatre	5%	5%
None of the above	71%	66%

LONERGAN.

Q32. Have you attended or seen any of the following Aboriginal and/or Torres Strait Islander arts or cultural activities in the past 12 months? This includes arts that you have seen as part of festivals or special events (e.g. NAIDOC week activities) Base: Australians 15+ (2025 n= 9,065), ACT15+ (2025 n=616)

Types of Aboriginal and Torres Strait Islander festivals

Figure: Attendance at Aboriginal and Torres Strait Islander festivals, 2025 and 2022 (rebased)



Summary

About one in six (17%) ACT residents attended Aboriginal and Torres Strait festivals in 2025:

- Festivals where any artforms exhibited 6% (from 7% in 2022)
- Visual arts festivals or fairs 6% (consistent with 2022)
- Performing arts festival 7% (from 6% in 2022)
- Music festivals 8% (from 5% in 2022)
- Writer's festivals 2%

LONERGAN.

Q14_REBASED. Thinking about the festivals you have attended, were any of these Aboriginal or Torres Strait Islander festivals? Base: Australians 15+ (2025 n=616, 2022 n=625)

Types of Aboriginal and Torres Strait Islander festivals – compared to Australians overall

Attendance at First Nations festivals	Australia Total	ACT Total
Festivals where many art forms are exhibited	9%	6%
Visual arts festivals or fairs	7%	6%
Performing arts festivals e.g. theatre or dance	7%	7%
Music festivals	7%	8%
Writers' festivals	3%	3%
Another type of Aboriginal or Torres Strait Islander festivals	0%	1%

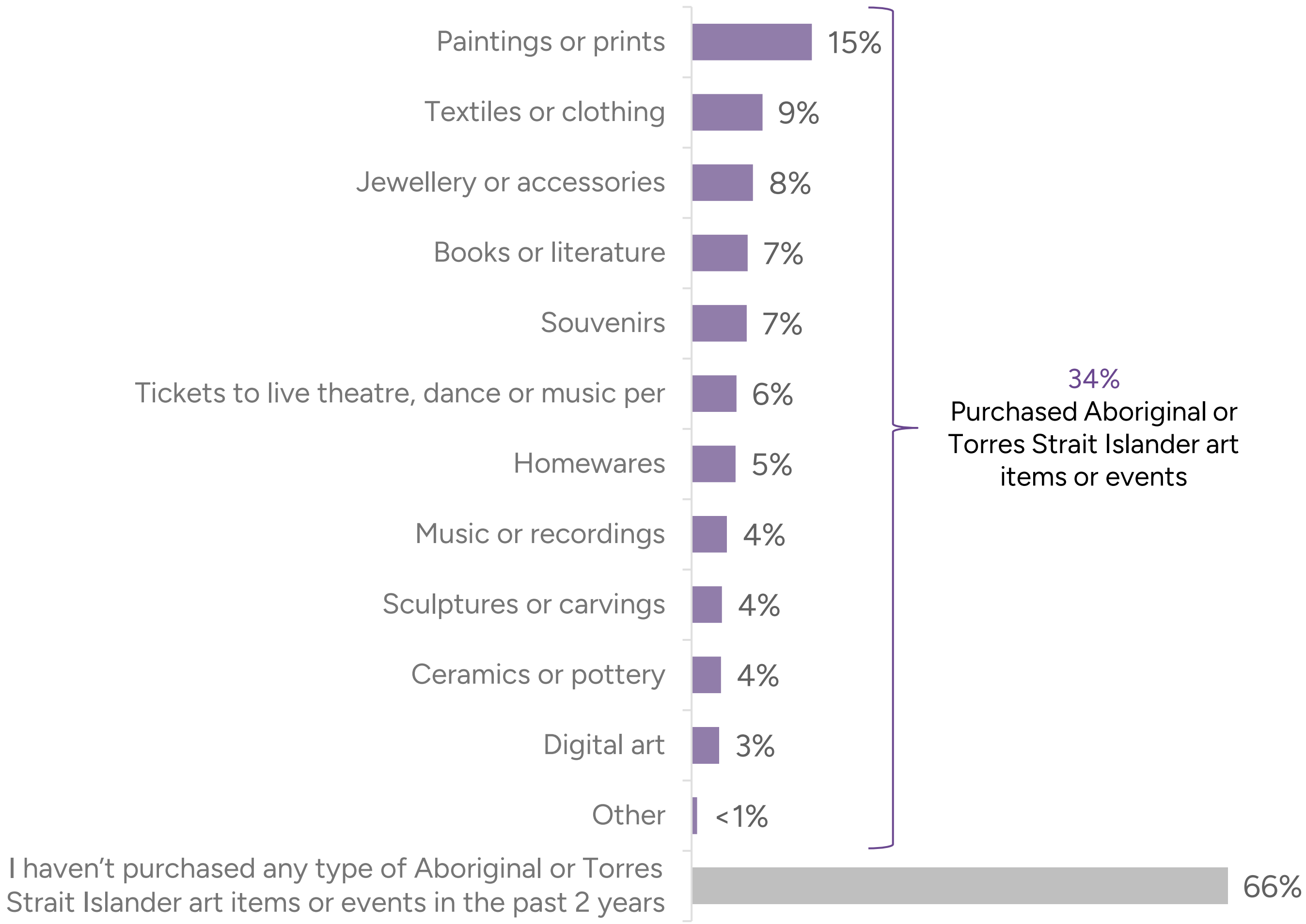
LONERGAN.

Q14_REBASED. Thinking about the festivals you have attended, were any of these Aboriginal or Torres Strait Islander festivals? Base: Australians 15+ (2025 n= 9,065), ACT 15+ (2025 n=616)

7.4 Ethical Sourcing

Australians who have purchased Aboriginal or Torres Strait Islander art or bought tickets to events

Figure: Types of Aboriginal or Torres Strait Islander art items or events purchased in the past 2 years



Summary

A third (34%) of Australians living in the ACT have purchased an Aboriginal or Torres Strait Islander art item or attended a related event in the past two years, indicating a moderate level of cultural engagement.

Paintings or prints are the most commonly purchased items, followed by textiles, jewellery, books, and souvenirs, suggesting that people tend to engage with art through accessible, everyday forms.

However, two-thirds report no purchases in the last 2 years.

Q36. Which of the following types of Aboriginal or Torres Strait Islander art items or events, if any, have you purchased in the past 2 years? Base: ACT 15+ (n=616)

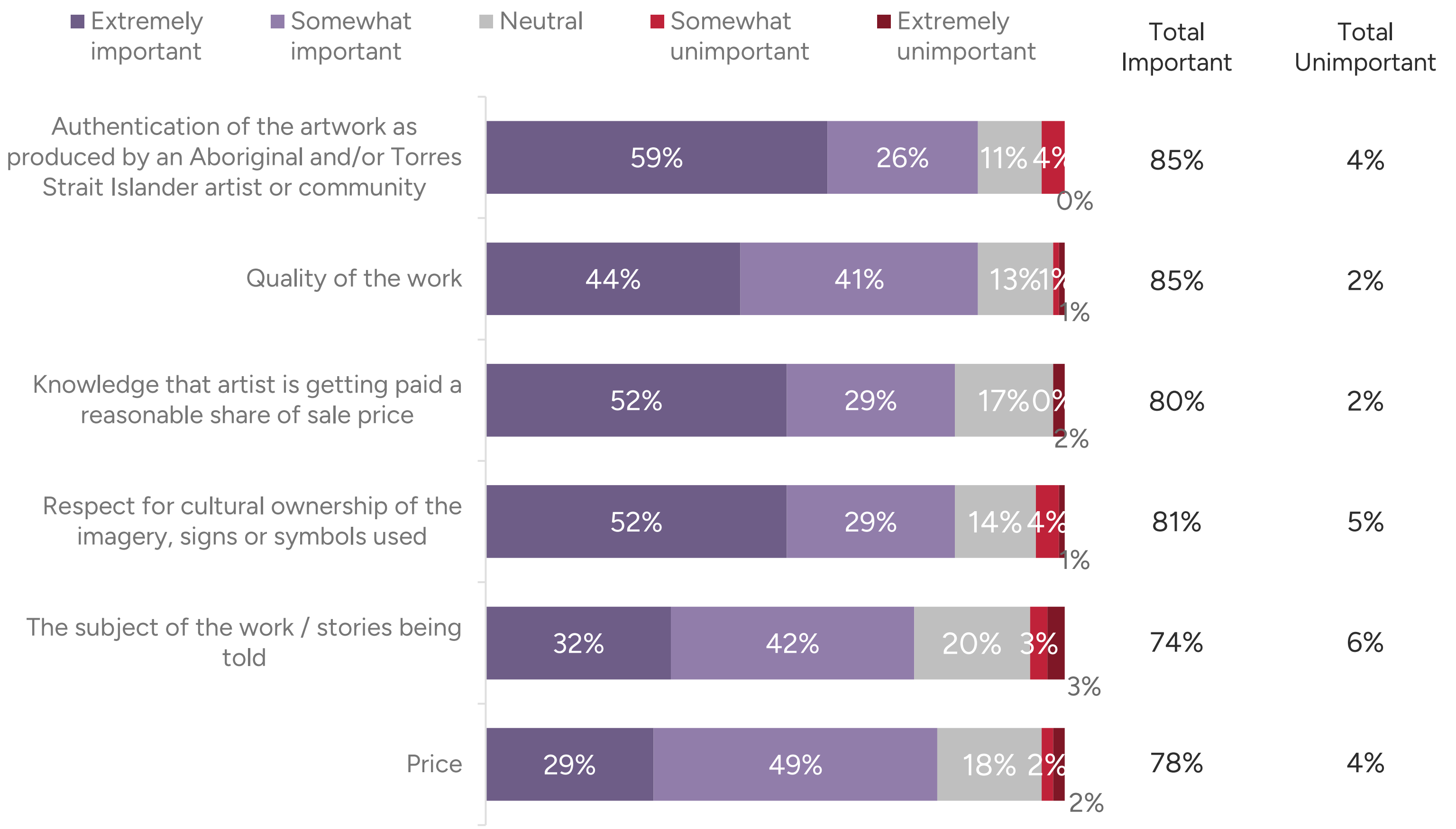
First Nations purchases – compared to Australians overall

First Nations purchases	Australia Total	ACT Total
Paintings or prints	12%	15%
Souvenirs	9%	7%
Textiles or clothing	8%	9%
Homewares	7%	5%
Jewellery or accessories	7%	8%
Books or literature	6%	7%
Tickets to live theatre, dance or music performances	5%	6%
Ceramics or pottery	5%	4%
Sculptures or carvings	5%	4%
Music or recordings	5%	4%
Digital art	4%	3%
Other	0%	1%
I haven't purchased any type of Aboriginal or Torres Strait Islander art items or events in the past 2 years	67%	66%

Q36. Which of the following types of Aboriginal or Torres Strait Islander art items or events, if any, have you purchased in the past 2 years? Base: Australians 15+ (n=9,065), ACT 15+ (n=616)

Important issues when purchasing Aboriginal or Torres Strait Islander art items

Figure: Important issues when it comes to purchasing Aboriginal or Torres Strait Islander art items



Summary

Australians living in the ACT who purchase First Nations art place strong emphasis on authenticity, fair payment to artists, and cultural integrity.

More than half consider it extremely important that works are created by Aboriginal or Torres Strait Islander artists and that artists receive a fair share of the sale price.

Quality and respect for cultural ownership also rank highly, indicating a values-driven market. Storytelling contained within artworks matters, though slightly less so.

Price is comparatively less influential compared to more emotive values and features of artworks.

Q37. To what extent are the following important to you when purchasing Aboriginal or Torres Strait Islander art items or events? Base: Those who purchase First Nations arts (n=204)

Important issues when purchasing Aboriginal or Torres Strait art items – compared to Australians overall

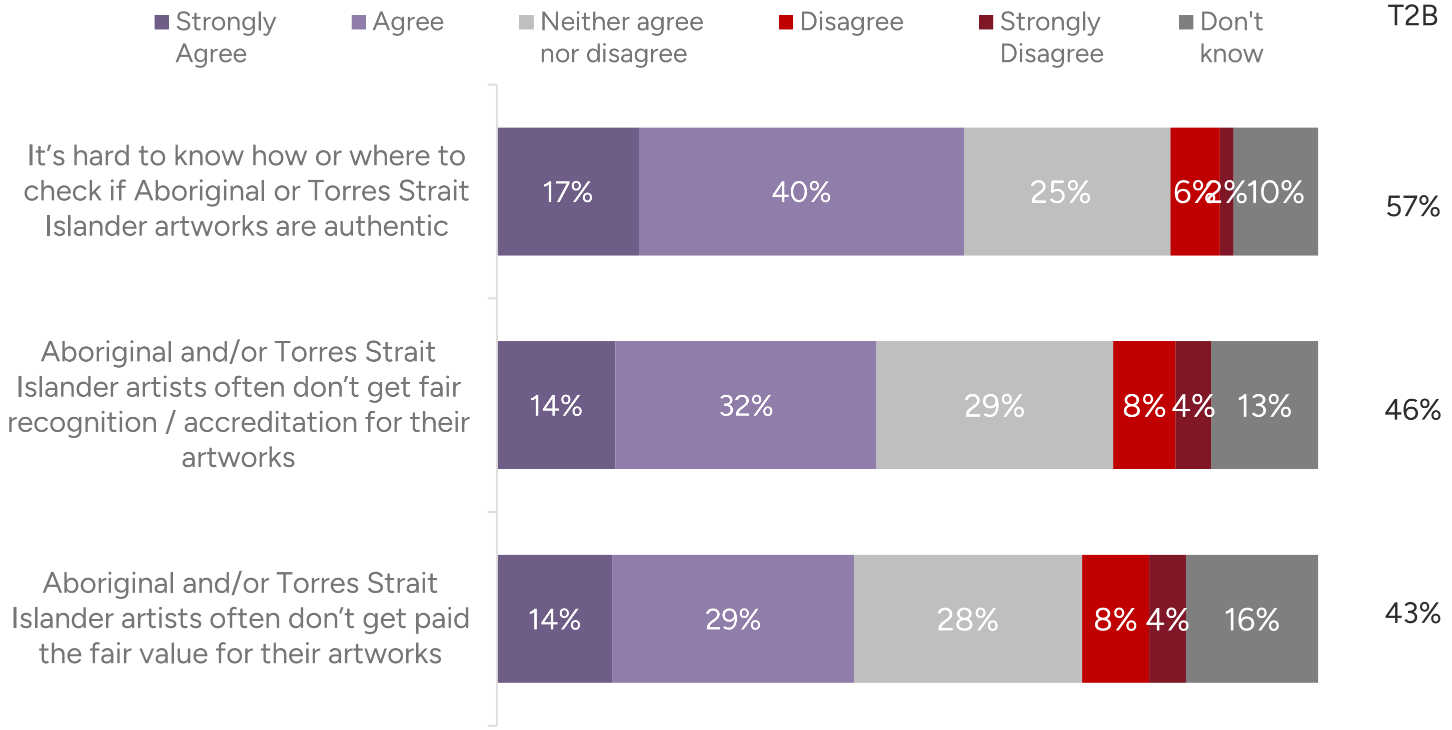
T2B (Extremely important, Somewhat important)	Australia Total	ACT Total
Authentication of the artwork as produced by an Aboriginal and/or Torres Strait Islander artist or community	79%	85%
Quality of the work	77%	85% ▲
Knowledge that artist is getting paid a reasonable share of sale price	77%	80%
Respect for cultural ownership of the imagery, signs or symbols used	77%	81%
The subject of the work / stories being told	74%	74%
Price	68%	78% ▲

LONERGAN.

Q37. To what extent are the following important to you when purchasing Aboriginal or Torres Strait Islander art items or events? Base: Those who purchase First Nations arts (n=2,773), ACT residents who purchase First Nations arts (n=204)

Ethical sourcing of Aboriginal or Torres Strait artworks

Figure: Ethical sourcing of First Nations artworks



Summary

The results indicate that many Australians living in the ACT recognise challenges within the First Nations art market.

A majority feel it is difficult to verify whether artworks are genuinely produced by Aboriginal or Torres Strait Islander artists, pointing to a lack of trusted guidance or clear certification.

A large proportion of ACT residents also believe that First Nations artists often miss out on fair recognition and appropriate payment, reflecting public awareness of inequities in this art sector.

While some respondents remain neutral or unsure, overall sentiment suggests that Australians living in the ACT acknowledge at least some of the systemic issues and see a need for greater transparency, accreditation, and fair compensation for Aboriginal and Torres Strait Islander artists.

LONERGAN.

Q38. To what extent do you agree or disagree with each of the following statements? Base: ACT 15+ (n=616)

Ethical sourcing of Aboriginal or Torres Strait artworks – compared to Australia overall

T2B (Strongly agree, Agree)	Australia Total	ACT Total
It's hard to know how or where to check if Aboriginal or Torres Strait Islander artworks are authentic	53%	57%
Aboriginal and/or Torres Strait Islander artists often don't get fair recognition / accreditation for their artworks	43%	46%
Aboriginal and/or Torres Strait Islander artists often don't get paid the fair value for their artworks	38%	43% ▲

LONERGAN.

Q38. To what extent do you agree or disagree with each of the following statements? Base: Australians 15+ (2025 n= 9,065), ACT 15+ 2025 n=616)

8.0

Creative participation

Creative participation

Key insights

Overall creative participation in 2025 is 47%, remaining consistent with 2022 at 49%.

