

# Working in the Australian Entertainment Industry: Final Report



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## EXECUTIVE SUMMARY

This report has uncovered serious health and wellbeing concerns for those who work in the Australian entertainment and creative industries. Mental health problems, drug and alcohol use, and suicidality are prominent. Indicators of anxiety and depression symptomology are well over the general population norms; suicide ideation is 6 times greater, suicide planning is more than 4 times greater, and suicide attempts are more than double the general population.

Results indicate alcohol use and drug use for non-medical reasons are at very high levels compared to the general population -- specifically alcohol (at 11-19 standard drinks in one day) is consumed at double the rate compared to the general population intake. Meth/amphetamine use is 8 times greater, ecstasy use is 7 times greater, cocaine use is 12 times greater, marijuana use is 4 times greater, pain killers for non-medical reasons is 7 times greater and tranquillizers for non-medical reasons is 9 times greater than the general population.

Together with these results, the Australian entertainment and creative workers report that they are passionate and committed to their creativity, but they have difficulty negotiating their negative and critical work environment. While they gain social support from their family and friends (and co-workers, to an extent), they lack support from their industry. These findings strongly suggest the entertainment and cultural industry is in severe distress, and in urgent need of early prevention and intervention programs to reduce the impacts of those with health and wellbeing problems, and to prevent new occurrences.

These concerning results were gained from a survey of current workers in the entertainment and creative industry in 2015. However, there are increasing numbers of Australians who are entering cultural occupations and cultural industries who may be exposed to these risks to their health and wellbeing. Between 2006 and 2011, employment in cultural occupations for their main job increased by 9.1%. Women employed in these occupations increased by 12.8%, and males increased by 6.1%. (Australian Bureau of Statistics, 2011, Employment in Culture, Australia. Cat 6273.0, p. 4). These increasing numbers add to the urgency of designing strategies, interventions, and prevention programs to avert the possibilities of more workers experiencing these negative health and wellbeing conditions.

This report was conducted by Entertainment Assist<sup>1</sup> in partnership with Victoria University, Melbourne Australia. The research project was an innovative and extensive in-depth investigation into the wellbeing of those Australians who work, create and perform in the entertainment industry – three groups were targeted: performers, performance arts support workers, and the technical operators<sup>2</sup>. The

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<sup>1</sup> Visit Entertainment Assist website at [www.entertainmentassist.org.au](http://www.entertainmentassist.org.au)

<sup>2</sup> Group 1 - performing artists and music composers include musicians, radio presenters, actors, singers, entertainers or variety artists,

research project was conducted in two phases. In Phase 1, 36 in-depth interviews were conducted with members of the entertainment industry. These interviews provided new information related to their deep passion they felt for their creative work, they reported on a negative cultural environment they work in, and the participants provided detailed information which drove the construction and design of the questionnaire in Phase 2.

In Phase 2, data was collected by an online survey with a series of extensive demographic questions, tailored questions to understand aspects of the respondents' interactions with the entertainment industry, and established scales that measured aspects of health and mental health; healthy behaviours; and social relationships. These scales have allowed a comparison of the entertainment industry sample with the responses of the general public to these same measures. Almost 3000 people completed at least part of the survey, and a useable sample of 2407 respondents was included in the overall data analyses. This response rate was a valid representation of the population of the three groups selected for examination, that is, Group 1 performing artists and music composers, Group 2 performing arts support workers, and Group 3 broadcasting, film and recorded media equipment operators.

The full analysis of the data and deeper explanations are reported in the body of this report. From this examination a set of recommendations were developed. These are presented below.

## Recommendations

- 1) **Passion:** A major theme emerging from the research is the industry workers expressing their overwhelming passion for their creative work. This is a collective strength of the Australian entertainment industry, and can be an antidote against many of the negative aspects found in this report. It is suggested this passion can be a powerful element to bind the industry, and a motivator to work against the powerful negative culture within the Australian entertainment industry.
  
- 2) **Culture:** Contrary to previous anecdotal evidence that the creative industry is a site where the collective is a supportive environment – that is, like a family who take care of each other -- in depth interviews revealed a toxic, bruising work environment, extremely competitive, evidence of bullying, sexual assault, sexism and racism which is ignored or dealt with inadequately. It is recommended

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dancers or choreographer, television presenters, composers, music professionals and music directors

Group 2 - performing arts support workers include includes media producers, film and video editors, program director, director, production assistants, video producer, film, television, radio and stage directors, technical Director, make-up artist, director of photography, stage manager and artistic directors.

Group 3 - broadcasting, film and recorded media equipment operators, includes sound technicians, camera operators, projectionist, light technicians, television equipment operators, roadies, performing arts technicians.

that cultural change is required to provide a more supportive environment for all sectors of the creative industries. It is critically important to strengthen a supportive cultural work environment, particularly with the high levels of mental health problems, drug and alcohol use, and suicidality reported by so many respondents in this research.

- 3) Sleep disturbances: Sleep disturbances were reported by a higher rate than the general population. Additionally, respondents reported that because of their irregular work hours they had difficulties keeping contact with their friends in the industry, and difficulties finding time for their families. Hillman et al. report that sleep disturbances contribute to a range of social and health problems including work related injuries, depression and anxiety, motor vehicle accidents and health conditions like diabetes and hypertension. For these workers, their sleep and irregular work patterns will not change because of the very nature of the entertainment industry. It is recommended that it is necessary to develop interventions related to managing irregular sleep patterns and irregular work patterns while maintaining a solid family and social life.
- 4) Social Support: Respondents from all groups reported that whilst they could gain support from their family, they lacked support from their industry. This is a key factor that relates to the previous recommendations. The creative workers indicated they did not know where to get support from in the entertainment industry. Further, they commented they needed support services specifically tailored for the entertainment industry, easily accessible, run by people who understand the creative industries, and anonymous. Also, it is recommended that social support should build on, and strengthen social support mechanisms already in place, for example, The Australian Road Crew Collective, The Crew Scene ([www.thecrewscene.com](http://www.thecrewscene.com)).
- 5) Drug and Alcohol Use: Across all categories of work respondent reported levels of alcohol and drugs use much higher than the population norms.
  - a. Alcohol use and drug use for non-medical reasons are at very high levels compared to the general population -- specifically alcohol (at 11-19 standard drinks in one day) is consumed at double the rate compared to the general population intake, meth/amphetamine use is 8 times greater, ecstasy use is 7 times greater, cocaine use is 12 times greater, marijuana use is 4 times greater, pain killers for non-medical reasons is 7 times greater and tranquillizers for non-medical reasons is 9 times greater than the general population (data is compared to the general population in NDSHS, 2013).

- b. A critical finding, across most types of drug use is that more than 20% of the respondents selected “I am addicted”, compared to a national response of 4.5% (NDSHS, 2013).

It is recommended that drug awareness strategies, harm minimisation programs, and support programs for those who are addicted are designed and delivered, which target those workers in the creative industries. An important consideration here is that attention needs to be given to the cultural attitudes towards drug and alcohol use which may support usage.

6) Mental Health: HADS Caseness data analysis revealed very high levels of anxiety and depression symptoms compared to Australian data.

- a. Anxiety. From the entertainment workers who participated in the survey, 44% of the respondents appear in the moderate to severe symptomatology category, whereas Kilkkinen et al. (2007) report from their Australian data, only 3.7% were in the moderate to severe range for anxiety symptoms. As anxiety is a serious and debilitating condition, this is an area of concern for the psychological wellbeing of the entertainment industry workers.
- b. Depression. Of those who responded to the questions, 65.2% fell within the Normal range, and 15.2% in the Moderate to Severe. Compared to the Australian population data (Kilkkinen et al., 2007) this is very high. The population figures show 91.8% in the Normal range and just 3% in the Moderate to Severe range. In comparison to Australian population data (3% Moderate to Severe), these very high indicators of depression symptoms by the entertainment workers (15.2% Moderate to Severe) is an area of concern for the psychological wellbeing of the entertainment industry workers.

It is recommended that psychological and psychiatric services are identified who have specialist expertise and knowledge of the entertainment and creative industries. Links with these resources need to be developed, and targeted specialist interventions be readily available.

7) Suicidality: Suicidality, including suicide ideation, suicide planning and suicide attempts are extremely high for those in the entertainment and creative industries compared to the general population.

- a. Suicide ideation is 6 times greater, suicide planning is more than 4 times greater, and suicide attempts are more than double the general population.
- b. Risk factors include mental health diagnosis (particularly anxiety and depression), low levels of social support often brought about by the nature of the shift work, weekend work, and long and irregular hours.

- c. Alcohol and drug use was not a predictive factor for any of the suicidality measures.
- d. Mental Health problems are not a simple predictor for all 'completed' suicides.
- e. The rates of suicide ideation, suicide planning and suicide attempts were consistent across both males and females, and across all age groups. These age and gender findings run counter to Australian completed suicide statistics, where completed suicides are differentiated by age groupings, and more men than women complete suicide (ABS, 2010).

These data have implications for targeted early intervention and prevention programs. These risk factors should be addressed in any early intervention and prevention programs. Further, early intervention and prevention programs must be carefully targeted to particular groups in the entertainment industry. One size-fits-all approaches will be unsuccessful, and may be detrimental.

- 8) Curriculum development: Considering the increasing numbers of people entering cultural occupations and industries (Australian Bureau of Statistics, 2011, Employment in Culture, Australia. Cat 6273.0, p. 4), coupled with the high level of education the respondents have achieved, there is an opportunity to build modules into curriculum which covers areas like protective factors, identifying and strengthening social support networks, informing students of the pitfalls of working in the creative industries, identifying the resources available, and other self-protective strategies.

The recommendations present a comprehensive pathway to address the health and wellbeing of the creative and passionate workers in the entertainment industry. In some ways, the recommendations are interconnected, and ideally, should all be implemented. Careful planning of the introduction of any of the interventions is recommended. Overall, this report recommends the urgent need to address the critical health and wellbeing issues for those working and creating in the entertainment and cultural industry.

## BACKGROUND TO THIS REPORT

This research has been sponsored by Entertainment Assist to aid in their planning and interventions procedures. It was designed to provide a strong and sound evidence base to support and direct their activities in response to the challenges faced by people in the Australian entertainment industry. The research was designed as a two part process, that is, Phase 1 was a qualitative interview study (n=36) titled “Pride, Passion & Pitfalls: Working in the Australian Entertainment Industry”. The main emergent themes from Phase 1 were the passion and commitment people felt for their work in the industry, as well as the negative and damaging work culture in the creative industry. Phase 1 results also informed the content of the questions asked in Phase 2 – a large scale, Australia wide online survey.

The Phase 2 survey was designed in collaboration with Entertainment Assist and informed by the themes developed in Phase 1. The survey itself was comprised of several different types of data gathering tools:

- Demographics – extensive questions related to the backgrounds of the respondents
- Tailored questions developed to understand aspects of the respondents’ interactions with the entertainment industry
- Open ended responses in which participants could provide explanations and insights into their experiences in the entertainment industry or in which they could give explanations to questions
- Established scales that have measured aspects of health and mental health; healthy behaviours, and social relationships. These scales have allowed a comparison of the entertainment industry sample with the responses of the general public to these same measures.

In conjunction with the Victoria University research team, the Entertainment Assist Board identified and selected the categories of entertainment industry workers who they wished to focus on in the research project. The selection and inclusion of particular entertainment workers was based on the Australian Bureau of Statistics Employment in Culture catalogue (Australian Bureau of Statistics, 2007). From this catalogue, three categories of entertainment employee were targeted by Entertainment Assist Board: Group 1) performing artists and music composers; Group 2) performing arts support workers, and Group 3) broadcasting, film and recorded media equipment operators.<sup>3</sup>

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<sup>3</sup> Group 1 - performing artists and music composers include musicians, radio presenters, actors, singers, entertainers or variety artists, dancers or choreographer, television presenters, composers, music professionals and music directors

The online survey, accessible through Entertainment Assist's website, was made available to all members of the industry for the period between January 23<sup>rd</sup> 2015 to 8<sup>th</sup> May 2015. The survey was advertised across various sites and platforms. Entertainment Assist undertook extensive recruitment activities using social media and other methods. Different areas of the industry including peak bodies, employers and specialist groups also took on board the importance of the survey and advertised widely as well.

Almost 3000 people completed at least part of the survey. A sample of 2407 respondents was included in the overall data analyses. However, each individual question, or specific groups of questions, was answered by varying numbers of participants. Hence, the numbers presented in the report are mostly lower than 2407.

In this final report, we present analyses of a variety of the data incorporating the findings from Phase 1 and Phase 2. Much of the presentation is simple frequencies and descriptive analyses – with population data as a comparison point, where necessary and available. The magnitude of many of the differences speak for themselves. This is designed to present a strong and robust picture of the experiences and functioning of members of the entertainment industry under the three categories of workers in the entertainment industry.

As we review these different findings, the pictures of pride and passion, creative expression and delight, the positives of identity, entertaining, and the opportunity to impact on the audience, are tainted by the cost to the employees as individuals, and the demonstration of an industry that is not yet providing its members with a positive, supportive, and nurturing work environment.

Approval to conduct the research was gained from Victoria University Human Research Ethics Committee (Phase 1, HRE14-112; Phase 2, HRE14-270).

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Group 2 - performing arts support workers include includes media producers, film and video editors, program director, director, production assistants, video producer, film, television, radio and stage directors, technical Director, make-up artist, director of photography, stage manager and artistic directors.

Group 3 - broadcasting, film and recorded media equipment operators, includes sound technicians, camera operators, projectionist, light technicians, television equipment operators, roadies, performing arts technicians.

## CHAPTER 1. LITERATURE REVIEW: BACKGROUND RESEARCH

As this research is clearly focused on the experience of Australian creative workers, the following section draws on literature from this geographic area. Whilst there is a limited research available, there are a few surveys that report on different groupings of creative workers in Australia, for example Parker (2015) surveyed 204 musicians, and reports generated from Australian Council of the Arts surveyed 1063 creative workers including writers, visual artists, craft practitioners, actors, directors, dancers, choreographers, musicians, singers, composers, and community cultural development workers (Throsby & Hollister, 2003; Throsby & Zednick, 2010a). Further, critical information is gathered from 782 actors from the Australian actors' wellbeing study: A preliminary report (Maxwell, Seton, & Szabó, 2015).

In addition to this local research, this section reports on relevant international literature – this material *may* be relevant to the Australian experience. A further difficulty with presenting this available research is related to the different groupings of creative workers participating in each of the surveys and research projects. The current research is expansive in its breadth and depth, and investigates the well-being of multiple groupings of creative workers.

In conjunction with the Victoria University research team, the Entertainment Assist Board identified and selected the categories of entertainment industry workers who they wished to focus on in the research project. The selection and inclusion of particular entertainment workers was based on the Australian Bureau of Statistics Employment in Culture catalogue (Australian Bureau of Statistics, 2007). From this catalogue, three categories of entertainment employee were targeted by Entertainment Assist Board: Group 1) performing artists and music composers; Group 2) performing arts support workers, and Group 3) broadcasting, film and recorded media equipment operators<sup>4</sup>.

Thus, the information presented below reports on current Australian research and international research, using the categories of creative workers nominated in consultation with the Entertainment Assist Board.

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<sup>4</sup> Group 1 - performing artists and music composers include musicians, radio presenters, actors, singers, entertainers or variety artists, dancers or choreographer, television presenters, composers, music professionals and music directors

Group 2 - performing arts support workers include includes media producers, film and video editors, program director, director, production assistants, video producer, film, television, radio and stage directors, technical Director, make-up artist, director of photography, stage manager and artistic directors.

Group 3 - broadcasting, film and recorded media equipment operators, includes sound technicians, camera operators, projectionist, light, technicians, television equipment operators, roadies, performing arts technicians.

## The creative career

There is evidence that presents a very different view of the creative persons career in comparison to the non-artistic person's career. These include notions that creative persons careers are characterised as Protean Careers, Subjective Careers, and an understanding of how their career is a 'calling' (Bridgstock, 2013; Hall, 2004; Hall & Chandler, 2005). These explanations provide key understandings that provide the background for the wellbeing of creative workers.

Most creative workers can be described as Protean Careerists (Bridgstock, 2013; Hall, 2004; Hall & Chandler, 2005). The features of a protean career include work characterised as a series of periods with paid employment in their field and paid employment outside their field, and periods of unemployment, linked by learning and retraining. Elements include high mobility, low job security, transferable skills, knowledge and abilities, several occupational roles and income generated from multiple sources. A protean careerist is motivated by personal responsibility for career development, personal identification with meaningful work, by autonomy, personal values, and by subjective psychological measures of success (Bridgstock, 2005, p. 42).

Hall and Chandler (2005) explore how creative artists motivations to work may well be driven by very different orientations than non-creative sectors – they explored Subjective Careers and Objective Careers. Motivations for an Objective work career are hierarchical work places where promotion, increasing income, rank, job retention, job security are important, and these are sufficient conditions which will capture individuals as they attempt to navigate their career. Thus the motivators for objective work are largely extrinsic. In contrast, individuals who experience more career transitions, have more control over their career choices, are motivated by individual-level factors like job satisfaction, self-awareness, identity formation, adaptability and learning are considered to be Subjective Careerists, who are internally motivated to work (Hall & Chandler, 2005). Hall and Chandler (2005) consider musicians (as well as teaching, social work, medicine, clergy, musicians, professional workers and software engineering) meet the criteria for Subjective Careerists who measure their success with internally motivated psychological measures. Confirming this proposition, for creative artists and performers, inner personal qualities of persistence and passion were reported to be the most important intrinsic factors motivating their creative work and advancing their careers (Throsby & Zednick, 2010a, p. 32), as well as artistic fulfilment, creation of beauty, and creating something entirely unique (Bridgstock, 2005). More recent research with 18 young musicians (nine freelance classical string players and nine jazz musicians) confirmed this Subjective Careerists theory, as both groups of participants valued the flexibility and diversity inherent in the nature of their work; many appreciated the variety and unpredictability that working as a musician entailed, often comparing it favourably to those

who had 'office' or 'nine-to-five' jobs. The freelance string players in particular valued being able to "make work-related decisions for themselves, explaining how 'you're living to serve your own purpose' (S5) in comparison to their orchestral counterparts who are simply 'told what to do by an orchestral manager' (S3)". (Dobson, 2010, p. 245)

Hall and Chandler (2005) elaborate further on these Subjective Careerists who often discuss the notion of how their career is a 'calling' where the individual perceives their 'work' as the purpose of their lives. This reflects a deeper psychological internal motivation and "a generalized form of psychological engagement with the meaning of one's career work" (Hall & Chandler, 2005, p. 60). The authors note that people with orientations linked to subjective careers and a 'calling' to their work, reported the highest life satisfaction, and lower absenteeism compared to others (Hall & Chandler, 2005, p. 161).

It can be suggested then, that whilst creative persons who experience irregular and unstable work conditions (i.e., Protean Careerists) are driven by internal motivations and a personal need for self-governance (Subjective Careerists) they seem to reject the controlled hierarchical, promotion driven work place which may provide job security.

### **Employment patterns in Australia**

While there are apparent difficulties for those who are Protean Careerist (Bridgstock, 2013) and Subjective Careerist (Hall & Chandler, 2005), for example, job insecurity and high mobility (Bridgstock, 2005), these conditions do not seem to deter participation in these work sectors. Between 2006 and 2011, employment in cultural occupations for their main job increased by 9.1%. Women employed in these occupations increased by 12.8%, and males increased by 6.1%. Similarly, there were increasing numbers of people employed in cultural industries between 2006 and 2011 – that is, 3.4%. Further, the Creative Artists, Musicians, Writers and Performers industry employment increased by 42.9%, and the Post-Production Services and Other Motion Picture and Video Activities industry increased by 34.6% (ABS, Cat 6273.0 Employment in Culture, Australia, 2011, p. 4).

To explore employment patterns further, Bridgstock (2005) classified 'artists' into two categories – creative artists and performing artists. Unfortunately, it is unclear how these classifications are formed, but the data is useful, in that work patterns are compared against the general population.

Table 1 Work patterns in the entertainment industry: Permanent, casual, freelance, compared to the general population

	Creative artists	Performing artists	General working population
Working for salary or wages - permanent	9%	14%	58%
Working for salary or wages - casual	6%	20%	20%
Working freelance or self employed	82%	64%	19%
Other	3%	2%	3%

Source: Bridgstock, 2005, p. 43.

Data in Table 1 indicates both creative artists (82%) and performing artists (64%) worked freelance or self-employed more frequently than the general population (19%). Additionally, both creative artists (9%) and performing artists (14%) were less likely to work for permanent salaries or wages than the general working population (58%). Only 9% of Creative Artists and 14% of Performing Artists have permanent salary or wages, compared to 58% of the general public.

Throsby and Hollister (2003)<sup>5</sup> results indicated that one third of all artists were unemployed at some time between 1996 and 2001. However, only around one half of these applied for unemployment benefits, as they were able to take one or more other non-arts jobs to maintain some income. Non-arts work is a critical form of income for some artists “as it provides double the amount of income that can be earned from creative practice for the same amount of time worked” (Throsby & Hollister, 2003, p. 79).

Thus, most performing artists engage in Portfolio Careers, which comprises of a continually evolving variety of jobs, supplemented by additional work activities to supplement their financial obligations (Bridgstock, 2013; Throsby & Zednik, 2010). Further, labor Precarity is a feature of the work of performing artists, which is defined as:

*existential, financial, and social insecurity exacerbated by the flexibilization of labor markets ... income instability, lack of a safety net, an erratic work schedule, uncertainty about continuing employment, the blurring of work and non-work time, and the absence of collective representation. (de Peuter, 2011, p. 419)*

Similar findings were found in the television, recording and magazine industry where workers tend to hold multiple jobs, were more likely to be self-employed and freelance workers, work was

<sup>5</sup> Throsby and Hollister’s (2003) sample included Visual artists, Craft practitioners, Actors, Directors, Dancers, Choreographers, Musicians, Singers, Composers, Community cultural development workers (formerly known as Community artists).

irregular, their contracts were short term, there was little job protection, uncertain career prospects and earnings were very uneven (Hesmondhalgh & Baker, 2009).

Reports from British television and film industries indicate that changes in competitive and regulative conditions and technological advances has meant a restructuring of the workforce occurred, where 50% were freelance operators, who face work uncertainty and suffer stress related to their future employment (Antcliff et al., 2007; Dex et al., 2000; Grugulis & Stoyanova, 2012; Hesmondhalgh & Baker, 2009; Lee, 2011; Paterson, 2001). Similar employment patterns come from USA television news workers (Ryan, 2009) and New Zealand film production workers (Rowlands & Handy, 2012). As a result, some new work practices have emerged, for example, some musicians produce their music themselves in home studios effectively bypassing the skills of the producer and sound engineer (Pras & Guastavino, 2011), this has been labelled as 'doing music differently' (Hearn et al., 2013). Further, in this competitive arena, there is much evidence of unpaid work by entry-workers. It is unclear whether this unpaid work is altruistic, a conscience self-serving investment in their future employment prospects, or whether this is exploitative behaviour by those in positions of power (Percival & Hesmondhalgh, 2014).

In summation, the employment patterns for those who work in creative industries display unique characteristics in comparison to the general Australian population. There has been an increasing cultural work force in recent years (ABS, 2011), higher levels of freelance or self-employment than the general population (Bridgstock, 2005), quite low levels of creative workers claiming government unemployment benefits (Throsby & Hollister, 2003), and they tend to have multiple jobs to supplement their income (Hesmondhalgh & Baker, 2009). Further, there have been indications that there are high levels of unpaid work (Percival & Hesmondhalgh, 2014).

### The creative work environment

It is evident that creative workers hold different work ideologies than the general population, that is, Protean and Subjective Careers (Bridgstock, 2013; Hall, 2004; Hall & Chandler, 2005) with elements of their career viewed as 'a calling' (Hall & Chandler, 2005). With an increasing number of people entering this sector of the workforce (ABS, 2011), largely working as freelance and/or self-employed (Bridgstock, 2005), it is important to focus on the work environment these creative workers enter, and examine the impact of the creative work environment on the creative workers well-being.

Performing and creative groups tend to be closed to the outside world, and often use the language of 'us versus civilians' to position their distinctiveness. To these groups, it is perceived as the norm to strive for excellence, perfection, innovation and originality (Hays, 2002). In an effort to delve into this closed world, the following sections focus on available research which discusses the pressures

and stresses the creative workers suffer in their work environment.

## Group 1, Performing Artists and Music Composers

### Musicians

Dianna Kenny, Professor of Psychology and Music at University of Sydney bluntly stated that the pop music scene is toxic (Kenny, 2014). She added that:

*today's popular music scene is brutal. The 'pop-cultural scrap heap', to borrow journalist Drew Magary's term, is piled high with the dead or broken bodies of young musicians whose personal and musical aspirations collided with the aspirations of those occupying the commercial edifices erected around them, which turn them into income-generating commodities whose role is to satisfy capricious and ever-changing consumer demands. Many of those musicians end up feeling suffocated, caged and possessed by their minders, exploiters and fans. And many end up dead. (Kenny, 2014)*

Kenny's statements demand investigation into identifying what are the 'toxic' factors inherent in the 'pop-cultural scrap heap'.

Bennet (2007) interviewed 500 Australian musicians and artists who reflected on their work, training, successes, lost opportunities and careers. Ninety four percent of the surveyed musicians had achieved formal education and training. Of these, 62% had earned a Bachelor of Music (or its overseas equivalent). Thus, the sample represents those musicians and artists who had formal education and training, and does not include entertainers who have informal training, or who are self-taught.

From this selective sample of musicians and artists, results indicate there are five key factors that would influence their decision to discard their creative arts career, these include: 1) insufficient regular employment due to a lack of diversity in skills; 2) a lack of career mobility; 3) irregular working hours; 4) high rates of injury, and 5) low financial rewards (Bennet, 2007).

Another Australian survey was conducted in 2015, with 204 professional musicians to detect their level of well-being (Parker, 2015). Twenty seven percent reported their main instrument as guitar (e.g., electric, acoustic, banjo, octave mandolin), 25% reported Voice (e.g., all genres of singing including opera). Another popular main instrument was Piano (15.5%). Less popular main instruments played by musicians were Percussion (9.5%), Strings (8%), Bass Guitar (6%), Woodwind (5.5%), Brass (1.5%) and Other (e.g., Harmonica 2%). From this sample, job insecurity and career uncertainty posed the largest threat to musicians' life and work outcomes – these factors were associated with lower life satisfaction, higher psychological distress, burnout, and stated intentions to exit the industry (Parker, 2015).

A similar group on British professional popular musicians was investigated by Cooper and Wills (1989). They conducted in-depth interviews with 70 male popular musicians, based in London and the north of England. The participants were freelance musicians from the genres of jazz, rock, pop, and dance music. The men were aged between 22 and 62 years, with an average age of 40. Some concentrated their work in recording studios, while others were involved mainly in live gigs. Some of the participants were well known in their own right, and some were or had been members of well-known bands. Importantly, this group of musicians had been involved in the industry for quite some time, so were very aware of the pitfalls and the stressors of their chosen profession. Five major stressors were identified by these English popular musicians: 1) performance anxiety; 2) public do not understand; 3) work overload; 4) work underload, and 5) career anxiety.

Work overload was also a serious stressor. The men's work in the industry was most often sporadic and sometimes unpredictable, but when it does come, it is time intensive. The intensive nature of their work affected their social life and their family life, as they worked unsociable hours, and would spend a lot of time away from home and their families. The musicians felt the general public did not understand their careers, and did not view their profession as a 'real job'. One musician stated that "the public judge a musician only by the money he earns. If he is rich, he's a great man. If he is poor, he is a time wasting parasite who should get a real job" (Cooper & Wills, 1989, p. 27).

Work underload was a continuing stressor. The musicians reported the dissatisfaction in having to take boring gigs to make a living, and there was no satisfaction in playing with band members who are incompetent. However the greatest stressor was career anxiety. This is related to the fear of not getting work, and the added stress of thinking the work is now going to someone else who is better than them, which leads to self-doubt, anxiety and depression (Cooper & Wills, 1989, p. 32).

Further information concerning occupational stress faced by popular musicians comes from Wills and Cooper's (1988) research. They found that while financial security and sporadic working patterns were significant sources of stress, the greatest sources of pressure originated from maintaining standards of playing to a level that met the musicians' own ideals.

In summation, there is considerable evidence to support the notion that work stressors for popular musicians are: performance anxiety, public 'do not understand', work overload, work underload, career anxiety (Cooper & Wills, 1989) a lack of career mobility, irregular working hours, high rates of injury, low financial rewards (Bennet, 2007), maintaining high standards of performance, financial security, and sporadic work (Wills & Cooper, 1988).

## Classical musicians environment

Raeburn (1999) suggests that classical musicians share some general stressors with popular musicians, however:

*the differences may also be substantial. Major differences often exist in the areas of musical training and pedagogy, working conditions, values and beliefs, reference groups, social support, and risk-taking behaviors. (p. 172)*

To investigate the work environment of symphony orchestras Holst, Paarup and Baelum (2012) researched 441 classical musicians from six Danish symphony orchestras, and compared the musicians' results to the Danish workforce with similar educational levels. The authors found the symphony orchestra musicians had a unique psychosocial work environment that could not be compared with other occupational groups with similar educational levels. The hierarchical structure of the symphony orchestra allows the musician little individual artistic creativity or influence. The demands on the symphony orchestra musicians include rigorous necessities for high levels of technical skills, strict discipline, and an orchestral performance which depends on high collaborative skills. Despite these considerable stressors, the classical musicians reported a higher commitment to the work place than the comparable Danish workers.

As a result of their unique work environment and their high commitment to working in the symphony, the Danish symphony orchestra musicians reported a series of psychosocial effects which were at higher levels than found in the Danish workforce. The musicians experienced higher emotional demands, they felt they had little influence, lower levels of perceived social support, lower sense of community, and a lower job satisfaction (Holst, Paarup, & Baelum, 2012).

Parasuraman and Purohit (2000) conducted a similar study in the USA, with 63 professional musicians in a small symphony orchestra. The purpose of the research was to investigate work related stress in symphony orchestras and the effect on the musicians' psychological health and wellbeing. The musicians reported there were three most potent stressors; these included a lack of artistic integrity, task difficulty, and social tension within the orchestra. These work stressors generated stress reactions – lack of artistic integrity caused boredom whereas task difficulty and social tension caused increased and heightened emotional distress. Similarly, Marchant-Haycox and Wilson (1992) attributed classical musicians' high levels of stress to a competitive work environment, constant criticism from external sources, and unconventional working patterns.

Contrary findings were reported by Brodsky (2006) who interviewed 54 professional symphony orchestra musicians in England – both contract and freelance players. The entire sample was assessed with the GHQ-28 (General Health Questionnaire), and more than 95% of the participants were found to

be in good physical and mental health. When considering the benefits and the costs of performing in symphony orchestras, the musicians recognised it represented the end of their dreams of becoming celebrated world-class soloists. However, the benefits included the chance to socialize with like-minded people, and to experience camaraderie, teamwork, solidarity and friendship. The musicians reported their motivations to perform in this setting was based on a lifelong passion for music, and music performance.

In summation, classical musicians appear to have a set of conditions unique to their work environment. Research based in symphony orchestras report the musicians work environment is hierarchical with no room for individual creativity or influence, a demanding environment which requires high levels of technical skills, strict discipline, and the ability to work collaboratively (Holst, Paarup & Baelum, 2012). The musicians have a lack of artistic integrity, they experience task difficulty, and social tension within the orchestra (Parasuraman & Purohit, 2000), the work environment is competitive, they experience constant criticism from external sources, and the orchestra's working patterns are irregular (Marchant-Haycox & Wilson, 1992). These work stressors generate stress reactions which include heightened emotional and psychological distress, or boredom (Parasuraman & Purohit, 2000).

### **Ballet companies environment**

Whilst there has been limited research conducted into the work environment of ballet companies, a small window is provided by the following research reports. Hamilton et al. (1985) worked with 29 soloist and principal dancers (mean age, 29.08 years) from USA America's two most celebrated ballet companies. Results indicated the dancers had high levels of work stress associated with supervisory responsibilities, and psychological strain due to poor attitudes about their vocation, disruptions in their close relationships, and injuries. The authors commented that dancers must conform to an aesthetic ideal, and those who could not, or would not comply to this ideal would have been eliminated at an early stage of their career. Hamilton et al. state that in the USA national ballet schools: only 5% of the children who begin their training at the age of eight graduate 9 years later. *Even fewer dancers are accepted into the parent company. To achieve this goal, the dancer must possess extraordinary dedication, a limitless capacity for hard work, and the ability to persevere through more or less constant pain, in addition to having a specific body type and talent. (Hamilton et al., 1989)*

Jeffri and Throsby (2006) concur, and highlight the dancers share a dedication to an art form that requires discipline and commitment that is likely to begin at a very young age and end before they are aged 40. Career transition is a major stressor for these professional dancers as they approach the end of their performing careers, the economic, psychological and educational difficulties have a

profound effect on the rest of their lives.

In summation, there is considerable evidence to support the notion that work stressors for popular musicians are considerable. Research reports stressors include performance anxiety, public 'do not understand', work overload, work underload, and career anxiety (Cooper & Wills, 1989) a lack of career mobility, irregular working hours, high rates of injury, low financial rewards (Bennet, 2007), maintaining high standards of performance, financial security, and sporadic work (Wills & Cooper, 1988).

Classical musicians appear to also have a set of conditions unique to their work environment. Research based in symphony orchestra's report the musicians work environment is hierarchical with no room for individual creativity or influence, a demanding environment which requires high levels of technical skills, strict discipline, and the ability to work collaboratively (Holst, Paarup & Baelum, 2012). The musicians have a lack of artistic integrity, they experience task difficulty, and social tension within the orchestra (Parasuraman & Purohit, 2000), the work environment is competitive, they experience constant criticism from external sources, and the orchestra's working patterns are irregular (Marchant-Haycox & Wilson, 1992). These work stressors generate stress reactions which include heightened emotional and psychological distress, or boredom (Parasuraman & Purohit, 2000). Similarly, evidence with classical professional dancers indicate they share a unique work environment that demands discipline, commitment and early training, with a career end around 40 years.

### **Group 2, Performing Arts Support Workers**

Research from United Kingdom reported on the effects of changes in the television industry due to technological advances, regulative changes and increasing competitiveness, which has transformed the work conditions for workers in these industries. It appears that while the number of media productions rose, much of this increase in demand is due to low budget production for cable networks. In this environment, the producers are pressured to reduce labor costs by demanding more flexibility from the workforce regarding length of workdays and working conditions (Antcliff et al., 2007; Christopherson, 2008). Another flow-on from these technological changes is often professional producers and sound engineers are bypassed, as musicians can now produce their music themselves in home studios (Hearn et al., 2013; Pras & Guastavino, 2011).

Dex et al. (2000) contacted 436 UK creative production workers including production assistants, producers, directors, designers, editors, camera operators and independent company owners - over 50% of these participants were freelance workers. More than three quarters of these workers indicated uncertainty about work caused them significant stress. Freelance workers were more

vulnerable to job uncertainty, and were less able to adopt successful strategies to offset their uncertain work environment (Dex, et al., 2000). Contrary to these findings, freelancers working in television news operations in USA reported greater satisfaction in their work, particularly related to their working autonomy and freedom (Ryan, 2009).

For the freelance workers in the industry, there is considerable discussion of how networking is a powerful technique for finding work, as formal recruiting techniques are discarded (Lee, 2011). However networking is not a straightforward process. While networks are used as a means to seek support and co-operation, they can also become a source of competitive advantage (Antcliff, Saundry, & Stuart, 2007) which includes some and excludes others. Networking can advantage white, middle-class men, whereas women, members of ethnic minorities and those with low incomes were less likely to secure jobs (Christopherson, 2008; Grugulis & Stoyanova, 2012).

It is clear, the work environment for Performing Arts Support Workers poses significant challenges. Another pressure is related to unpaid work. There is evidence of a reservoir of creative workers who are willing to provide unpaid work, or for very low wages, in an effort to gain a foothold in the industry (Hesmondhalgh & Baker, 2009; Percival, & Hesmondhalgh, 2014).

### **Group 3, Broadcasting, Film and Recorded Media Equipment Operators**

There is little research related to people who work in this sector of the creative industries, thus little is known about their well-being. There is anecdotal information, and discussions from informal groups who are attempting to provide social support for their colleagues. These limited reports are below.

Evidence from the recently formed Australian Road Crew Collective paints a disturbing picture. The Australian Road Crew Collective consists of people who had worked as roadies between 1968 and 1982. At their inaugural gathering in St Kilda in November 2012, they stated at least 70 roadies have died, many from suicide due to feelings of abandonment. One of the organisers, Ian (Piggy) Peel said many “were on the road for a long time, never formed relationships, now are single, solo, still living at home with their parents”. Piggy observed many at the St Kilda gathering had hearing problems, injuries to their backs, feet and shoulders, and he stated “it was a dentists' nightmare. I've never seen so many missing teeth in one room in my life” (The West Australian, 2013).

Disturbingly, it is not only the roadies who are reporting on physical ailments, psychosocial distress and high rates of suicide. Similar disturbing reports are emerging from others who have been working behind the bright lights of the stage. For example, industry online blogs have been reporting on suicide and premature deaths of concert touring lighting workers, as well as production designers.

These include lighting technician Scotty Duhig who toured with Paul Kelly and the Dots, Jeffrey Merryweather who was working with Misex as a lighting technician, and designer and production manager John LaBriola, and Demfis Fyssicopulos, designer and production manager for a Prince tour of Australia (CXmag blog, 2013).

### Mental health

For centuries, psychosis, extremes in mood behaviour and thought processes have been linked with artistic creativity for those who write, paint, sculpt or compose (Jamison, 1989). It is critically important to understand there is not a straightforward relationship between psychopathology and creativity. Rather, as Jamison (1989) states:

most people who are creative do not have mental illness and most people who are mentally ill are not unusually creative. It is, rather, that there is a disproportionate rate of psychopathology, especially bipolar disorder, in highly creative individuals. (p. 132)

Within the parameters of the statement above, the following research reports on the disproportionate rate of psychopathology found amongst highly creative people. For dancers, researchers found a very high incidence of depression (38%) was reported (Marchant-Haycox, & Wilson, 1992). Janka (2004) found writers, poets, visual artists and composers suffered from bipolar mood disorder (bipolar I and II), major depression and cyclothymia<sup>6</sup> categories more frequently, compared to the rates in the general population. Janka used historical records, archival documents and biographies to examine eminent artists and found bi-polar symptoms<sup>7</sup> present in Emily Dickinson, Ernest Hemingway, Nikolai Gogol, August Strindberg, Virginia Woolf, Lord Byron, J. W. Goethe, van Gogh, Goya, Donizetti, Händel, Klemperer, Mahler, Schumann, Hugo Wolf, and Rossini. Janka concluded that bipolar mood disorder is highly over-represented among writers and artists compared to the general population.

Janka (2004) states that writers and artists' self-reports in diaries and biographies describe symptoms of hypomanic states in their intensely creative periods. Further, he argues that features of artistic creativity closely resemble many aspects of bipolar symptomatology which may contribute to highly creative achievements in the field of art.

Whilst Janka (2004) and Post (1994) used retrospective methods to examine the link with

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<sup>6</sup>*Cyclothymia* is a milder form of bipolar disorder (Andreasen, 1987).

<sup>7</sup> Bipolar 1 is a severe illness characterised by episodes of depression and alternating with excessive euphoria, increased energy, poor judgement, and sometime delusions and/or hallucinations.

Bipolar 11 is characterised by milder periods of euphoria with alternate periods of despondency and depression. Major depression is the mildest affective disorder (Andreasen, 1987)

historical creative figures and mental illness, there are researchers working with contemporary creative people. Andreasen (1987) examined rates of mental illness with 30 creative writers. Results indicated the writers had substantially higher rates of mental illness, predominately affective disorders like Bipolar 1, Bipolar 11 and major depression. First degree relatives of the creative writers were also assessed. There was a high degree of both affective disorders and creativity in these close relatives, which suggest these traits could be genetically determined.

Similar links between mental illness and creativity for female writers were found by Ludwig (1994). Fifty-nine women writers (poetry, fiction, prose) were interviewed and compared to a matched comparison group, and tested for their overall creativity and evidence of psychiatric disorders. First degree relatives were also assessed for creativity and mental illness. The writers had varying degrees of commercial success, and all the women defined themselves as writers. The writers were found to suffer from mood disorders, drug use, panic attacks, general anxiety and eating disorders more than members of the comparison group. Multiple mental disorders were also higher amongst the women writers. Results from first degree relatives indicate creativity and psychopathology was more evident from this group than from the matched comparison group. The authors concluded there was a direct link between creativity and mental illness.

From a sample of UK, USA and Australian comedians (n=500+) and a control sample of actors (n = 350+), results indicated high levels of psychotic personality traits, including schizoid and schizophrenic-like characteristics through to manic–depressive features with the comedians compared to the actors. The strongest finding was with comedians' bi-polar disorder (Ando, Claridge, & Clark, 2014).

Jamison (2011) provided some understanding to the link between creativity and mental illness. She argues that it may seem counterintuitive that such a painful illness like bipolar disorder could be associated to creativity. The symptoms do not seem to enable creativity – for example, impaired concentration, short term memory deficits and impaired executive function (i.e., deficits in learning activities like organizing, planning, initiating and monitoring activities). However, Jamison claims that other symptoms can enhance creativity, she states that:

*other mood, cognitive, behavioural, energy and temperament factors associated with bipolar disorder can enhance creativity. Elevated mood and rapidity of thought, for example, often facilitate creative work; mania and hypomania have been shown to increase associational fluency and combinatorial thinking, both of which are important in creativity. Non-cognitive aspects of bipolar illness – for example, risk-taking, grandiosity, restlessness and discontent, illness - induced introspection and a need to make meaning of, or to ameliorate suffering –*

*exert an influence on imagination and creativity as well. (p. 352)*

In summation, it seems there is a link between creativity and mental disorder, and some aspects of bipolar illness may enhance creativity. However, the link is not straightforward, as not all creative people have mental illness, and most people who have mental disorders are not necessarily creative. What is apparent is that there is a disproportional rate of psychopathology in highly creative persons (Jamison, 2011). Further, from the available research, causation is not established, i.e., it is not clear if creative people suffered mental health issues before they entered their creative career, or alternatively, the conditions and environment of their work environment triggered their mental health issues. Some insight into this issue may become clearer when considering performing anxiety in the section below – here the anxiety state is directly related to performing their creative art.

### Performance anxiety

According to the DSM-5 (2013, pp. 202-203), performance anxiety is classified as a Social Anxiety Disorder (Social Phobia). The diagnostic criteria include: a marked fear or anxiety about one or more social situations in which the person is exposed to scrutiny by others, for example, performing in front of others, and fears that they may act in a manner which will humiliate or embarrass themselves, and the social situation is avoided or endured with great anxiety or fear. The fear, anxiety, or avoidance causes clinically significant distress or impairment in social, occupation or other important areas of functioning. Specifically for performance anxiety, the fear is restricted to speaking or performing in public, and these fears impair their professional lives (e.g., musicians, dancers, performers), but the anxiety and fears do not extend to non-performance social situations. Thus, performance anxiety is a serious psychological condition.

It must be noted that as this project is clearly focused on those who are currently working in the entertainment sector, as a result the research reported in this section has excluded the body of research where the participants are either students, and/or faculty members (e.g., Cox & Kenardy, 1993; Fehm & Schmidt, 2006; Hamann, 1982; Steptoe & Fidler, 1987; Studer, Danuser, Hildebrandt, Arial, & Gomez, 2011; Wesner, Noyes, & Davis, 1990).

There is solid evidence supporting the notion that performance anxiety is prevalent for performers, for example, around one-third of actors, dancers and singers reported suffering from performance anxiety, and 47% of musicians (Marchant-Haycox & Wilson, 1992). Maxwell et al. (2015) investigated performance anxiety for actors and found 26% of the total sample reported they had experienced debilitating performance anxiety, of these 71.6% were trained actors. For choral

performers, more than half, that is, fifty-seven percent of participants reported experiencing performance anxiety during at least half of their choral performances. Fifteen percent said that they experience anxiety frequently, 7% with a high level of severity (Ryan & Andrews, 2009). When considering performance anxiety in musicians across different genre specialisations (western classical, jazz, popular, Scottish traditional) western classical musicians were found to report higher levels of performance anxiety (Papageorgi, Creech, & Welch, 2011).

Similar results were found in the Help Musicians UK (2014) survey where 552 musicians responded. These musicians worked in classical music (59%), 21% were orchestral musicians, Jazz and folk musicians were strongly represented, together with a range of other genres including pop, musical theatre, world, indie/alternative and rock/metal. The results were striking, as 75% had experienced performance anxiety.

High levels of performance anxiety were found with British professional popular musicians who reported they had a need to constantly reach or maintain their own self-imposed standards of musicianship at every performance. This anxiety was amplified as most of the musicians did not share their concerns with their peers, as they often preferred to tackle their problems alone and preferred to act with self-sufficiency and independence (Cooper & Wills, 1989). Similarly, 24% of Brazilian musicians (n=230) experienced debilitating performance anxiety (Barbar, Crippa, & Osório, 2014).

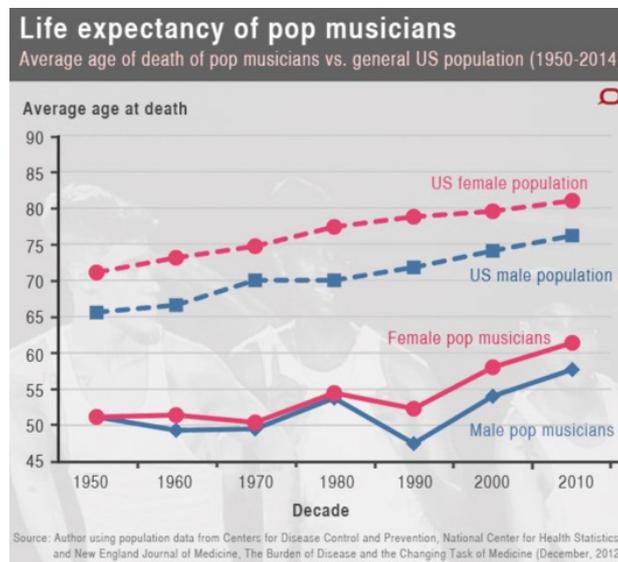
For musicians, different music performance situations may affect levels of performance anxiety. When professional musicians (n=130) were investigated in solo, group, and practice situations, results indicated performance anxiety increased from practice, to group, to solo settings (Nicholson, Meghan, Cody, & Beck, 2015). The setting may be an important factor in performance anxiety for orchestras. With a sample of two German symphony orchestras and four opera orchestras (n=122), researchers found lower levels of performance anxiety in rehearsals, as this setting was more like a social gathering where colleagues provided feedback. However, higher levels of performance anxiety were found in the actual performance where self-concentration was required and higher levels of music performance was of foremost importance (Langendörfer et al., 2006).

### **Suicidality, longevity and death**

Kenny (2014) completed a retrospective study of performing pop musicians (n=12,665) from all popular genres who died between 1950 and June 2014. 90.6% (11,478 musicians) were male. The data from the study was accessed from over 200 sources, which included The Dead Rock Stars' Club; Nick Tavelski's (2010) Knocking on Heaven's Door; Rock Obituaries, Pop star mortality; R.I.P. Encyclopaedia Metallicum; Voices from the Dark Side for Dead Metal Musicians; Wikipedia's List of

Dead Hip Hop Artists and Hip Hop obituaries; rapper death websites, Dead Punk Stars and similar sites for all popular music genres. The music genres covered included African, ballad, bluegrass, blues, Cajun, calypso, christian pop, conjunto, country, doo-wop, electroclash, folk, funk, gospel, hard rock, hip hop, honky tonk, indie, jazz, Latin, metal, new wave, polka, pop, psychedelic, punk, punk-electronic, rock rap, reggae, rhythm and blues, rock 'n' roll, rockabilly, ska, soul, swamp, swing, techno, western and world music.

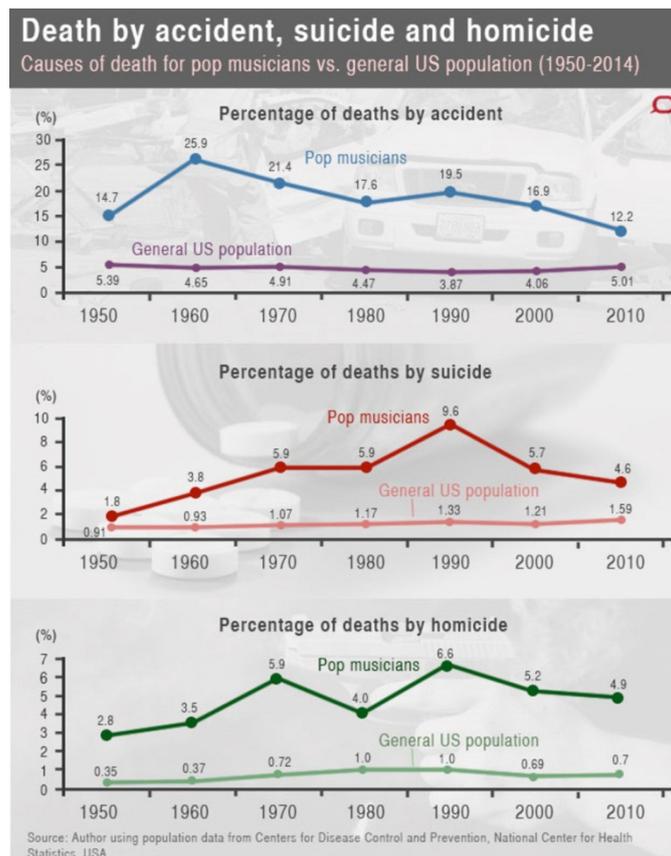
This data was examined for longevity and the proportion of deaths by suicide, homicide and non-intentional injury or accident. Longevity was determined by calculating the average age of death for each musician by sex and decade of death. These averages were then compared with USA population averages by sex and decade (per 100,000).



Source: Kenny (2014)

Figure 1: Life expectancy of pop musicians compared to general USA population, 1950-2010

Figure 1 above displays clear evidence that both male and female pop musicians have up to 25 years shorter life span than comparisons with the general USA population. This is evident from 1950 to 2010 (Kenny, 2014).



Source: Kenny (2014)

Figure 2: Causes of death by accident, suicide and homicide, for pop musicians and general USA population, 1950 to 2010.

Figure 2 provides evidence that across the seven decades, popular musicians accidental death rates were between five and ten times greater, homicide rates were up to eight times greater than the general population, and suicide rates were between two and seven times greater than the general USA population. Kenny (2014, nd) succinctly comments that “this is clear evidence that all is not well in pop music land”.

Kenny’s (2014) evidence is mirrored by other research findings from North American and United Kingdom where rock and pop stars had shortened life expectancies after their career declined, and their death was most often related to substance abuse. Differences were apparent between these two countries, where ex-performers from North America had greater chances of a shorter life expectancy than in United Kingdom (Bellis et al., 2007). In USA, Stack (1997) investigated the occupational category of artist, which encompassed authors, musicians, composers, actors, directors, painters, sculptors, craft artists, artist print makers, and dancers. Whether these artists were successful or not, Stack found being an artist correlated to a 112% increase in suicide risk.

Of critical importance is the survival rate of those working in the entertainment industry, particularly those whose career is declining. Research from international academic journals have found

pop stars (n=1054) experience significantly higher death rates from 3 to 25 years after their fame has declined, compared to matched populations in the USA and UK. The authors reported that, particularly in the music industry, factors such as stress, changes from popularity to obscurity, and exposure to environments where alcohol and drugs are easily available, can all contribute to substance use as well as other self-destructive coping behaviours (Bellis et al., 2007).

### Drug and alcohol use

Historical research by Wills (2003) who examined biographies of eminent jazz musicians from 1945 to 1960, found that 28.5% of the sample suffered from affective disorders, 27.5% from alcohol-related disorder, and 52.5% from heroin-related disorder. These patterns have been found with living musicians also.

Miller and Quigley (2011) discuss how musicians routinely use both illicit and licit substances to relieve performance anxiety (e.g., beta blockers, alcohol, marijuana), self-medication for stage fright, to enhance artistic creativity, or to increase sensations and experiences which are novel, varied and complex (i.e., sensation seeking).

Additional factors for substance use come from Dobson (2010) who interviewed 18 young musicians (nine freelance classical string players and nine jazz musicians). The musicians reported how alcohol consumption played a critical role in advancing and securing work prospects at their networking and socialising events. They all expressed concern over their lack of work security, and the importance of their 'reputation' in their cultural networks where high levels of substance use were necessary to maintain their acceptance. Dobson found that excessive drinking occurred as a result of the demands of performing, and as result of pressure, or of boredom.

Miller and Quigley (2011) investigated these coping techniques further, they recruited 226 professional and amateur musicians from New York State in USA. The results from the self-reports from these musicians is that:

- alcohol was the drug of choice for the participants,
- 43% smoked cigarettes and
- 50% used marijuana at least occasionally, and 24.9% every week.
- Forty-two percent reported abusing another illicit drug at least once or twice a year, and one in ten (10.2%) did so at least once a week on average.
- The highest rates of illicit drug use other than marijuana for this musician sample were for psychedelic drugs, followed by prescription drugs and cocaine.

By comparison, substance use in the general population was reported as significantly lower. Similar

rates of substance use has been found with living performers in both professional rock musicians (Raeburn 1987a, 1987b), and amateurs (Groce, 1991; Grønnerød, 2002).

There is sufficient evidence to support the notion that substance use is a feature of the professional musician, amateur musicians, and jazz musicians milieu. Further, there is strong evidence that substance abuse is used as a coping mechanism to relieve the stresses of their creative working environment. Of critical importance in this discussion on the relationship between the creative worker and their stressful work environment is the work by Kenny (2014). Kenny established that performing popular musicians across seven decades had significantly shorter life spans, considerably higher accidental death rates, and eight times greater homicide rates than the general USA population. In particular, the findings on the higher suicide rates reflect a devastating behaviour choice taken by these creative workers and artists.

### Summary

It is apparent that creative workers can be described as Protean Careerist (Bridgstock, 2013) with features of job insecurity and high mobility (Bridgstock, 2005), who frequently feel their creative work is 'a calling' (Hall & Chandler, 2005). The creative workers have Subjective Careers motivated by a rejection of hierarchical organisations and a promotion driven work life, and prefer a work environment where they can focus on personal satisfaction, identity, self-awareness, autonomy and artistic fulfilment (Hall & Chandler, 2005).

There is ample evidence to support the assertion that the work environment of the creative person is unique, and fraught with difficult and challenging circumstances. These include performance anxiety, public 'do not understand', work overload, work underload, and career anxiety (Cooper & Wills, 1989), a lack of career mobility, irregular working hours, high rates of injury, low financial rewards (Bennet, 2007), maintaining high standards of performance, financial security, and sporadic work (Wills & Cooper, 1988). Entering into this challenging environment are creative people with a higher chance of psychopathology than the general population (see Jamison, 2011, 1989). How the highly creative person interacts with the challenging conditions inherent in the creative work environment is an important consideration. There are suggestions that the high rates of suicide, accidental death and homicide may be related to this interaction between the creative individual and their challenging work environment (Kenny, 2014), similarly there is sufficient evidence to support the notion that substance use is a feature of the professional musician, amateur musicians, and jazz musicians milieu. Further, there is strong evidence that substance abuse is used as a coping mechanism to relieve the stresses of their creative working environment (Dobson, 2010; Groce, 1991; Grønnerød, 2002; Miller & Quigley,

2011; Raeburn, 1987a, 1987b; Wills, 2003).