Australians living in the ACT creating any type of art has remained consistent since 2022:

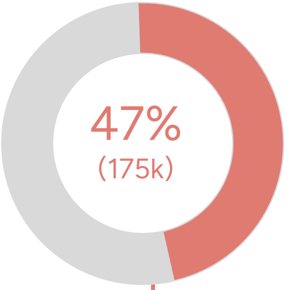
- A quarter of Australians living in the ACT creates visual arts and craft, including from their own cultural background (27%, from 26% in 2022)
- One in five Australians living in the ACT creates music, including from their own cultural background (20% from 18% in 2022)
- 14% create writing, including from own cultural background (from 13% in 2022)
- 12% creatively participate in dance, including from own cultural background (from 8% in 2022)
- 8% creatively participate in theatre, including from own cultural background (from 5% in 2022)

Participation in community arts is at similar levels:
- One in five Australians living in the ACT participates in community arts (18%, from 16% in 2022)
- One in ten Australians living in the ACT is involved in a project that could be described as Community Arts and Cultural Development (CACD) (11%, from 9% in 2022)

Custom variable – Creative Participation (total)

Custom variable

Figure: ACT Australians' creative participation 2025



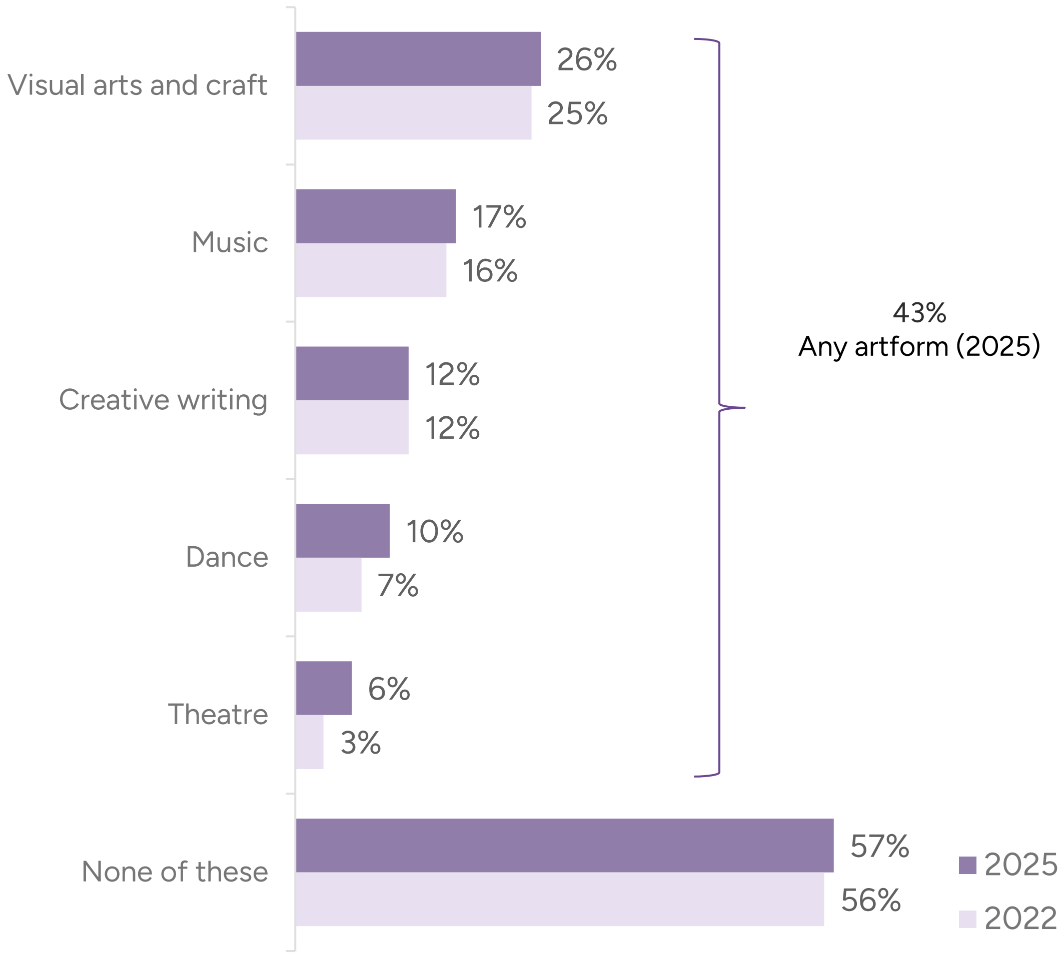
of Australians living in the ACT creatively participate

Visual arts and crafts	Music	Creative writing	Dance	Theatre	Community arts and cultural development (CACD)	Community arts activities (e.g. community choir)
27%	**20%**	**14%**	**12%**	**8%**	**11%**	**18%**
from 26% in 2022	from 18% in 2022	from 13% in 2022	from 8% in 2022	from 5% in 2022	from 9% in 2022	from 16% in 2022

	Visual arts and crafts	Music	Creative writing	Dance	Theatre
Create specific forms **43%**	26%	17%	12%	10%	6%
Create to engage with own cultural background **20%**	7%	10%	5%	6%	4%

Creative participation – artforms

Figure: Creative participation of artforms 2025 and 2022



Summary

For respondents living in the ACT, creative participation has remained steady since 2022, with 43% participating in one of the following art forms, compared to 44% in 2022.

All art forms have remained consistent since 2022:

- Visual arts and craft, which is the most common form of creative participation, from 25% in 2022 to 26% in 2025
- Music from 16% in 2022 to 17% in 2025
- Creative writing has remained consistent at 12% both years.
- Dance participation from 7% in 2022 to 10% in 2025.
- Theatre participation from 3% in 2022 to 6% in 2025

Q39. Over the last 12 months, have you created or participated in any of the following? Base: Australians 15+ (2025 n=616, 2022 n=625)

Creative participation artforms – compared to Australians overall

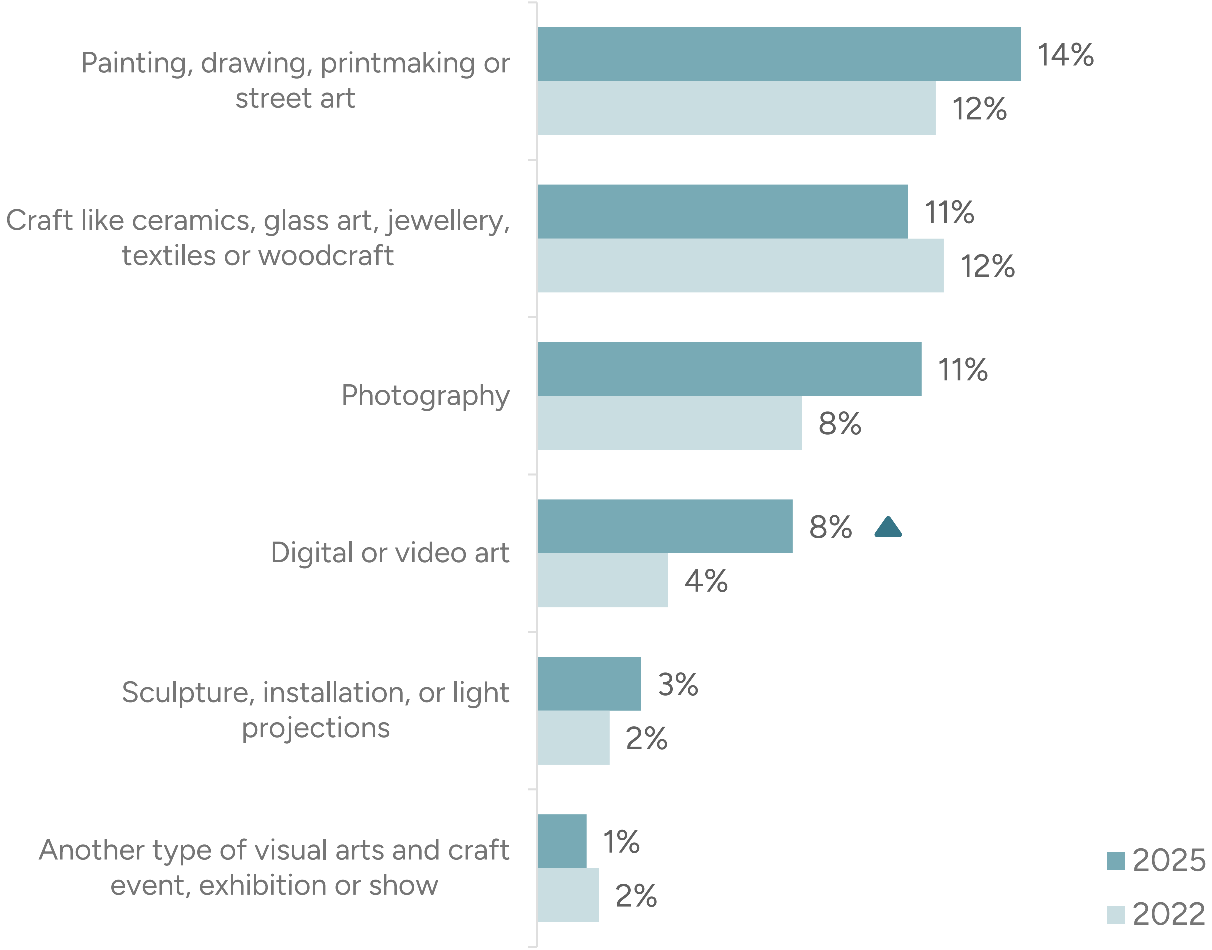
Creative participation - artforms	Australia Total	ACT Total
Visual arts and craft	22%	26%
Music	14%	17%
Creative writing	11%	12%
Dance	9%	10%
Theatre	6%	6%
None of these	61%	57%

LONERGAN.

Q39. Over the last 12 months, have you created or participated in any of the following? Base: Australians 15+ (2025 n= 9,065, 2022 n=9,396)

Visual art and craft – Creative participation

Figure: Creation of visual arts and craft forms, 2025 and 2022 (rebased)



Summary

In 2025, 26% of Australians living in the ACT created different types of visual arts (not specifically to engage with their own cultural background, language group or community). This is consistent with 25% in 2022.

Around one in ten of respondents created:

- Painting, drawing, printmaking or street art (14%, from 12% in 2022).
- Craft like ceramics, glass art, jewellery, textiles or woodcraft (11%, from 12% in 2022)
- Photography (11%, an increase from 8% in 2022.
- Digital or video art (8%, an increase from 4% in 2022)

3% created sculpture, installation, or light projections from 2% in 2022

LONERGAN.

Q40_REBASED. Which of the following forms of visual arts and craft did you create in the last 12 months? Base: Australians 15+ (2025 n= 616, 2022 n=625)
Note: First Nations face-to-face respondents were not asked this question.

Visual art and craft creation – compared to Australians overall

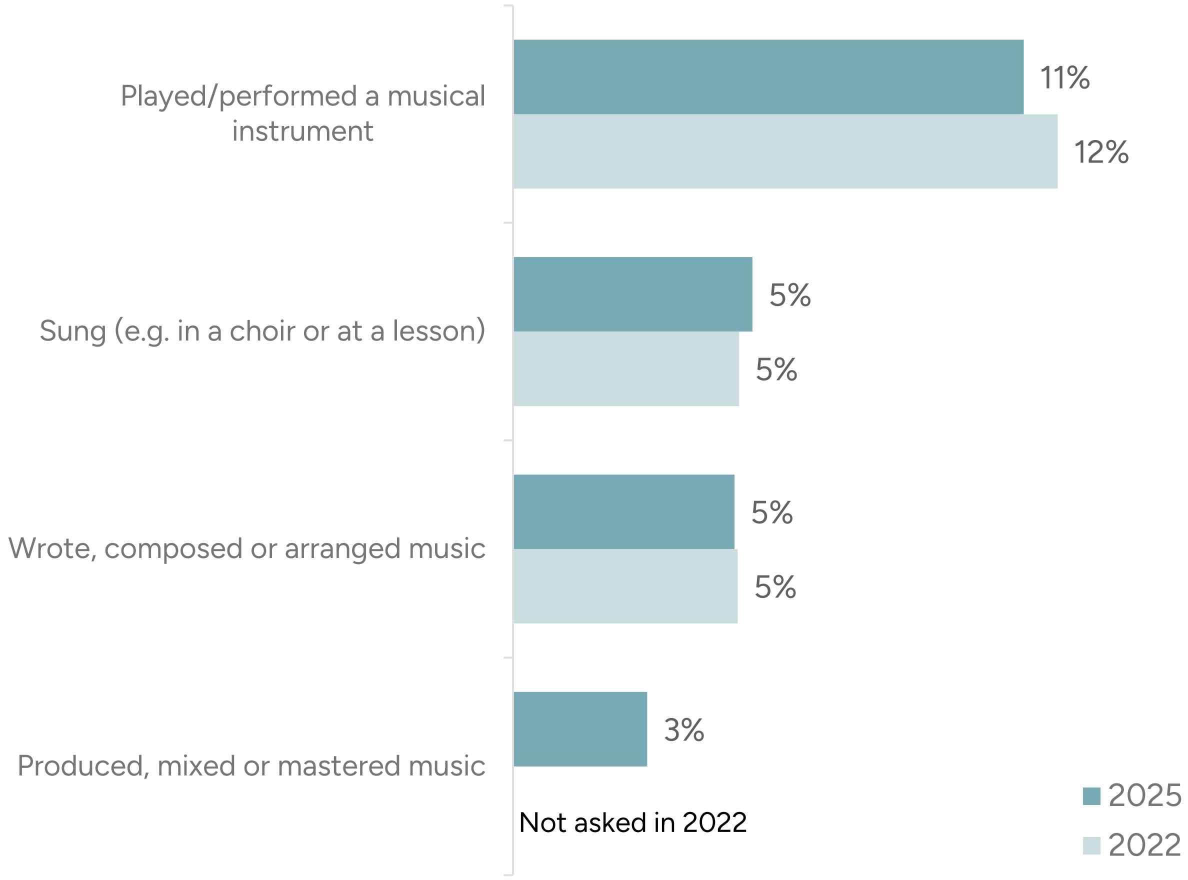
Creation of visual arts and craft forms	Australia Total	ACT Total
Painting, drawing, printmaking or street art	11%	14%
Craft like ceramics, glass art, jewellery, textiles or woodcraft	9%	11%
Photography	8%	11% ▲
Digital or video art	5%	8% ▲
Sculpture, installation, or light projections	3%	3%
Another type of visual arts and craft event, exhibition or show	1%	1%

LONERGAN.

Q40_REBASED. Which of the following forms of visual arts and craft did you create in the last 12 months? Base: Australians 15+ (2025 n= 8,997), ACT 15+ (2025 n=616)
Note: First Nations face-to-face respondents were not asked this question.

Music – creative participation

Figure: Creation of music forms, 2025 and 2022 (rebased)



Summary

Overall, creative participation in each form of music is similar to 2022:

- Playing or performing a musical instrument remains the most common form, declining from 12% in 2022 to 11% in 2025.
- Singing in a choir or at a lesson has remained steady at 5%.
- Writing, composing or arranging music has remained steady at 5%.

An additional code was added in 2025, with 3% producing, mixing or mastering music.

LONERGAN.

Q43_REBASED. Which of the following forms of music did you create or participate in over the last 12 months? Base: ACT 15+ (2025 n=616, 2022 n=625)
Note: First Nations face-to-face respondents were not asked this question.

Music creation – compared to Australians overall

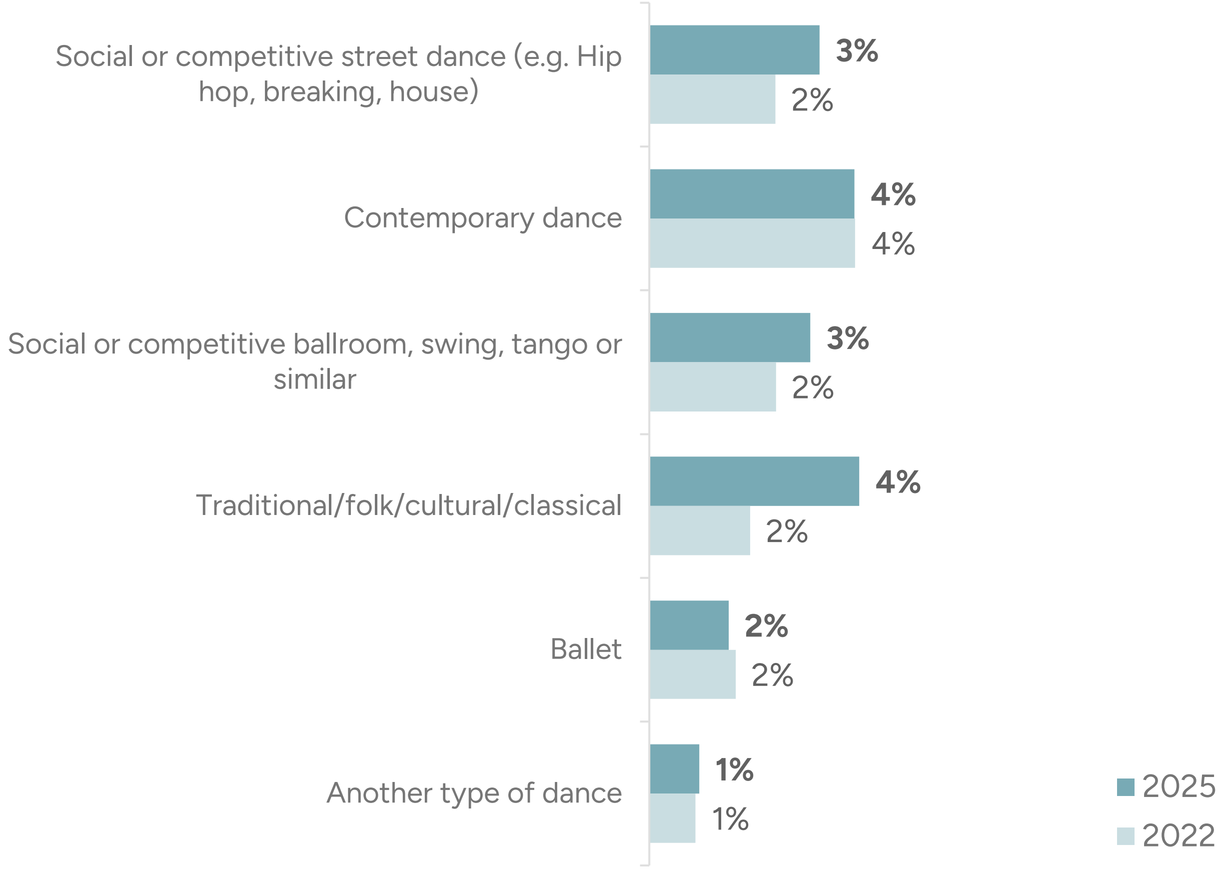
Creation of music forms	Australia Total	ACT Total
Played/performed a musical instrument	8%	11%
Sung (e.g. in a choir or at a lesson)	5%	5%
Wrote, composed or arranged music	4%	5%
Produced, mixed or mastered music	3%	3%

LONERGAN.

Q43_REBASED. Which of the following forms of music did you create or participate in over the last 12 months? Base: Australians 15+ (2025 n= 8,997), ACT 15+ (2025 n=616)
Note: First Nations face-to-face respondents were not asked this question.

Dance – Creative participation

Figure: Creation of dance forms, 2025 and 2022 (rebased)



Summary

Overall, creative participation in each form of dance is similar to the 2022 levels:

- Social or competitive street dance is the most common dance form respondents living in the ACT participated in over the past 12 months, increasing from 2% in 2022 to 3% in 2025.
- Participation in contemporary dance has also remained consistent at 4%.
- Traditional, folk, cultural or classical dance has increased slightly from 2% in 2022 to 4% in 2025.
- Social or competitive ballroom, swing, or tango is at similar levels from 2% in 2022 to 3% in 2025.
- Ballet participation has also remained consistent at 2%.

Q42_REBASED. Which of the following forms of dance did you create or participate in over the last 12 months? Base: ACT 15+ (2025 n=616, 2022 n=625)
Note: First Nations face-to-face respondents were not asked this question.

Dance creation – compared to Australians overall

Creation of dance forms	Australia Total	ACT Total
Social or competitive street dance (e.g. Hip hop, breaking, house)	3%	3%
Contemporary dance	3%	4%
Traditional/folk/cultural/classical	3%	4%
Social or competitive ballroom, swing, tango or similar	3%	3%
Ballet	2%	2%
Another type of dance	1%	1%

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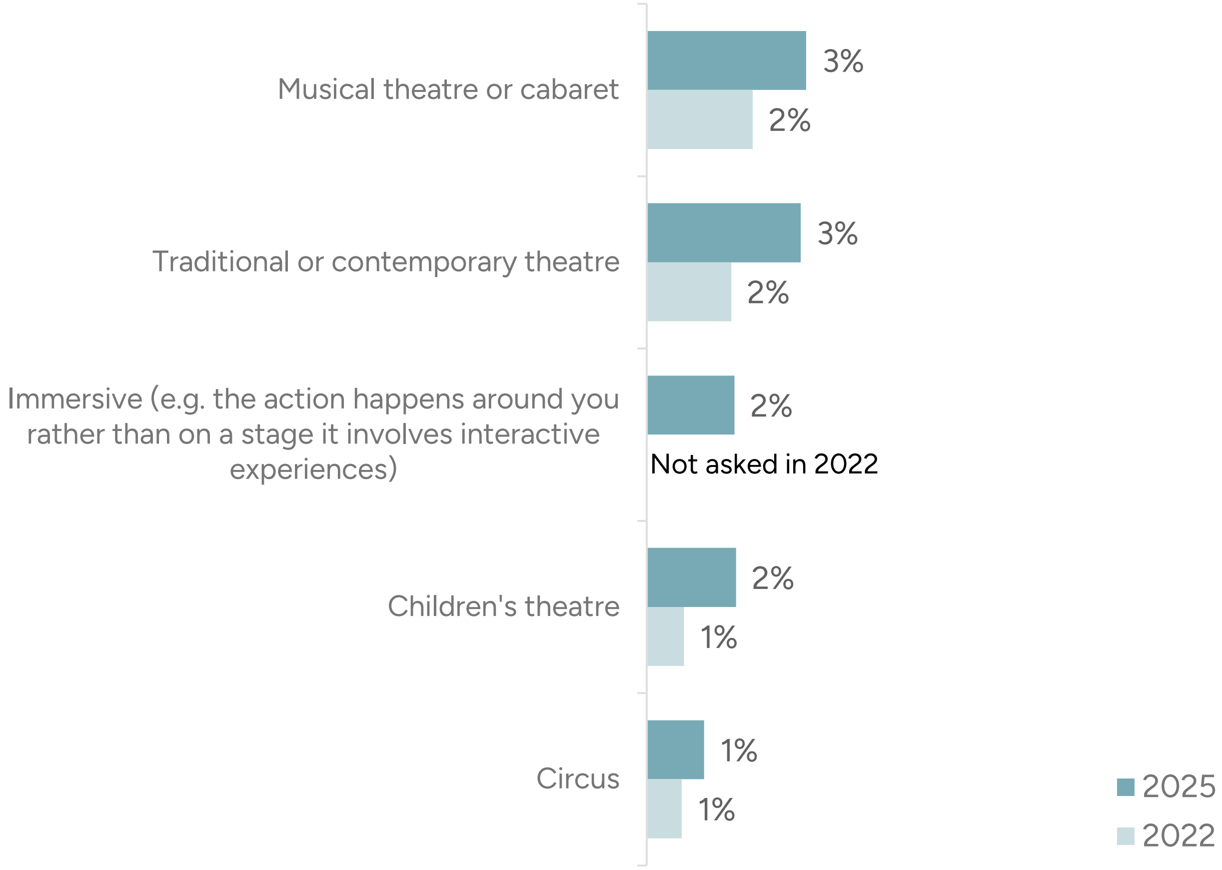
Q42_REBASED. Which of the following forms of dance did you create or participate in over the last 12 months? Base: Australians 15+ (2025 n= 8,997), ACT 15+ (2025 n=616)
Note: First Nations face-to-face respondents were not asked this question.

Theatre – creative participation

Figure: Creation of theatre forms. 2025 and 2022 (rebased)



Summary

Overall, creative participation in each form of theatre has remained relatively consistent since 2022:

- Musical theatre or cabaret participation (3%, remains consistent from 2% in 2022).
- Traditional or contemporary theatre (3%, remains consistent from 2% in 2022).
- Children's theatre (2%, remains consistent from 1% in 2022).
- Participation in circus remains consistent at 1%.

Immersive theatre was added as a new category in 2025 and 2% of Australians living in the ACT have participated in it.

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Q41_REBASED. Which of the following forms of theatre did you create or participate in over the last 12 months? Base: ACT 15+ (2025 n= 616, 2022 n=625)
Note: First Nations face-to-face respondents were not asked this question.

Theatre creation – compared to Australians overall

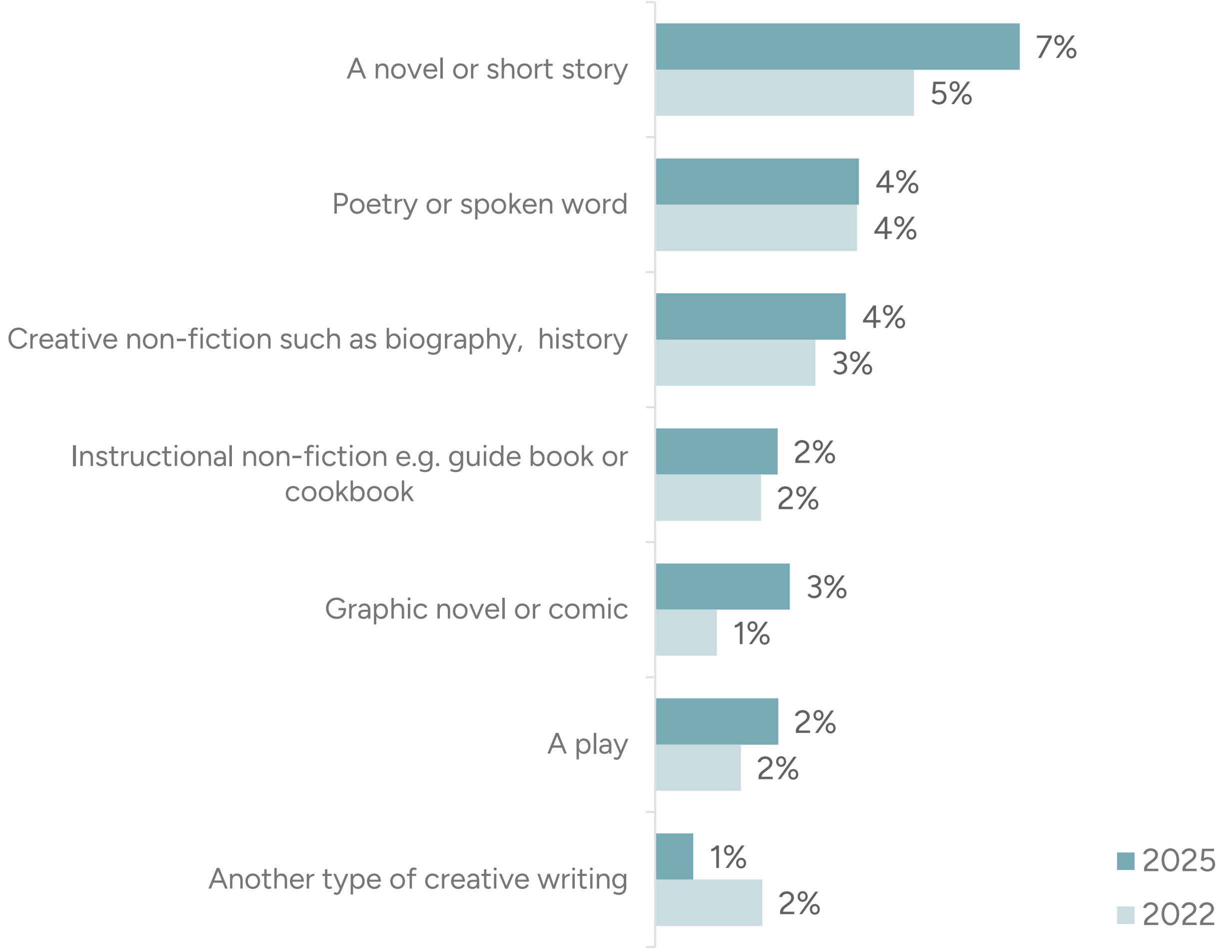
Creation of theatre forms	Australia Total	ACT Total
Musical theatre or cabaret	3%	3%
Traditional or contemporary theatre	2%	3%
Immersive (e.g. the action happens around you rather than on a stage it involves interactive experiences)	2%	2%
Children's theatre	2%	2%
Circus	1%	1%
Another type of theatre	0%	0%

LONERGAN.

Q41_REBASED. Which of the following forms of theatre did you create or participate in over the last 12 months? Base: Australians 15+ (2025 n= 8,997), ACT 15+ (2025 n=616)
Note: First Nations face-to-face respondents were not asked this question.

Literature or writing – creative participation

Figure: Creation of literature and writing, 2025 and 2022 (rebased)



Summary

Overall, creative participation across all forms of literature and writing has remained relatively consistent since 2022.

- Creating a novel or short story is the most common form of writing participation, at 7% (from 5% in 2022)
- Creating poetry or spoken word has remained consistent at 4% since 2022
- Creative non-fiction creation 4% from 3% in 2022
- Instructional non-fiction is created by 2% of respondents, consistent with 2022
- Creating graphic novels or comics from 1% in 2022 to 3% in 2025.
- Writing plays also remains at 2%

Q44_REBASED. Excluding for work or study, what forms of literature or writing did you create over the last 12 months? Base: Australians 15+ (2025 n=616, 2022 n=625)
Note: First Nations face-to-face respondents were not asked this question.

Literature creation – compared to Australians overall

Creation of literature forms	Australia Total	ACT Total
A novel or short story	5%	7%
Poetry or spoken word	4%	4%
Creative non-fiction such as biography, history	3%	4%
Instructional non-fiction e.g. guide book or cookbook	2%	2%
Graphic novel or comic	2%	3%
A play	2%	2%
Another type of creative writing	1%	1%

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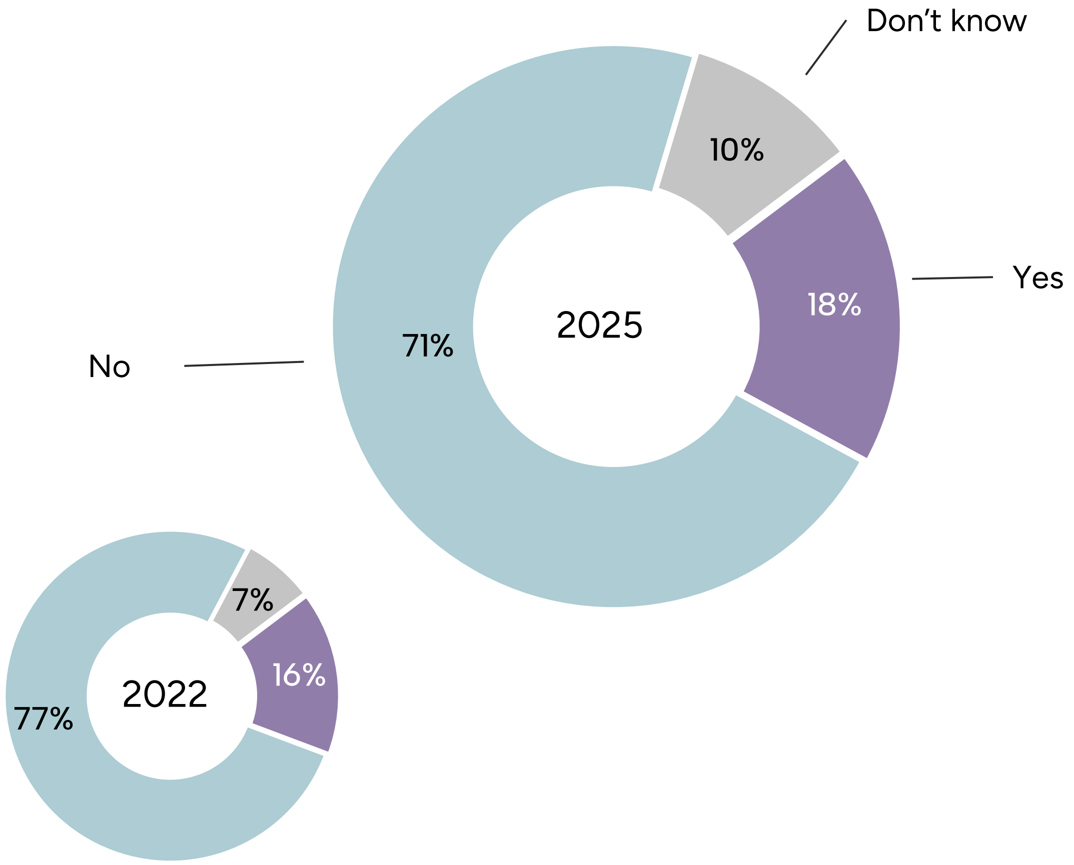
Q44_REBASED. Excluding for work or study, what forms of literature or writing did you create over the last 12 months? Base: Australians 15+ (2025 n= 8,997), ACT 15+ (2022 n=616)
Note: First Nations face-to-face respondents were not asked this question.

Participation in community arts

Figure: Participation in community arts, 2025 and 2022



Summary

Nearly one in five (18%) respondents living in the ACT have been involved in community arts, including community choirs, theatre, or craft groups. This has remained at similar levels to 2022 (16%).

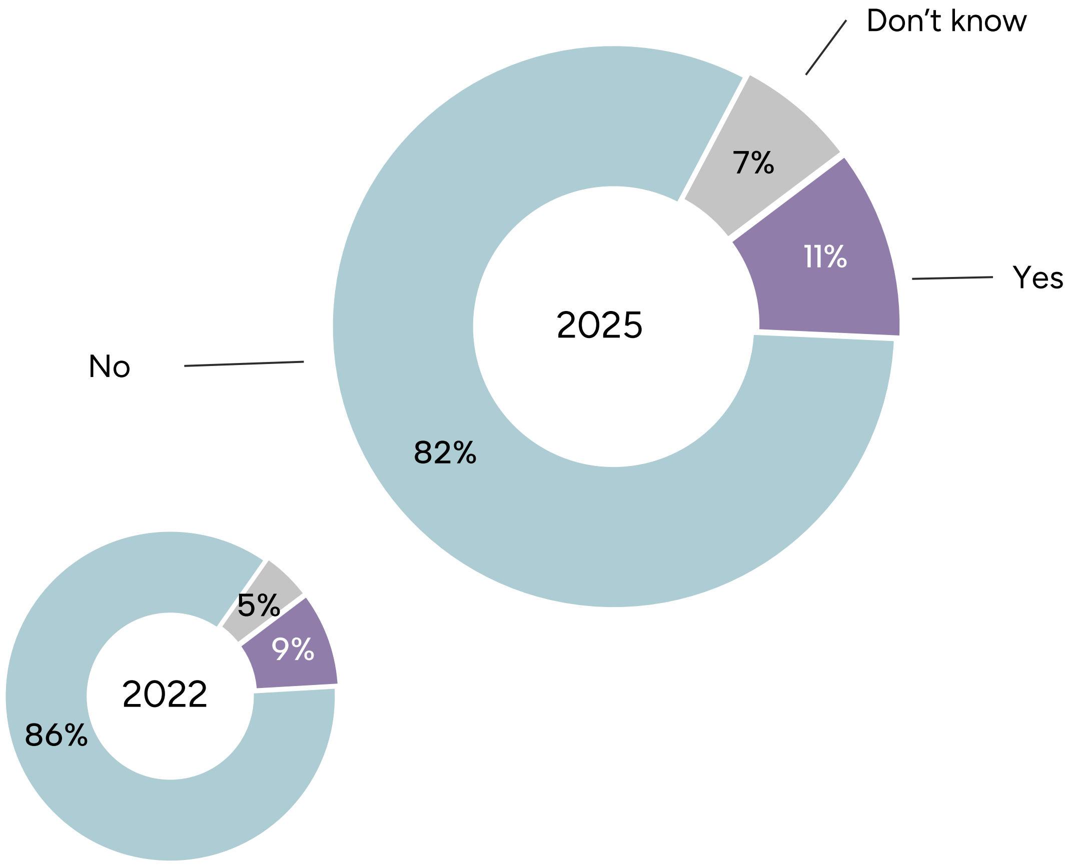
Those who are more likely to be involved in community arts are:

- Aged under 50 (22%, compared to 12% of 50+)
- Those with disability (38%, compared to 16% without disability)
- CALD Australians (35%, compared to 12% of non-CALD Australians)
- First Nations Australians (52%, compared to 17% of non-First Nations)

Q46. Of all the activities you have been involved in over the last 12 months have any been in a community setting (e.g. community choir, community theatre, craft group)? Base: Australians 15+ (2025 n= 9,065, 2022 n=9,396)

Participation in CACD

Figure: Participation in CACD, 2025 and 2022



Summary

One in ten (11%) Australians living in the ACT have participated in a project described as Community Arts and Cultural Development (CACD).

Those who are more likely to participate in CACD are:

- Under 50 years old (14% of 15–24 years, 14% of 25–49 years, compared to 5% of those aged 50+)
- Those with disability (25%, compared to 9% without disability)
- CALD Australians (24%, compared to 7% of non-CALD Australians)
- First Nations Australians (60%, compared to 9% of non-First Nations)
- Parents of children aged under 16 (16%, compared to 9% of those who don't have children under 16)

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Q47. In the past 12 months, have you participated in a project that could be described as Community Arts and Cultural Development (CACD)? Base: Australians 15+ (2025 n=616, 2022 n=625) Note: First Nations face-to-face respondents were not asked this question.