It must be noted that most of the reported research is conducted in USA and in England, and little is known of the experiences of people who work in the Australian entertainment industry – that is, performing artists and music composers, performing arts support workers, and broadcasting, film and recorded media equipment operators<sup>8</sup>. The current research represents a unique project in Australia, which intends to investigate the well-being of a broad sweep of workers in the creative industries.

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<sup>8</sup> Group 1 - performing artists and music composers include musicians, radio presenters, actors, singers, entertainers or variety artists, dancers or choreographer, television presenters, composers, music professionals and music directors

Group 2 - performing arts support workers include includes media producers, film and video editors, program director, director, production assistants, video producer, film, television, radio and stage directors, technical Director, make-up artist, director of photography, stage manager and artistic directors.

Group 3 - broadcasting, film and recorded media equipment operators, includes sound technicians, camera operators, light, technicians, television equipment operators, roadies, performing arts technicians.

## CHAPTER 2. METHOD

This section reports on the methodologies used in Phase 1 and Phase 2 of this research project. In consultation with Entertainment Assist Board the sample of participants were selected, the data gathering techniques were developed, the interview schedule was constructed, and the recruitment process was designed.

### Phase 1

#### Recruitment

In conjunction with the Victoria University research team, Entertainment Assist Board identified and selected the categories of entertainment industry workers who they wished to focus on in the research project. The selection and inclusion of particular entertainment workers was based on the Australian Bureau of Statistics Employment in Culture catalogue (Australian Bureau of Statistics, 2007). From this catalogue, three categories of entertainers were targeted by Entertainment Assist Board: 1) performing artists and music composers; 2) performing arts support workers, and 3) broadcasting, film & recorded media equipment operators. In Australia, in 2007 there were 25,413 people who fitted Entertainment Assist Board selection criteria and would be targeted for inclusion in the research project.

Entertainment Assist launched the research project by inviting key people from the entertainment industry and the media to a VIP Gold Class advanced screening of *'Begin Again'*, an entertainment industry themed musical comedy-drama. The launch occurred on Tuesday 5 August, 2014, 6pm, Village Cinemas, Jam Factory, South Yarra, Melbourne. Recruitment was assisted by advertising on Entertainment Assist web page, and in media magazines. Entertainment Assist also emailed over 2,500 invitations to participate, from their membership database. Finally, both Entertainment Assist Board and the Victoria University team used their networks to advertise and recruit participation in the research project. From this advertising, interested potential participants were directed to the Entertainment Assist web page, where they registered their wish to participate in the research project. Entertainment Assist collected the names and the contact details into their recruitment data base. At regular intervals, Entertainment Assist emailed copies of their updated recruitment data base to the Victoria University research team. The response rate was 99 potential participants. This recruitment data base formed the recruiting pool for participation in the research. Victoria University research team then emailed invitations to participate in the interviews. Whilst Entertainment Assist was aware of the 99 possible participants, only the Victoria University research team knew the details of the final participants who completed the interviews. Thus, confidentiality of the participants was assured.

## Participants

There were 99 people who volunteered to participate in the research, of these 36 people completed the interviews.

Table 2 Number of invitations to participate, and number who accepted the invitation and completed interviews

	Invited to Participate in Interviews		Completed Interviews	
	N	%	N	%
Performing Artists Performing Artists & Music Composers	45	45.45	16	44.40
Performing Arts Support Workers	33	33.33	12	33.30
Broadcasting, Film & Recorded Media Equipment Operators	20	20.20	8	22.20
Other	1	1.01	0	0
Total	99	100.0	36	100.0

Of these 36 people, 44% were performing artists and music composers, 33% were performing arts support workers, and 22.2% were broadcasting, film and recorded media equipment operators.

## Interview schedule

The interview schedule was based on requesting the participants' personal narrative of their involvement in entertainment history. Major topics included in the schedule were:-

- 1) Details of when they first became involved in the entertainment industry until their current status.
- 2) The highs and the lows they had experienced in their career.
- 3) Career trajectory – the beginning of their career, changes in direction of career over time, why this occurred, and what resources they needed to manage the change in direction (Smalley & McIntosh, 2011).
- 4) Work stressors they experienced in the entertainment industry (Cooper & Wills, 1989; Holst, Paarup & Baelum, 2012; Holst, Marchant-Haycox & Wilson, 1992; Parasuraman & Purohit, 2000; Wills & Cooper, 1988)
- 5) Handling Stress, based on Lazarus and Folkman (1984) work related to emotional focused coping, and problem focused coping, and seeking social support.
- 6) Skills and resources needed to successfully maintain work in the industry (Bennet, 2007).

Interviews were conducted at a place of convenience for the participants, this included meeting rooms at Victoria University, or locations close to the participants residence, such as, cafes, libraries etc. Three experienced interviewers were engaged, all had completed post graduate degrees in psychology (2 Ph.D., 1 Master of Applied Psychology), and all were highly trained in interviewing, and working with distressed clients.

The interviews were digitally recorded, and then transcribed into Word documents. All identifiers were removed from the word documents, and names were replaced by pseudonyms. These transcripts were entered into Nvivo and were thematically analysed.

## Phase 2

The online survey, accessible through Entertainment Assist's website, was made available to all members of the industry for the period between January 23<sup>rd</sup> 2015 to 8<sup>th</sup> May 2015. The survey was advertised across various sites and platforms. Entertainment Assist undertook extensive recruitment activities using social media and other methods. Different areas of the industry including peak bodies, employers and specialist groups also took on board the importance of the survey and advertised widely as well.

Almost 3000 people completed at least part of the survey. A sample of 2407 respondents was included in the overall data analyses. However, each individual question, or specific groups of questions, was answered by varying numbers of participants. Hence, the numbers presented in the report are mostly lower than 2407.

## Participants

In order to develop a picture of the participants and where they fell within the entertainment industry, a series of descriptive analyses of demographic data were conducted. From these, we are able to provide a firmer picture of who they are, how many participated, and their main roles.

### Age of Respondents

For all the respondents in the survey (All Groups), participants in the Entertainment Industry are primarily aged 18 to 24 years (22.5%), 25-29 (17.2%), 30-34 (14.9%), and 35-39 (11.6%).

Table 3 Age of Respondents

	All Groups (n=2407)		Group 1 (n=1323)		Group 2 (n=661)		Group 3 (n=423)	
	N	%	N	%	N	%	N	%
Under 18 years	26	1.1	25	1.9	1	.2	0	.0
18 - 24 years	541	22.5	401	30.3	62	9.4	78	18.4
25 - 29 years	414	17.2	208	15.7	119	18.0	87	20.6
30 - 34 years	359	14.9	184	13.9	125	18.9	50	11.8
35 - 39 years	279	11.6	119	9.0	104	15.7	56	13.2
40 - 44 years	221	9.2	112	8.5	66	10.0	43	10.2
45 - 49 years	184	7.6	91	6.9	57	8.6	36	8.5
50 - 54 years	169	7.0	82	6.2	59	8.9	28	6.6
55 - 59 years	134	5.6	53	4.0	45	6.8	36	8.5
60 - 64 years	56	2.3	31	2.3	17	2.6	8	1.9
65 - 69 years	15	6	12	9	2	3	1	2
70 - 74 years	7	3	4	3	3	5	0	0
75 - 79 years	1	0	0	0	1	2	0	.0
80+ years	1	0	1	1	0	0	0	0
Total	2407	100.0	1323	100.0	661	100.0	423	100.0

A similar pattern occurred in Group 1, although with a greater percentage of those aged 18 to 24 years (30.3%). In Group 2 the majority of respondents were older, with 18.9% aged 30 to 34, 18.0% aged 25 to 29, 15.7% aged 35 to 39. For Group 3, 20.6% were aged 25-29, 18.4% 18 to 24, 13.2% 35-39, and 11.8% aged 30 to 34. The ages of the sample reflected a relatively young workforce, with 40% being under 30 years, and almost 85% younger than 50 years. Only 24 of respondents (1%) were older than 65 years.

#### Participants who identify as Aboriginal or Torres Strait Islander origin

Of all those who answered this question in the survey (n=2384), only 42 (1.8%) people identify as Aboriginal or Torres Strait Islander origin - 28 (1.2%) were women, and 13 were men (0.5%). This is much lower than the general population (12.8% -- ABS, 2006). For Group 1, 19 were women (1.4%) and 6 were men (0.6%). For Group 2, 7 (1.2%) were women, and one person was a male (0.2%). For Group 3, there were 2 women (0.5%) and 4 men (1.0%).

#### Gender of Participants

The gender of the participants are detailed below

Table 4 Gender of respondents, All Groups, Group 1, Group 2, and Group 3

	All Groups (n=2407)		Group 1 (n=1323)		Group 2 (n=586)		Group 3 (n=423)	
	N	%	N	%	N	%	N	%
Men	1090	5.3	502	37.9	256	38.7	332	78.5
Women	1306	54.3	819	61.9	399	60.4	88	20.8
Other	11	0.5	2	0.2	6	0.9	3	0.7
Total	2407	100.0	1323	100.0	661	100.0	423	100.0

The majority of respondents (All Groups, n=2407) were women (54.3%), men (45.3%) and 11 people identified as Other (0.5%). Similar patterns occurred in Group 1 and Group 2. In Group 1 there were 61.9% women, 37.9% men, and 0.2% Other. For Group 2, 60.4% were women, 38.7% men and 6 people identified as Other (0.9%). Group 3 had 73.5% men, 20.8% women, and 3 people who identified as Other (0.7%)

### Main role in the Entertainment Industry

Participants were asked to identify their main role in the entertainment industry. This was based on 43 categories identified by Entertainment Assist (from Australian Bureau of Statistics categories from 'Employment in Culture, Australia, 2007') in order to group the participants in order to allow an exploration of differences between different sectors of the industry. The main categories to which participants subscribed were Actor (254); Dancer (316); Lighting Technician (119); Musician (251); Sound Technician (128); and Other Supporting Arts Support Worker (163).

Table 5 Respondents main role in the Entertainment Industry

	All Groups (n=2099)	
	N	%
Actor	254	12.1
Art Director	15	0.7
Artist Manager	32	1.5
Artist Agent	9	0.4
Artistic Director	26	1.2
Broadcast Transmitter Operator	1	0
Camera Operator	15	0.7
Choreographer	33	1.6
Circus Performer	32	1.5
Comedian	17	0.8
Composer or Arranger	18	0.9

Costume Designer	18	0.9
Dancer	316	15.1
Director	41	2
Director of Photography	6	0.3
Entertainer or Variety Artist	40	1.9
Film and Video Editor	16	0.8
Film, Television, Radio and Stage Director	2	0.1
Lighting Technician	119	5.7
Magician	5	0.2
Make-up Artist	12	0.6
Media Producer	31	1.5
Musical Director	5	0.2
Musician	251	12
Performing Arts Technicians	56	2.7
Production Assistant	22	1
Program Director	11	0.5
Promoter	23	1.1
Radio Presenter	7	0.3
Rigger	11	0.5
Road Crew	37	1.8
Singer	89	4.2
Sound Technician	128	6.1
Stage Manager	75	3.6
Technical Director	48	2.3
Television Equipment Operator	5	0.2
Television Presenter	3	0.1
Venue Manager	30	1.4
Video Producer	6	0.3
Other Performing Artists	40	1.9
Other Performing Arts Support Worker	163	7.8
Other Broadcasting, Film and Recorded Media Equipment Operators	31	1.5
Total	2099	100

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## Current Relationship Status

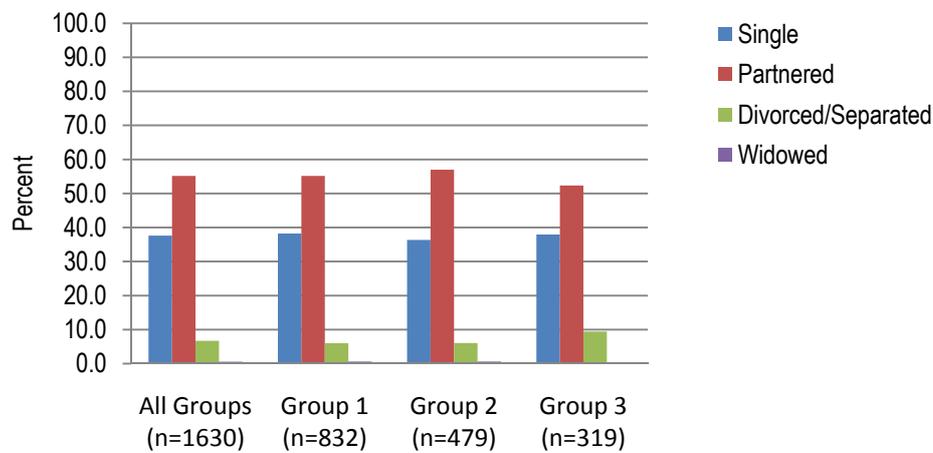


Figure 3: Current Relationship Status

Similar patterns occur across all groups for the current relationship status of the participants. Of those who are Partnered, 55.2% are from Group 1, 57% Group 2, and 52.4% Group 3. Of those who are Single, 38.2% are from Group 1, 36.3% Group 2, and 37.9% are from Group 3. Of those who are Divorced/Separated, 6.0% are from Group 1, 6.1% Group 2, and 9.4% from Group 3. Of those who are Widowed, 0.6% are from both Group 1 and Group 2, and 0.3% from Group 3.

## Current Living Arrangements

Similar patterns in Living Arrangements occurred across all the respondents – most lived with their partners (Group 1 - 30.7%, Group 2 - 45.3%, Group 3 - 41.1%). The next most common living arrangement was for Shared House (Group 1 - 20.0%, Group 2 - 22.3%, and Group 3 - 21.6%). Differences occurred for Living Alone, where 13.3% of Group 1, 17.7% of Group 2, and 19.4% of Group 3 lived by themselves. Differences also occurred for Living with Parents, where 16.9% of Group 1, 6.1% of Group 2, and 9.1% of Group 3 lived with their parents.

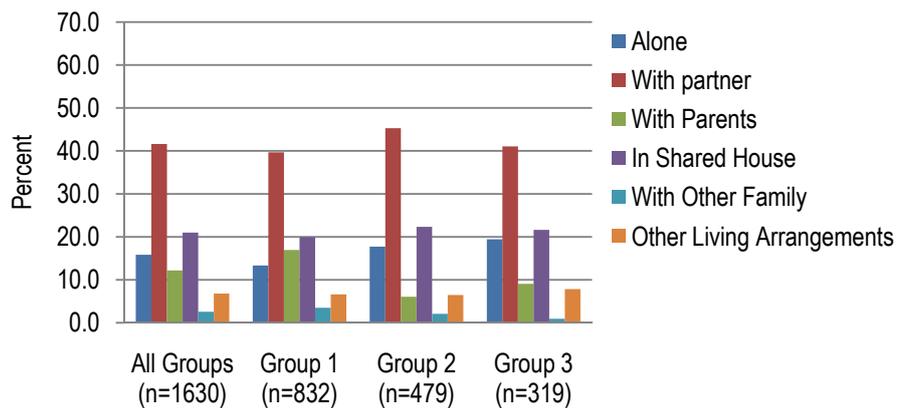


Figure 4: Current Living Arrangements

### Highest Educational Levels

The most frequent highest qualification for the respondents was a Bachelor Degree (Group 1, 32.9%), Group 2, 38.8%, Group 3, 24.1%). Next was an Advanced Diploma/Diploma (Group 1, 15.3%, Group 2 14.6%, Group 3 21.6%). Similar results were found for a Post Graduate Degree (Group 1, 15.4%), Group 2, 20.7%, Group 3, 5.0%).

Those whose highest qualification was completing Year 12 were 17.1% for Group 1, 11.9% for Group 2, and 17.6% for Group 2. Of the overall sample, 7.7% did not complete Year 12, with 7.3% for Group 1, 5.7% for Group 2, and 13.9% for Group 3.

Examining the nature of qualifications was instructive. For Group 1, 90% reported qualifications in the entertainment disciplines. These included qualifications from NIDA, VCA, WAAPA, and education that is more general with qualifications in music, creative arts, performance, vocal studies etc. A few reported qualifications in Commerce, Education, Psychology, Legal Practice – and 2 had unspecified PhDs.

Group 2 also reported a very high percentage with qualifications directly relevant to their sector of the Entertainment Industry. Again, NIDA, WAAPA, and the VCA featured prominently focusing on the craft components, stage management, and production. Others also had qualification related to performance, voice, etc.

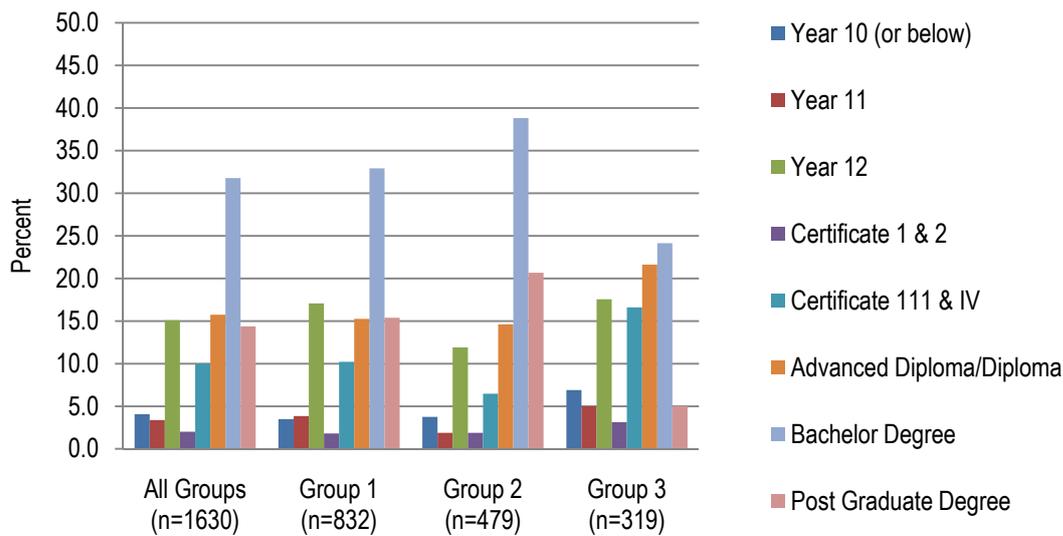


Figure 5: Highest Education Levels

Group 3 provided a much more mixed set of educational experiences. Some also had relevant qualifications from NIDA, WAAPA or the VCA. Many had Certificate 3 or 4 in areas such as audio engineering, live production, live sound, electronics, lighting and communications. Again, there were those with degree and masters level qualifications relevant to their technical skill areas. At least one reported having a Certificate 2 in security for crowd control.

### Years Worked in the Entertainment Industry

Across all Respondents, the majority has worked in the Entertainment Industry 6 to 10 years (All Groups, 22.9%; Group 1, 21.8%; Group 2, 23.0%; Group 3, 25.1%). The next most frequent time working in the Entertainment Industry was 2 to 5 years (All Groups, 16.8%; Group 1, 18.2%; Group 2, 16%; Group 3, 13.3%). Similarly, 11 to 15 years working in the Entertainment Industry was recorded for 16.2% of All Groups, with 15% from Group 1, 18.4% from Group 2, and 16.4% from Group 3. Respondents who had worked 16 to 20 years were 11.5% for All Groups, 11.6% for Group 1, 11.3% for Group 2, and 11.5% for Group 3.

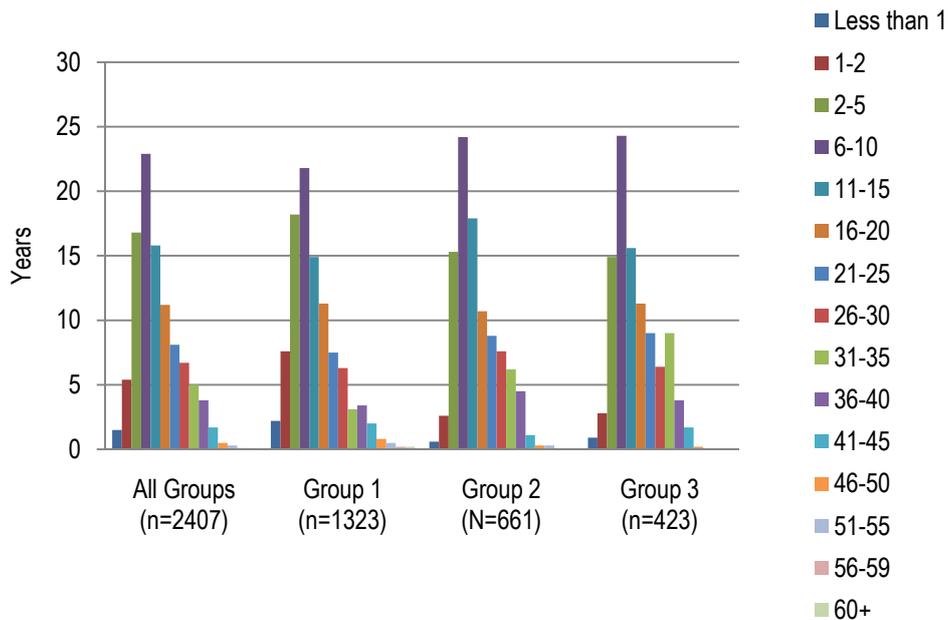


Figure 6: Years worked in the Entertainment Industry

### Years respondents have earned their Primary Income from within the Entertainment Industry

Respondents were asked how long they had earned their Primary Income from the Entertainment Industry. Overall (All Groups), most had generated their primary income for 6 to 10 years (21.1%), and 2 to 5 years (20.1%). 13.4% had earned their primary income for 11 to 15 years. This means that 54.6% of all respondents have been generating their primary income from the Entertainment Industry for 2 to 15 years.

For Group 1, 22.3% had generated their primary income from the Entertainment Industry over the last 2 to 5 years, 17.1% over 6 to 10 years, and 11% over the last 11 to 15 years. This means that 50% of Group 1 generated their income from the Entertainment Industry over the last 2 to 15 years.

For Group 2, 24.3% had generated their primary income from the Entertainment Industry over the last 6 to 10 years, 20.5% over the last 2 to 5 years, and 15.5% over the last 11 to 15 years. This means 52.1% of Group 2 had earned their primary income from the industry over the last 2 to 15 years.

For Group 3, 22.7% had generated their primary income from the Entertainment Industry over the last 6 to 10 years, whilst 16.5% had over the previous 2 to 5 years, and 15.1% over the previous 11 to 15 years. This means 58.3% of Group 3 earned their primary income from the Entertainment Industry over the previous 2 to 15 years.

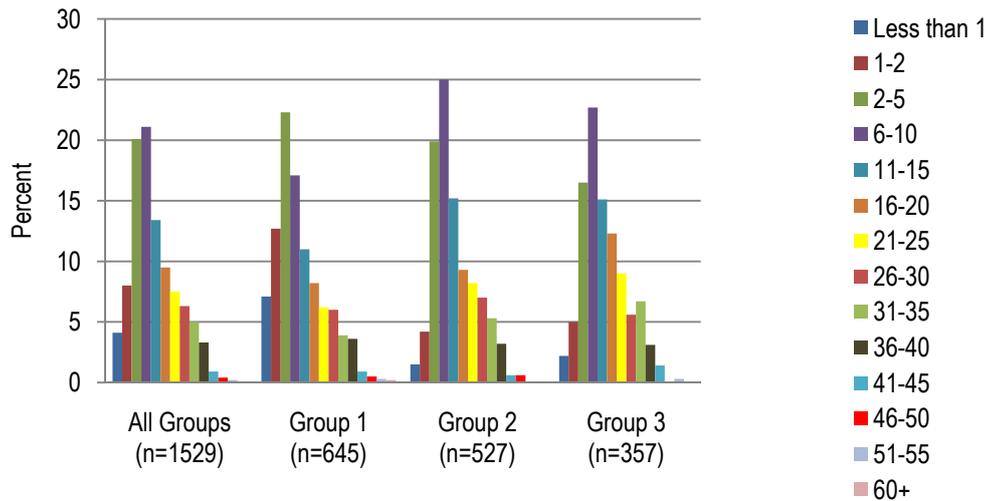


Figure 7: Years respondents have earned their primary income from within the Entertainment Industry

### Usual Employment pattern in the Entertainment Industry

The respondents were asked how they were usually employed in the Entertainment Industry.

For all the respondents (All Groups), 27.4% stated they worked Freelance, 15.5% were Self-employed, 13.5% were Casual Workers, 12.8% were Full Time workers, 11.3% were Contractors and 0.4% had Tenured employment.

Overall, 17 people had Tenured employment (All Groups, 0.4%). Of these, 13 people were in Group 1 (0.6%), 4 were from Group 2 (0.3%), and there were no tenured workers in Group 3.

For Group 1, 26.8% were Freelance workers, 18.3% were Self-Employed, 13.8% were Casual Workers, and 8.4% worked Full Time. For Group 2, 27.7% worked Freelance, 20.9% were Full Time workers, 12.9% were Self-Employed, 10.3% were Contractors, and 9% worked on a Casual Basis.

For Group 3, 28.8% were Freelance workers, 18.8% were Casual workers, 13.8% worked Full Time, 12.6% were Contractors, and 11.4% were Self Employed.

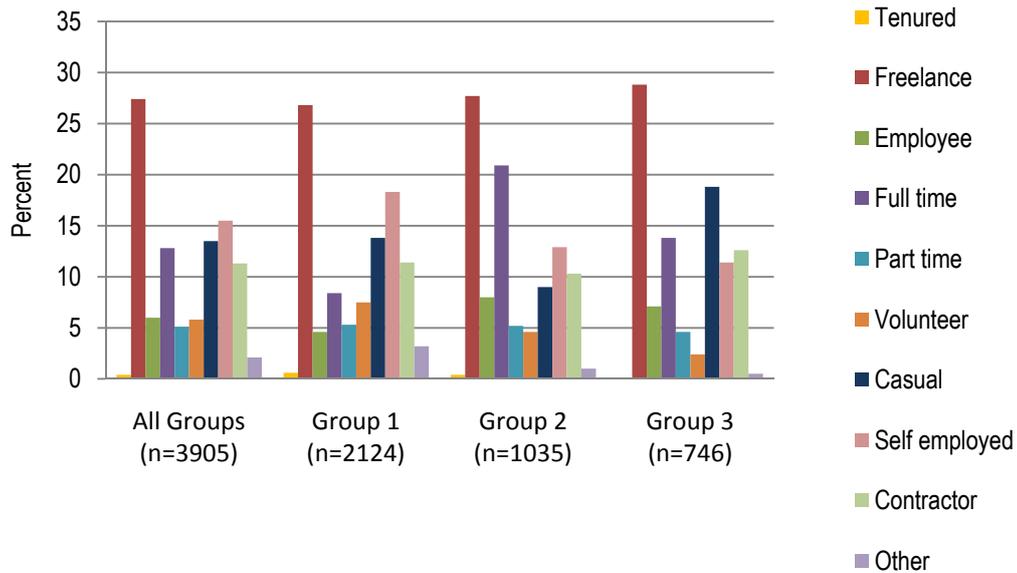


Figure 8: Usual employment in the Entertainment Industry

### Annual income

In this section, the information regarding the annual income of those who are working in the entertainment industry is presented. The results are reported in multiple ways – first the data is reported for all participants (All Groups), and then broken down by Group 1 the performing artist and musical composers, Group 2 the performing arts support workers, and then Group 3 the broadcasting, film and recorded media equipment operators.

Following this, each of the three groups is further examined for selected occupation groups who have a response rate of sufficient size to allow finer analysis. For Group 1, this includes actors, dancers, musicians, singers and other performing artists; Group 2 includes stage managers, technical directors and other performing arts support workers, and in Group 3 lighting technicians, sound technicians and road crew and riggers are considered.

The figure below shows that for all respondents (All Groups), 35.3% earned an annual income, from working within the Entertainment Industry, below \$20,000.00, 10.1% earned between \$20,000.00 and \$29,000.00, 9.1% earned between \$40,000 - \$49,999, 9.1% earned between \$50,000 - \$59,999, and 8.9% earned between \$30,000 - \$39,999. This means 72.5% of respondents earned less than \$60,000.00 annually.

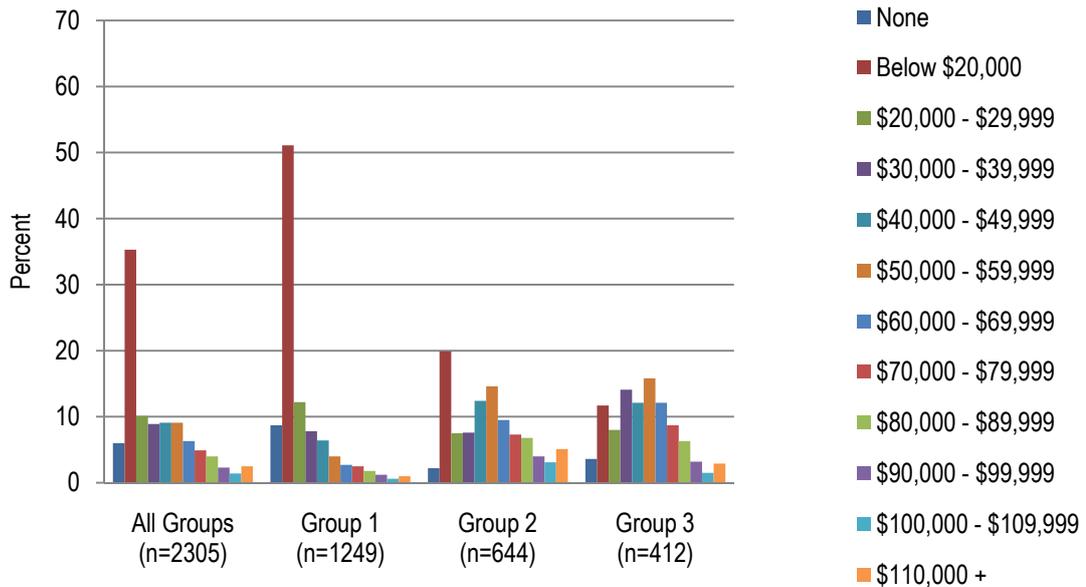


Figure 9: Annual income generated from within the entertainment industry for All Groups, Group 1, Group 2, Group 3

For Group 1, 51.1% earned below \$20,000.00, 12.2% earned between \$20,000 - \$29,999, 7.8% earned \$30,000 - \$39,999, 6.4% earned between \$40,000 - \$49,999, and 4.0% earned between \$50,000 - \$59,999. This means 81.5% of respondents earned less than \$60,000.00 annually.

For Group 2, 19.9% earned below \$20,000.00, 14.6% earned \$50,000 - \$59,999, 12.4% \$40,000 - \$49,999, 7.6%, \$30,000 - \$39,999, and 7.5% earned \$20,000 - \$29,999. This means that 62% earned less than \$60,000.00 annually.

For Group 3, 15.8% earned \$50,000 - \$59,999, 14.1% earned \$30,000 - \$39,999, 12.1% earned \$40,000 - \$49,999, 11.7% earned below \$20,000, and 8% earned \$20,000 - \$29,999. This means that 61.7% earned less than \$60,000.00 annually.

The Australian average yearly income is \$57,980 before tax (ABS, 2013), and the Australian National Minimum Wage is \$34,112. From the survey sample, approximately 60% of respondents were earning less than the annual average income from within the industry.

In the next section, results are reported by selected occupations in the three groups under examination.

**Group 1, Actors, Dancers, Musicians, Singers and Other Performing Artist. Earnings within the entertainment industry.**

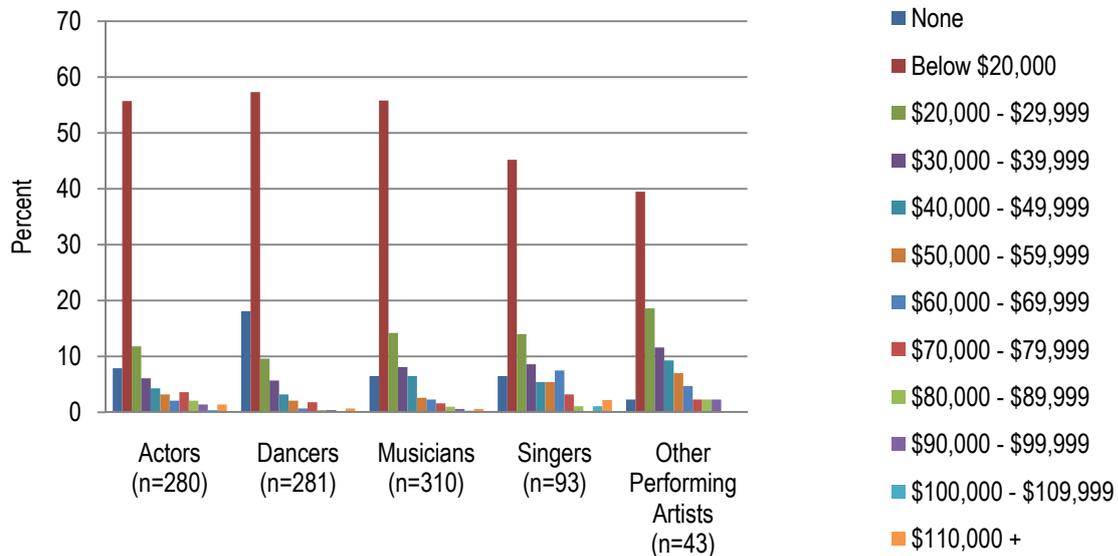


Figure 10: Annual income generated from within the entertainment industry for Actors, Dancers, Musicians, Singers, Other Performing Artists

The annual income generated from within the entertainment industry for these selected occupational categories from Group 1, are compared to The Australian average yearly income is \$57,980 before tax (ABS, 2013), and the Australian National Minimum Wage is \$34,112.

The figure shows 89% of actors, 96% of dancers, 93.7% of musicians, 85.1% of singers and 88.3% of other performing artists earn less than \$60,000.

Further, 75.4% of actors, 85% of dancers, 76.5% of musicians, 65.7% of singers, and 60.4% of other performing artists earn less than \$30,000.

**Group 2, Stage Managers, Technical Directors, and Other Performing Arts Support Workers. Earnings within the entertainment industry.**

The annual income generated from within the entertainment industry for these selected occupational categories from Group 2, are compared to The Australian average yearly income is \$57,980 before tax (ABS, 2013), and the Australian National Minimum Wage is \$34,112.

The figure displays that 78.6% of stage managers, 42.2% of technical directors, and 68.3% of other performing arts support workers earn less than \$60,000 from working within the entertainment industry.

Further, 39.3% of stage managers, 12.4% of technical directors, and 23.7% of other performing arts support workers earn less than \$30,000 from working within the entertainment industry.

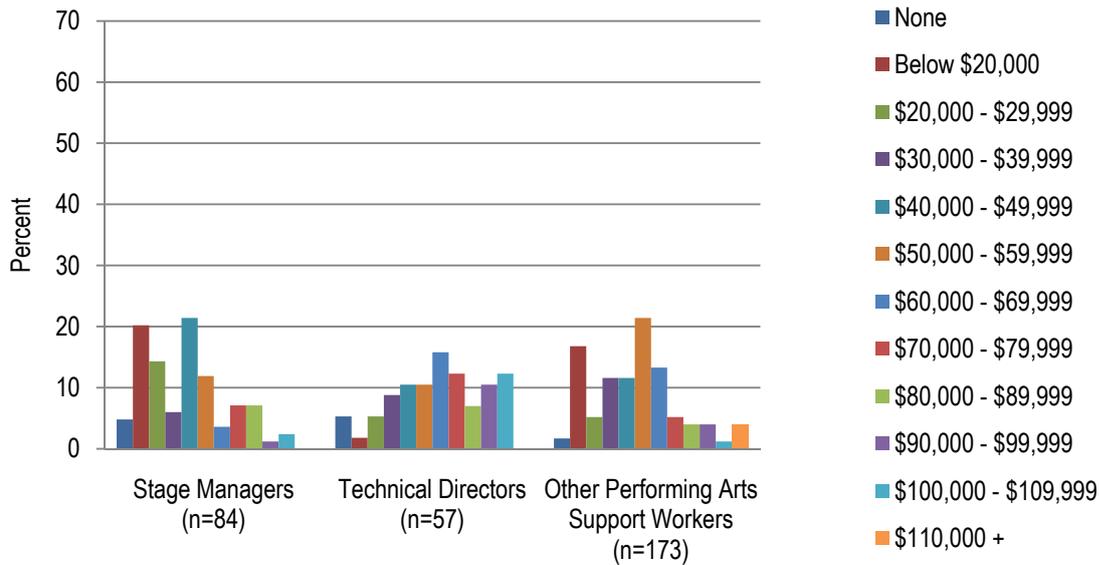


Figure 11: Annual income generated from working within the entertainment industry, for Stage Managers, Technical Directors, and Other Performing Arts Support Workers

### Group 3, Lighting Technicians, Sound Technicians, Road Crew and Riggers.

#### Earnings within the entertainment industry.

The annual income generated from within the entertainment industry for these selected occupational categories from Group 3, are compared to The Australian average yearly income is \$57,980 before tax (ABS, 2013), and the Australian National Minimum Wage is \$34,112.

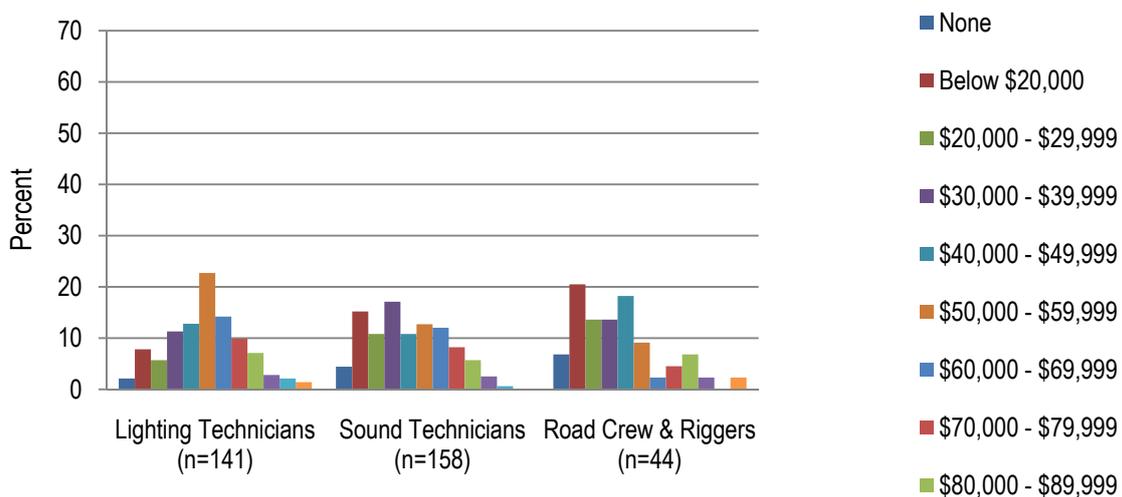


Figure 12: Annual income generated from working within the entertainment industry, for Lighting Technicians, Sound Technicians, Road Crew & Riggers

In these selected occupations in Group 3, 62.4% of lighting technicians, 71% of sound

technicians, and 81.8% of road crew and riggers earn less than \$60,000 from within the entertainment industry.

Further, 15.6% of lighting technicians, 30.4% of sound technicians, and 40.9% of road crew and riggers earned less than \$30,000 from within the entertainment industry.

### Annual Income generated from Outside of the Entertainment Industry

Participants in the survey were also asked about the income they derived from sources outside the industry. This was to try and determine whether the relatively low industry income would be offset by other sources. An examination of the relationship between these sources of income showed a statistically negative relationship ( $r = -.33$ ). That is, there is an indication as the measure of one source of income increases, the measure of other sources decreases. While this is important, the size of the effect is small.

For all respondents (All Groups) 38.1% of respondents did not earn any income from outside of the Entertainment Industry, 32.3% earned less than \$20,000.00, and 10.0% earned between \$20,000 - \$29,999.

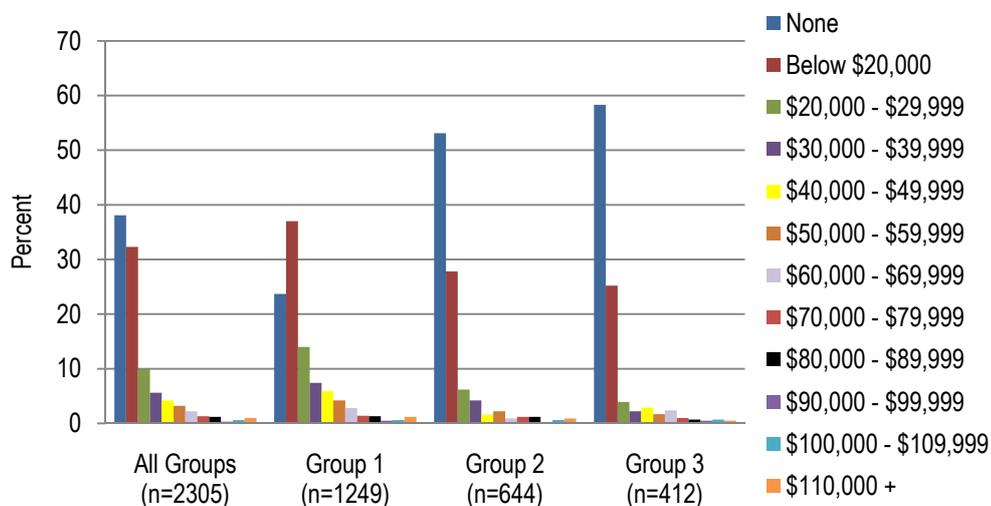


Figure 13: Annual income generated from outside of the entertainment industry for All Groups, Group 1, Group 2, Group 3

For Group 1, 37% earned less than \$20,000.00, 23.7% earned no income from outside of the Entertainment Industry, and 14.3% earned between \$20,000 - \$29,999. For Group 2, 53.1% earned no income from outside of the Entertainment Industry, and 27.8% earned less than \$20,000.00. For Group 3, 58.4% earned no income from outside of the Entertainment Industry, and

25.6% earned less than \$20,000.00.

**Group 1, Actors, Dancers, Musicians, Singers and Other Performing Artist. Earnings outside the entertainment industry.**

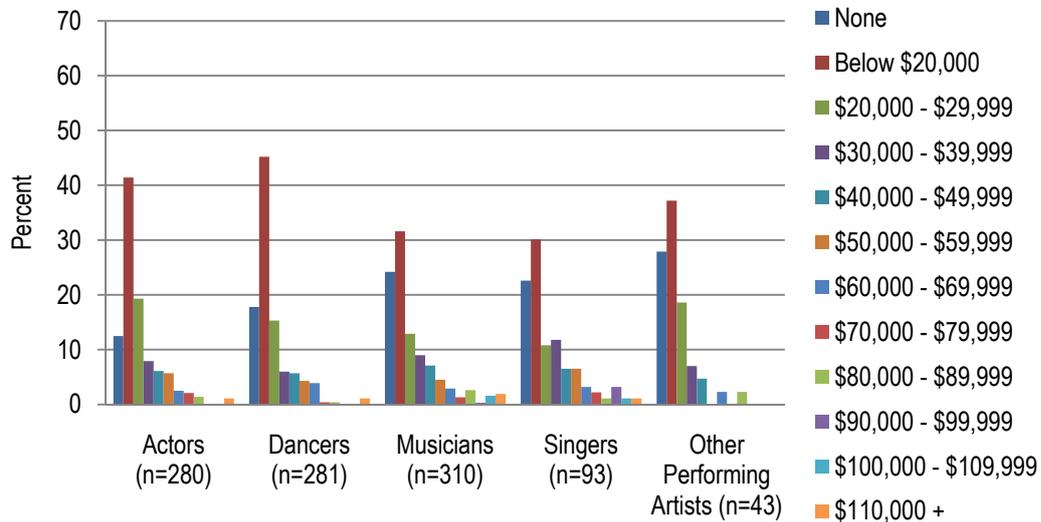


Figure 14: Annual income generated from outside of the entertainment industry for Actors, Dancers, Musicians, Singers, Other Performing Artists.

Importantly, 12.5% of actors, 17.8% of dancers, 24.2% of musicians, 22.6% of singers, and 27.9% of other performing artists did not earn any income from outside of the entertainment industry.

Of those who earned below \$20,000 outside the entertainment industry, 41.4% were actors, 45.2% were dancers, 31.6% were musicians, 30.1% were singers, and 37.2% were other performing artists.

Further 73.2% of actors, 78.3% of dancers, 68.7% of musicians, 63.5% of singers, and 83.7% of other performing artists earned less than \$30,000 from outside the entertainment industry.

**Group 2, Stage Managers, Technical Directors, and Other Performing Arts Support Workers. Earnings outside the entertainment industry.**

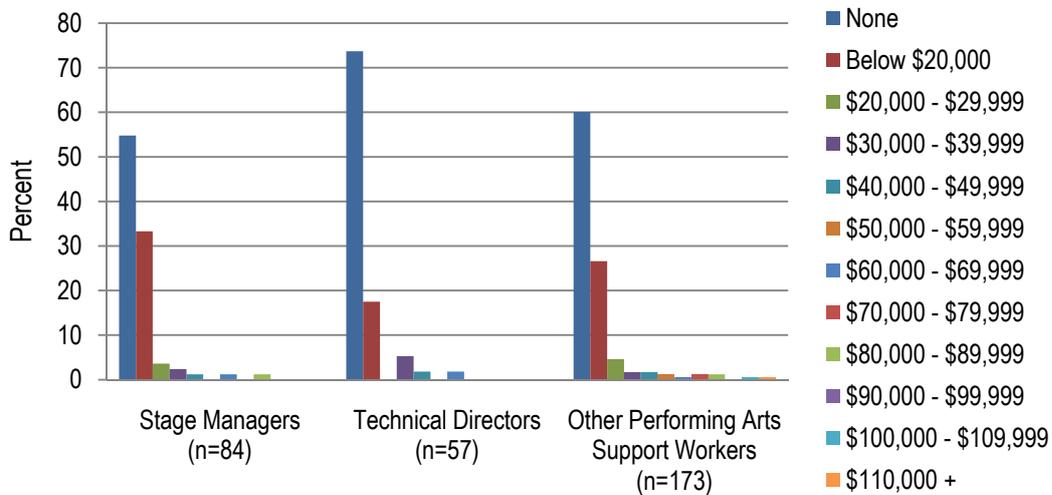


Figure 15: Annual income generated from working outside the entertainment industry, for stage managers, technical directors & other performing arts support workers.

Most of the selected occupations in Group 2 did not earn any income from outside the entertainment industry – specifically 54.8% of stage managers, 73.7% of technical directors, and 60.1% of other performing arts support worker.

Further, 33.3% of stage managers, 17.5% of technical directors and 26.6% of other performing arts support workers earned less than \$20,000 outside the entertainment industry.

**Group 3, Lighting Technicians, Sound Technicians, Road Crew and Riggers. Earnings outside the entertainment industry.**

The majority of the selected occupations from Group 3 did not earn any income from outside the entertainment industry- specifically 63.8% of lighting technicians, 55.7% of sound technicians, and 45.5% of road crew and riggers.

Further, 25.5% of lighting technicians, 22.8% of sound technicians, and 34.1% of road crew and riggers earned less than \$20,000 from outside the entertainment industry.

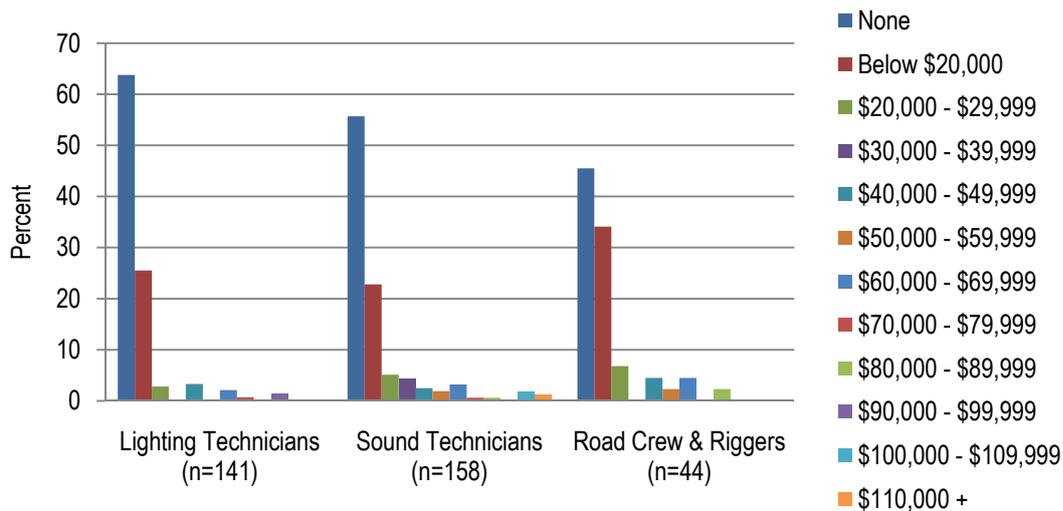


Figure 16: Annual income generated from working outside the entertainment industry, for Lighting Technicians, Sound Technicians, Road Crew & Riggers

### Combined Income

The income streams from either within the industry or from external sources are very small. As indicated, there was a statistically significant, but small negative correlation between the two income streams. A chi square analysis did show that there was a significant pattern occurring that supported this contention ( $\chi^2 = 762.055, p < .001$ ). An estimation of the combined income revealed there were patterns emerging that reflected still very lower overall incomes. Approximately 65% of the respondents had a combined income below \$60,000 per annum.

### Satisfaction with Industry

In order to determine how respondents were feeling about their connection to the Industry, they were asked: “Thinking about your own life and your personal circumstances, how satisfied are you with feeling part of your entertainment industry community.” The results of this question are presented below. They show that most respondents were dissatisfied with 36.2% choosing one of the levels of dissatisfaction (with very and completely dissatisfied accounting for 11.4% of all responses). Those who chose the Neutral category accounted for 18% of all respondents. Only 45.8% chose one of the levels of satisfaction – with 15.3% either very or completely satisfied.

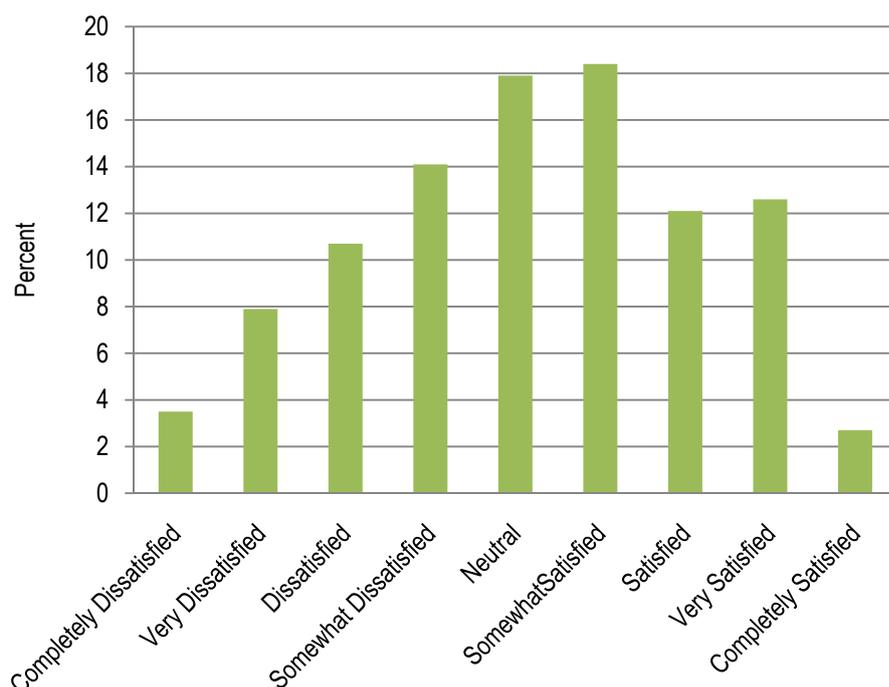


Figure 17: Satisfaction with feeling part of the entertainment industry community.

When reviewing each of the 3 sub-groups, Group 1 reported 41.4% in the dissatisfied categories. Group 2 had 32.3% dissatisfied, and 17.8% either very or completely satisfied. Group 3 demonstrate the least dissatisfaction (29.6%) and highest levels of satisfaction (18.6%).

### Summary of Participants

Of those who participated in the Phase 2 research, 76% were under 40 years old, and 42 (1.8%) identify as Aboriginal or Torres Strait Islander origin. The majority of participants were women (54.3%), men (45.3%) and 11 people identified as Other (0.5%). The relationship status of participants was more than 50% were partnered, 38% were single, and 8% were divorced or separated. When current living arrangements were calculated, it became clear that most lived with their partners, and the next most common living arrangement was for Shared Housing (Group 1 - 20.0%, Group 2 - 22.3%, and Group 3 - 21.6%). Differences occurred for Living Alone, where 13.3% of Group 1, 17.7% of Group 2, and 19.4% of Group 3 lived by themselves. Differences also occurred for Living with Parents, where 16.9% of Group 1, 6.1% of Group 2, and 9.1% of Group 3 lived with their parents.

The participants had high levels of education largely including qualifications from NIDA, VCA, WAAPA, and education that is more general with qualifications in music, creative arts,

performance, vocal studies etc. The majority of the participants had worked in the Entertainment Industry for 6 to 10 years, and 54.6% of all respondents have been generating their primary income from the Entertainment Industry for the previous 2 to 15 years.

The most usual work pattern was as a freelance worker, and self-employed, with only 0.4% (17) who had tenured employment. Sixty percent of the respondents were earning less than the annual average income from within the industry. For those who earned income from outside the creative industries, 32.3% earned less than \$20,000.00, and 10.0% earned between \$20,000 - \$29,999, and 38.1% of respondents did not earn any income from outside of the Entertainment Industry.

When responding to the question about satisfaction with feeling part of the entertainment industry, only 15% were either very satisfied, or completely satisfied.

## CHAPTER 3. FINDINGS AND DISCUSSION

In this finding and discussion section, the results from both Phase 1 and Phase 2 will be reported. In the first section, the major themes from the interviews from Phase 1 will be presented, that is, the deep passion felt when engaging with their creative work, and coupled with their experiences of working in a deeply negative cultural environment. Following this, major themes drawn from Phase 2 will be discussed related to the mental health of those working in the industry, the levels of social support available, use of drugs and alcohol, and suicidal behaviours. As some differences are apparent across the three groupings, the following findings will be discussed separately for Group 1 (Performing Artists), Group 2 (Performing Arts Support Workers) and Group 3 (Broadcasting, Film and Recorded Media Equipment Operators).