9.0 Arts in the digital space

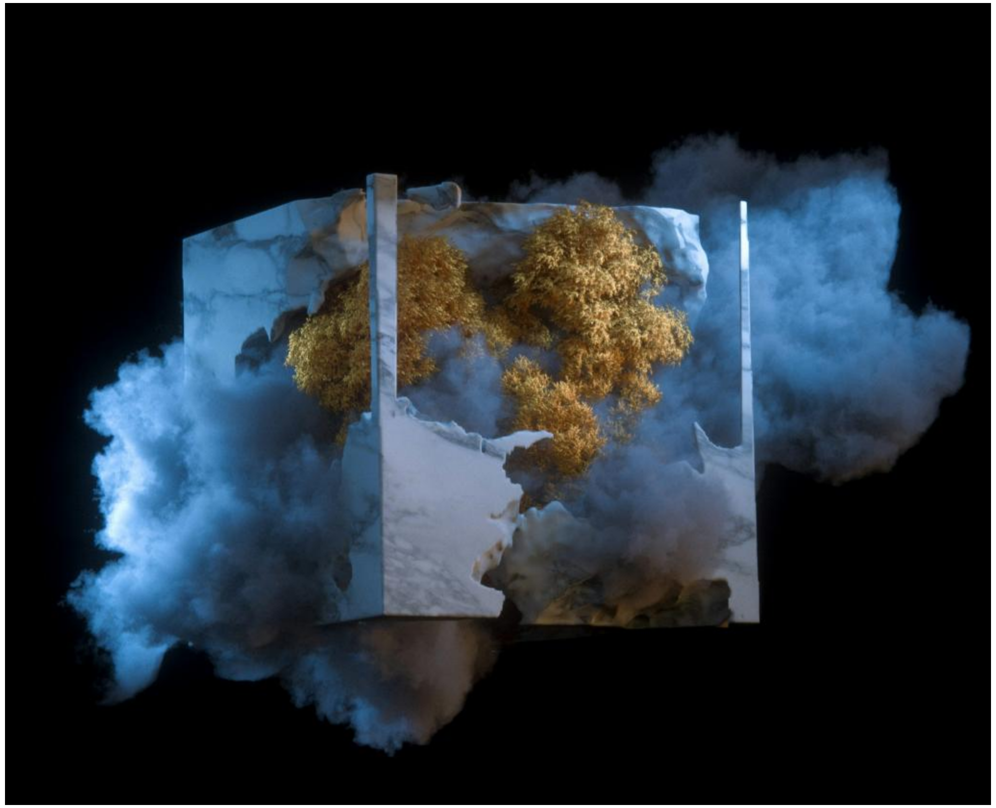
Arts in the digital space

Key insights

Digital platforms continue to play a central role in how ACT Australians access, engage with, and create arts and culture, with 93% of ACT Australians participating online or via digital platforms, sharing, connecting, creating, and experiencing arts across a wide range of activities in 2025.

AI was introduced as a new topic in the 2025 survey, providing early benchmark measures of attitudes and use. Given the emerging nature of AI in creative practice, views are still forming. While some, particularly younger people, are beginning to use AI as a creative tool, many remain uncertain or cautious about its role in the arts.

Around half of Australians in the ACT are not interested in using AI for creative purposes and express concern about its use by artists. Perceived benefits include idea generation and efficiency, while concerns focus on originality, authenticity, transparency and potential impacts on artists' livelihoods. Clear disclosure of AI use is widely considered important, and many Australians question whether AI-generated content can be considered authentic.

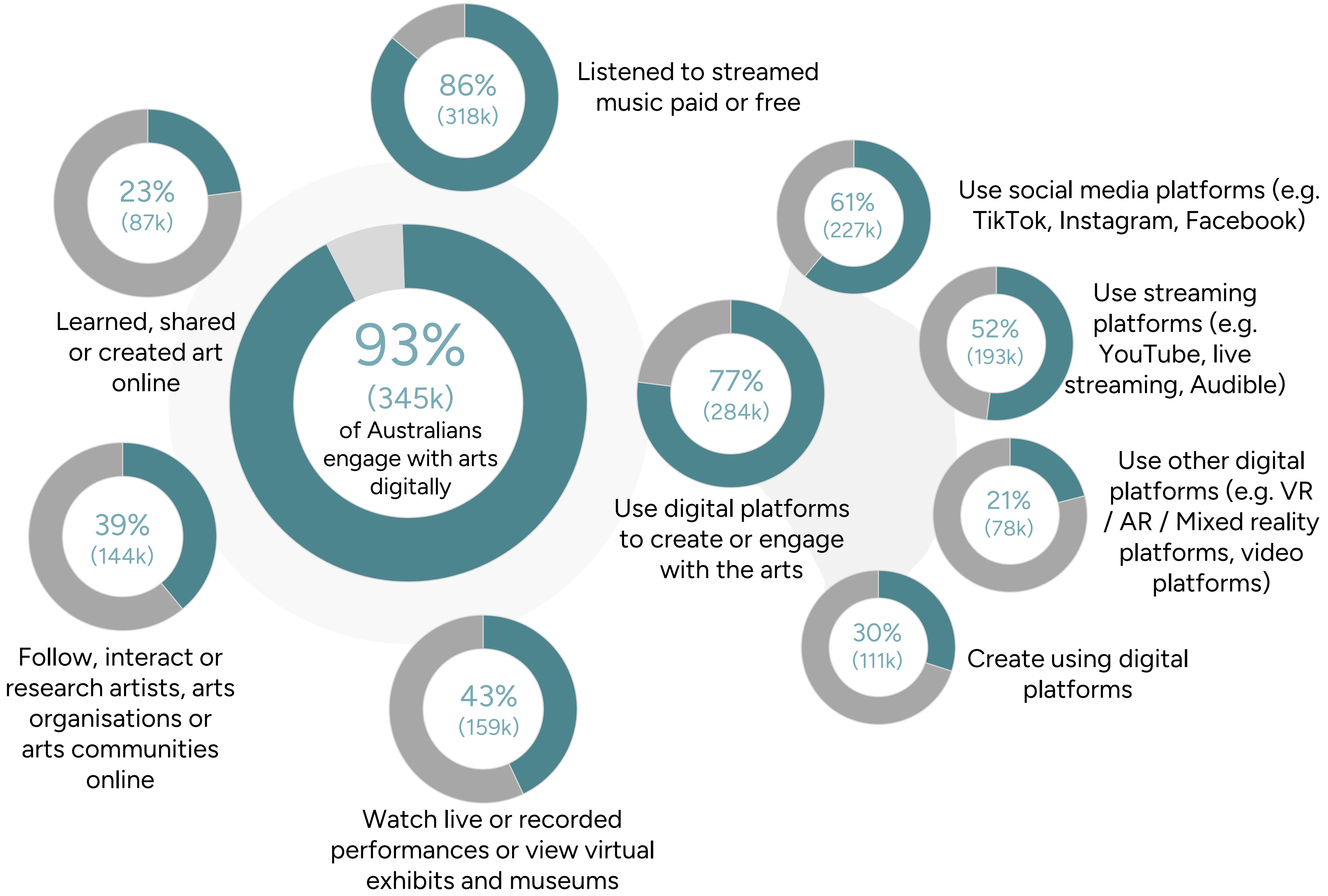


9.1 Digital engagement and creation

Custom variable – Digital and online engagement with the arts

Custom variable(s)

Figure: Custom variable – Digital and online engagement with the arts



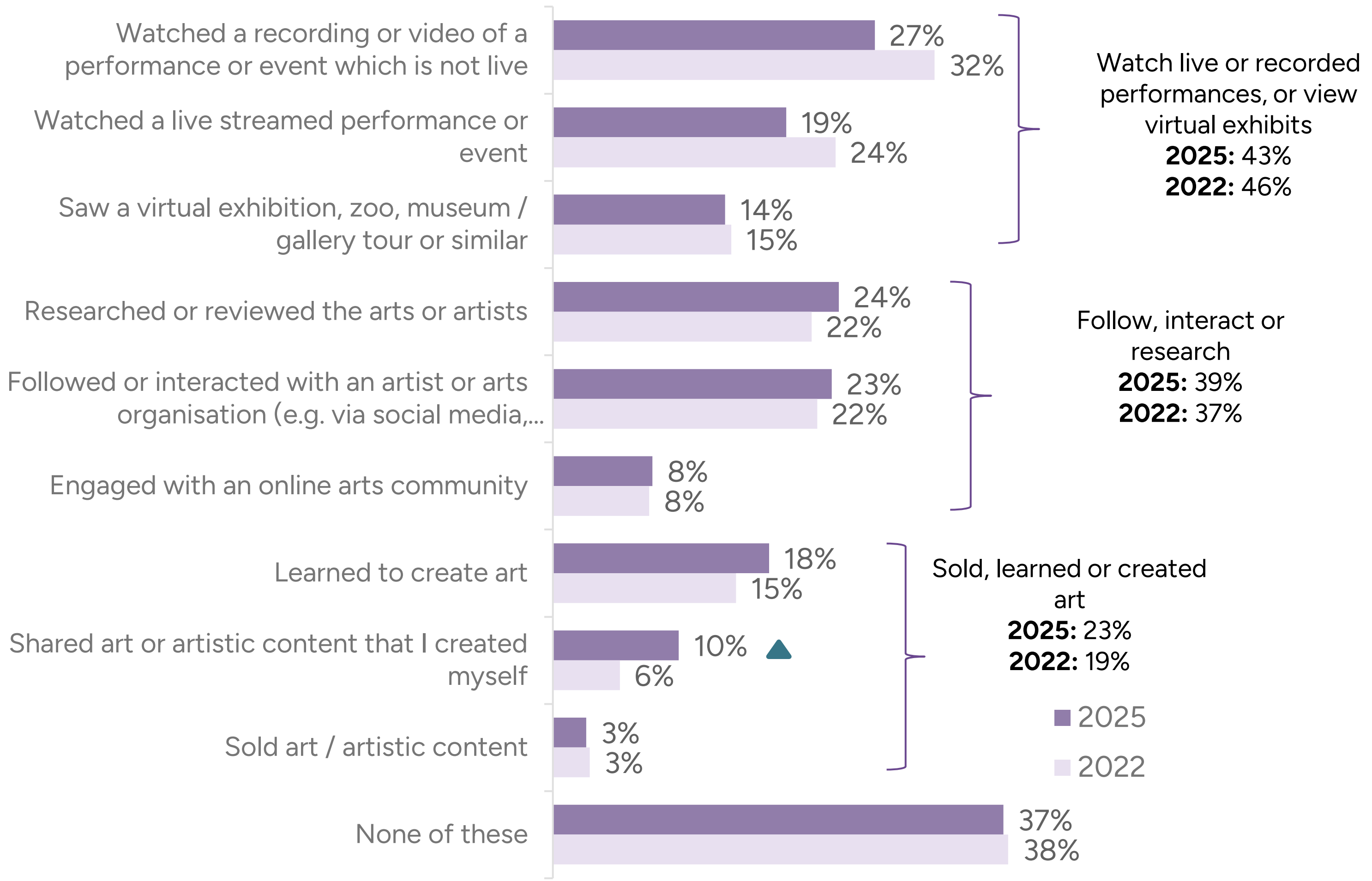
Summary

More than 9 in 10 (93%) Australians living in the ACT engage with the arts digitally or online. They share, connect, create and experience arts and culture online and digitally:

- 86% listen to streamed music
- Three in four use a digital platform to create or engage with the arts (77%)
- Over two in five use the internet to watch live or recorded performances, or view virtual exhibits and museums (43%)
- Two in five use the internet to follow, interact with or research artists or art communities (39%)
- Nearly a quarter learn, share or create art online (23%).

Online engagement

Figure: Online engagement for 2025 and 2022



Summary

Nearly two thirds (63%) of Australians living in the ACT engage with the arts online, and this has remained consistent since 2022 (62%).

All online engagement forms in 2025 have remained consistent with 2022 levels, except for sharing art or artistic content which has increased from 6% in 2022 to 10% in 2025.

- 43% watched live or recorded performances in 2025, from 46% in 2022
- Two in five (39%) ACT Australians followed, interacted or researched the arts or artists online in the past 12 months, which is consistent with 2022 levels at 37%.

Q48. Have you used the internet to do any of the following in the past 12 months? Base: Australians 15+ (2025 n=616, 2022 n=625)

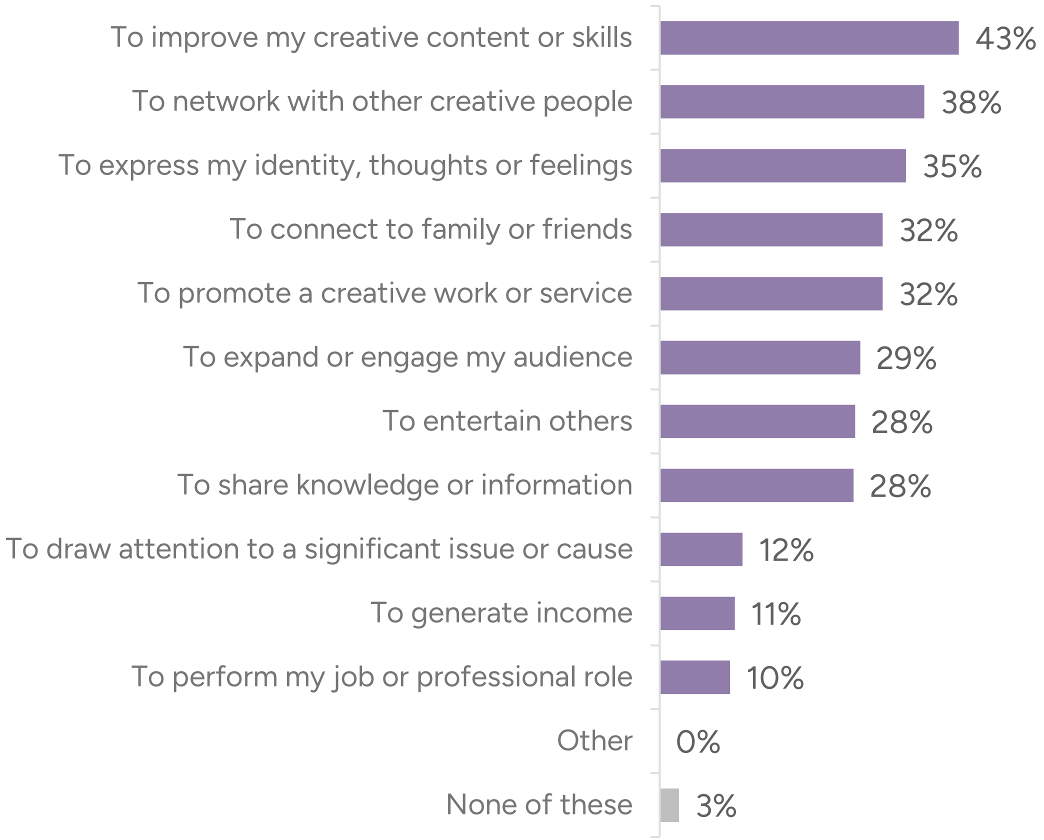
Online engagement – compared to Australians overall

Online engagement	Australia Total	ACT Total
Watched a recording or video of a performance or event which is not live	22%	27% ▲
Watched a live streamed performance or event	18%	19%
Saw a virtual exhibition, zoo, museum / gallery tour or similar	12%	14%
Researched or reviewed the arts or artists	19%	24% ▲
Followed or interacted with an artist or arts organisation	17%	23% ▲
Engaged with an online arts community	8%	8%
Learned to create art	13%	18% ▲
Shared art or artistic content that I created myself	8%	10%
Sold art / artistic content	4%	3%
None of these	44%	37%

Q48. Have you used the internet to do any of the following in the past 12 months? Base: Australians 15+ (2025 n= 9,065, 2022 n=9,396)

Sharing art using digital platforms (for those that used digital platforms to share or sell art)

Figure: Key reasons for sharing creative content online



Summary

1 in 10 (12%) Australians living in the ACT share or sell art online, and do so for a mix of personal, social and professional reasons.

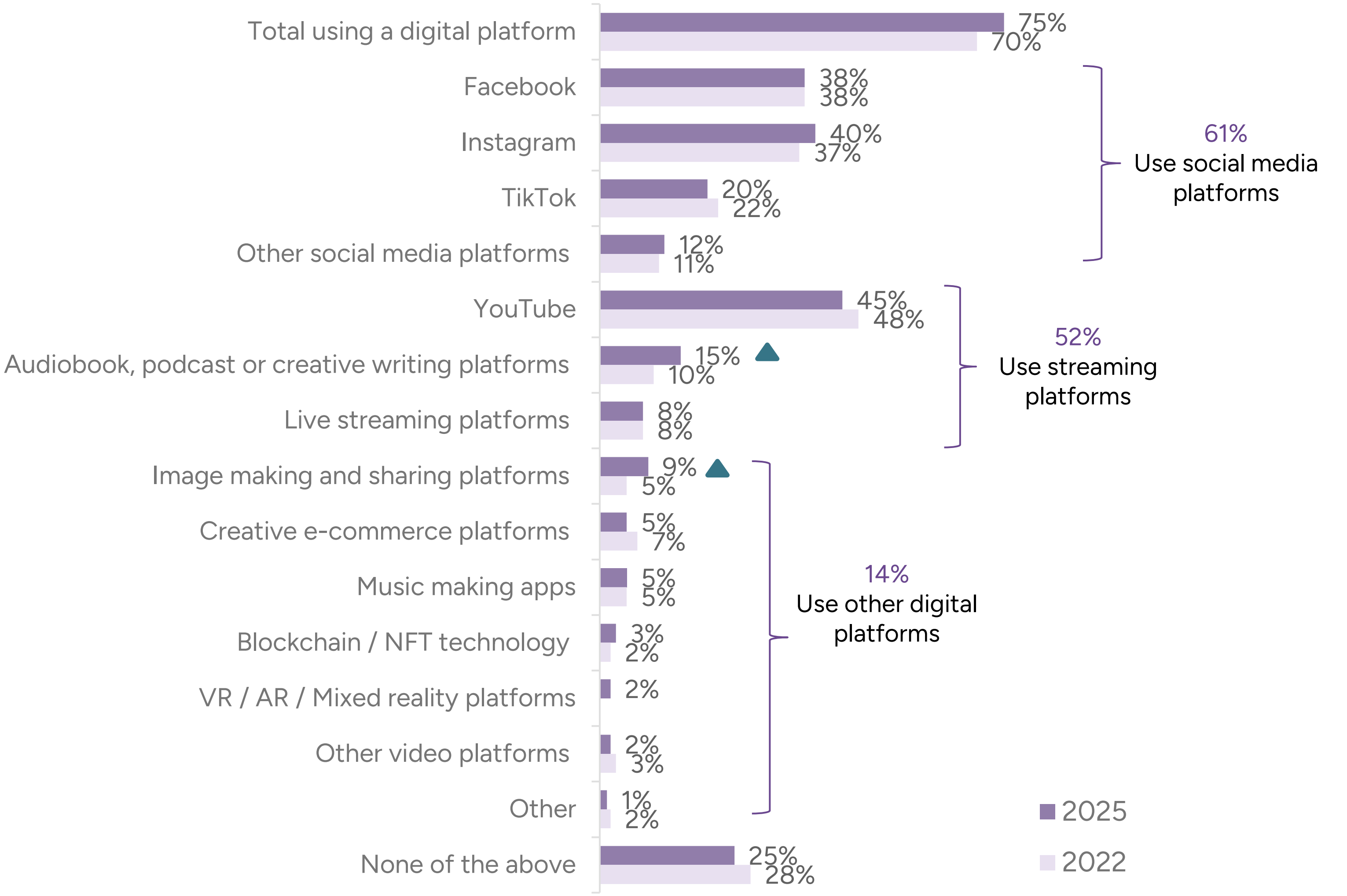
The strongest motivator is creative growth, with more than two in five (43%) using digital platforms to improve their creative content, followed by the need to network with other creative people (38%) and to communicate their identity, thoughts or feelings (35%).

For 3 in 10 (28%), sharing creative content online, do so to entertain others. Respondents also do so to expand or engage their audience (29%) and share knowledge or information (28%).

Q49. What were the key reasons for sharing your creative content online? Those who sold or shared creative content online in 2025 (n=73)

Digital platforms used for art and creativity

Figure: Use of digital platforms for creative, cultural or art engagement, 2025 and 2022



Summary

Three in four (75%) Australians living in the ACT have used a digital platform to engage with art in the past 12 months, a similar proportion to 2022 levels (70%).

Three in five (61%) respondents used social media platforms to engage with art, and over half (52%) used streaming platforms, while 14% used other digital platforms.

Use of digital platforms has remained consistent with 2022 levels, except for two platforms:

- Use of audiobooks, podcasts or creative platforms has seen an increase from 10% in 2022 to 15% in 2025.
- Use of image making and sharing platforms has seen an increase from 5% in 2022 to 9% in 2025.

Note 2022 NAPS had different codes.

Q50. Which of the following digital platforms, if any, have you used to engage with creativity, culture and art in the last 12 months? Base: ACT 15+ (2025 n=616, 2022 n=625)

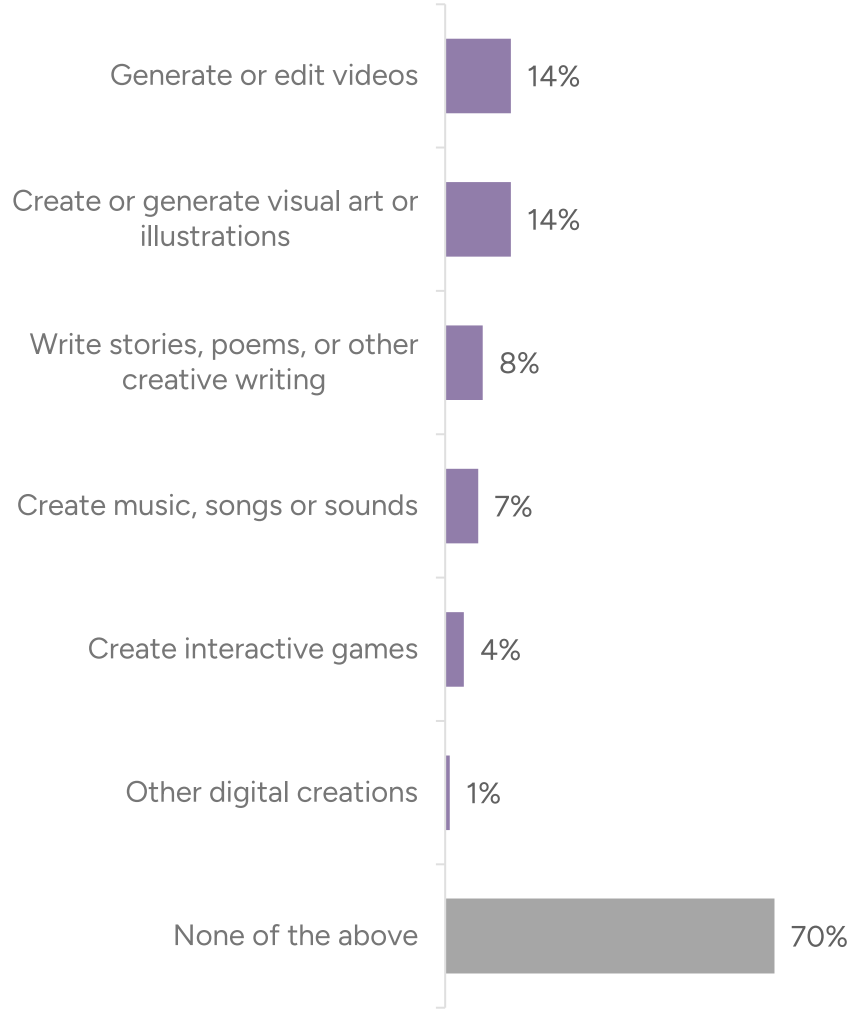
Digital platforms used for art and creativity – compared to Australians overall

Digital platform	Australia Total	ACT Total
Total using a digital platform	66%	75% ▲
Facebook	31%	38% ▲
Instagram	28%	40% ▲
TikTok	17%	20%
Other social media platforms	5%	12% ▲
YouTube	39%	45% ▲
Audiobook, podcast or creative writing platforms	8%	15% ▲
Live streaming platforms	6%	8%
Image making and sharing platforms	5%	9% ▲
Creative e-commerce platforms	5%	5%
Music making apps	4%	5%
Blockchain / NFT technology	2%	3%
VR / AR / Mixed reality platforms	2%	2%
Other video platforms	2%	2%
Other	1%	1%
None of the above	34%	25%

Q50. Which of the following digital platforms, if any, have you used to engage with creativity, culture and art in the last 12 months? Base: Australians 15+ (2025 n= 9,065), ACT 15+ (2025 n=616)

Use of digital platforms for creation

Figure: Creating using a digital platform in the last 12 months



Summary

Nearly a third of Australians living in the ACT (30%) have used a digital platform to create art within the past 12 months.

One in seven (14%) respondents have generated or edited videos, and the same proportion (14%) have created visual art or illustrations. 8% of respondents have written stories, poems, or other creative writing on a digital platform; a similar proportion (7%) have created music, songs, or sounds; and 4% have created interactive games.

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Q51. Excluding for work or study, have you used a digital platform to do any of the following in the last 12 months? Base: ACT 15+ (n=616)

Use of digital platforms for creation – compared to Australians overall

Digital creation	Australia Total	ACT Total
Generate or edit videos	12%	14%
Create or generate visual art or illustrations	11%	14%
Write stories, poems, or other creative writing	9%	8%
Create music, songs or sounds	8%	7%
Create interactive games	5%	4%
Other digital creations	1%	1%
None of the above	72%	70%

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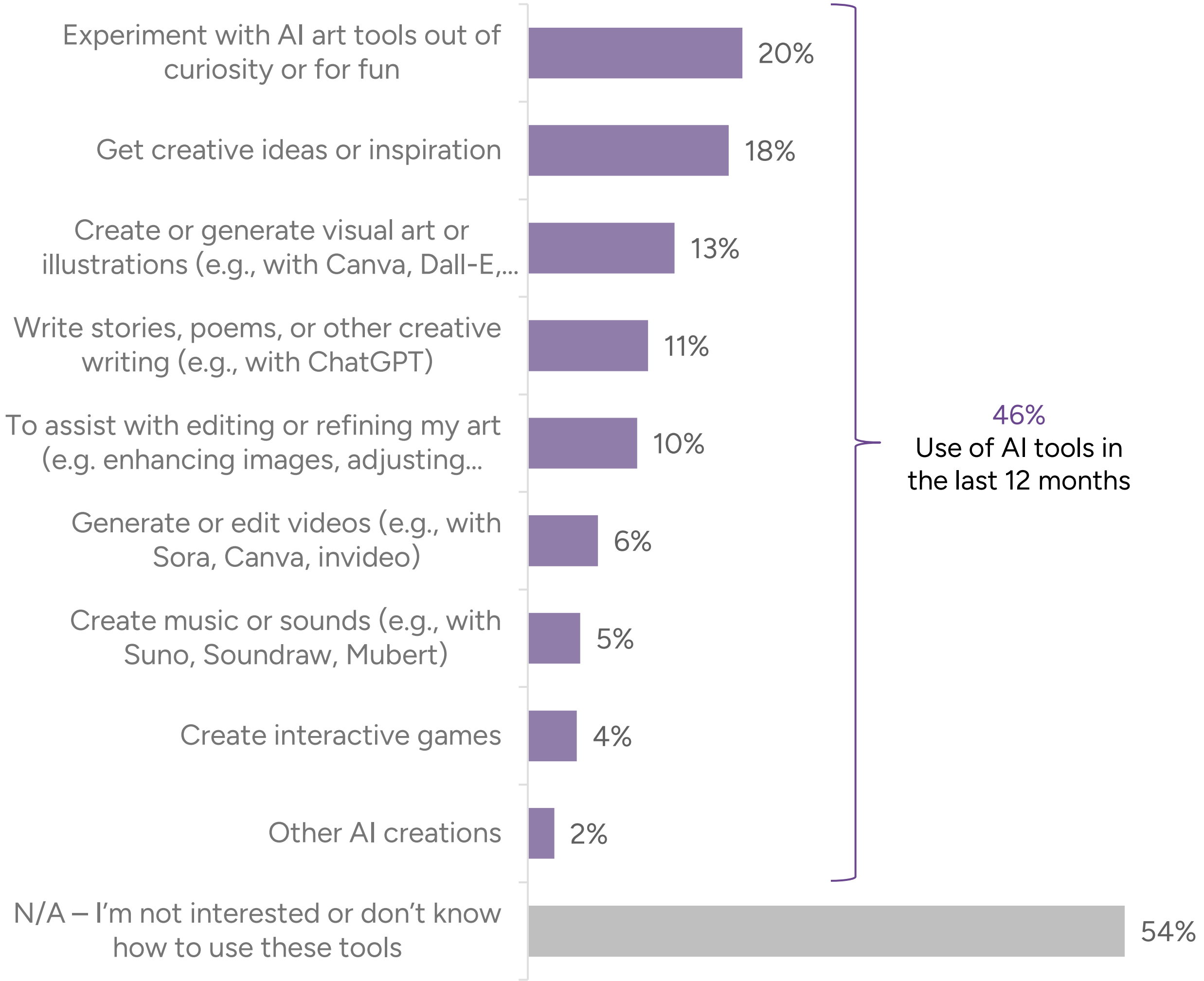
Q51. Excluding for work or study, have you used a digital platform to do any of the following in the last 12 months? Base: Australians 15+ (n=9,065), ACT 15+ (2025 n=616)

9.2 Artificial Intelligence (AI) and the arts

Use of AI tools for creativity

Figure: Use of AI tools for creativity in the last 12 months



Summary

Nearly half (46%) of Australians living in the ACT have used AI tools to be creative in the past 12 months, whilst 54% are not interested or don't know how to use these tools.

Respondents most commonly use AI to experiment out of curiosity or fun (20%) or to get creative ideas or inspiration (18%). 1 in 10 Australians use AI to write stories, poems, or other creative writing (11%), to create or generate visual art or illustrations (13%) and to assist with editing or refining their art (10%).

Of those who use niche digital platforms (music-making apps, VR, image-making apps, etc.) to engage with the arts, 70% use AI tools, particularly those who use Blockchain / NFT technology (77%) and VR / AR / Mixed reality platforms (73%).

Q53. Excluding for work or study, have you personally used AI tools to do any of the following in the last 12 months? Base: ACT 15+ (n=616) Note: First Nations face-to-face respondents were not asked this question.

Use of AI tools for creativity – compared to Australians overall

AI tools	Australia Total	ACT Total
USED AI TOOLS	40%	46% ▲
Experiment with AI art tools out of curiosity or for fun	16%	20%
Get creative ideas or inspiration	15%	18%
Write stories, poems, or other creative writing	10%	11%
Create or generate visual art or illustrations	10%	13% ▲
To assist with editing or refining my art	9%	10%
Generate or edit videos	7%	6%
Create music or sounds	5%	5%
Create interactive games	4%	4%
Other AI creations	1%	2%
N/A – I'm not interested or don't know how to use these tools	60%	54%

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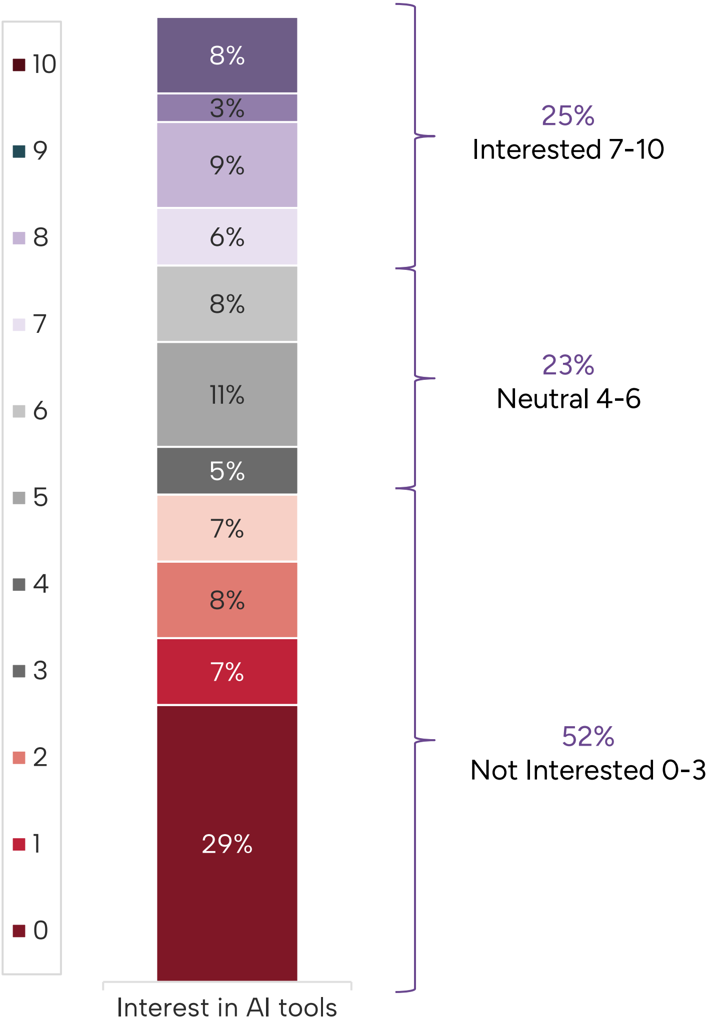
Q53. Excluding for work or study, have you personally used AI tools to do any of the following in the last 12 months? Base: Australians 15+ (2025 n= 8,997), ACT 15+ (2025 n=616)

Interest in AI tools to create or generate art

Figure: Interest in AI tools for creation or generation of art



Interest in AI tools	Creative participation				
	Visual arts and craft	Theatre	Dance	Writing	Music
Interested (7-10)	31%	46%	37%	40%	35%
Neutral (4-6)	21%	25%	27%	24%	29%
Not interested (0-3)	48%	29%	36%	37%	36%

Summary

A quarter (25%) of Australians living in the ACT are interested (rated 7–10 on interest scale) in using AI tools to create or generate art, a further quarter (23%) of respondents feel neutral (rated 4–6 on interest scale) and half (52%) aren't interested (rated 0–3 on interest scale).

Interest levels are high amongst those who use the internet to engage with the arts (29%) and those who use digital platforms (28%), particularly those who use the following:

- Music making apps (56%)
- Live streaming platforms (48%)

Those who disinterested in using AI tools generally don't use the internet to engage with arts (62%) or any digital platforms (69%).

Q52. On a scale of zero to 10, where 0 is not interested at all and 10 is extremely interested, how interested are you in using AI tools to create or generate art (e.g. visual art, music, or other creative forms)? Base: (n=616)

Interest in AI tools to create or generate art – compared to Australians overall

Interest in AI tools	Australia Total	ACT Total
Interested (7-10)	25%	25%
Neutral (4-6)	25%	23%
Not interested (0-3)	50%	52%

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Q52. On a scale of zero to 10, where 0 is not interested at all and 10 is extremely interested, how interested are you in using AI tools to create or generate art (e.g. visual art, music, or other creative forms)? Base: Australians 15+ (n=9,056), ACT 15+ (2025 n=616)

Benefits of AI tools for creativity

Benefits of AI	In Top 3	Ranked 1st	Ranked 2nd	Ranked 3rd	Not in Top 3
Generates ideas / inspiration	**45%**	15%	18%	12%	55%
Speeds up processes / more efficient	**42%**	18%	13%	10%	58%
Lower cost	**32%**	14%	10%	8%	68%
Creative experimentation	**30%**	10%	10%	10%	70%
Enables new forms of creative expression	**25%**	8%	9%	8%	75%
Accessibility	**25%**	8%	10%	8%	75%
Offer new, interactive or immersive experiences	**19%**	5%	6%	8%	81%
Overcome creative blocks	**23%**	7%	7%	9%	77%

15% say there are no benefits of AI

Summary

More than 4 in 5 (85%) Australians living in the ACT believe there are benefits of AI for creativity.

Nearly half (45%) of respondents see the generation of ideas/inspiration as a benefit of using AI tools for creativity, whilst 42% see the speeding up of processes / more efficiency as a benefit of using AI tools for creativity.

A third (32%) of respondents feel that a lower cost is a benefit of using AI tools for creativity, and a similar proportion (30%) feel that creative experimentation is a benefit of using AI tools in this space.

Regardless of whether Australians living in the ACT describe themselves as interested, disinterested or neutral toward AI, they all recognise its benefits. Across all groups, the 3 top-rated advantages are its ability to generate ideas and inspiration, speed up processes, and reduce costs.

Q54. Regardless of whether you personally use AI tools or not, which of the following, if any, do you think are the top 3 benefits of using AI for creativity, culture, and the arts? Base: Australians 15+ (n=616)

Benefits of AI tools for creativity – compared to Australians overall

Benefits of AI (% in top 3)	Australia Total	ACT Total
Generates ideas / inspiration	43%	45%
Speeds up processes / more efficient	39%	42%
Lower cost	31%	32%
Creative experimentation	29%	30%
Enables new forms of creative expression	26%	25%
Accessibility	22%	25%
Offer new, interactive or immersive experiences	22%	19%
Overcome creative blocks	22%	23%

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Q54. Regardless of whether you personally use AI tools or not, which of the following, if any, do you think are the top 3 benefits of using AI for creativity, culture, and the arts? Base: Australians 15+ (n=9,065), ACT 15 + (2025 n=616)

Concerns around using AI tools for creativity

Concerns of AI	In Top 3	Ranked 1st	Ranked 2nd	Ranked 3rd	Not in Top 3
Concerns about originality and authenticity of the work	**39%**	14%	12%	13%	61%
Difficulty knowing whether something was created using AI	**37%**	13%	13%	11%	63%
Threaten jobs or income for traditional artists	**33%**	12%	12%	10%	67%
Loss of traditional artistic skills or cultural practices	**31%**	10%	11%	10%	69%
Lack of emotional depth or human touch	**31%**	10%	10%	11%	69%
Lack of transparency about the extent of AI involvement in creating artwork	**29%**	8%	11%	10%	71%
Copyright infringement	**31%**	13%	10%	8%	69%
Low quality art	**14%**	5%	4%	5%	86%
The environmental impact of AI technology	**14%**	5%	4%	6%	86%
Cultural appropriation or insensitivity	**12%**	5%	4%	4%	88%

4% say there are no concerns of AI

Summary

Nearly all (96%) of Australians living in the ACT have at least one concern for using AI for creativity, culture and the arts.