### Passion for their work

The strongest theme to emerge from the interview data in Phase 1 was the high level of passion and commitment most of the entertainment workers had for their creative work. Participants discussed how it was a privilege to interact with the audience, the joy of storytelling, the commitment to produce a high quality show which 'moves' the audience, and the pride in creating a mood with lights. Previous research has reported on classical musicians in symphony orchestras who had a higher commitment to the work place than the comparable general population (Holst, Paarup & Baelum, 2012) *and similarly, ballet dancers demonstrated passion and dedication for their art (Hamilton et al., 1989; Jeffri & Throsby, 2006). Ballet dancers and classical musicians represent Group 1 (Performing artists and music composers), but there is no previous research on the Group 2 (Performing arts support workers) and Group 3 (Broadcasting, film and recorded media equipment operators) categories. Consequently, these groupings will be examined in more depth below.*

### Culture

Another strong theme that emerged from the data analysis was the entertainment workers overwhelmingly reported on the negative nature of the entertainment industry work culture. More than half of the participants reported on a culture of criticism from both external critics and from colleagues from within the industry, also bullying, professional jealousy, lifestyle excesses, and being 'thrown on the scrap heap' when the job is finished. Similar findings were found by Kenny's (2014) investigation where she commented on the toxic culture of the pop music scene. Similarly, classical musicians were struggling with a competitive work environment and constant criticism from external sources (Holst, Paarup & Baelum, 2012; Marchant-Haycox & Wilson, 1992; Parasuraman & Purohit, 2000). While the

aforementioned research does go some way to confirm the entertainment workers experiences for Group 1, however, there is no research for *Group 2 (Performing arts support workers) and Group 3 (Broadcasting, film and recorded media equipment operators) categories. Consequently, these groupings will be examined in more depth below.*

### **Group 1, Performing Artists and Music Composers<sup>9</sup>**

#### **Passion for their work**

More than half of the participants expressed how they loved their work in the entertainment industry. Barry<sup>10</sup> commented that “I can't think of anything else that I'd prefer doing. Like, I foresee myself doing this until I die”. Doug said that even if working in the arts has low status in the wider community, he still thinks “it's undoubtedly a privilege to do what you want to do”. Adam stated that for him he:

*loved it .. I loved being in the big shows. It's great. Dancing was what I loved. It was just a zone where I felt the happiest and I was good at it, and I loved it – absolutely loved it. And it will always be that inside. Dance is just really – it always – and will be, 'cause I just loved it. Yup. 'Cause everything else is, you know, whatever ...*

Jillian had a very strong sense of direction since she was very small, and she:

*wanted to perform, but it wasn't just about performing. Love for what you're doing and commitment and faith. You know what that means? There's got to be a driving force that's more powerful than money. Passion.*

Others talked about the interaction with the audience was their greatest joy, Peter said “I like to play music for people. They just enjoy it and .. no, I've really enjoyed my time of being able to play music and get a lot of both personal and financial satisfaction from it”. For Bob:

*it's a great deal of – I know it's a lot to do with the storytelling of art, in general. And being able to kind of be able to say what's happening within society, and have that society movement, and seeing that swap of – that exchange of information between artists and people and how people connect and actually the cycle and all.*

Peter felt the interaction and exchange with the audience was a spiritual experience, he said:

*I'm not talking about performing religious music or even gospel music. I'm talking about the spiritual; arguably, spiritual experience of a band of musicians on stage coming together for a higher purpose and achieving that purpose and the room goes wild. That's maybe spiritual.*

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<sup>9</sup> Group 1 - performing artists and music composers include musicians, radio presenters, actors, singers, entertainers or variety artists, dancers or choreographer, television presenters, composers, music professionals and music directors.

<sup>10</sup> Pseudonyms are used throughout the data presentation to protect the identity and privacy of the participants in the research.

Luke and Arthur were very clear, their personal identity is linked to their creative work, Luke commented he “goes and does the entertainment, which I would describe as who I am”, and Arthur stated “I can’t. I can’t walk away. I cannot let it go yet. I don’t know. Well, it’s basically who I am”.

## Culture

Luke calls himself “a whore to the entertainment industry. In that I figured out what people actually like and then I moved towards that”. Adam said “amongst the air kissing that goes on” there is an underlying harsh and competitive environment to deal with. Jillian recognised that the:

*culture of criticism is a great thing I think, to really look at and analyse the arts and - but there are some critics who are very harsh and not necessarily understanding, I think, of actually what’s involved to put the work out there. I do think that that something that is very unique to this field and especially as performers as well, it’s very exposing. Really, you’re exposing yourself completely and I don’t think there’s any other instance where that happens.*

The participants explain they are exploring their own creativity [Adam], and they are exposing themselves creatively [Jillian] and the personal criticism is very difficult to bear. But criticisms not only come from external critics, but also from within the industry. Olivia said “musicians and artists can be very opinionated, and it’s just quite ... they can be quite cruel sometimes, too”. She elaborated further by commenting that:

*there’s often a clash of artistic views, and it’s hugely subjective and other people in this industry can get quite aggressive as well in terms of imposing their views on you. If you don’t agree, then that causes so much friction and, regardless of what you do, they’re not happy with it in terms of artistic interpretation. But that used to give me so much stress and got me really upset about going to work and working with particular people.*

She said “people in this industry can be very, very bitchy and very cruel. And it’s just the nature of the game; you just have to take it, be able to take it, and just not take it too personally”.

Lizzie commented there had been a lot of problems with bullying in the industry. She told the story below to highlight this critical issue:

*it was always a knock-off effect of one person gets upset, like let’s say an opera singer is having trouble with a director, so she chucks a tantrum. The director gets stressed because everything is falling behind and everything has to stop so they chuck a tantrum. <laughs> So*

*then the stage manager is trying to run around and so then they chuck a tantrum and so then the head technician, you know, and it all sort of goes down to the poor lowly person at the bottom. And that was very, very much the rhythm of things.*

Lizzie thought there had been improvements in the last 10 years, and hoped the situation was not so prevalent. 'Being beautiful' was another theme discussed by a few women performers. Olivia described being beautiful was a reality of their situation. She said:

*the realities with regard to body building or having plastic surgery. I haven't had it done. It's not for me. But I really, really understand that in an industry that's as hard as this - if you want to survive, then there are some things that you have to do. That if you're a man, you have to be incredibly fit. If you're a woman—and even for the men nowadays—you have to be incredibly beautiful because there are so many people out there to compete with.*

So 'being beautiful' enables the performers to maintain their competitiveness, and to increase their chances of gaining work.

Another pertinent issue related to professional relationships in the creative milieu is professional jealousy. Douglas generously told of a conversation he had recently with a colleague about:

*how to manage professional jealousy. But I think that the reason that jealousy becomes such a big problem in the arts industry is often somebody's selection is at your expense. So for example, when somebody gets a commission for a play that means that you don't get a commission for a play. When somebody's play gets programmed in an artistic piece into a theatre company, that might be the expense of you or your peers which means that they don't have an income for possibly two years. And so jealousy becomes something that you really got to manage and keep under control in order to sustain yourself as a writer.*

Within this environment of external and internal judgement and criticism, and the intense competitive atmosphere, some participants reported the measures they undertook to hide their 'weaknesses' to enable them to remain viable in the industry. Peter explained that:

*something that does happen to a fair amount of musicians from time to time, and singers for that matter with voice issues, performers of all shapes and sizes, orchestral performers with violinists with wrists issues. I'm aware of – it's – musicians don't always talk about it very much, because to put the word out, that you are having trouble playing your instrument is to invite the belief that maybe you can't play anymore.*

Olivia reported an example of a similar incident, she said she:

*was talking to a colleague the other day. She is in – well, she's an actor, and she was knocked backed for the role during the auditions because she told them she was on medication to help her depression. And they said to her, 'Well, based on this information you've given us, we're rejecting your application because we don't believe that drugs are necessary, and we're trying to project the view that in this industry we do not use drugs'. And I just thought that is just a blatant disregard of someone's mental illness and, coming from an actor who is auditioning for a role, this is just – I couldn't believe it.*

The end result of the reported competitive and judgemental work culture for these performers, is the tendency to hide their injuries, their personal problems and their psychological problems – for to be exposed could mean the end of their work. Additionally, the performers reported in recent times there had been a cultural change, where there is less cohesiveness and support amongst their colleagues. Michael reported that there is a “change of attitudes of musicians and the music industry and what they require; the support from musicians for each other has been lost”, he elaborated that it is:

*very prominent now in the music industry where – I was in a time when other people in the music industry used to all support each other and pass on work to you if they had stuff that they couldn't do. That does not happened now. The people – there're just so many people out there competing for so little.*

Michael said the “support for each other is no longer there, and it's more a competition towards each other that made it very undesirable for me”. However, Lesley made a comment that perhaps the support from peers does sometimes reappear, she commented that:

*they're mostly supportive, especially once you're all in the show. I think they're all supportive 'cause there's no one trying to get your job anymore <laughs> if you know what I mean. You're not competing for the same thing. So it's a funny industry there. It's like little family at times. And I do like that.*

## Summation

The performers from Group 1 clearly articulated their passion for their work. Some felt it was a privilege to work in their field, others commented they were at their happiest whilst they were on stage. The interaction between the audience was mentioned as a joyful experience, and was almost a spiritual

experience. Most could not see themselves working in any other job other than in the arts as a performer. For Arthur, Carol and Luke, their identify formation was directly linked to being a creative performer. Luke encapsulated this by commenting “it’s who I am”.

Many reported on a harsh and competitive environment, a culture of criticism from both external critics and fellow artists who were described as critical and cruel. Instances of bullying were reported. Most pointed to an extremely competitive culture, where everyone was competing for work where there was not much work available. As an end result of this intense competition, the participants said they do not support each other anymore. Further, they have to hide their ‘weaknesses’ – their injuries, health issues and mental health issues - because to disclose these would mean they would not gain work. Two other issues were discussed here, that is the pressure to ‘be beautiful’ to maintain work, and having to manage professional jealousy when they gain work. The depth of these reports from the participants is intense, and the stressors were sometimes overwhelming for the participants. These work stressors would generate intense anxiety reactions which include heightened emotional and psychological distress (Parasuraman & Purohit, 2000).

## **Group 2, Performing Arts Support Workers <sup>11</sup>**

### **Passion for their work**

The Performing arts support workers talked about their pleasure in being a part of the creative process, the satisfaction of producing a show and when the show is finished for the night “ it’s like taking out the drip” (Adam).

Syd said he is attached to the industry, and he “couldn’t see myself leaving it. Not, at least not in the next five years”. Most of the participants claim that financial rewards is not the motivator to stay in the creative milieu. Carol said she is not doing her work for the money and there is “no other reason to do it except that you generally really like what you do, and you love what you do. So it becomes part of your personality”. Hanna made a similar point when she said that “we run on an oily rag, and we’ve got a lot of interns here, and the actors are only paid one-tenth of what they should be. So they do it for the love and the passion. I think that’s the case across the board here”.

Being a part of the creative process was mentioned by others. Lizzie commented that she is a creative person and her “passion is for making something look great and feel great and sound great”. Adam explained his joy in working as a producer:

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<sup>11</sup> Group 2: Performing arts support workers include includes media producers, film and video editors, program director, director, production assistants, video producer, film, television, radio and stage directors, technical Director, make-up artist, director of photography, stage manager and artistic directors

*you're actually the producer, sitting in the box at the back of the theatre, and watching it all go down, and being able to feel you had some part of that and see the enjoyment of the audience and be wrapped up in the high of the music and when that ends, it's like taking out the drip.*

## Culture

The participants highlighted a number of concerns about their industry. Syd and Lizzie both commented on the effect of the reduction of 'quality' drama and the increase in the production of 'cheap television' and the impact of this on their work, and their lives. Lizzie called reality TV "empty calorie television. You're just feeding the machine". Syd commented that:

*more reality TV means less drama production. And my area's in drama. I mean it does employ technicians but it doesn't sort of employ actors or the ancillary people that are involved with them and editors and there's a whole bunch of people who it doesn't involve in some - it's a cheap television.*

Lizzie explained that there is not much work around as:

*it's very cheap TV to make and they're hiring cheap camera crews to follow around reality stars or they're not even stars at that point; they're just random people that have been picked to be on television. But now because it's just cheaper television to make, it's like What Happens in Bali, it's a very simple thing to put together.*

Criticism of their creative work was an ongoing problem. Carol explained that they are:

*all very emotionally invested in our work and it's also because we're baring our souls. I think when we put on the show, we're opening up for the writers and the actors there, I mean. They're showing a lot of themselves to the – and I think all of us in theatre do. We're quite – that's the thing we love is we're – we are emotionally invested in what we do and we're showing a lot of ourselves to the world and when we make a mistake, we make a mistake in front of hundreds of people. And we don't just get to go, 'Oh whoops, I shouldn't have done that'. We tend to – we are baring our souls to the world and saying, 'here, criticise me', which is – which can be quite tough.*

Hanna commented that hers is a very sensitive industry, and "they're putting themselves out there, and they're putting themselves up for media scrutiny, for peer scrutiny, and for everything. And one star less – if you get a four-star review or three-star review, that can be just heartbreaking". Carol thought the hardest to take criticisms comes from her peers and other artists. She said:

*you might be working with one artist on a show and then you get other artists saying – or they come to you and say, "That was a terrible show." Or, "That was awful." "Why did you do that?" Or, "Why did you choose to work with that person?" That's the hardest, I think, for me,*

*because they're usually my peers and my friends, 'cause that's the way it works. And they're people whose opinion you obviously respect. So that's hard.*

Gossiping and bullying was a strong theme to emerge from the participants interviews. Rose said “it's a very small industry. Everyone knows everyone, so gossip can be a bit rife”. Lizzie mentioned that:

*there's a lot of bullying that happens especially in TV. Not so much in smaller production companies, they – but in TV and in larger production institutions, advertising agencies. They have a culture of being pretty brutal and if you're not able to cope with the bullying, then often it will get to you.*

Lizzie said two of her friends left the industry because they “were bullied to the point of I never want to do anything in this industry again”. Lizzie elaborated on the form of bullying they had encountered, she said that:

*we've all been exposed to bullying at some point and whether it's just more kind of a very subtle manipulation, getting you to work ridiculous hours because that's what the job requires and then not paying you for those extra hours, whether it's getting you on board for a project and not telling you what the role requires and then changing the parameters of the role constantly at a minute's notice without really saying this is why or you're tricked in some sense into doing some jobs. It's a lot of pressure that doesn't need to be applied to certain people. I call that a form of bullying is creating an environment of stress.*

Another participant, who needs to remain anonymous, detailed the case of a colleague who had been allegedly sexual assaulted by a higher management person. Their attempts to report the case, led to threats and intimidation from management until they both fled the work place.

### **Summation**

More than half of people from this grouping reported their commitment and passion about their creative work. Work stressors were clearly evident in their work culture. Constant criticism from both the external critics and from colleagues was difficult to deal with. Similarly, gossip and bullying was also reported. One quarter of the group reported mental health issues including depression and anxiety, however these participants also reported on their passion and joy of being involved in the creative process.

## Group 3, Broadcasting, Film and Recorded Media Equipment Operators <sup>12</sup>

### Passion for their work

Overwhelmingly, the broadcasting, film and recorded media equipment operators participants reported their passion for the work they do in the entertainment industry. Steven's comments below indicate the value placed on the lifestyle and a sense of freedom when he said:

*this is MY environment. These friends with me, if weren't in the entertainment industry, we would all be pirates. You go out there and do what the fuck you want. It doesn't matter, so long as the show happens.*

These men indicate how both intrinsic and extrinsic rewards play a part in their love of their work.

### Intrinsic rewards

Alex and Ian both commented that financial return is not a motivator, Ian said "if anyone works in our industry for the money, they're kidding themselves. We're all working in this industry because we love it." John talked in terms of working in the industry was more than pleasure, he said "I have had the privilege – and I use the word correctly – a privilege of working on several [large international events].

Many men were very proud of the work they are doing, for example John said " I'm pretty proud that I can still produce quality product and enjoy the events, and I like the thrill of live television". David concurred, he commented:

*I have been lucky enough to do some big gigs .... you've got a lot of responsibilities. You are hanging up an expensive sculpture - and I pride myself in what I've done. I've worked in all aspects within the entertainment industry ... it's a huge responsibility ... so I'm very proud of what I've done, and it's really important to me.*

Alex also gained personal satisfaction from his creative work "especially as a lighting person, because you're painting with light, and you're creating a mood with light". John and Ben both concur, and Ben talked in terms of creativity when he said "it was all about their craft, it's not just a job. I sort of honed my craft". Most men used the word 'passion' to describe their motivation for their work, for example Steven said "lighting's my passion, at the end of the day".

### Extrinsic motivation - 'The Halo of Show Business'

John encapsulated his enjoyment of working in the entertainment word by using the term "the Halo of Show Business", which is "the glow of meeting celebrities. I still like the opportunity of mixing it

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<sup>12</sup> Group 3: Broadcasting, film and recorded media equipment operators, includes sound technicians, camera operators, projectionist, light technicians, television equipment operators, roadies, performing arts technicians.

with celebrities and personalities and VIPs. And I've had the opportunity, over those years, of meeting a lot of what we would call celebrities". Others mentioned the pleasure gained by seeing and hearing the audience reaction. John said "and you'd, like, when you're up in a truss and there's 10,000 people cheering, and your lights just 'clicked on' this, there's an adrenaline rush that goes with it. It's addictive".

Alex said:

*no matter how stressful the day was, whether the truck broke down on the way to show and it was late getting in there and you're running late and all that sort of stuff. I gotta tell you, when you see the smiles on the faces of the people in the audience, it makes it all worthwhile... [and] collectively, we have done that for millions and millions of people as a group of people. And that is a damn great achievement and it's one to be proud of.*

Alex continued to add that the satisfaction gained from the audience was:

*such a buzz and such a .. it's a drug in itself that nobody else can .. nothing else can replace that drug either. It didn't matter what sort of alcohol, marijuana, cocaine .. it didn't matter what. Nothing replaces that feeling of seeing ... it didn't matter whether it was 30 people, 300 people, 3,000 people, 300,000 people.*

## Culture

David and Alex clearly articulated the lifestyle of the road crews, riggers and lighting crews.

David reported:

*the local riggers are expected to drive between venues, so they'll follow the tour around. So you can imagine, they'll start at six o'clock in the morning, they'll do the loading. They'll sleep in their car. They will do the loading, if let's say they finish at one or two o'clock in the afternoon. They'll sleep in the car. They'll have their dinner. They will do the load out, which will start at ten or ten-thirty. The load out will finish at one o'clock, maybe two o'clock. And then, they will drive to the next venue maybe two or two and a half hour drive. They'll get to the car at two o'clock in the morning. They have couple hours sleep, they'll do their job. It's that dangerous.*

On top of the sleep deprivation, heavy physical work, and long hours on the road, Alex commented on the impacts on the individuals, he said:

*it was part of the job. I myself, personally, I'm of a firm belief that just about everybody that worked in – worked as a roadie in the industry back in those days suffered from some form of bipolar disorder, particularly because it was all about excesses. How many days can you go without sleep? How many gigs have you done in a row? How many miles have you driven? You know what I mean? How much drugs have you taken? How much of this have you? How*

*much alcohol have you drunk? All of those sort of things. We self-medicated to the max.*

Alex reported the lifestyle meant:

*we didn't get to eat properly. We didn't get to eat at all sometimes. We drank way too much. We smoked too many cigarettes. We – You know what I mean? We took too many drugs of all sorts. What can I say? It was a lifestyle". David said no limits were set, they were freelancers, and "there is no company to say, 'You're working too hard'. You are the boss, so you can almost work on hours. But some venues are a bit late, that if you work in the night shift, you can't work on the next day. But there's nothing stopping you.*

Alex said "it was our work life, it was our social life, it was our everything". He reported on how:

*many of my friends – they've toured the world with major rock and roll bands and all that sort of stuff and then all of a sudden, they're thrown on the scrap heap and once upon a time, they were almost godlike. You know what I mean? And then all of a sudden, they're nobody and they don't fit into the normal job because we just don't for the better part. We made a show out of nothing. Whatever we carried in that truck, we put on a show with. And then all of sudden, when you don't get to do that anymore, that's a big part of who you are is denied to you.*

Alex comment, "But we were cannon fodder. When we got broke, they just got a new one".

### Summation

Intense pride in their work, and passion for their work is clearly evident. Many remarked that it was a privilege to work in their field, and discussed the pleasure in their creative work. Technical operators commented that when they heard the applause and cheering from the crowds, they felt the crowds enjoyment was also for them, as without their work behind the scenes the event would not have happened.

Road crews, riggers and light technicians all reported on their unhealthy lifestyle on the road. Their work conditions include long and irregular hours, sleep deprivation, work irregularity, insecure job, no health insurance or long service leave, no sick leave nor superannuation. Lifestyle problems were apparent, where they did not eat properly, drank too much alcohol and used too many illicit drugs.

## CHAPTER 4. MENTAL HEALTH OF WORKERS IN THE ENTERTAINMENT INDUSTRY

In this section, the mental health of people who work in the Australian Entertainment Industry is investigated. Work conditions are considered, in particular working nights and evenings, weekends and unpredictable hours. The impact of these work conditions are investigated – on personal sleep patterns, and difficulties in maintaining contact with their families and other social events. Although sleep issues, work patterns and shift work are not specifically mental health measures, they are identified as risk factors for negative mental health outcomes, with consequential impacts on accessing social networks and support.

Further, respondents were asked about whether they had been diagnosed with a mental health problem, who did they seek for assistance, and their levels of satisfaction with mental health practitioners.

The latter part of this section reports results from several scales, which measure aspects of mental health. The use of these scales, with population norms, allows us to reach a better understanding of the levels of challenge being faced by members of the entertainment industry.

### Work Conditions

Shift workers are defined as those people who work rotating shifts, evening shifts, morning shifts or split shifts (ABS, 2010, Labour Market Statistics). According to ABS (2010), 16% of the workforce are shift workers. This is an important point of comparison with those who work in the Entertainment Industry. The figures below demonstrate the percentage of workers in the Entertainment Industry who work shift work – evenings, night time, weekends, and unpredictable hours.

### Working in Evenings and Night Times

For All Groups, 43.1% work Most of the Time in the evenings and night, and 35.5% work Sometimes in the evenings and night. From Group 1, 41.5% work in the evenings and nights most of the time, and 35.2% work Sometimes in the evenings and nights. From Group 2, 45.3% work Sometimes in the evenings and night, and 37.4% work these hours Most of the Time. From Group 3, 56.1% work Most of the Time in the evenings and night, and 21.6% work these hours Sometimes. Overall (All Groups), 31 people (1.9%) Never work these times, and 88% Rarely work these times (5.4%).

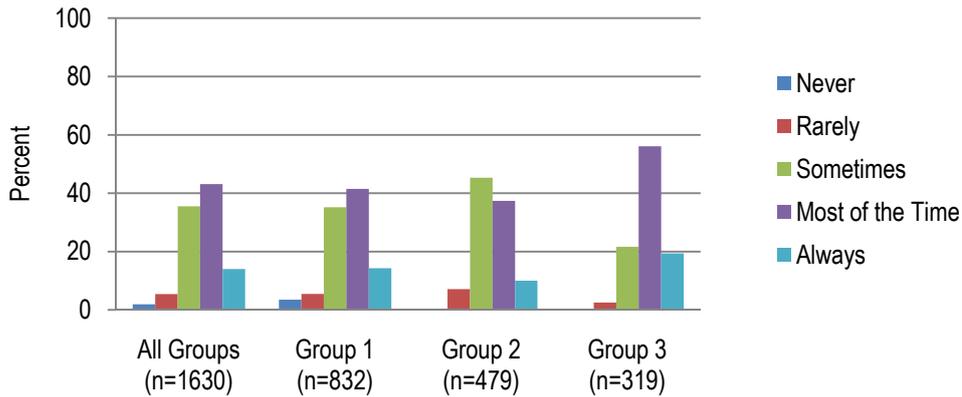


Figure 18: Percentage of respondents who work in evenings and night time, for All Groups, Group 1, Group 2 and Group 3

### Working on the Weekends

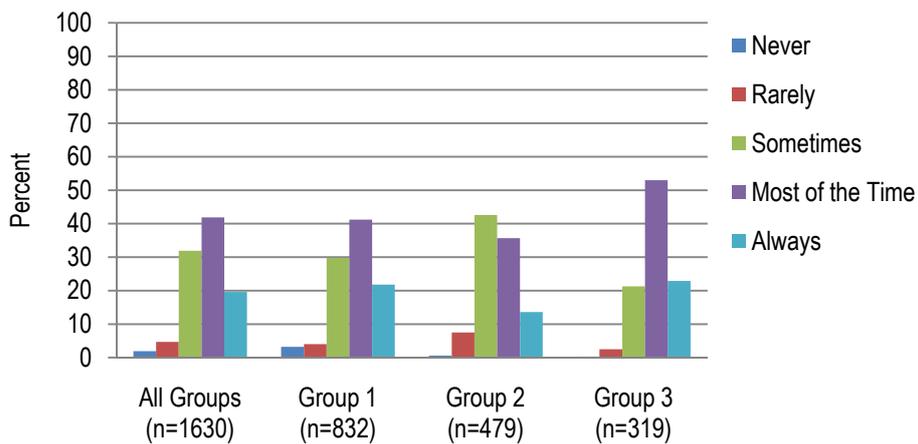


Figure 19: Percentage of respondents who work on weekends, for All Groups, Group 1, Group 2 and Group 3

For all respondents (All Groups), 41.9% work on the weekends Most of the Time, with 31.9% working these hours Sometimes. 19.6% Always work on the weekends.

For Group 1, 41.2% work on the weekends Most of the Time, and 29.8% Sometimes. 21.8% Always work on the weekends. For Group 2, 42.6% work Sometimes and 35.7% Most of the Time. 13.6% Always work on the weekends. For Group 3, 53% worked Most of the Time on the weekend, with 22.9% Always working on the weekend, and 21.3% working on the weekend Sometimes. Overall (All Groups), only 31 (1.9%) people Never worked on the weekend, and 77 (4.7%) Rarely worked on the weekend.

## Working Unpredictable hours

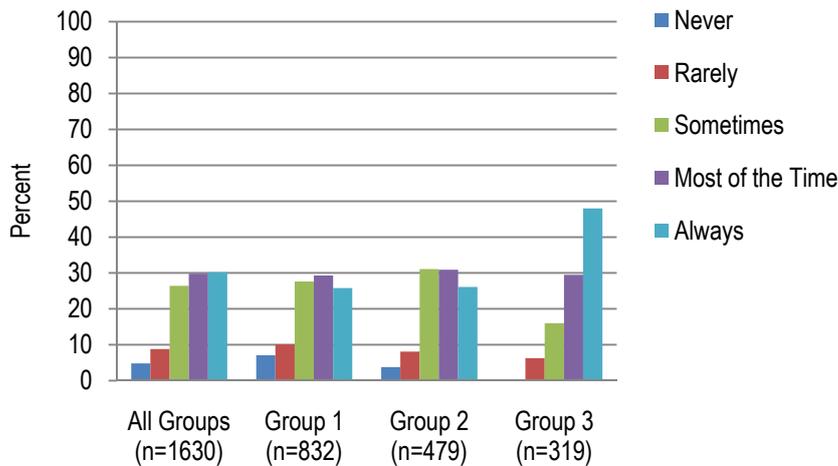


Figure 20: Percentage of Respondents who Work Unpredictable Work Hours, for All Groups, Group 1, Group 2 and Group 3

For all respondents (All Groups), 30.2% always work unpredictable hours, 29.8% do so most of the time, and 26.4% work unpredictable hours sometimes. Only 78 (4.8%) never work unpredictable hours, and 143 (8.8%) rarely work unpredictable hours.

For Group 1, the spread is more even, with 29.3% working most of the times with unpredictable hours, 27.6% sometimes, and 25.8% always working unpredictable hours. For Group 2, 31.1% work unpredictable hours sometimes, 30.9% most of the time and 26.1% always work unpredictable hours. For Group 3, 48% always work unpredictable hours, and 29.5% work unpredictable hours most of the time. 23 people (6.3%) rarely or never work unpredictable hours.

These work conditions (i.e., working evenings, nights, weekends, or unpredictable hours) are critically important for the health status and wellbeing of the workers in the Entertainment Industry. Shift work as defined by the Australian Bureau of Statistics (ABS, 2010), or 'flexible work schedules' (Martens et al., 1999) are associated with a greater number of health complaints, decreased feelings of well-being, and reduced quality of sleep. Those working highly irregular working hours and working compressed working weeks report significantly more problems in the areas of subjective health status, well-being, and quality of sleep as compared to those employed in non-flexible work schedules (Martens et al., 1999). Consequently, the impact of these work conditions are reported on below – on sleep patterns, disrupted sleep, insomnia, and social problems of difficulties keeping contact with families, and friends from within the industry.