The top three concerns about the use of AI in creativity, culture, and the arts:

- concerns about originality and authenticity of the work (39%),
- difficulty knowing whether something was created using AI (37%) and
- the threat to jobs or income for traditional artists (33%).

For a third of respondents, there are concerns about loss of traditional artistic skills or cultural practices (31%) and lack of emotional depth or human touch (31%).

Q55. Which of the following, if any, are the top 3 concerns you have about the use of AI in creativity, culture, and the arts? Base: ACT 15+ (n=616)

Concerns around using AI tools for creativity – compared to Australians overall

Concerns of AI (% in top 3)	Australia Total	ACT Total
Concerns about originality and authenticity of the work	37%	39%
Difficulty knowing whether something was created using AI	37%	37%
Threaten jobs or income for traditional artists	37%	33%
Loss of traditional artistic skills or cultural practices	33%	31%
Lack of emotional depth or human touch	31%	31%
Lack of transparency about the extent of AI involvement in creating artwork	27%	29%
Copyright infringement	26%	31% ▲
Low quality art	15%	14%
The environmental impact of AI technology	14%	14%
Cultural appropriation or insensitivity	13%	12%

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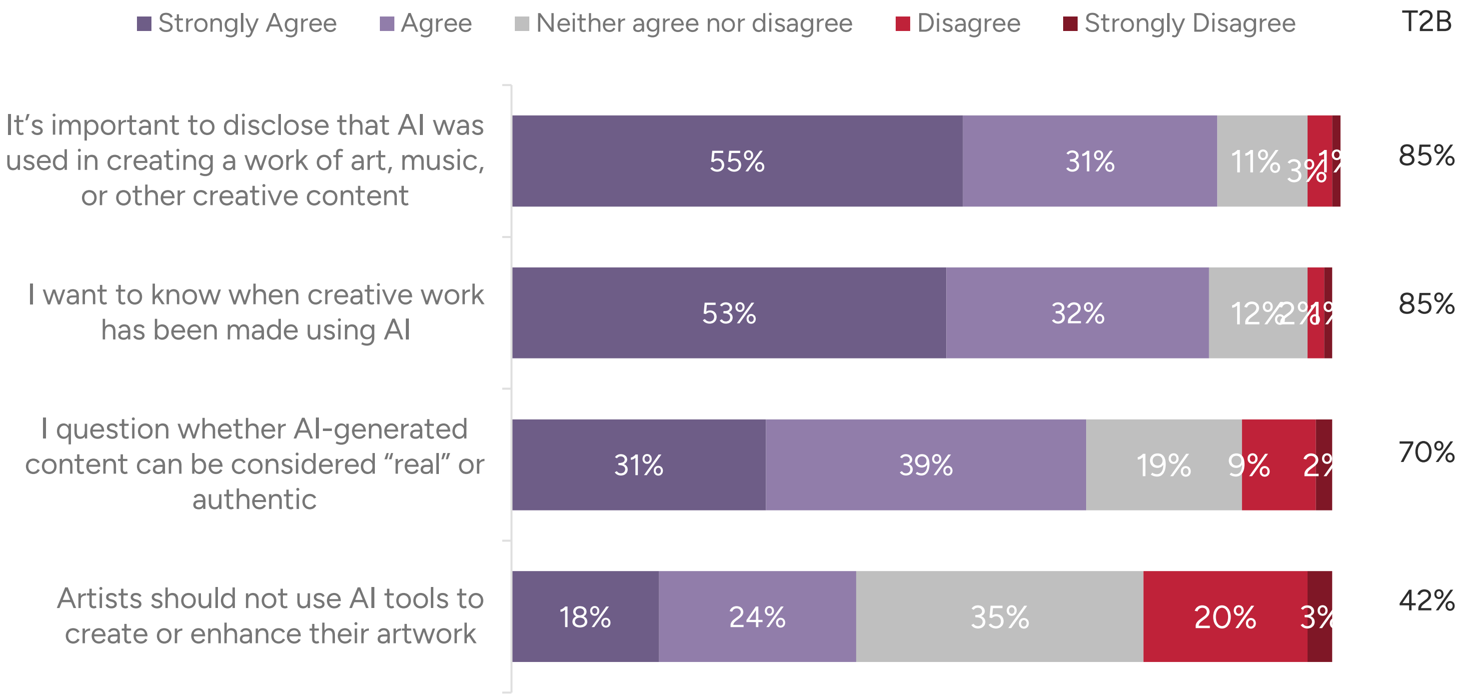
Q55. Which of the following, if any, are the top 3 concerns you have about the use of AI in creativity, culture, and the arts? Base: Australians 15+ (n=9,065), ACT 15+ (2025 n=616)

Use of AI in creative work, culture and art

Figure: Levels of agreement for using AI in creative work, culture and art



Summary

More than four in five (85%) Australians living in the ACT feel it's important to disclose that AI was used in creating a work of art, music, or other creative content, and a similar amount want to know when creative work has been made using AI (85%).

Seven in ten (70%) respondents question whether AI-generated content can be considered 'real' or authentic, and two in five (42%) feel that artists should not use AI tools to create or enhance their artwork.

Amongst those who use social media to engage with creativity, they are more likely than those who don't use social media to:

- Want to know when creative work has been made using AI (88% compared to 80%)

LONERGAN.

Q56. To what extent do you agree or disagree with the following statements about using AI in creative work, culture and art? Base: ACT 15+ (n=616)

Use of AI in creative work, culture and art – compared to Australians overall

T2B (Strongly agree, Agree)	Australia Total	ACT Total
It's important to disclose that AI was used in creating a work of art, music, or other creative content	82%	85%
I want to know when creative work has been made using AI	80%	85%
I question whether AI-generated content can be considered "real" or authentic	73%	70%
Artists should not use AI tools to create or enhance their artwork	53%	42%

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Q56. To what extent do you agree or disagree with the following statements about using AI in creative work, culture and art? Base: Australians 15+ (n=9,065), ACT 15+ (2025 n=616)

10.0 Appendices

10.1 Technical report specifications

Pre-survey & fieldwork

Cognitive testing

- To ensure the quality of the research remains at the highest levels, cognitive testing of the survey was required to ensure adequate levels of comprehension and test the flow of the questionnaire. A series of 10 interviews explored the following:
  - General interest in the survey content
  - Overall perceptions of the survey
  - Relevance of the questions
  - Comprehension of the question wording and ease of completion
  - Comprehension and suitability of the rating scales
  - Length of survey and respondent experience

Pilot testing

- Following approval of the final survey tool, pilot testing, also known as a 'soft launch', was undertaken as an emulation of the full conduct of the research methodology. While broadly similar to cognitive testing, pilot testing focuses on evaluation of the methodological process as a whole, as opposed to just the survey vehicle. As such, the pilot testing can be summarised as a 'reduced sample' implementation of the actual survey. Pilot testing was undertaken with a sample of n=100 surveys. Broad quotas are set to ensure a broadly representative sample.

Sampling

General population online survey

- Stratified sampling is the single most significant process in Ensuring a representative sample of respondents. A well-designed, quota-based sampling frame is key to acquire a final, representative sample. The 2025 National Arts Participation Survey sample was distributed in accordance with ABS metrics to ensure national representation among Location, Age and Gender. Quota-based restrictions proportional to 2019 ABS Census data are set to ensure that demographic representation was achieved.

Location definitions – ARIA and SEIFA scores

- The Australian Bureau of Statistics (ABS) uses The Australian Statistical Geography Standard (ASGS) Remoteness Structure to divide Australia into five classes of remoteness on the basis of a measure of relative access to services: major cities, inner regional, outer regional, remote and very remote. Respondent postcodes are used to allocate respondents to one of the five Remoteness Areas (ARIAs 0 through to 4)

- For the purpose of this report, the terms 'major cities' and 'metro' are used interchangeably. Regional includes 'inner regional', 'outer regional', 'remote' and 'very remote'. Where relevant more discrete references have been made using either of these terms, typically referenced by their ARIAs – 0 Major Cities, 1 Inner Regional, 2 Outer Regional, 3 Remote and 4 Very Remote.

- In addition to ARIA the 2025 National Arts Participation Survey used SEIFA scores and their corresponding deciles. These were assigned to each respondent based on the ABS Postal Area Code SEIFA Summary Index of Relative Socio-economic Advantage and Disadvantage (2016). The index ranges from 1 to 10.

Sample boosts and targeted samples

State and territory boosts

- Online fieldwork for NAPS 2025 was conducted from September 2025 through to October 2025 with a nationally representative sample of n=9,396 Australians aged 15 years and over. This includes the state and territory boost samples, and First Nations additional regional collection, but does not include the in language surveys or the Easy Read surveys which are reported on separately.

State and territory boosts

- Four states/territories boosted samples in their jurisdictions. For smaller states and territories this was to ensure a robust sample size (e.g. NT and ACT). For Western Australia the boost included a request for specific representation of nine regional areas and for Victoria the boost ensured specific areas within Melbourne were well represented.
- State and territory boosts:
  - WA Regional across 9 locations (n=500 boost)
  - Victoria – Melbourne metropolitan (n=500 boost)
  - ACT – (n=500 boost)
  - Northern Territory – (n=100 boost)
- The state and territory boost data was included in the main survey sample and weighted according to ABS data. See Appendices for how weighting was applied to the national sample to compensate for state/territory boosts.

Targeted samples – rationale

- Whilst it is recognised that the online panel is able to capture the views of the general population, there is still an underrepresentation of some Culturally diverse where English is not spoken fluently, First Nations Australians living in regional locations, and Australians with disability, specifically those with cognitive impairment or intellectual disability. To reach these audiences and give them an opportunity to participate, other data collection methods are implemented.
- This included face-to-face survey collection with First Nations Australians in regional locations (ARIAS 1, 2, 3 and 4). A simplified survey was completed during a visit by an experienced First Nations interviewer or subsequently online using a survey link provided by the interviewer during the visit.
- For language groups a suitably simplified survey for self-completion either online or using paper surveys was provided for Culturally diverse not fluent in English. Surveys were translated into the relevant languages and distributed using a range of community groups or provided to respondents via Lonergan’s research panel.
- To enable Australians with disability to contribute an Easy Read survey was developed with input from Developmental Disability WA (DDWA). This suitably simplified survey for self-completion enables Australians with cognitive impairment or intellectual disability to engage with NAPS. Surveys were provided either directly to the respondents via Lonergan’s research panels or distributed using a range of community groups.

Post Survey weighting

Weighting

- The final dataset was weighted to the same profile used for the sampling frame, with a cell-weighting methodology applied based on gender, age and location. This ensures the final weighted sample is representative of the Australian population aged 15+ years. The weighting profile is based on ABS data, which is based on the 2021 Census.

Note about representativeness

- NAPS 2025 was sampled and weighted to be nationally representative based on age, gender and location (by states and territories and metropolitan/regional Australia). While it is representative of Australians as a whole, it is not necessarily representative of any particular sub-group as described below. In this report, findings are presented for First Nations respondents, where a proportion of surveys are completed via the mainstream panel, with participation boosted using a face-to-face interviewing method. While this approach has resulted in increased representation of First Nations Australians, we cannot claim to be statistically representative. The findings are thus indicative, and the data should be used as a guide, not an absolute.

Statistical significance

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

Margin of error

- All sample-based surveys are subject to survey error. For the National Arts Participation Survey, the margin of error for the total sample size at 50% is ± 1.04%. This means that if 50% of survey respondents did a particular activity it is 95% likely that the population estimate will be between 49% and 51%. The margin of error varies based on the sample size and the sample percentage estimate. smaller sample sizes make the margin of error larger.

- For example, there are n=1,148 respondents aged 15–24 sampled in the survey. If 50% of them did a particular activity, then the margin of error for the population estimate would be ± 2.89%, and the population estimate will be between 47% and 53%. Higher percentage estimates make the margin of error smaller. For example, if 90% of the survey respondents did a particular activity, then the margin of error is ±0.62%.

Effect of rounding

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

Terminology used in the report

Statistical significance

- The National Arts Participation Survey uses a nationally representative sample of respondents to understand the Australian population as a whole.
- Statistical significance is a test of how likely differences identified between different groups reflect a true difference in the Australian population (rather than chance differences in the respondents in each sample).
- All differences reported in this publication are statistically significant at 95% confidence level. The findings presented, and themes discussed, are based on the data that has significant differences.
- Where a 1 or 2 percentage point difference is statistically significant it has been reported as a change since 2022, however if the same percentage point difference is not statistically significant (based on the sample size), this will be reported as unchanged, or consistent with 2022.

10.2

2025 NAPS Questionnaire

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2025 NAPS questionnaire

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Final Questionnaire

3836 National Arts Participation Survey 2025

Research Outline

Element	Specification
Methodology	Customised Online
Questionnaire length	15 minutes
Sample size	• n=7,000 Australians aged 15+ o n=500 boost for WA o n=500 boost for VIC o n=500 boost for ACT o n=100 boost for NT
Sample profile	General Population 15+

Notes

Writing in ***black, italic*** (**bold** or unbold) is instructional text for the survey respondent

Writing in teal, (**bold** or unbold) is instructional text for the programmer and/or data analyst and will not be visible to survey respondent

Writing in purple, (**bold** or unbold) is instructional text for telephone interviewers / recruiters and will not be visible to survey respondent

Writing in grey is identifying text for analysis and will not be visible to survey respondent

Lonergan Research ABN: 34 138 789 401 1300 123 453 www.lonergan.team PO Box Q890, Queen Victoria Building, NSW 1230

Introduction Text for Survey Respondents

INSTRUCTIONS
Thank you for agreeing to participate in this survey. Please answer the following questions to see if you fall into the category of respondent we need to survey. You will need to provide a response for **EVERY** question to proceed with the survey. *Please be assured of complete confidentiality. Lonergan Research is bound by the Research Society Code of Professional Behaviour and the Privacy Act.* *This survey should take you approximately 15 minutes to complete.* *If you are concerned or have an issue with this survey please contact Lonergan on (02) 9046 5600 during business hours (9am–5pm AEST)* *During the survey, please do not use your browser's **FORWARD** and **BACK** buttons. Instead, please always use the "Next" button below to move forward through the survey.*

Quota Demographics

ASK ALL			
D1a	Where do you live in Australia?		
	Please select one response only DO NOT RANDOMISE	SR	
	NSW – Sydney	01	
	NSW – Other	02	
	ACT	03	
	Victoria – Melbourne (inner metro)	04	
	Victoria – Melbourne (middle metro)	05	
	Victoria – Melbourne (outer metro)	06	
	Victoria – Regional	07	
	Tasmania	08	
	Queensland - Brisbane	09	
	Queensland - Other	10	
	South Australia - Adelaide	11	
	South Australia - Other	12	
	Western Australia - Perth	13	
	Western Australia - Other	14	
	Northern Territory	15	
	Somewhere else	96	TERMINATE

ASK ALL	
D1b	What is your postcode?
	4 DIGIT NUMERIC RESPONSE

ASK ALL			
D2	How old are you?		
	Please select one response only DO NOT RANDOMISE	SR	
	14 years or less	01	TERMINATE
	15 – 17 years	02	
	18 - 19 years	03	
	20 - 24 years	04	
	25 - 29 years	05	
	30 - 34 years	06	
	35 - 39 years	07	
	40 - 44 years	08	
	45 - 49 years	09	
	50 - 54 years	10	
	55 - 59 years	11	
	60 - 64 years	12	
	65 - 69 years	13	
	70 - 74 years	14	
	75+ years	14	
	Prefer not to say	98	TERMINATE

ASK ALL			
D3	How do you describe your gender?		
	Please select the most relevant response DO NOT RANDOMISE	SR	
	Man or male	01	
	Woman or female	02	
	Non-binary	03	
	I use a different term (please specify)	96	
	Prefer not to answer	98	

CONTINUE IF RESIDE IN AUSTRALIA AND AGED 15 YEARS AND OVER (I.E. VALID POSTCODE IN D1b AND CODES 02-15 IN D2)

Questionnaire

Section 1 – Engagement

INTRO	The first section of the survey will focus on creative, cultural and artistic events attended **in person** in the last 12 months.

ASK ALL			
1.	Over the last 12 months, have you attended any of these kinds of free or paid events in person (e.g. exhibitions, performances, shows)?		
	Please select all that apply RANDOMISE	MR	
	Visual arts and craft (e.g. painting, photography, light art, digital art, public art, street art, crafts, woodwork, textiles)	01	
	Theatre (e.g. traditional, contemporary, musical theatre, circus, immersive)	02	
	Dance (e.g. classical, contemporary, competitive and social dance)	03	
	Book or literary events, excluding for work and study (e.g., writers talks)	04	
	Music (e.g. contemporary, classical, electronic and dance)	05	
	None of these	98	
Notes: Updated examples			

ASK THOSE WHO ATTENDED EACH ART FORM (I.E. CODES 01-05 IN Q1)

2. And in the past 12 months, how often did you personally attend these kinds of events?

Please select one response per row RANDOMISE STATEMENTS RSR

	[PIPE ANSWERS FROM Q1]	Once a week or more often	Every 2-3 weeks	Once a month	Every couple of months	Three or four times a year	Once or twice in the last year
_1	Visual arts and craft	01	02	03	04	05	06
_2	Theatre	01	02	03	04	05	06
_3	Dance	01	02	03	04	05	06
_4	Book or literary events	01	02	03	04	05	06
_5	Music	01	02	03	04	05	06

Notes:

2025 NAPS questionnaire

ASK THOSE WHO ATTENDED VISUAL ARTS AND CRAFT (I.E. CODE 01 IN Q1)

3. Which of the following forms of **visual arts and craft** events did you attend in venues or public spaces, indoors or outdoors (either free or paid for) in the past 12 months?

Please select all that apply	**RANDOMISE**	**MR**
Photography		01
Sculpture, installation, or light projections		02
Digital or video art		03
Painting, drawing, printmaking or street art		04
Craft like ceramics, glass art, jewellery, textiles or woodcraft		05
Immersive or experience-based art (e.g., where you can physically move through or interact with the art/artwork)		06
Other form of visual arts and craft (please specify)		96

Notes: Immersive is a new code

ASK THOSE WHO ATTENDED VISUAL ARTS AND CRAFT (I.E. CODE 01 IN Q1)

4. And where did you attend these visual arts and craft events?

Please select all that apply	**RANDOMISE**	**MR**
Art gallery		01
Museum		02
Community art centre		03
Studio open day		04
Library		05
Theatre or performing arts centre		06
Educational setting (e.g. school, college, university)		07
Outdoor public space		08
Other adapted space or venue (e.g. warehouse, convention centre)		09
Other (please specify)		96

Notes: New question

ASK THOSE WHO ATTENDED THEATRE (I.E. CODE 02 IN Q1)

5. Which of the following forms of **theatre** did you attend live (either free or paid for) in the past 12 months?

Please select all that apply	**RANDOMISE**	**MR**
Traditional or contemporary theatre		01
Children's theatre		02
Musical theatre or cabaret		03
Circus		04
Immersive (e.g., the action happens around you rather than on a stage; the performance involves interactive experiences)		05
Other form of theatre (please specify)		96

Notes: New immersive code

ASK THOSE WHO ATTENDED THEATRE (I.E. CODE 02 IN Q1)

6. And where did you attend these theatre events?

Please select all that apply	**RANDOMISE**	**MR**
Theatre		01
Performing arts centre		02
Community hall or town hall		03
Art gallery or museum		04
Educational setting (e.g. school, college, university)		05
Pubs/bars with performance space		06
Outdoor venue (e.g. Shakespeare in the park)		07
Outdoor public space		08
Other adapted space or venue (e.g. warehouse, convention centre)		09
Pop-up theatre or immersive/site specific experience		10
Other (please specify)		96

Notes: New question

ASK THOSE WHO ATTENDED DANCE (I.E. CODE 03 IN Q1)

7. Which of the following forms of **dance** did you attend live (either free or paid for) in the past 12 months?

Please select all that apply	**RANDOMISE**	**MR**
Ballet		01
Traditional/folk /cultural/classical		02
Contemporary dance		03
Social or competitive ballroom, swing, tango or similar		04
Social or competitive street dance (e.g. Hip hop, breaking, house)		05
Other form of dance (please specify)		96

Notes: New social / competitive dance codes

ASK THOSE WHO ATTENDED DANCE (I.E. CODE 03 IN Q1)

8. And where did you attend these dance events?

Please select all that apply	**RANDOMISE**	**MR**
Performing arts centre		01
Dance school or academy		02
Community hall or local theatre		03
Outdoor public space		04
Club or social dance venue		05
Art gallery or museum		06
Other adapted space or venue (e.g. warehouse, convention centre)		07
Educational setting (e.g. school, college, university)		08
Other (please specify)		96

Notes: New question

ASK THOSE WHO ATTENDED LITERATURE (I.E. CODE 04 IN Q1)

9. Which of the following **book or literature** events did you attend live (either free or paid for) in the past 12 months?

Please select all that apply	**RANDOMISE**	**MR**
Readings including poetry, spoken word or storytelling		01
Writer talks or book launches		02
Book clubs		03
Other book or literature event (please specify)		96

Notes:

ASK THOSE WHO ATTENDED LITERATURE (I.E. CODE 04 IN Q1)

10. And where did you attend these literature events?

Please select all that apply	**RANDOMISE**	**MR**
Library		01
Bookshop		02
Writing organisation		03
Educational setting (e.g. school, college, university)		04
Art gallery or museum		05
Theatre or performing arts centre		06
Community centre		07
Outdoor public space		08
Other adapted space or venue (e.g. warehouse, convention centre)		09
Other (please specify)		96

Notes: New question

ASK THOSE WHO ATTENDED MUSIC (I.E. CODE 05 IN Q1)

11. What type of **music** events did you attend live (either free or paid for) in the past 12 months?

Please select all that apply	**RANDOMISE**	**MR**
Contemporary music (e.g. pop, rock, electronic, dance, hip hop, country, jazz, blues)		01
Classical music (e.g. orchestral, chamber music)		02
Art music (e.g. new classical, experimental new music, improvised music, sound art)		03
Opera		04
Musical theatre or cabaret		05
Traditional or folk music		06
Other form of music (please specify)		96

Notes:

ASK THOSE WHO ATTENDED MUSIC (I.E. CODE 05 IN Q1)

12. And where did you attend these music events?

Please select all that apply	**RANDOMISE**	**MR**
Concert hall or theatre		01
Stadium or arena		02
Pub, club or bar		03
Outdoor public space		04
Art gallery or museum		05
Place of worship		06
Educational setting (e.g. school, college, university)		07
Other adapted space or venue (e.g. warehouse, convention centre)		08
Other (please specify)		96

Notes:

ASK ALL

13. Have you attended any of the following creative and artistic festivals (either free or paid for) in person in the past 12 months?

Please select all that apply	**DO NOT RANDOMISE**	**MR**
Music festivals		01
Visual arts festivals or fairs		02
Festivals where many art forms are exhibited e.g. Vivid, Brisbane Festival		03
Performing arts festivals e.g. theatre or dance		04
Writers' festivals		05
None of these		98

Notes: New writers' festivals code

2025 NAPS questionnaire

ASK THOSE WHO ATTENDED ANY FESTIVALS AT Q13		
14.	Thinking about the festivals you have attended, were any of these Aboriginal or Torres Strait Islander festivals?	
Please select all that apply	DO NOT RANDOMISE	MR
	Music festivals	01
	Visual arts festivals or fairs	02
	Festivals where many art forms are exhibited	03
	Performing arts festivals e.g. theatre or dance	04
	Writers' festivals	05
	Another type of Aboriginal or Torres Strait Islander festivals (please specify)	96
	None of these	98
Notes: New writers' festivals code		

ASK THOSE WHO ATTENDED ANY FESTIVALS AT Q13		
15.	Were any of the festivals you attended related to a particular cultural group or cultural community?	
Please select all that apply	DO NOT RANDOMISE	MR
	Music festivals	01
	Visual arts festivals or fairs	02
	Festivals where many art forms are exhibited	03
	Performing arts festivals e.g. theatre or dance	04
	Writers' festivals	05
	Another type of festival related to a particular cultural group or community (please specify)	96
	None of these	98
Notes: New writers' festivals code		

LONERGAN. Page 9

INTRO	The next section focuses on your own cultural background.

ASK ALL WHO HAVE ATTENDED ANY ART FORM AT Q1		
16.	Thinking about the creative, cultural and artistic events that you have attended in person in the last 12 months, which of the following, if any, were focused on your own cultural background, language group or community?	
Please select all that apply	RANDOMISE	MR
	Visual arts and craft	01
	Theatre	02
	Dance	03
	Book or literary events	04
	Music	05
	Festival or celebration	06
	Other (please specify)	96
	None of the above	98
Notes:		

ASK THOSE WHO HAVE ENGAGED WITH OWN CULTURAL EVENTS (I.E. CODES 01-06/96 IN Q16)		
17.	Where did you attend these events?	
Please select all that apply	RANDOMISE	MR
	Community centre/hall	01
	Library	02
	Market	03
	Local park	04
	Museum/gallery	05
	Concert hall or theatre	06
	Stadium or arena	07
	Place of worship	08
	Educational setting (e.g. school, college, university)	09
	Neighbourhood/street	10
	Other adapted space or venue (e.g. warehouse, convention centre)	11
	Other (please specify)	96
Notes:		

LONERGAN. Page 10

ASK THOSE WHO HAVE ENGAGED WITH OWN CULTURAL EVENTS (I.E. CODES 01-06/96 IN Q16)		
18.	What value do these cultural events provide to you?	
Please select all that apply	RANDOMISE	MR
	I feel connected to my heritage	01
	Improved health and wellbeing	02
	My children can learn about and connect with their cultural background	03
	I get to know people in my community	04
	Knowing the wider community has more understanding of my culture	05
	Spending time with family and/or friends	06
	Preserving the practices of my heritage	07
	Community support because I am living away from my home country	08
	Other (please specify)	96
	None of these	98
Notes:		

INTRO	The next few questions look at why people may or may not attend the types of creative, cultural and artistic events/festivals that have been discussed so far.

ASK ALL		
19.	Regardless of whether you have or haven't attended these kinds of creative, cultural and artistic events in the past 12 months, which of these statements best applies to you?	
Please select one response only	DO NOT RANDOMISE	SR
	I am happy with how often I attend	01
	Ideally, I would like to attend more	02
	I am not interested in attending	03
Notes:		

ASK ALL		
20.	There are many reasons why people may attend creative, cultural and artistic events/festivals in person. Which of the following reasons, if any, apply to you?	
Please select all that apply	RANDOMISE	MR
	To understand other perspectives and cultures	01
	To socialise and connect with others	02
	To improve my wellbeing	03
	To express myself	04
	To develop skills for education, training or work	05
	To have fun/to be entertained	06
	None of these	98
Notes:		

LONERGAN. Page 11

ASK ALL (OPTIONAL)		
21.	In your own words, what do you enjoy most about attending arts events or activities?	
Please enter a response in the space provided	LONG OPEN	LOR
Notes: New optional question		

ASK ALL		
22.	There are many reasons why people may not attend creative, cultural and artistic events/festivals in person, or may not go as often as they would like to. Which of the following reasons, if any, apply to you?	
Please select all that apply	RANDOMISE	MR
	Hard to find the time	01
	Cost of tickets/entry	02
	Lack of personal interest	03
	Friends/family not interested	04
	Health (physical or mental)	05
	Difficulty getting there (e.g. poor public transport/parking)	06
	Lack of awareness/information (e.g. when/where events are taking place)	07
	Too far away/not near where I live	08
	Safety concerns	09
	Event information isn't provided in my language	10
	None of these	98
Notes:		

ASK ALL

23. Thinking about the last 12 months. To what extent do you agree or disagree with each of the following statements about the cost of creative, cultural and artistic events?

Please select one response per statement — RANDOMISE STATEMENTS — RSR

		Strongly Agree	Agree	Neither agree nor disagree	Disagree	Strongly Disagree	N/A – I didn't purchase tickets
_1	I often delayed purchasing event tickets until I was confident I could afford the expense	01	02	03	04	05	99
_2	There were events I wanted to attend but didn't because of the cost	01	02	03	04	05	99
_3	I've saved up for events	01	02	03	04	05	99
_4	It was tough but I prioritised purchasing tickets to events over other things	01	02	03	04	05	99

Notes: New question

LONERGAN. Page 12

2025 NAPS questionnaire

ASK ALL (OPTIONAL)

24.	In your own words, what makes it difficult or less enjoyable for you to attend arts events or activities?		
	Please enter a response in the space provided	LONG OPEN	LOR

Notes: New optional question

INTRO	Thinking now about music and reading in the last 12 months.

ASK ALL

25. Have you listened to and/or watched recorded music in any of these ways in the past 12 months?

Please select all that apply	RANDOMISE	MR
Music on radio		01
Music you have paid for (either downloaded e.g. Bandcamp or a physical copy e.g. CDs/vinyl)		02
Music you stream for free (e.g. YouTube, Soundcloud)		03
Music you stream through a paid subscription (e.g. Spotify, Apple Music, Amazon Music)		04
None of the above		98

Notes:

ASK THOSE WHO LISTENED TO EACH FORM OF MUSIC (I.E. CODES 01-04 IN Q25)

26. And in the last 12 months, how often did you listen to and/or watch music in these ways?

Please select one response per row — RANDOMISE STATEMENTS — RSR

	[PIPE ANSWERS FROM Q25]	Daily	Every 2 – 3 days	Once a week or more often	Every 2-3 weeks	Once a month	Every couple of months	Three or four times a year	Once or twice in the last year	Never
_1	Music on radio	01	02	03	04	05	06	07	08	09
_2	Music you have paid for (either downloaded e.g. Bandcamp or a physical copy e.g. CDs/vinyl)	01	02	03	04	05	06	07	08	09
_3	Music you stream for free (e.g. YouTube, Soundcloud)	01	02	03	04	05	06	07	08	09
_4	Music you stream through a paid subscription (e.g. Spotify, Apple Music, Amazon Music)	01	02	03	04	05	06	07	08	09

Notes:

LONERGAN. Page 13

ASK ALL

27. Where do you usually discover new music?

Please select all that apply	RANDOMISE	MR
Streaming platforms (e.g., Spotify, YouTube)		01
Social media (e.g. TikTok, Facebook, Instagram, X/Twitter)		02
Artist/band websites or mailing lists		03
Radio		04
Word of mouth		05
Live music venues		06
Music festivals or events		07
CD/record stores		08
Posters, flyers or other physical advertising		09
Music websites or blogs		10
Online games		11
Shazam or similar app		12
Free text search (e.g. Google, Chat GPT)		13
TV and movies		14
Other (please specify)		96
None of the above		98

Notes: New question

ASK ALL

28. Excluding for work or study, which of the following did you read in the past 12 months? This includes printed books, e-books and audio books.

Please select all that apply	RANDOMISE	MR
A novel or short story		01
Poetry		02
A play		03
Creative non-fiction e.g. biography or history		04
Instructional non-fiction e.g. guide book or cookbook		05
Graphic novel or comic		06
None of these		98

Notes:

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ASK THOSE WHO READ (I.E. CODES 01-06 IN Q28)

29. In the past 12 months, how often did you read or listen to books in the following formats?

Please select one response per row — RANDOMISE STATEMENTS — RSR

		Daily	Every 2 – 3 days	Once a week or more often	Every 2-3 weeks	Once a month	Every couple of months	Three or four times a year	Once or twice in the last year	Never
_1	Printed book	01	02	03	04	05	06	07	08	09
_2	E-book (e.g. Kindle)	01	02	03	04	05	06	07	08	09
_3	Audio book (e.g. Audible, Spotify)	01	02	03	04	05	06	07	08	09
_4	Online platforms (e.g. Webtoons)	01	02	03	04	05	06	07	08	09

Notes:

ASK ALL

30. Where do you usually discover new books to read?

Please select all that apply	RANDOMISE	MR
Bookshop		01
Library		02
Social media (e.g. BookTok/Bookstagram)		03
Online retailers (e.g. Amazon, Booktopia)		04
Word of mouth (e.g. Family or friends)		05
Book clubs		06
Podcasts		07
Award lists (e.g. Miles Franklin, Booker, Pulitzer Prize)		08
Online forums (e.g., Reddit)		09
Book reviews(e.g. Goodreads, newspaper)		10
Free text search (e.g. Google, Chat GPT)		
Other (please specify)		96
N/A – I don't read books		98

Notes: New question

ASK ALL

31. Do you ever read to someone else?

Please select all that apply	DO NOT RANDOMISE	MR
Yes, to my child/children or grandchildren		01
Yes, to someone I care for		02
Yes, other (please specify)		96
No		98

Notes: New question

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Section 2 – First Nations

INTRO	This section focuses on Aboriginal and Torres Strait Islander arts.

ASK ALL

32. Have you attended or seen any of the following Aboriginal and/or Torres Strait Islander arts or cultural activities in the past 12 months? This includes arts that you have seen as part of festivals or special events (e.g. NAIDOC week activities).

Please select all that apply	RANDOMISE	MR
Visual arts and craft		01
Storytelling		02
Dance		03
Theatre		04
Music		05
Multi art form		06
Other (please specify)		95
None of the above		98

Notes:

ASK ALL

33. Which of the following statements best describes your current attitude towards Aboriginal and Torres Strait Islander arts?

Please select one response only	DO NOT RANDOMISE	SR
I am strongly interested in Aboriginal and Torres Strait Islander arts		01
I am interested in Aboriginal and Torres Strait Islander arts		02
I am neither interested or disinterested in Aboriginal and Torres Strait Islander arts		03
I am disinterested in Aboriginal and Torres Strait Islander arts		04
I am strongly disinterested in Aboriginal and Torres Strait Islander arts		05

Notes:

ASK ALL

34. And which of the following statements best describes your current attitude towards Aboriginal and Torres Strait Islander arts?

Please select one response only	DO NOT RANDOMISE	SR
My interest in Aboriginal and Torres Strait Islander arts is growing		01
My interest in Aboriginal and Torres Strait Islander arts is unchanged		02
My interest in Aboriginal and Torres Strait Islander arts is declining		03

Notes:

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ASK ALL

35. To what extent do you agree or disagree with each of the following statements?

Please select one response per statement — RANDOMISE STATEMENTS — RSR

		Strongly Agree	Agree	Neither agree nor disagree	Disagree	Strongly Disagree
_1	Aboriginal and Torres Strait Islander arts are an important part of Australia's culture	01	02	03	04	05
_2	Aboriginal and Torres Strait Islander arts are well represented in Australia	01	02	03	04	05
_3	Aboriginal and Torres Strait Islander arts are becoming more popular	01	02	03	04	05

Notes:

ASK ALL

36. Which of the following types of Aboriginal or Torres Strait Islander art items or events, if any, have you **purchased** in the past 2 years? Please think about purchases that are traditional and/or modern

Please select all that apply — RANDOMISE — MR

Paintings or prints	01
Textiles or clothing	02
Ceramics or pottery	03
Jewellery or accessories	04
Sculptures or carvings	05
Tickets to live theatre, dance or music performances	06
Music or recordings	07
Books or literature	08
Digital art	09
Homewares	
Souvenirs	
Other (please specify)	96
I haven't purchased any type of Aboriginal or Torres Strait Islander art items or events in the past 2 years	98

Notes: New question

ASK THOSE WHO PURCHASE FIRST NATIONS ARTS

37. To what extent are the following important to you when purchasing Aboriginal or Torres Strait Islander art items or events?

Please select one response per statement — RANDOMISE STATEMENTS — RSR

		Extremely important	Somewhat important	Neutral	Somewhat unimportant	Extremely unimportant
_1	Authentication of the artwork as produced by an Aboriginal and/or Torres Strait Islander artist or community	01	02	03	04	05
_2	Knowledge that artist is getting paid a reasonable share of sale price	01	02	03	04	05
_3	Respect for cultural ownership of the imagery, signs or symbols used	01	02	03	04	05
_4	Price	01	02	03	04	05
_5	Quality of the work	01	02	03	04	05
_6	The subject of the work / stories being told	01	02	03	04	05

Notes: New question

ASK ALL

38. To what extent do you agree or disagree with each of the following statements?

Please select one response per statement — RANDOMISE STATEMENTS — RSR

		Strongly Agree	Agree	Neither agree nor disagree	Disagree	Strongly Disagree	Don't know
_1	Aboriginal and/or Torres Strait Islander artists often don't get paid the fair value for their artworks	01	02	03	04	05	97
_2	Aboriginal and/or Torres Strait Islander artists often don't get fair recognition / accreditation for their artworks	01	02	03	04	05	97
_3	It's hard to know how or where to check if Aboriginal or Torres Strait Islander artworks are authentic	01	02	03	04	05	97

Notes: New question

Section 3 – Creation

INTRO The next section will focus on being creative and producing art yourself.

Please include activities that you participate in alone or with others, and things that you create for yourself or to share with others.

We are interested in all expressions of creativity, whether you participate in organised lessons/classes, are a hobbyist who creates things for fun or a professional artist who creates things to sell.