## Impact of Work Conditions

Australian research consistently reports that 6% of the Australian population has a chronic sleep disorder (Hillman et al., 2006). Hillman et al. conclude that sleep disorders contribute to a range of health and social problems, including 9.1% of work-related injuries, 8.3% of the Hospital Anxiety and Depression Scale, 7.6% of motor vehicle accidents, and health issues like 2.9% of diabetes, and 2.1% of hypertension. The following questions relate to sleep patterns experienced by those working in the entertainment industry – specifically about levels of tiredness, disrupted sleep, insomnia, and the impacts related to problems finding time for family, difficulties maintaining their social life, and difficulties keeping contact with colleagues in their industry.

## Sleep Patterns

### Not enough sleep, and always feel tired

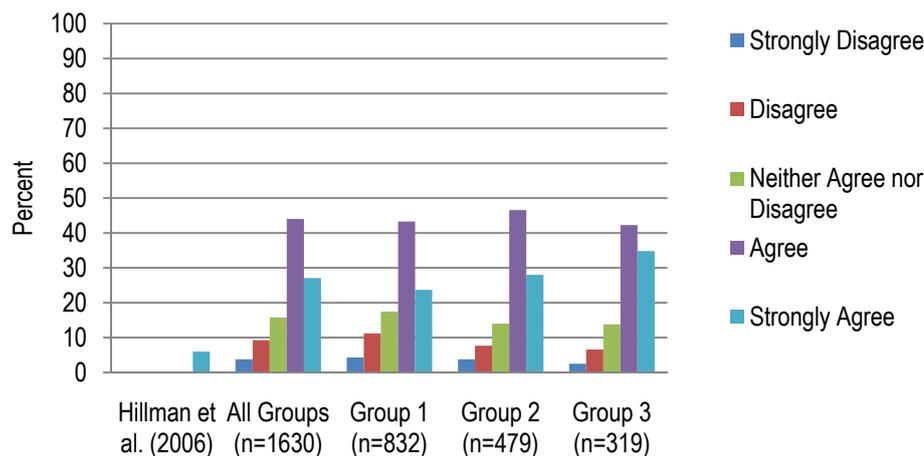


Figure 21: Percentage of respondents who feel they don't get enough sleep and always feel tired for All Groups, Group 1, Group 2, Group 3

Overall (All Groups) 44% agree they don't get enough sleep and always feel tired, and 27.1% strongly agree. 13.1% disagree or strongly disagree with the statement.

For Group 1, 43.3% agree, and 23.7% strongly agree they don't get enough sleep and always feel tired. 15.5% disagree or strongly disagree with the statement.

For Group 2, 46.6% agree, and 28% strongly agree they don't get enough sleep and always feel tired, while 11.5% disagree or strongly disagree with the statement.

For Group 3, 42.3% agree and 34.8% strongly agree they don't get enough sleep and always

feel tired. 9.1% disagree or strongly disagree with the statement.

### Disrupted Sleep

For all respondents (All Groups), 45.5% agree, and 23.3% strongly agree they have disrupted sleep.

For Group 1, 45.1% agree and 21.9% strongly agree they have disrupted sleep. For Group 2, 49.3% agree, and 22.1% strongly agree they have disrupted sleep. For Group 3, 40.4% agree they have disrupted sleep, and 28.8% strongly agree.

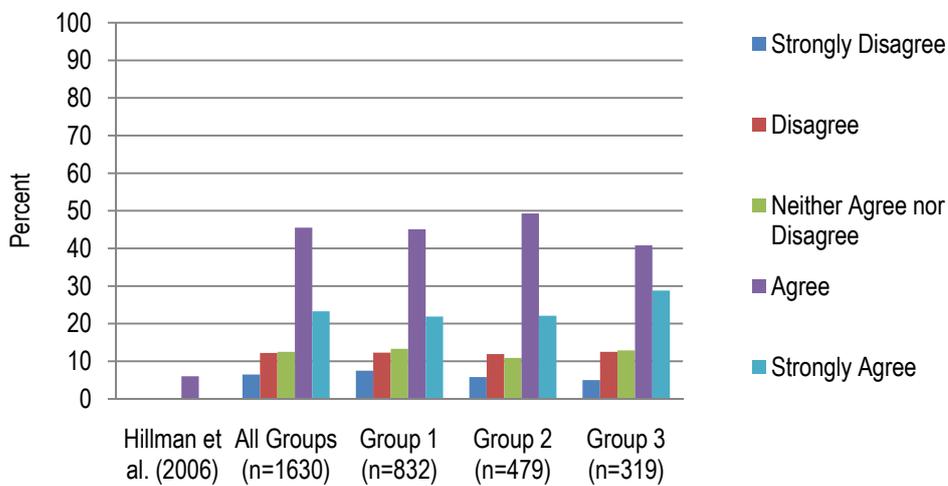


Figure 22: Percentage of respondents who have disrupted sleep, for All Groups, Group 1, Group 2 and Group 3

### Insomnia

For all respondents (All Groups), 16% strongly agreed they had insomnia far too much for their liking, which is almost three times greater than the general public's level of insomnia. Bin et al. (2012) found insomnia was reported by 5.6% of Australian adults, and as a result had greater difficulties in daily activities, higher life dissatisfaction, higher use of sleep medication, and a higher number of visits to general practitioners.

For Group 1, 15.4% strongly agreed they had insomnia far too much for their liking, as did 15.2% in Group 2, and 19% of Group 3.

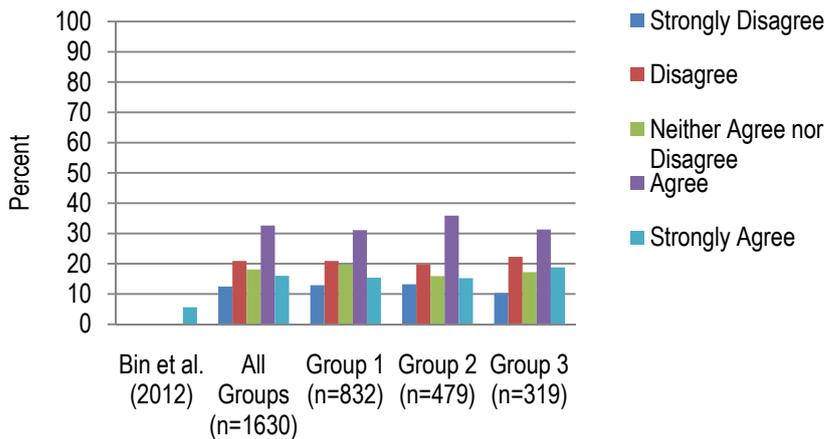


Figure 23: Percentage of respondents who have insomnia too often for their liking, for All Groups, Group 1, Group 2 & Group 3

The following Figures illustrate the difficulties faced for those working in the Entertainment Industry, in relation to the impact their work conditions have on their families, and maintaining their social life. Over half of all respondents report having problems finding time for their families and experience difficulties maintaining their social life.

#### Problems Finding Time for their Families

For all respondents (All Groups), 57.9% strongly agreed and agreed they had problems finding time for their families. Across the three groups, Group 1 recorded 50.8%, Group 2 62.6%, and Group 3 69.3%, as they strongly agreed and agreed they had problems spending time with their families. Those who strongly disagreed and disagreed with this statement were 26.9% of Group 1, 17.5% of Group 2, and 11.6% of Group 3.

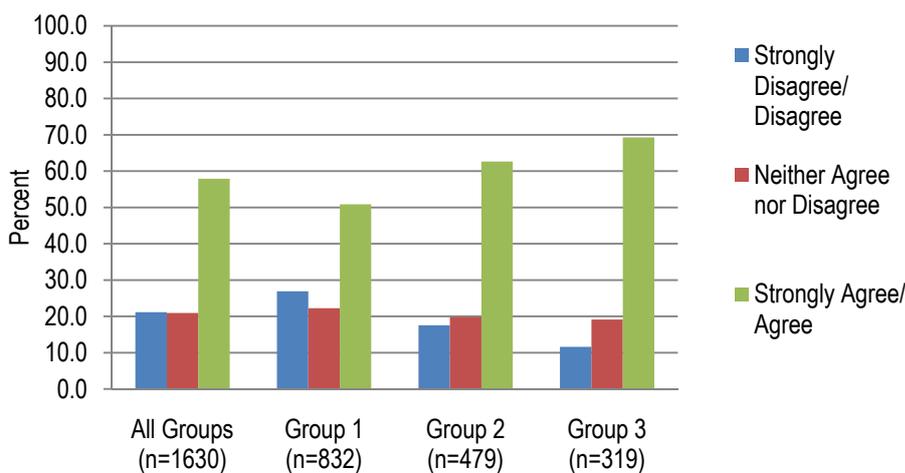


Figure 24: Percentage of respondents who have problems finding time for their families, for All Groups, Group 1, Group 2 and Group 3

### Difficulties Maintaining their Social Life

When responding to the question whether they had trouble maintaining their social life, 59.3% of Group 1, 64.5% of Group 2, and 77.1% of Group 3 strongly agreed or agreed.

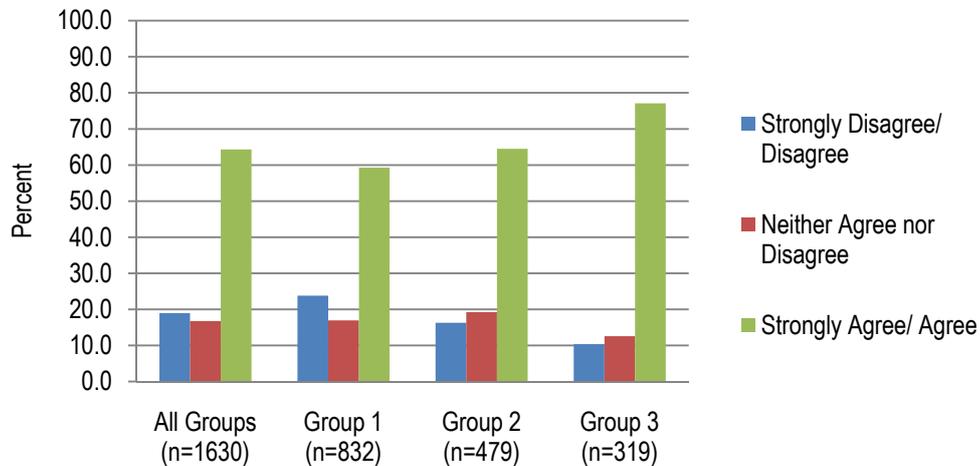


Figure 25: Percentage of Respondents who have trouble Maintaining their Social Life, for All Groups, Group 1, Group 2 and Group 3

### Difficulties Keeping Contact with their Friends in their Industry

For all the respondents (All Groups) 45% strongly agreed and agreed that they have trouble keeping contact with their friends in the industry. Similar responses were found for Group 1 (45.1%), Group 2 (46.1%) and Group 3 (43.3%) who found it difficult to maintain contact with their friends in their industry. However, 31.6% of Group 1, 27.6% from Group 2, and 27.9% of Group 3 strongly disagreed and disagreed with the statement.

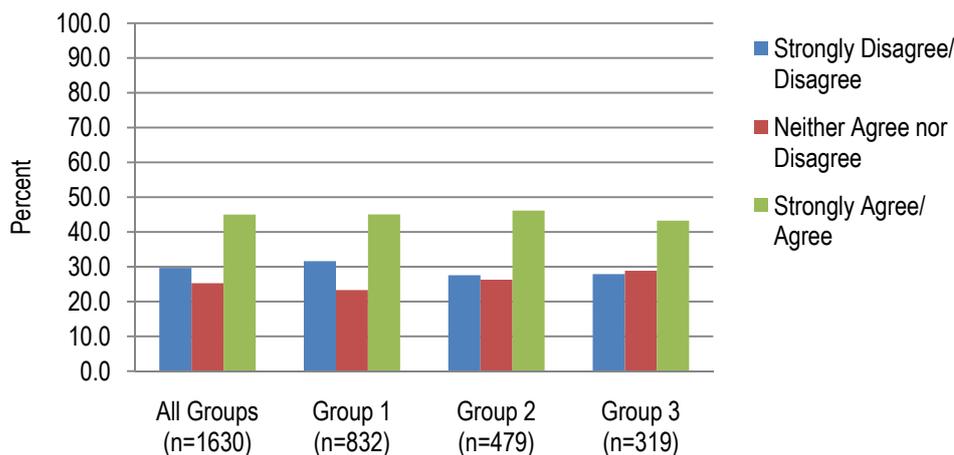


Figure 26: Percentage of Respondents who have trouble keeping Contact with their Friends in the Industry, for All Groups, Group 1, Group 2 and Group 3

## Group 1, Performing Artists and Music Composers

To further investigate the work experiences of Group 1 workers in the entertainment industry, particular occupational categories were selected that had sufficient responses for further analysis. These occupational groups included actors, dancers, musicians, singers and other performing artists. The results are presented below.

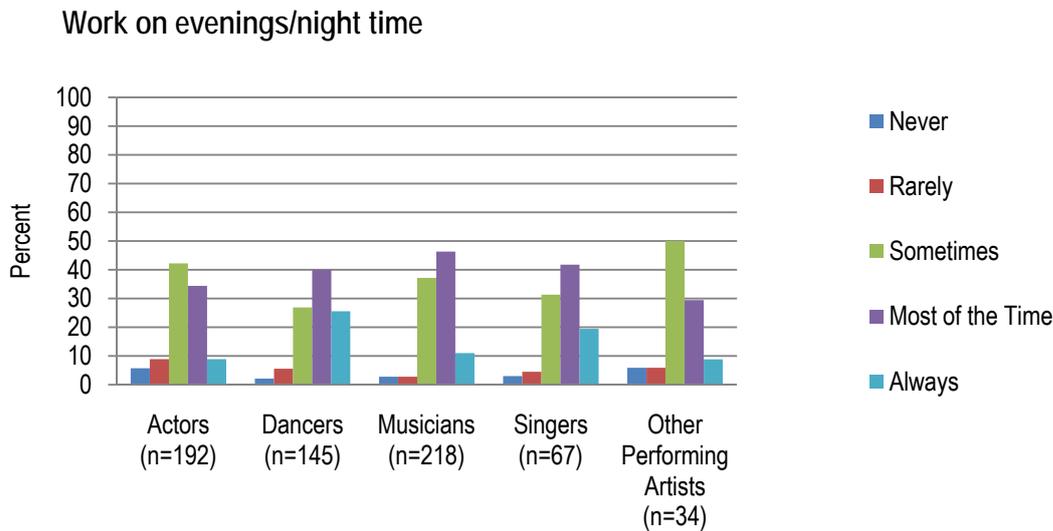


Figure 27: Percentage of Actors, Dancers, Musicians, Singers, Other Performing Artists who work evenings/night time.

These performers indicated high levels of working in the evenings or night times, that is 43.3% of actors, 65.5% of dancers, 57.3% of musicians, 61.2% of singers, and 38.3% of other performing artists responded they worked evenings and night times 'most of the time' and 'always'.

## Working on the Weekends

The figure below illustrates the percentage of those in Group 1 who work on the weekends. It can be seen that 51.6% of actors, 75.2% of dancers, 66.9% of musicians, 61.2% of singers, and 73.6% of other performing artists work on the weekends 'most of the time' and 'always'.

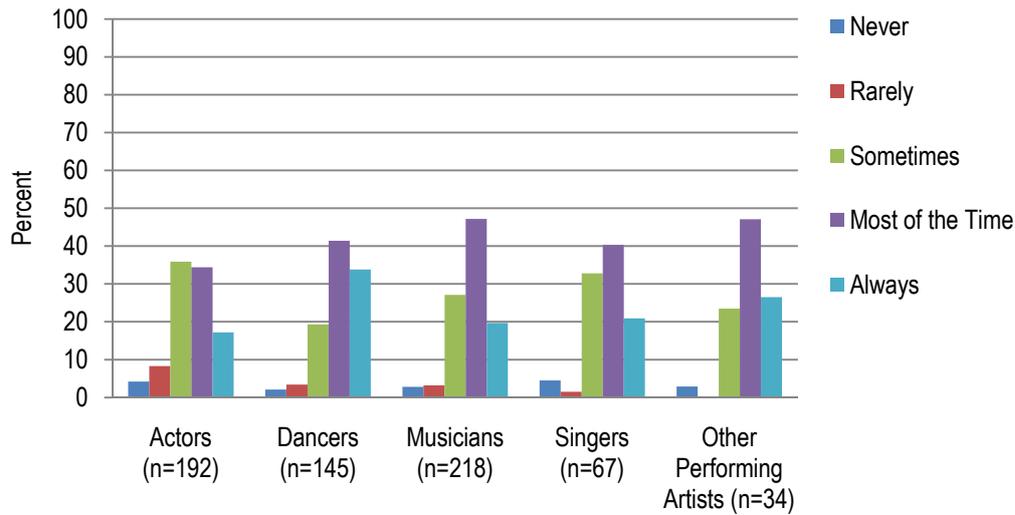


Figure 28: Actors, Dancers, Musicians, Singers, Other Performing Artists who work on weekends.

### Working Unpredictable hours

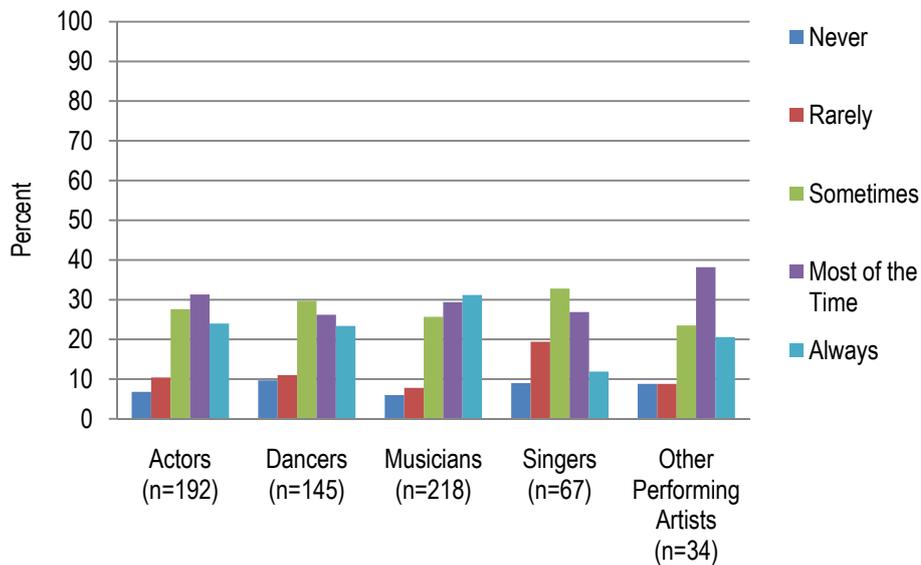


Figure 29: Actors, Dancers, Musicians, Singers, Other Performing Artists who work unpredictable hours.

The figure above illustrates the percentage of those in Group 1 who work unpredictable hours. It can be seen that 55.3% of actors, 49.6% of dancers, 60.6% of musicians, 38.8% of singers, and 58.8% of other performing artists worked unpredictable hours 'most of the time' and 'always'.

## Impact of Work Conditions

Australian research consistently reports that 6% of the Australian population has a chronic sleep disorder (Hillman et al., 2006). Hillman et al. conclude that sleep disorders contribute to a range of health and social problems, including 9.1% of work-related injuries, 8.3% of The Hospital Anxiety and Depression Scale, 7.6% of motor vehicle accidents, and health issues like 2.9% of diabetes, and 2.1% of hypertension. The following section reports on the impact of work patterns for Group1 actors, dancers, musicians, singers and other performing artists – specifically not getting enough sleep and always feeling tired, having disrupted sleep, and insomnia.

## Sleep Patterns

### Not enough sleep, and always feel tired

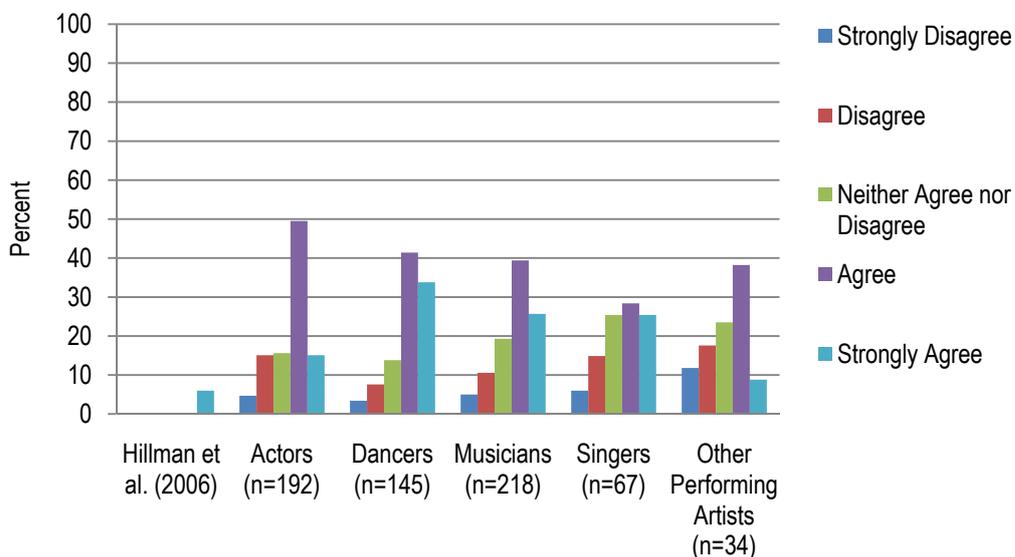


Figure 30: Percentage of Actors, Dancers, Musicians, Singers, Other Performing Artists who feel they don't get enough sleep and always feel tired.

The figure above illustrates that 64.6% actors, 75.2% of dancers, 65.1% of musicians, 53.8% of singers, and 47% of other performing artists 'agree' and 'strongly agree' they feel they don't get enough sleep and always feel tired.

### Disrupted Sleep

60.9% of actors, 68.2% of dancers, 64.7% of musicians, 74.7% of singers, and 53% of other performing artists agreed and strongly agreed that they have disrupted sleep.

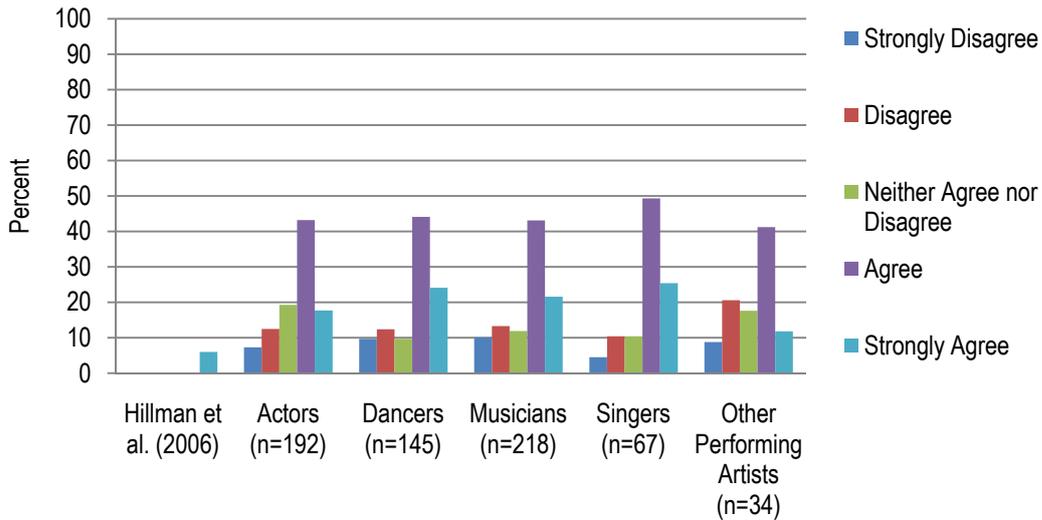


Figure 31: Percentage of Actors, Dancers, Musicians, Singers, Other Performing Artists who have disrupted sleep.

### Insomnia

The figure below illustrates that 39.5% of actors, 51.7% of dancers, 46.3% of musicians, 41.8% of singers, and 38.2% of other performing artists strongly agreed and agreed they get insomnia too much for their liking. These are disturbing results considering Bin et al. (2012) found insomnia was reported by 5.6% of Australian adults

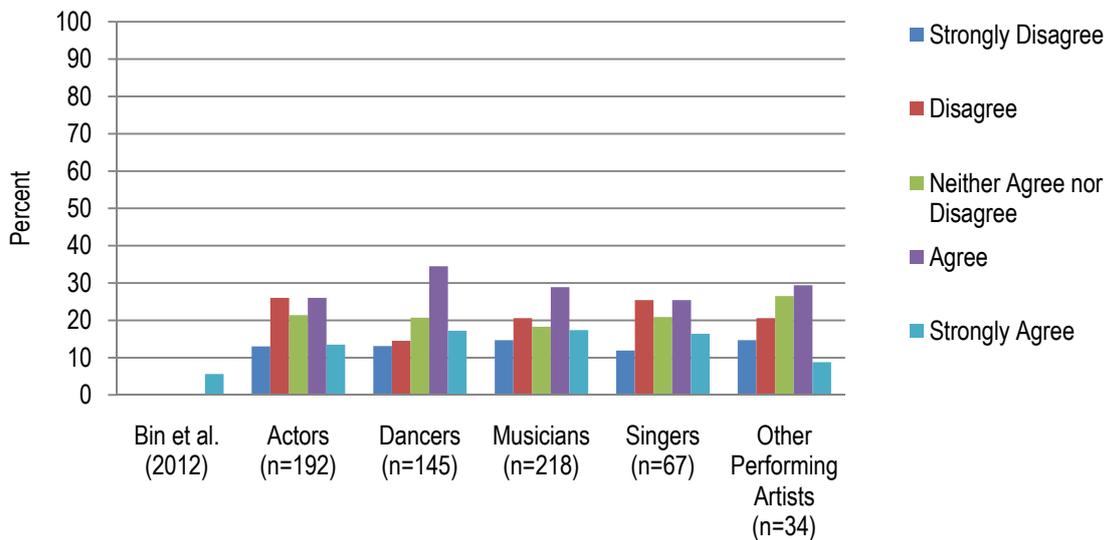


Figure 32: Percentage of Actors, Dancers, Musicians, Singers and Other Performing Artists who have insomnia too often for their liking.

## Group 2, Performing Arts Support Workers

To further investigate the work experiences of Group 2 workers in the entertainment industry, particular occupational categories were selected that had sufficient responses for further analysis. These occupational groups included stage managers, technical directors and other performing art support workers. The results are presented below.

### Work on evenings/night time

The figure below illustrates that 72.9% of stage managers, 59.6% of technical directors, and 35.4% of other support workers worked evenings and night time 'most of the time' and 'always'.

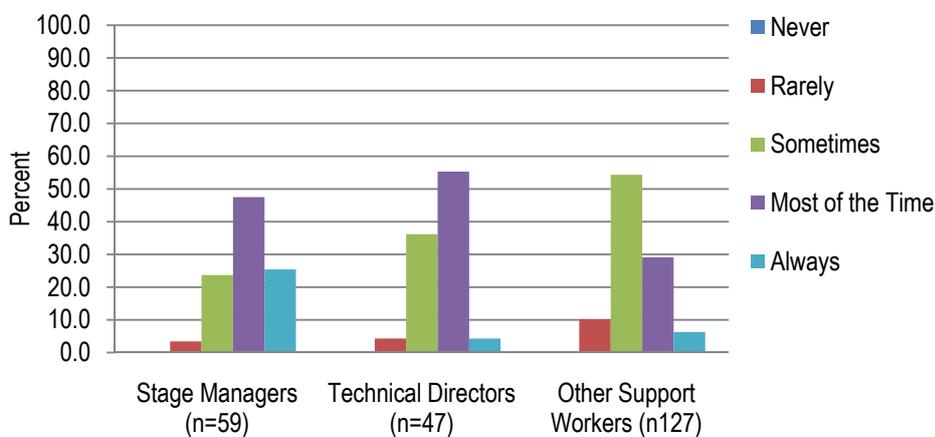


Figure 33: Percentage of Stage Managers, Technical Directors, Other Support Workers who work evenings/night time

### Working on the Weekends

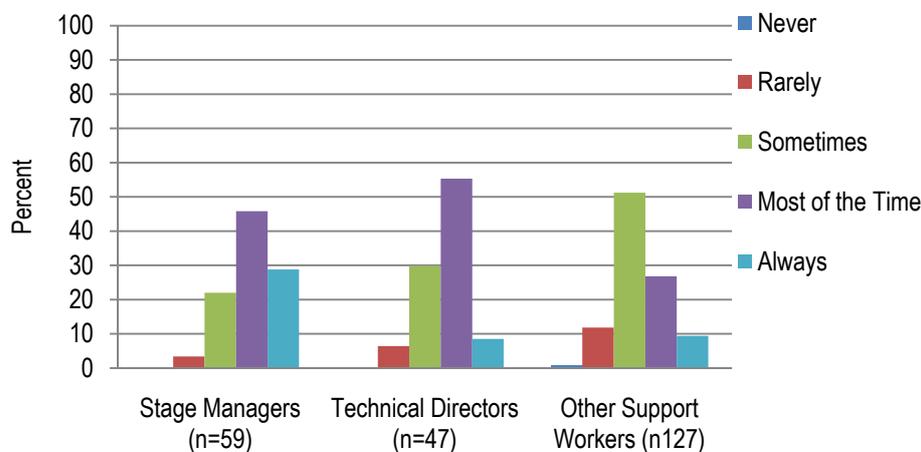


Figure 34: Percentage of Stage Managers, Technical Directors, Other Support Workers who work on weekends

The figure above illustrates that 74.6% of stage managers, 63.8% of technical directors, and 36.2% of other support workers worked on the weekends 'most of the time' and 'always'.

### Working Unpredictable hours

The figure below demonstrates that 72.9% of stage managers, 68.1% of technical directors, and 48% of other support worker work unpredictable hours 'most of the time' and 'always'.

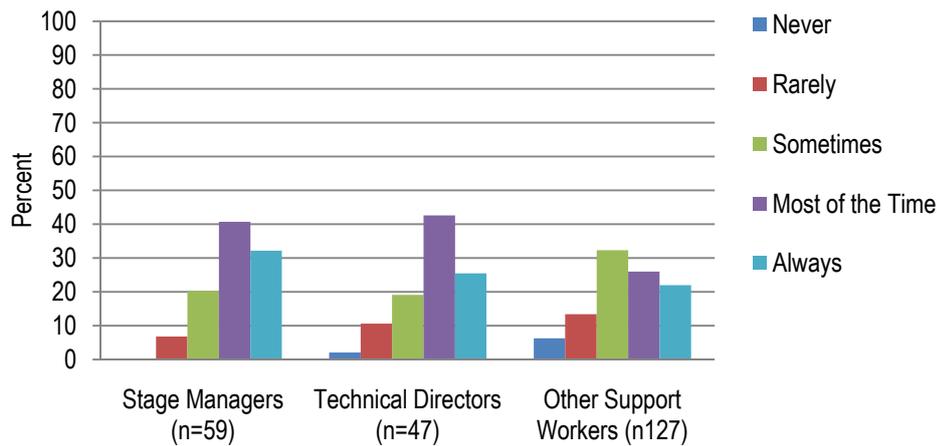


Figure 35: Percentage of Stage Managers, Technical Directors, Other Support Workers who work unpredictable hours

### Impact of Work Conditions

Australian research consistently reports that 6% of the Australian population has a chronic sleep disorder (Hillman et al., 2006). Hillman et al. conclude that sleep disorders contribute to a range of health and social problems, including 9.1% of work-related injuries, 8.3% of The Hospital Anxiety and Depression Scale, 7.6% of motor vehicle accidents, and health issues like 2.9% of diabetes, and 2.1% of hypertension. The following questions investigate sleep patterns.

## Sleep Patterns

### Not enough sleep, and always feel tired

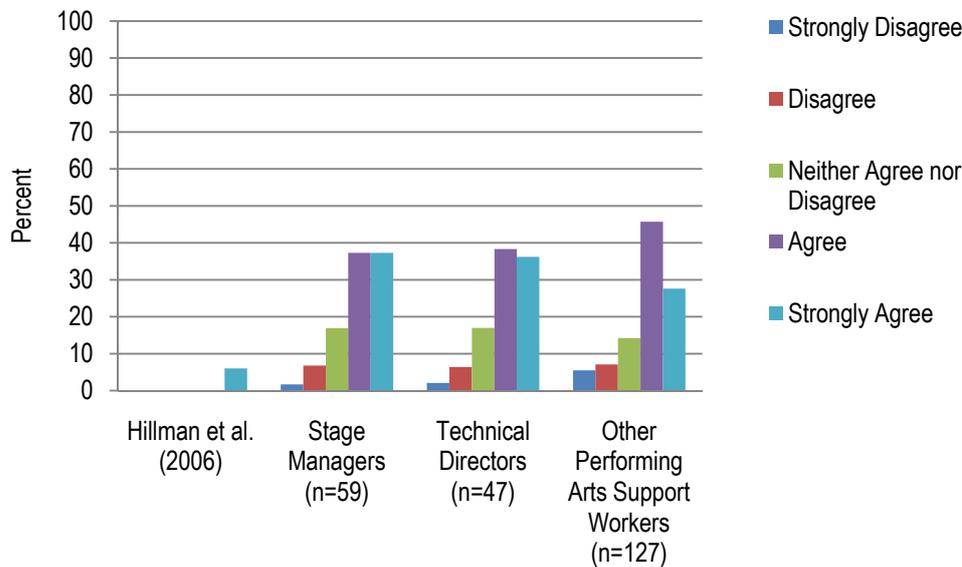


Figure 36: Percentage of Stage Managers, Technical Directors, Other Performing Arts Support Workers, who feel they don't get enough sleep and always feel tired,

The majority of these selected occupations in Group 2 agree and strongly agree that they do not get enough sleep and always feel tired – specifically 74.6% of stage managers, 74.5% of technical directors, and 73.3% of other performing arts support workers.

### Disrupted Sleep

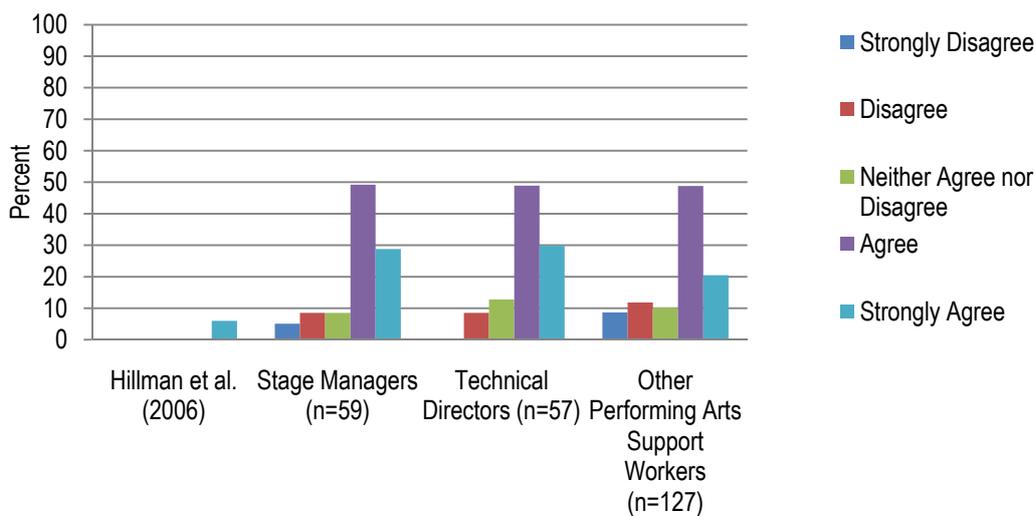


Figure 37: Percentage of Stage Managers, Technical Directors, Other Performing Arts Support Workers, who have disrupted sleep

The majority of the selected occupations in Group 2 feel they have disrupted sleep – that is, 78% of stage managers, 78.7% of technical directors, and 69.3% of other performing arts support workers strongly agreed and agreed they had disrupted sleep.

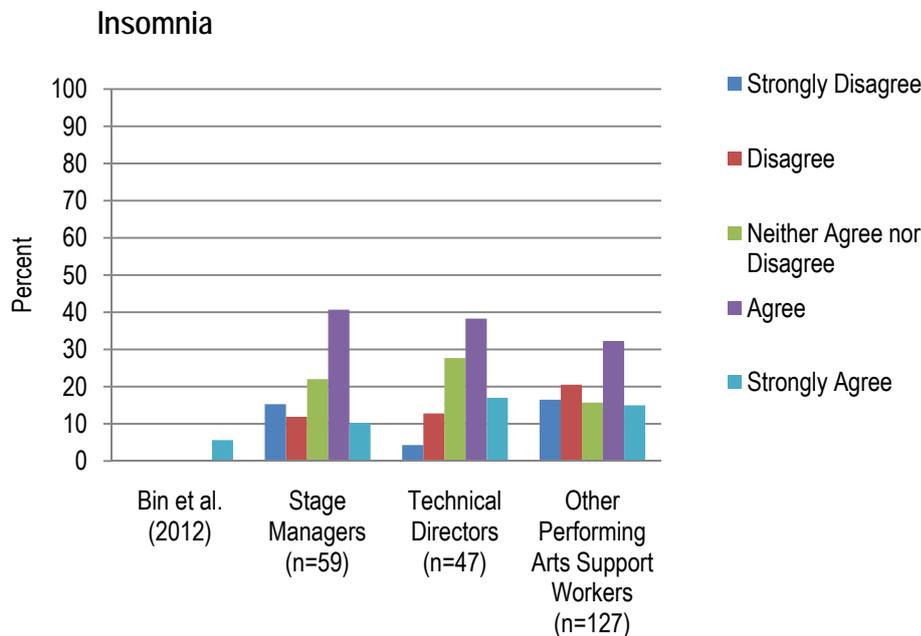


Figure 38: Percentage of Stage Managers, Technical Directors, Other Performing Arts Support Workers, who have insomnia too much for their liking.

In response to the question “I have insomnia too much for my liking”, 50.9% of stage managers, 55.3% of technical directors, and 47.3% of other performing arts support workers strongly agreed and agreed with this statement.

### Group 3, Broadcasting, Film and Recorded Media Equipment Operators

To further investigate the work experiences of Group 3 workers in the entertainment industry, particular occupational categories were selected that had sufficient responses for further analysis. These occupational groups include lighting technicians, sound technicians and road crew and riggers.

#### Work on evenings/night time

It is clear that the majority of the occupational groups selected do work evenings and night times – 76.1% of lighting technicians, 78.5% of sound technicians, and 78.7% of road crew and riggers work night times and evenings ‘most of the time’ and ‘always’.

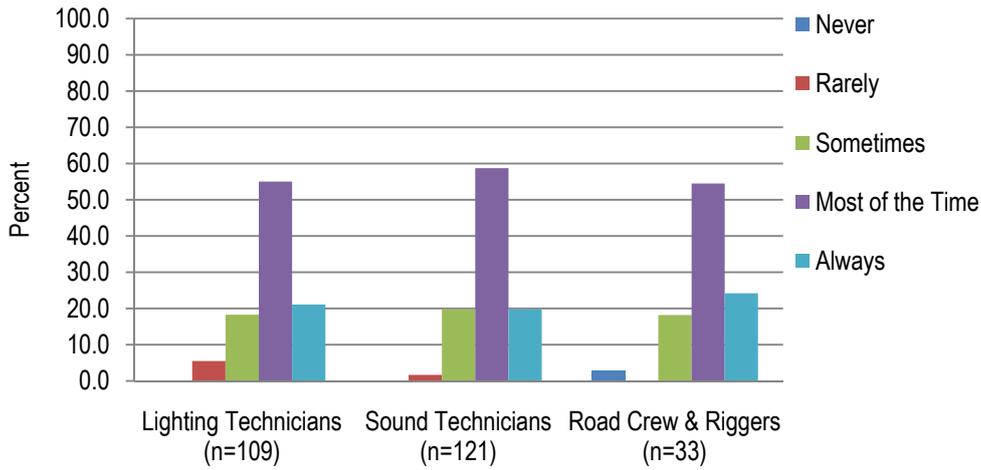


Figure 39: Lighting Technicians, Sound Technicians, Road Crew and Riggers who work evenings/night times.

### Working on the Weekends

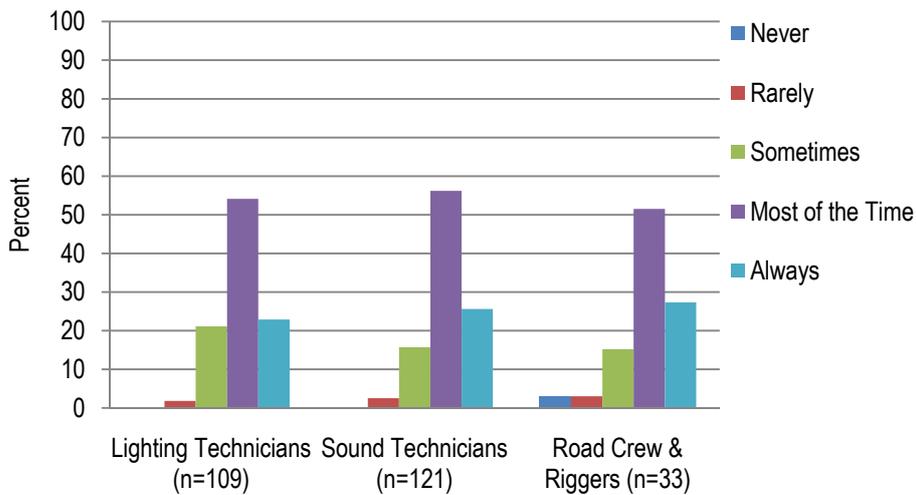


Figure 40: Lighting Technicians, Sound Technicians, Road Crew and Riggers who work on weekends

The majority of the selected occupations in Group 3 responded they do work on the weekends – specifically 77% of lighting technicians, 81.8% of sound technicians, and 78.8% of road crew and riggers responded that they worked weekends ‘most of the time’ and ‘always’.

## Working Unpredictable hours

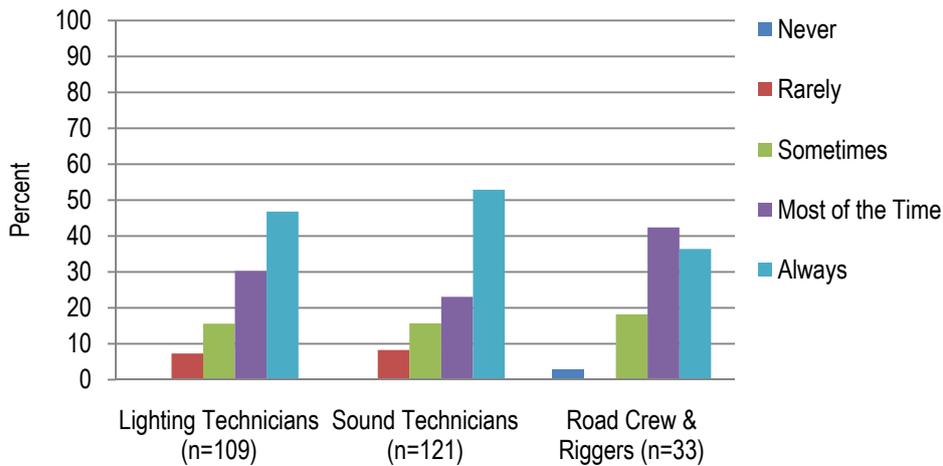


Figure 41: Lighting Technicians, Sound Technicians, Road Crew and Riggers who work unpredictable hours

The majority of the selected occupations in Group 3 worked unpredictable hours – specifically 77.1% of lighting technicians, 76% of sound technicians, and 78.8% of road crew and riggers responded that they worked unpredictable hours ‘most of the time’ and ‘always’.

## Impact of Work Conditions

Australian research consistently reports that 6% of the Australian population has a chronic sleep disorder (Hillman et al., 2006). Hillman et al. conclude that sleep disorders contribute to a range of health and social problems, including 9.1% of work-related injuries, 8.3% of The Hospital Anxiety and Depression Scale, 7.6% of motor vehicle accidents, and health issues like 2.9% of diabetes, and 2.1% of hypertension. Consequently, it is critically important to investigate the sleep patterns of those who work in the entertainment industry.

## Sleep Patterns

### Not enough sleep, and always feel tired

In response to the statement “I feel I do not get enough sleep and always feel tired”, 85.4% of lighting technicians, 76.8% of sound technicians, and 75.7% of road crew and riggers strongly agreed and agreed with this statement.

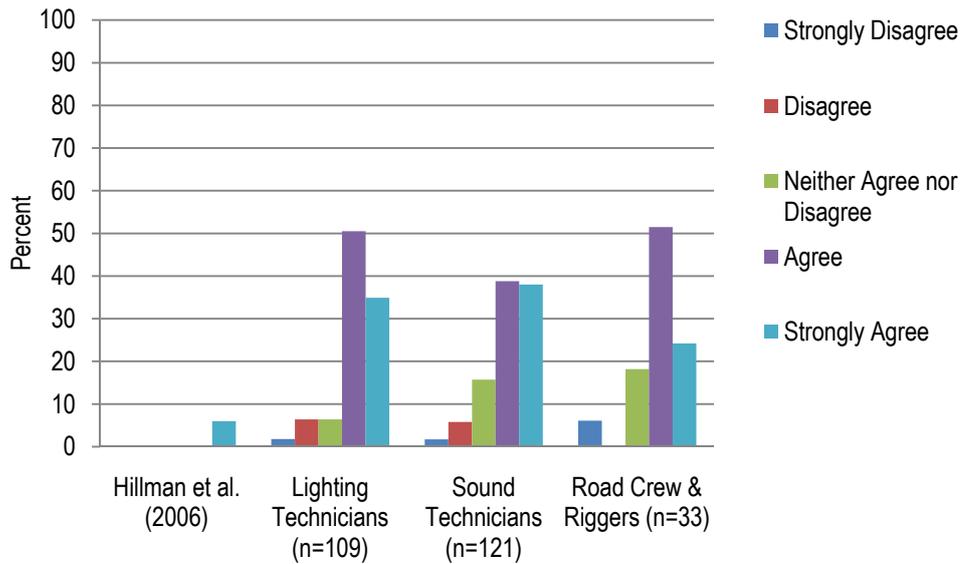


Figure 42: Percentage of Lighting Technicians, Sound Technicians, Road Crew & Riggers, who feel they don't get enough sleep and always feel tired

### Disrupted Sleep

In response to the statement “I have disrupted sleep”, 60.6% of lighting technicians, 74.4% of sound technicians, and 84.4% of road crew and riggers stated they strongly agreed and agreed they had disrupted sleep.

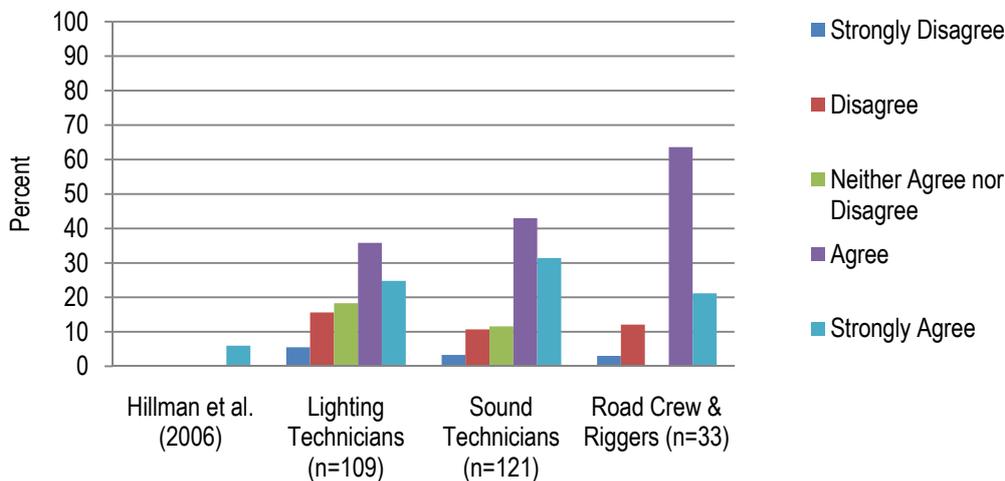


Figure 43: Percentage of Lighting Technicians, Sound Technicians, Road Crew & Riggers, who have disrupted sleep

### Insomnia

In response to the statement “I have insomnia too much for my liking”, 43.1% of lighting technicians, 53.7% of sound technicians, and 57.6% of road crew and riggers stated they strongly

agreed they had insomnia too much for their liking.

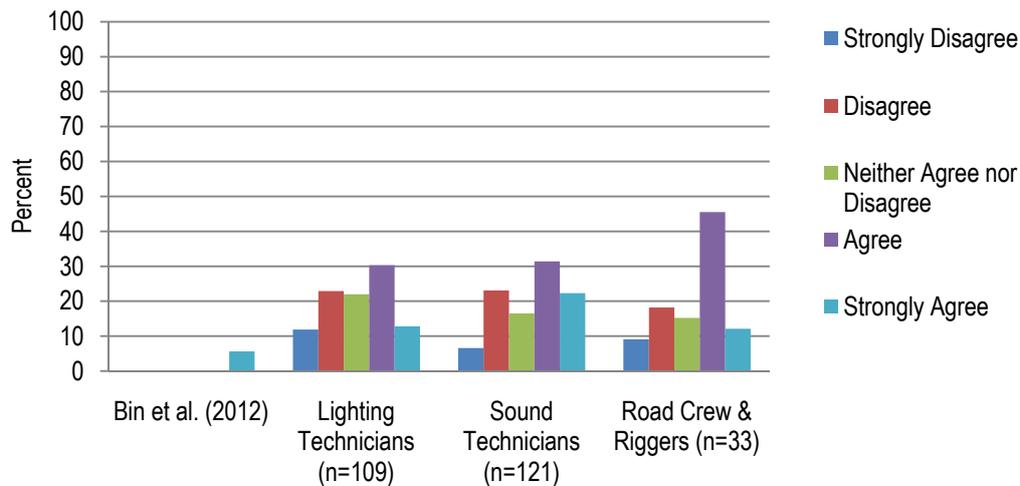


Figure 44: Percentage of Lighting Technicians, Sound Technicians, Road Crew & Riggers, who have insomnia too much for their liking.

### Summation

For those who work in the entertainment industry, working irregular hours, weekends, nights, evenings, and unpredictable hours is a constant feature of their working life. Across the 3 groupings, only 1.9% Never work evenings and night times, and 5.4% Rarely work these times. Similarly, only 1.9% of the respondents Never worked on the weekend, and 4.7% Rarely worked on the weekend. Further, only 6.3% of the respondents Rarely or Never work unpredictable hours. These work conditions are severe risk factors for the health and wellbeing of these creative workers – specifically related to a greater number of health complaints, decreased feelings of wellbeing, and reduced quality of sleep (Martens et al., 1999). In line with Martens et al. findings related to reduced quality of sleep is a result of irregular work patterns, the respondents reported clear evidence that they didn't get enough sleep and always felt tired, they suffered from disrupted sleep, and insomnia. The results compare unfavourably with Australian research which consistently reports that 6% of the Australian population has a chronic sleep disorder (Hillman et al., 2006), whereas the creative people who responded to the questionnaire indicated chronic sleep disorders six times greater. Hillman et al. report that sleep disorders contribute to a range of social and health problems including work related injuries, depression and anxiety, motor vehicle accidents and health conditions like diabetes and hypertension. Similar research is related to insomnia, where Bin et al. (2012) found 5.6% of Australian adults suffered from insomnia, and as a result had greater difficulties in daily activities, higher life dissatisfaction, higher use of sleep medication, and a higher number of visits to general

practitioners. Once again, for those who work in the creative industries had insomnia 6 times greater than the Australian general population (All Groups, 36% suffered from insomnia).

The impact of irregular work patterns are further amplified by the findings from the participants who reported 58% had problems finding time for their families, 63% had difficulties maintaining a social life, and 45% reported difficulties keeping contact with their friends in the industry. These findings suggest a strong possibility of greater isolation and aloneness for these creative workers. Hence, irregular work patterns and sleep disorders is an issue for serious consideration for those who work in the creative industries, they are identified as risk factors for negative mental health outcomes, with consequential impacts on accessing social networks and support.

The next section reports on responses related to questions about whether the participants had been diagnosed with a mental health problem, who they sought for assistance, and their levels of satisfaction with mental health practitioners. Following this, are reports from several scales which measure aspects of mental health. The use of these scales, with population norms, allows us to reach a better understanding of the levels of challenge being faced by members of the entertainment industry.

### **Mental Health Measures**

In this section of the Entertainment Assist report, the mental wellbeing of those who work in the creative and entertainment industry in Australia is examined. Two specific scales were used 1) the Hospital Anxiety and Depression Scale (HADS) that is used to identify potential symptomatology and, 2) the SF-12 which measures physical functioning and mental functioning. Additionally, the respondents were asked whether they had ever had a mental illness over their lifetime.

The following analysis reports on all the participants responses, then breaks down the findings into the three groups under examination, that is Group1 the performing artists and music composers, Group 2 the performing arts support workers, and Group 3 the broadcasting, film and recorded media equipment operators.

Finally each of the three groups were further examined for specific occupational categories within each group, that is Group 1 actors, circus performers, dancers, entertainers or variety artists, musicians and singers; Group 2 includes directors, media producers, stage managers, technical directors, and other performing arts support workers, and Group 3 includes lighting technicians, performing arts technicians, road crew and sound technicians. Following this analysis, a summary of the results are included.

### Diagnosed with a Mental Illness over their Life time

Of the respondents who answered the question “Have you ever been diagnosed with a mental illness, 1403 people responded (All Groups). Of these, in Group 1, 40.8% responded Yes, as did 37.5% of Group 2, and 31% of Group 3.

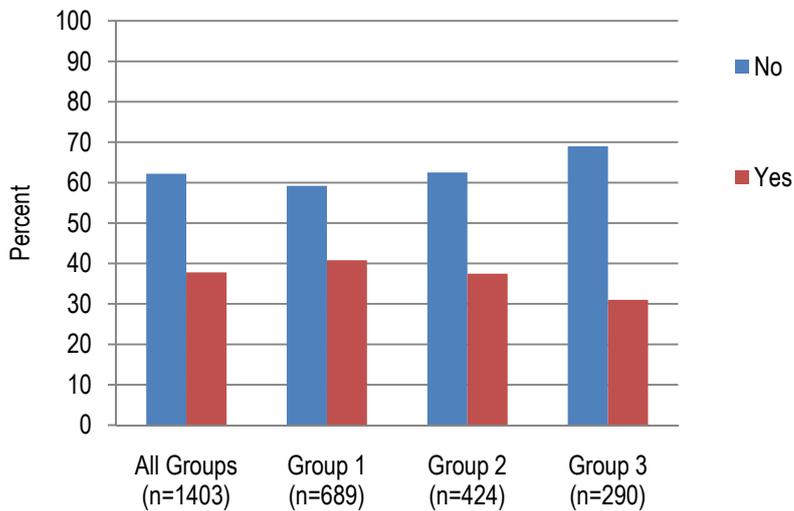


Figure 45: Diagnosed with a mental illness, All Groups, Group 1, Group 2 and Group 3

### Diagnosis of a Mental Health Disorder over their Lifetime

The respondents who had been diagnosed with a mental illness were asked to specify their diagnosis. Note, many respondents had more than one diagnosis, so the figure does not indicate the frequency of people who have a mental diagnosis. Rather, the figure below indicates the most frequent diagnosed mental illness for those in the Entertainment Industry.