ASK ALL

39. Over the last 12 months, have you created or participated in any of the following?

Please select all that apply — RANDOMISE — MR

Visual arts and craft (e.g. painting, photography, light art, digital art, street art, crafts, woodwork, textiles)	01
Theatre (e.g. acting, circus, or being part of a production)	02
Dance (e.g. classical, contemporary and organised social dance)	03
Creative writing (e.g. a book, short stories, non-fiction, poetry or other creative writing)	04
Music (e.g. playing/performing a musical instrument, singing, producing, mixing, composing, writing music)	05
None of these	98

Notes: Updated creative writing and music examples

ASK THOSE WHO CREATED VISUAL ARTS AND CRAFT (I.E. CODE 01 IN Q39)

40. Which of the following forms of **visual arts and craft** did you create in the last 12 months?

Please select all that apply — RANDOMISE — MR

Photography	01
Sculpture, installation, or light projections	02
Digital or video art	03
Painting, drawing, printmaking or street art	04
Craft like ceramics, glass art, jewellery, textiles or woodcraft	05
Another type of visual arts and craft event, exhibition or show (please specify)	96

Notes:

ASK THOSE WHO CREATED THEATRE (I.E. CODE 02 IN Q39)

41. Which of the following forms of **theatre** did you create or participate in over the last 12 months?

Please select all that apply — RANDOMISE — MR

Traditional or contemporary theatre	01
Children's theatre	02
Musical theatre or cabaret	03
Circus	04
Immersive (e.g. the action happens around you rather than on a stage; it involves interactive experiences)	05
Another type of theatre (please specify)	96

Notes: New immersive code

ASK THOSE WHO CREATED DANCE (I.E. CODE 03 IN Q39)

42. Which of the following forms of **dance** did you create or participate in over the last 12 months?

Please select all that apply — RANDOMISE — MR

Ballet	01
Traditional/folk/cultural/classical	02
Contemporary dance	03
Social or competitive ballroom, swing, tango or similar	04
Social or competitive street dance (e.g. Hip hop, breaking, house)	05
Another type of dance (please specify)	96

Notes: New social codes

ASK THOSE WHO CREATED MUSIC (I.E. CODE 05 IN Q39)

43. Which of the following forms of **music** did you create or participate in over the last 12 months?

Please select all that apply — RANDOMISE — MR

Played/performed a musical instrument	01
Sung (e.g. in a choir or at a lesson)	02
Wrote, composed or arranged music	03
Produced, mixed or mastered music	04

Notes: New write and produce codes

ASK THOSE WHO CREATED WRITING (I.E. CODE 04 IN Q39)

44. Excluding for work or study, what forms of literature or writing did you create over the last 12 months?

Please select all that apply — RANDOMISE — MR

A novel or short story	01
Poetry or spoken word	02
A play	03
Creative non-fiction such as biography, history	04
Graphic novel or comic	05
Instructional non-fiction e.g. guide book or cookbook	06
Another type of creative writing (please specify)	96

Notes:

2025 NAPS questionnaire

ASK THOSE WHO CREATED AN ART FORM (I.E. CODE 01-05 IN Q39)

45. Over the last 12 months, have you created or participated in any of the following to engage with your **own cultural background, language group or community**?

Please select all that apply	RANDOMISE	MR
Visual arts and craft		01
Theatre		02
Dance		03
Creative writing		04
Music		05
Festival or celebration		06
Other (please specify)		96
None of the above		98

Notes:

ASK ALL

46. Of all the activities you have been involved in over the last 12 months have any been in a community setting (e.g. community choir, community theatre, craft group)?

Please select one response only	DO NOT RANDOMISE	SR
Yes		01
No		02
Don't know		03

Notes:

ASK ALL

47. Community Arts and Cultural Development (CACD) is when communities work with artists to create art. CACD projects are led by communities. They are based on community participation and inclusion.

They usually:

- involve specialist artists and cultural experts to inform, lead and share skills
- are driven by what community members want to explore and express
- may use any artform (e.g., music, visual art, dance, literature), or a combination of artforms

In the past 12 months, have you participated in a project that could be described as Community Arts and Cultural Development (CACD)?

Please select one response only	DO NOT RANDOMISE	SR
Yes		01
No		02
Don't know		03

Notes: New wording of CACD

Section 4 – Digital Engagement

INTRO	The next section will focus on new and emerging expressions of creativity, culture and art.

ASK ALL

48. Have you used the internet to do any of the following in the past 12 months?

Please select all that apply	RANDOMISE	MR
Learned to create art		01
Sold art / artistic content		02
Engaged with an online arts community		03
Followed or interacted with an artist or arts organisation (e.g. via social media, newsletters etc.)		04
Researched or reviewed the arts or artists		05
Watched a **live** streamed performance or event		06
Watched a recording or video of a performance or event which is not live		07
Saw a virtual exhibition, zoo, museum / gallery tour or similar		08
Shared art or artistic content that I created myself		09
None of these		98

Notes:

ASK THOSE WHO SOLD OR SHARED (IE CODE 02 OR 09 IN Q48)

49. What were the key reasons for sharing your creative content online?

Please select up to 5 reasons	RANDOMISE	MR
To expand or engage my audience		01
To express my identity, thoughts or feelings		02
To entertain others		03
To connect to family or friends		04
To network with other creative people		05
To promote a creative work or service		06
To generate income		07
To draw attention to a significant issue or cause		08
To perform my job or professional role		09
To share knowledge or information		10
To improve my creative content or skills		11
Other (please specify)		96
None of these		98

Notes: New question

ASK ALL

50. Which of the following digital platforms, if any, have you used to **engage with creativity, culture and art** in the last 12 months?
'Engage with' includes making or sharing something yourself, watching or listening to things other people have made, following artists, purchasing or paying for creative material etc.
'Creativity, culture and art' includes things like music, visual art, dance, theatre or creative writing.

Please select all that apply	RANDOMISE	MR	
Facebook		01	
Instagram		02	
YouTube		03	
TikTok		04	
Audiobook, podcast or creative writing platforms (e.g., Audible, Apple Podcasts, Substack)		05	
Image making and sharing platforms (e.g., VSCO, Flickr, imgur, Pinterest, Tumblr)		06	
Music making apps (e.g., Garage band / LMMS)		07	
Live streaming platforms (e.g., Twitch, Mixer, Eventcast)		08	
Creative e-commerce platforms (e.g., Etsy, Bandcamp)		09	
Blockchain / NFT technology (e.g., Ethereum, OpenSea, Magic Eden)		10	
VR / AR / Mixed reality platforms		11	
Other video platforms (e.g., Vimeo, Indigitube)		12	FIX POSITION
Other social media platforms (e.g., X, Reddit)		13	FIX POSITION
Other (please specify)		96	
None of the above		98	

Notes:

ASK ALL

51. Excluding for work or study, have you used a digital platform to do any of the following in the last 12 months?

Please select all that apply	RANDOMISE	MR
Create or generate visual art or illustrations (e.g., drawings, image galleries, avatars, memes, greeting cards)		01
Create music, songs or sounds		02
Write stories, poems, or other creative writing (e.g., e-books, podcasts, fan fiction, comics)		03
Generate or edit videos (e.g., short films, animations, video essays, film clips)		04
Create interactive games		05
Other digital creations (please specify)		96
None of the above		98

Notes: New question

ASK ALL

52. On a scale of zero to 10, where 0 is not interested at all and 10 is extremely interested, how interested are you in using AI tools to create or generate art (e.g. visual art, music, or other creative forms)?

Artificial Intelligence (AI) refers to computer systems or programs that can perform tasks that usually require human intelligence.

Please select one response only — DO NOT RANDOMISE — RSR

0	1	2	3	4	5	6	7	8	9	10
00	01	02	03	04	05	06	07	08	09	10

0 – Not interested at all; 10 – Extremely interested

Claim / Notes:

ASK ALL

53. Excluding for work or study, have you used AI tools to do any of the following in the last 12 months?

Artificial Intelligence (AI) refers to computer systems or programs that can perform tasks that usually require human intelligence.

Please select all that apply	RANDOMISE	MR
Create or generate visual art or illustrations (e.g., with Canva, Dall-E, NightCafé)		01
Create music or sounds (e.g., with Suno, Soundraw, Mubert)		02
Write stories, poems, or other creative writing (e.g., with ChatGPT)		03
Generate or edit videos (e.g, with Sora, Canva, invideo)		04
Create interactive games		05
Get creative ideas or inspiration		06
Experiment with AI art tools out of curiosity or for fun		07
To assist with editing or refining my art (e.g. enhancing images, adjusting colours)		08
Other AI creations (please specify)		96
N/A – I'm not interested or don't know how to use these tools		99

Notes: New question

2025 NAPS questionnaire

ASK ALL

54. Regardless of whether you personally use AI tools or not, which of the following, if any, do you think are the top 3 benefits of using AI for creativity, culture, and the arts?

Please rank up to 3 benefits	RANDOMISE	RANK
	Enables new forms of creative expression	01
	Generates ideas / inspiration	02
	Overcome creative blocks	03
	Speeds up processes / more efficient	04
	Lower cost	05
	Accessibility	06
	Creative experimentation	07
	Offer new, interactive or immersive experiences	08
	N/A – there are no benefits	98

Notes: New question

ASK ALL

55. Which of the following, if any, are the top 3 concerns you have about the use of AI in creativity, culture, and the arts?

Please rank up to 3 concerns	RANDOMISE	RANK
	Lack of emotional depth or human touch	01
	Threaten jobs or income for traditional artists	02
	Low quality art	03
	Concerns about originality and authenticity of the work	04
	Loss of traditional artistic skills or cultural practices	05
	Copyright infringement	06
	Difficulty knowing whether something was created using AI	07
	Cultural appropriation or insensitivity	08
	Lack of transparency about the extent of AI involvement in creating artwork	09
	The environmental impact of AI technology	10
	N/A – there are no concerns	98

Notes: New question

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ASK ALL

56. To what extent do you agree or disagree with the following statements about using AI in creative work, culture and art?

Please select one response per statement — RANDOMISE STATEMENTS — RSR

		Strongly Agree	Agree	Neither agree nor disagree	Disagree	Strongly Disagree
_1	Artists should not use AI tools to create or enhance their artwork	01	02	03	04	05
_2	I question whether AI-generated content can be considered "real" or authentic	01	02	03	04	05
_3	I want to know when creative work has been made using AI	01	02	03	04	05
_4	It's important to disclose that AI was used in creating a work of art, music, or other creative content	01	02	03	04	05

Notes: New question

Section 5 – Funding

INTRO Thinking now about the funding of creative activities, cultural experiences and the arts in Australia.

ASK ALL

57. Creative activities, cultural experiences and the arts would not exist without some form of public or private support. This funding can be allocated in lots of different ways. From the following list, please select the **top 3** in order of importance to you and your community.

	Please rank from 1 (most important) to 3	RANK TOP 3
_1	Investing in the making of art so it can be widely shared and experienced	
_2	Supporting art that pushes boundaries and drives innovation	
_3	Funding art in public spaces	
_4	Ensuring children and young people have access to art and creative experiences to support learning and development	
_5	Ensuring free or low-cost events are available	
_6	Ensuring art and creative experiences are available to support people's health and wellbeing	
_7	Ensuring there is more access to creative activities and experiences online	

Notes:

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ASK ALL

58. In the past 12 months, have you done any of the following?

Please select all that apply	RANDOMISE	MR
	Donated money to the arts	01
	Contributed to a crowd funding effort for an arts activity	02
	Joined an arts organisation's membership program	03
	Done volunteer work for the arts	04
	Unpaid work e.g. helped artists or community groups with arts activities	05
	None of these	98

Notes:

Section 6 – Attitudes towards the Arts

INTRO The next section will focus on attitudes to and the impact of creative activities, cultural experiences and the arts.

ASK ALL

59. Thinking about all the expressions of creativity, culture and the arts we have been looking at, how much do you agree or disagree with the following statements?

Please select one response per statement — RANDOMISE STATEMENTS — RSR

		Strongly Agree	Agree	Neither agree nor disagree	Disagree	Strongly Disagree
_1	Creative activities should be an important part of education	01	02	03	04	05
_2	Cultural and creative experiences allow me to connect with others	01	02	03	04	05
_3	There are plenty of opportunities for me to get involved in cultural and creative experiences	01	02	03	04	05
_4	Cultural and creative experiences make for a richer and more meaningful life	01	02	03	04	05
_5	I feel that cultural and creative experiences and events are open to / suitable for people like me	01	02	03	04	05
_6	Culture and creativity should receive public funding	01	02	03	04	05
_7	The arts in Australia reflect the diversity of cultures present in Australia	01	02	03	04	05
_8	Artists make an important contribution to Australian society	01	02	03	04	05
_9	Cultural and creative experiences help you to understand perspectives that are different to your own	01	02	03	04	05
_10	Artists should have freedom of expression	01	02	03	04	05

Notes:

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ASK ALL

60. How much impact do you think creativity and the arts have in the following areas?

Please select one response per statement — RANDOMISE STATEMENTS — RSR

		A very big impact	A big impact	Some impact	Not much impact	No impact at all
_1	Shaping and expressing Australian identity	01	02	03	04	05
_2	Bringing customers to local businesses	01	02	03	04	05
_3	Our ability to think creatively and develop new ideas	01	02	03	04	05
_4	Our ability to express ourselves	01	02	03	04	05
_5	Our understanding of other people and cultures	01	02	03	04	05
_6	Child development	01	02	03	04	05
_7	Helping us deal with stress, anxiety or depression	01	02	03	04	05
_8	Our sense of wellbeing and happiness	01	02	03	04	05
_9	Stimulating our minds	01	02	03	04	05
_10	Building creative skills that will be necessary for the future workforce	01	02	03	04	05

Notes:

End Demographics

ASK ALL

Z1. Which of the following best describes your **work status**?

Please select one response only	DO NOT RANDOMISE	SR
	Employed full time	01
	Employed part time	02
	Employed, away from work	03
	Unemployed, looking for work	04
	Retired	05
	Studying full time	06
	Studying part time	07
	On a career break	08
	Homemaker	09
	Unemployed for medical reasons	10
	Carer/Parenting payment	11
	Disability benefit	12
	Prefer not to say	98

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2025 NAPS questionnaire

ASK THOSE WHO ARE EMPLOYED (I.E. CODES 01-03 IN Z1)

Z2a What is/was your occupation – i.e., what is/was the name or title of your main job? Please write in and describe as clearly as possible.

Please enter a response in the space provided	LONG OPEN	LOR

Notes:

ASK THOSE WHO ARE EMPLOYED (I.E. CODES 01-03 IN Z1)

Z2b In your main job, what kind of activities do/did you do most of the time? Please write in and describe as clearly as possible

Please enter a response in the space provided	LONG OPEN	LOR

Notes:

ASK ALL

Z3 Which of the following categories best describes your total **household** income before tax?

Please select one response only	DO NOT RANDOMISE	SR
Under $40,000		01
$40,000 – $69,999		02
$70,000 – $99,999		03
$100,000 – $139,999		04
$140,000 – $169,999		05
$170,000 – $199,999		06
More than $200,000		07
Don't know		97
Prefer not to say		98

ASK ALL

Z4 Which of the following best describes the highest level of education you have completed?

Please select one response only	DO NOT RANDOMISE	SR
Below Year 12 / high school		01
Completed Year 12 / high school		02
TAFE or technical		03
University		04
Post-graduate		05
Have never been to school		06

ASK ALL

Z5.a. Which of the following best describes your household composition?

Please select one response only	DO NOT RANDOMISE	SR
Single person living alone		01
Single person, living with one or more children		02
Couple, living without children		03
Couple, living with one or more children		04
Extended family, living without children		05
Extended family, living with one or more children		06
Group of unrelated adults		07
Living with adult children		08
Living with parents		09
Other		95
Prefer not to say		98

ASK PARENTS (I.E. CODES 02,04 OR 06 IN Z5A)

Z5.b. In which of the following age groups are you a parent or guardian of?

Please select all that apply	DO NOT RANDOMISE	MR
Less than 1 year		01
1 – 3 years		02
4 – 7 years		03
8 – 11 years		04
12 – 15 years		05
16 – 18 years		06
Over 18 years of age		07
Prefer not to say		98

ASK ALL

Z6.a. Were you ever taught any of the following artforms **at school**? I.e., Primary school or High School

Please select all that apply	DO NOT RANDOMISE	MR
Visual arts and craft		01
Theatre (including drama, acting)		02
Dance		03
Creative writing		04
Music		05
Other (please specify)		96
No, I haven't been taught any of these at school		98

Notes: New question

ASK ALL

Z6.b. Were you ever taught any of the following artforms **outside of school**, as a child or teenager? (e.g., through private tuition)

Please select all that apply	DO NOT RANDOMISE	MR
Visual arts and craft		01
Theatre (including drama, acting)		02
Dance		03
Creative writing		04
Music		05
Other (please specify)		96
No, I haven't been taught any of these outside of school		98

Notes: New question

ASK PARENTS WITH KIDS UNDER 16 (I.E. CODES 03-06 IN Z5B)

Z6.c. Is your child or are any of your children currently learning any of the following artforms at school? I.e., Primary school or High School

Please select all that apply	DO NOT RANDOMISE	MR
Visual arts and craft		01
Theatre (including drama, acting)		02
Dance		03
Creative writing		04
Music		05
Other (please specify)		96
Don't know		97
No, they aren't learning any of these at school		98
N/A – My child/children are not at school		99

ASK PARENTS WITH KIDS UNDER 16 (I.E. CODES 03-06 IN Z5B)

Z6.d. Is your child or are any of your children currently learning any of the following artforms outside of school? (e.g., through private tuition)

Please select all that apply	DO NOT RANDOMISE	MR
Visual arts and craft		01
Theatre (including drama, acting)		02
Dance		03
Creative writing		04
Music		05
Other (please specify)		96
No, they aren't learning any of these outside of school		98

ASK ALL

Z7 Do you identify as a person with disability and/or do you experience barriers which limit the activities you participate in or attend unless access and/or support is provided?

Please select one response only	DO NOT RANDOMISE	SR
Yes		01
No		02
Don't know		03

ASK ALL

Z8 Are you of Aboriginal and/or Torres Strait Islander origin?

Please select one response only	DO NOT RANDOMISE	SR
Aboriginal		01
Torres Strait Islander		02
Aboriginal and Torres Strait Islander		03
Neither		04
Prefer not to say		98

ASK ALL

Z9 Do you identify as a person from a culturally and linguistically diverse background?
Culturally and linguistically diverse could include Auslan, as well as those who identify with the language, community or cultural practice of heritage that differ from Anglo-Australians

Please select one response only	DO NOT RANDOMISE	SR
Yes		01
No		02
Don't know		03

ASK ALL

Z10 Which of the following groups, if any, do you identify with?

Please select all that apply	RANDOMISE	MR
Creative professional (e.g., artist, designer, musician)		01
Gig / freelance arts worker		02
Current or former tertiary arts student		03
Tech enthusiast or gamer		04
Arts hobbyist or amateur artist		05
Online content creator or influencer		06
Trend follower or pop culture fan (follows what's hot online/in media)		07
DIY/craft enthusiast		08
None of the above		98

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