Note: Individuals may have more than 1 diagnosis

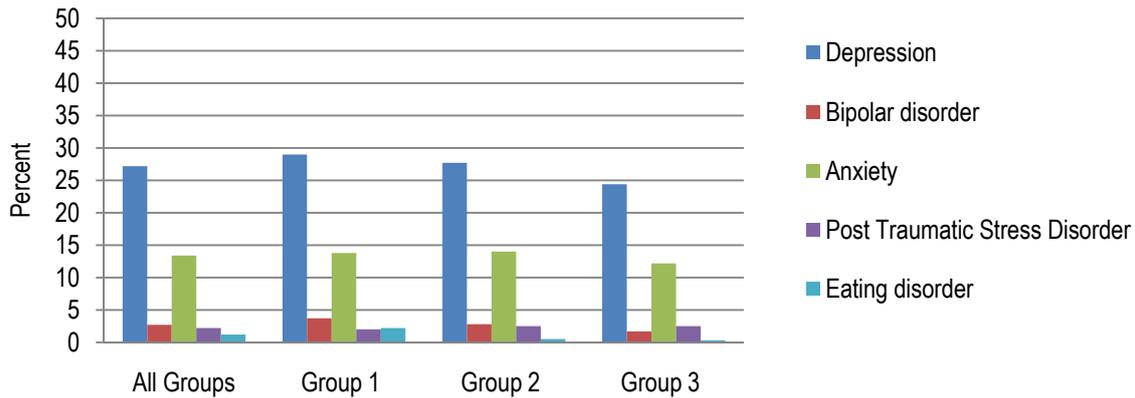


Figure 46: Diagnosis of a mental disorder over their lifetime for Group 1, Group 2 and Group 3

Respondents were asked whether they had ever been diagnosed with a mental illness, and if so, to give details. Fifty-seven percent (n=1378) of respondents answered this question. Of those who answered 37.2% of respondents indicated that they had been diagnosed with a mental illness within their lifetime. The rate of lifetime mental illness diagnosis was highest in Group 1 (40.7%, n=631), followed by Group 2 (36.3%, n=394) and lowest in Group 3 (32.0%, n=353). Further, it was common for individuals to have had more than one mental illness diagnosis over their lifetime, with 36.5% of respondents who had been diagnosed with mental illness reporting more than one mental health illness (Group 1: 34.6%, Group 2: 37.3%, Group 3: 39.8%). The most common mental health diagnoses reported across the three groups were depression, followed by anxiety.

### Mental Health Measures

To supplement and further understand the mental health state of members of the Entertainment Industry, 2 specific scales were used in the survey. The Hospital Anxiety and Depression Scale (HADS) comprises of 14 items – 7 each for Anxiety and Depression. Each item is scored 0-3, with a score out of a possible 21 for each sub-scale. It is noted that the HADS is NOT a diagnostic scale, but one that is used to identify potential symptomatology and, therefore, indicative of the need for further follow-up.

The second scale employed in the survey was the SF-12. This scale has 2 measures – physical functioning and mental functioning. Again, it is not a diagnostic scale, but one that allows ready comparison with population standards.

Table 6 SF-12 scores (compared to American norms), for All Groups, Group 1, Group 2 & Group 3

	All Groups		Group 1		Group 2		Group 3	
	T value	N	T value	N	T value	N	T value	N
Physical Functioning	48.25	1604	48.58	81	47.99	473	47.76	316
Mental Functioning	36.75	1604	36.40	81	36.78	473	37.63	316

From the table above, the 2 elements of the SF-12 can be seen (i.e., Physical Functioning, Mental Functioning), and can be compared to the population value (T) of 50.

The Physical Functioning scores for the all respondents and for each of the sub-groups are slightly below the population values. These differences are not significant.

For the Mental Functioning scores, we see that the total sample (All Groups T value 36.75) and all sub-groups (Group 1 T value 36.40, Group 2 T value 36.78, and Group 3 T value 37.63) are significantly below the population scores (T value 50). That is, the members of the Entertainment Industry who have responded to these questions on the survey have much lower mental functioning in areas such as emotions, social functioning and overall mental health scores compared to the general population. Analyses did not show statistically significant differences between the 3 groups on the Mental Functioning measure, that is each of the Groups have much lower mental functioning in areas such as emotions, social functioning and overall mental health scores compared to the general population

HADS can be used as a simple scale, or broken into “Caseness” categories to understand where an individual or group may be placed in comparison to population data. HADS data were calculated for the whole sample and the 3 sub-groups, with a total of 1358 responding. Caseness values are presented in the tables below.

“Anxiety is an emotion characterized by feelings of tension, worried thoughts and physical changes like increased blood pressure. People with anxiety disorders usually have recurring intrusive thoughts or concerns. They may avoid certain situations out of worry. They may also have physical symptoms such as sweating, trembling, dizziness or a rapid heartbeat” (American Psychological Association).

Table 7 HADS Anxiety severity, for All respondents and Group 1, Group 2 and Group 3

	All Groups		Group 1		Group 2		Group 3	
	N	%	N	%	N	%	N	%
0 – 7 (Normal)	442	32.5	217	32.6	1177	28.5	108	38.3
8 – 10 (Mild)	319	23.5	148	22.2	113	27.6	58	20.6
11 – 21 (Moderate to Severe)	597	44.0	3011	45.2	180	43.9	116	41.1
Total	1358	100.0	666	100.0	410	100.0	282	100.0

HADS caseness data show that 32.5% of the total sample who responded fell within the Normal range (0-7 score). Overall, 44% of the respondents appear in the Moderate to Severe symptomatology category. This compares to Australian data (Kilkkinen et al., 2007) that show 89% of those who completed the HADS as being in the Normal range for anxiety, and only 3.7% in the Moderate to Severe.

Considering each of the 3 sub-groups, there appears to be very similar patterns for the caseness scores. A chi square test was calculated across the groups for the levels of caseness and no significant differences were found.

Table 8 HADS Depression severity, for All respondents and Group 1, Group 2 and Group 3

	All Groups		Group 1		Group 2		Group 3	
	N	%	N	%	N	%	N	%
0 – 7 (Normal)	886	65.2	456	68.8	264	63.9	166	58.7
8 – 10 (Mild)	267	19.6	116	17.5	93	22.5	58	20.5
11 – 21 (Moderate to severe)	206	15.2	91	13.7	56	13.6	59	20.8
Total	1359	100.0	663	100.0	413	100.0	283	100.0

HADS caseness for depression showed a more positive outcome for the members of the Entertainment Industry when compared to the Anxiety measures. Of those who responded to the questions, 65.2% fell within the Normal range and 15.2% in the Moderate to Severe. Compared to the Australian population data (Kilkkinen et al., 2007), however, this is still very high. The population figures showing 91.8% in the Normal range and just 3% in the Moderate to Severe range.

While reviewing the 3 groups, there appear to be differences in the patterns between the difference caseness levels, a chi square test approached statistical significance. This indicates that

Group 3 has a higher level of anxiety than either of the other groups.

Overall, the results of the HADS analyses build on the findings of SF-12 Mental Functioning component, the reported levels of diagnoses, and the high levels of risk factors shown in aspects such as sleep disturbance and insomnia; shift work; and the concomitant problems of social relationships and support.

Of particular importance in these findings is the level of both diagnosed and HADS indicated anxiety. As indicated in the definition above, anxiety can be a physically and psychologically debilitating problem for the sufferer. Within the arts and entertainment industry, there is a growing concern and set of investigations into anxiety, especially performance anxiety where the context of work behaviour becomes so negative that people are no longer able to function either at the optimal level – or sometimes at all.

### HADS Anxiety and Depression Symptoms by Age and Gender

Age is a factor that is shown in the literature to be associated with various mental health outcomes. In order to test its effects in this group of entertainment industry workers, a new variable was created by grouping a number of the age categories based on adult developmental concepts and the initial data gathering categories. The groups were: 18-24; 25-29, 30-39; 40-49; 50-59; 60+.

### Anxiety Symptoms

The HADS measure of anxiety symptoms are presented in the table below. The figures show an interesting decrease in the anxiety measures as age increases. In order to test this, a one-way ANOVA was conducted using age group as the independent variable and HADS anxiety as the dependent measure. Results of the ANOVA were significant ( $F_{(5,1351)} = 8.955$ ,  $p < .001$ ). As there were 6 age groups, Tukey HSD post hoc test was used to determine which pairs of age differed significantly from each other.

Table 9 Anxiety Symptoms and Age, by all Groups

Age	Mean	SD
18-24	10.75	4.42
25-29	10.72	4.37
30-39	10.02	4.44
40-49	9.10	4.26
50-59	8.94	4.44
60+	7.89	4.77

The results showed that the 3 youngest age groups did not differ significantly from each other on anxiety symptoms. However, the 18-24, and 25-29 age categories were significantly higher in anxiety symptoms than each of the three oldest groups. The 30-39 year old group had significantly more symptoms on average, than the 60+ group. Thus, those aged between 18-29 years exhibited higher levels of anxiety symptoms. Such a finding highlights the uncertainty and potential vulnerability of the younger adult members of the profession. These are the ones who are trying to establish themselves in their various roles, but do not have the depth of experience to draw on to demonstrate how well they may fit. For Group 1, the Performers, this may reflect a higher level of performance and audition anxiety when competing against more seasoned personnel, and usually a much larger number of other performers for jobs.

When males and females were compared, there was a significant difference ( $F_{(1, 13550)} = 15.7, p < .001$ ). In this case, female participants reported significantly higher levels of anxiety symptoms on average than the males. Again, this may point to the need for more targeted interventions for the female entertainment workers.

### Depression Symptoms

A similar set of analyses were conducted for the HADS measure of depression symptoms and age groups, see Table 10. Again, the one-way ANOVA method was employed, but no significant difference was found between the groups. Post hoc tests were, therefore not conducted. Comparing males and females showed no significant difference. The findings demonstrate that, while the level of symptoms in the entertainment personnel is significantly higher than the general population, the experience is spread across all age groups.

Table 10 Depression Symptoms by Age, by All Groups

Age	Mean	SD
18-24	5.77	3.81
25-29	6.10	3.86
30-39	6.17	3.87
40-49	6.36	3.93
50-59	6.66	4.34
60+	5.79	4.74

A further ANOVA analysis was conducted to determine whether there was any interaction between the age of the participants and their gender. No significant difference was found. This indicates the

depression symptomology across the age groups is not associated with the gender of the entertainment workers.

### Employment Group (Group 1, Group 2, Group 3) and Anxiety and Depression Symptoms

The next series of analysis examined anxiety and depression symptoms in each of the three employment groups, in relation to the gender of the participants, and their age.

### Employment Group (Group 1, Group 2, Group 3) by Gender

In order to examine the experiences of anxiety and depression symptoms within specific employment groups for gender and age, a series of one-way ANOVAs was conducted.

For Group 1, the Performing Artists, females (M = 10.45, SD = 4.38) were significantly higher on anxiety symptoms than males (M = 9.07, SD = 4.59) ( $F_{(1, 664)} = 15.534, p < .001$ ). There was no significant difference on depression symptoms.

For Group 2, the Performance Arts Support Workers, there was again a significantly higher experience of anxiety symptoms for the females compared to the males ( $F_{(1, 407)} = 4.29, p = .014$ ). There was no significant difference on the average number of HADS Depression symptoms between the males and females.

For Group 3, Broadcasting, Film and Recorded Media Equipment Operators there was no significant difference for either anxiety or depression scores, although the depression scores for males approached significance.

### Employment Group (Group 1, Group 2, Group 3) by Age

Further analysis was conducted across the 3 Groups (Group 1, Group 2, Group 3), examining if their age differentiated their experiences of depression and anxiety symptoms. Results from each group are presented below.

Table 11 Group 1, Performing Artists, by Age, by Depression & Anxiety Symptoms

	Age Groups	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Min	Max
						Lower Bound	Upper Bound		
HADS Anxiety	18-24	133	11.2256	4.22227	.36612	10.5013	11.9498	.00	21.00
	25-29	99	10.4141	4.14042	.41613	9.5883	11.2399	1.00	20.00
	30-39	178	10.1011	4.46593	.33474	9.4405	10.7617	.00	20.00
	40-49	132	9.0606	4.38554	.38171	8.3055	9.8157	.00	21.00
	50-59	89	9.2135	4.71331	.49961	8.2206	10.2064	.00	19.00

	60+	34	6.4412	4.60692	.79008	4.8337	8.0486	.00	21.00
	Total	665	9.8602	4.51670	.17515	9.5162	10.2041	.00	21.00
HADS Depression	18-24	133	5.9323	3.75014	.32518	5.2891	6.5756	.00	16.00
	25-29	99	5.4040	3.78752	.38066	4.6486	6.1594	.00	18.00
	30-39	179	6.0447	3.96023	.29600	5.4606	6.6288	.00	19.00
	40-49	130	6.0077	3.97569	.34869	5.3178	6.6976	.00	21.00
	50-59	88	6.6136	4.30832	.45927	5.7008	7.5265	.00	18.00
	60+	32	3.9375	3.35951	.59388	2.7263	5.1487	.00	14.00
	Total	661	5.8926	3.94188	.15332	5.5915	6.1936	.00	21.00

When the age groups were compared within employment groups (Group 1, Group 2, Group 3), new patterns emerged.

For Group 1, Performing Artists there were significant differences across the groups for both anxiety ( $F_{(5, 659)} = 8.36, p < .001$ ) and depression symptoms ( $F_{(5, 65)} = 2.58, p = .024$ ). Use of Tukey's post hoc test demonstrated for anxiety that the 18-24 year olds had on average no difference from the next 2 high age groups. However, they were significantly higher in symptoms reported than the 3 groups who were 40 and above. The 25-29 and 30-40 year old groups were significantly higher than only the 60+ group, which is of concern.

For depression, a very different pattern emerged. While an overall difference was found, the means scores for the younger groups were lower than most of the older groups. The post hoc test only demonstrated one significant group difference. The oldest group, 60+, were significantly lower on symptoms than the 50-59 group.

The table below examines Group 2, the Performance Arts Support Workers, their experience of depression and anxiety symptoms, broken down into age categories.

Table 12 Group 2, Performance Arts Support Workers by Age, by depression & anxiety symptoms

	Age Groups	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Min	Max
						Lower Bound	Upper Bound		
HADS Anxiety	18-24	36	10.5278	4.71766	.78628	8.9316	12.1240	1.00	20.00
	25-29	67	11.4179	4.50639	.55054	10.3187	12.5171	1.00	21.00
	30-39	151	10.4768	4.02630	.32766	9.8294	11.1242	.00	19.00
	40-49	77	9.3636	4.18930	.47742	8.4128	10.3145	.00	19.00
	50-59	64	8.6406	4.18374	.52297	7.5956	9.6857	1.00	20.00
	60+	12	10.3333	3.82179	1.10326	7.9051	12.7616	3.00	17.00
	Total	407	10.1327	4.28965	.21263	9.7147	10.5507	.00	21.00
HADS Depression	18-24	36	5.3056	3.08748	.51458	4.2609	6.3502	1.00	11.00
	25-29	67	6.2090	3.81995	.46668	5.2772	7.1407	.00	17.00
	30-39	153	6.3072	3.80837	.30789	5.6989	6.9155	.00	20.00
	40-49	78	6.8718	3.96530	.44898	5.9778	7.7658	.00	17.00

50-59	65	5.6154	3.85962	.47873	4.6590	6.5718	.00	17.00
60+	10	8.4000	3.92145	1.24007	5.5948	11.2052	1.00	14.00
Total	409	6.2518	3.81530	.18865	5.8810	6.6227	.00	20.00

For Group 2, Performance Arts Support Workers there was a significant difference found overall for anxiety ( $F_{(5, 401)} = 3.62, p = .003$ ). Post hoc tests demonstrated that the 25-29 age group had significantly higher symptoms than both the 40-49 and 50-59 groups. The 30-39 age group had significantly higher average scores than the 50-59 age group. This may reflect the relative different positions within this part of the industry, as people are established and working. As many of the roles in this group require formal qualification, the 25-29 group may reflect those who are novices and starting out in their roles. There was no significant difference between the age groups on reported depression symptoms.

The table below examines Group 3, Broadcasting, Film and Recorded Media Equipment Operators and their experience of depression and anxiety symptoms, broken down into age categories.

Table 13 Group 3, Broadcasting, Film and Recorded Media Equipment Operators, by Age, by Depression & Anxiety

	Age Groups	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Min	Max
						Lower Bound	Upper Bound		
HADS Anxiety	18-24	41	9.2683	4.48901	.70107	7.8514	10.6852	.00	19.00
	25-29	57	10.2281	4.54351	.60180	9.0225	11.4336	1.00	21.00
	30-39	72	8.8750	5.04050	.59403	7.6905	10.0595	.00	21.00
	40-49	57	8.8772	4.16220	.55130	7.7728	9.9816	.00	20.00
	50-59	46	8.8478	4.31518	.63624	7.5664	10.1293	1.00	18.00
	60+	7	10.7143	4.49868	1.70034	6.5537	14.8749	4.00	17.00
	Total	280	9.2500	4.55571	.27226	8.7141	9.7859	.00	21.00
HADS Depression	18-24	41	5.3415	4.16899	.65109	4.0256	6.6574	.00	15.00
	25-29	58	6.9655	3.57852	.46988	6.0246	7.9064	.00	17.00
	30-39	72	6.1528	3.85899	.45479	5.2460	7.0596	.00	15.00
	40-49	57	6.4386	3.81266	.50500	5.4270	7.4502	.00	17.00
	50-59	47	8.3404	4.55534	.66447	7.0029	9.6779	.00	16.00
	60+	6	11.3333	6.40833	2.61619	4.6082	18.0585	4.00	19.00
	Total	281	6.7367	4.14751	.24742	6.2496	7.2237	.00	19.00

Group 3, Broadcasting, Film and Recorded Media Equipment Operators presents a very different picture from the other two groups. Firstly, there was no significant difference for anxiety symptoms between age groups.

However, for depression symptoms, a significant result was found ( $F_{(5, 275)} = 445, p = .001$ ). Observing the means shows that the two oldest groups, 50-59 and 60+, had the higher average rates.

Post hoc tests demonstrate a series of significant pairs of differences. The 50-59 and the 60+ groups were both significantly higher than the 18-24 and 30-39 age groups. This may reflect the nature of the heavy physical work in this part of the industry, where the older members are less able to compete, have greater health issues, and less financial security for the future.

### Group 1, Performing Artists and Music Composers

To further investigate the mental health of Group 1 the performers, the data was drilled down to enable consideration of those occupational categories who had a response rate of over 25, that is the actors, circus performers, dancers, entertainers or variety artists, musicians and singers. The table below demonstrates the percentage of these performers who had previously in their lifetime been diagnosed with a mental illness.

It must be noted that a considerable percentage of the performers chose not to respond to this question, so caution is needed when interpreting these data. To continue with this cautious approach, the table below includes those within each occupational category who did not respond to this question (i.e., actors 43.9%, circus performers 28.6%, dancers 68.6%, entertainer or variety artists 32.6%, musicians 40%, and singers 43.9% did not answer this question).

Table 14 Group 1, Have you ever been diagnosed with a mental illness?

	Yes		No		Did not answer		Total	
	N	%	N	%	N	%	N	%
Actor	21	21.4	34	34.7	43	43.9	98	100.0
Circus Performer	14	40.0	11	31.4	10	28.6	35	100.0
Dancer	42	12.9	60	18.5	223	68.6	325	100.0
Entertainer or Variety Artist	12	27.9	17	39.5	14	32.6	43	100.0
Musician	75	23.4	117	36.6	128	40.0	320	100.0
Singers	21	21.4	34	34.7	43	43.9	98	100.0

Of the performers who did answer this question regarding their lifetime diagnoses of a mental illness, 21.4% of actors, 40% of circus performers, 12.9% of dancers, 27.9% of entertainers or variety artists, 23.4% of musicians, and 21.4% of singers responded they had a lifetime diagnosis. Whilst many of these performers had multiple diagnoses, the most common reported diagnosis was depression followed by anxiety.

To supplement and further understand the mental health state of the performers in Group 1,

a specific scale was used in the survey - the Hospital Anxiety and Depression Scale (HADS). HADS comprises 14 items – 7 each for Anxiety and Depression. It is noted that the HADS is NOT a diagnostic scale, but one that is used to identify potential symptomatology and, therefore, indicative of the need for further follow-up.

As with the previous results, there is a considerable percentage of the performers who decided not to respond to this question, so caution is needed when interpreting these data. To continue with this cautious approach, the table below includes those within each occupational category who did not respond to this question (i.e., actors 45.5%, dancers 70.2%, entertainer or variety artists 32.5%, musicians 42.5%, and 45.9% of singers did not answer this question).

Table 15 HADS Depression, Group 1 the Performing Artists and Music Composers

	Actors		Dancers		Entertainers or Variety Artist		Musicians		Singers	
	N	%	N	%	N	%	N	%	N	%
0 – 7 (Normal)	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
8 – 10 (Mild)	3	1.0	2	0.6	0	0.0	11	3.4	0	0.0
11 – 21 (Moderate to severe)	154	53.5	95	29.2	29	67.4	173	54.1	53	54.1
Did not answer	131	45.5	228	70.2	14	32.5	136	42.5	45	45.9
Total	288	100	325	100.0	43	100.0	320	100.0	100.0	100.0

The performers responses above are compared to the Australian population data (Kilkinen et al., 2007). The population figures show that 91.8% of the population score in the Normal range and just 3% in the Moderate to Severe range.

In comparison to the population score of 3% in the Moderate to Severe range of potential depression symptomatology, the performers who responded to this question, had scores which were very high (i.e., Moderate to Severe), with 53.5% of actors, 29.2% of dancers, 67.4% of entertainers or variety artists, 54.1% of musicians, and 54.1% of singers indicate potential depression symptomatology and, therefore, are indicative of the need for further follow-up.

Table 16 HADS Anxiety, Group 1 Performing Artists and Music Composers

	Actors		Dancers		Entertainers or Variety Artist		Musicians		Singers	
	N	%	N	%	N	%	N	%	N	%
0 – 7 (Normal)	26	9.0	26	9.0	2	4.7	31	9.9	12	12.2
8 – 10 (Mild)	58	20.1	58	20.1	12	27.9	76	23.6	21	21.4
11 – 21 (Moderate to severe)	73	25.6	73	25.3	15	34.9	78	24.4	19	19.4
Did not answer	131	54.5	131	45.5	14	32.6	135	42.2	46	46.9
Total	288	100	288	100.0	43	100.0	320	100.0	98	100.0

The performers' responses above are compared to the Australian population data (Kilkkinen et al., 2007). The Australian data (Kilkkinen et al., 2007) show that 89% of those who completed the HADS were in the Normal range for anxiety, and only 3.7% in the Moderate to Severe range.

In comparison to the population score of 3.7% in the Moderate to Severe range of potential anxiety symptomatology, the performers who responded to this question scored very high (i.e., Moderate to Severe), with 25.6% of actors, 25.3% of dancers, 34.9% of entertainers or variety artists, 24.4% of musicians, and 19.4% of singers indicate potential anxiety symptomatology.

Once again, caution is recommended with interpreting these results, as a large percentage of the performers did not respond to this question – i.e., 54.5% of actors, 45.5% of dancers, 32.6% of entertainers or variety artists, 42.2% of musicians and 46.9% of singers.

However, it can be concluded that the performers who responded to these questions had a high level of potential anxiety symptomatology and are in need of further follow up.

To summarise - Group 1 the performers – the actors, circus performers, dancers, entertainers or variety artists, musicians and singers were asked a series of questions related to their mental health. Many of this group opted to not respond to these questions, therefore the results need to be considered with caution. To avoid magnifying the results, all calculations were manipulated in the most risk avoidance manner. However, the performers who did answer this section of questions indicated high levels of depression and anxiety symptomatology

Overall, the HADS results indicate that all the performers, that is the actors, circus

performers, dancers, entertainers or variety artists, musicians and singers have a very high potentiality for depression and anxiety symptomology, where the depression indicators are more evident than anxiety. Added to this is the evidence provided by these performers for their high levels of a previous mental health diagnosis. These results provide much evidence for the need for specialist mental health support and services for the performing artists in the Australian creative and entertainment industries.

### Group 2, Performing Arts Support Workers

To further investigate the mental health of Group 2 the performing arts support workers, the data was investigated to enable consideration of those occupational categories who had a response rate of over 25 – this includes directors, media producers, stage managers, technical directors, and other performing arts support workers.

It must be noted that a considerable percentage of the performing arts support workers chose not to respond to these questions related to their mental health. Thus caution is required when interpreting these series of questions.

Further, to avoid magnifying the results, all calculations were manipulated in the most risk avoidance manner. To continue with this cautious approach, all the tables below include those within each occupational category who did not respond to these questions.

The first question posed to the performing arts support workers was related to their lifetime diagnosis of a mental health illness. Their results are displayed below.

Table 17 Group 2, Have you ever been diagnosed with a mental illness?

	Yes		No		Did not answer		Total	
	N	%	N	%	N	%	N	%
Director	9	19.6	19	41.3	18	39.1	46	100.0
Media Producer	8	23.5	17	50.0	9	26.5	34	100.0
Stage Manager	15	17.4	40	46.5	31	36.0	86	100.0
Technical Director	8	13.6	33	55.9	18	30.5	59	100.0
Other Performing Arts Support Worker	51	28.5	64	35.8	64	35.8	179	100.0

Overall, Group 2 had the second most frequent lifetime mental health diagnosis (the most frequent was Group 1). Of the performing arts support workers who responded to this question, 28.5%

(n=51) of other performing arts support workers, 23.5% of media producers (n=8), 19.6% of directors (n=9), 17.4% of stage managers (n=15), and 13.6% of technical directors (n=8) reported they had a lifetime mental health diagnosis. Whilst these results are very interesting, they are indicative only, as the response rate was low.

Importantly, of those performing arts support workers who responded to this question, the strongest results indicated that 55.9% of technical directors, 50% of media producers, 46.5% of stage managers, 41.3% of directors, and 35.8% of other performing arts support workers did not have a lifetime mental health diagnosis.

These results do not provide clear evidence concerning the mental health status of the performing arts support workers, and further exploration below might provide further illumination. However, it is clear that the most common mental health diagnoses for Group 2 the performing arts support workers was depression followed by anxiety.

To supplement and further understand the mental health state of Group 2, the performing arts support workers a specific scale was used in the survey - the Hospital Anxiety and Depression Scale (HADS). It is noted that the HADS is NOT a diagnostic scale, but one that is used to identify potential symptomatology and, therefore, indicative of the need for further follow-up.

As with the previous results, there is a considerable percentage of the performing arts support workers who decided not to respond to this question, so caution is needed when interpreting these data. To continue with this cautious approach, the table below includes those within each occupational category who did not respond to this question (i.e., directors 41.3%, media producers 29.4%, stage managers 36%, technical directors 30.5%, and other performing arts support workers 39.7% did not answer this question).

Table 18 HADS Depression, Group 2, Performing Arts Support Workers

	Directors		Media Producer		Stage Manager		Technical Director		Other Performing Arts Support Workers	
	N	%	N	%	N	%	N	%	N	%
0 – 7 (Normal)	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
8 – 10 (Mild)	1	2.2	0	0.0	3	3.5	1	1.7	4	2.2
11 – 21	26	56.5	24	70.6	52	60.5	40	67.8	104	58.1

(Moderate to severe)										
Did not answer	19	41.3	10	29.4	31	36.0	18	30.5	71	39.7
Total	46	100.0	34	100.0	86	100.0	59	100.0	179	100.0

The performing arts support workers responses above are compared to the Australian population data (Kilkkinen et al., 2007). The population figures show that 91.8% of the population score in the Normal range and just 3% in the Moderate to Severe range.

In comparison to the population score of 3% in the Moderate to Severe range of potential depression symptomatology, the performing arts support workers who responded to this question, had scores which were very high (i.e., Moderate to Severe), with 56.5% of directors, 70.6% of media producers, 60.5% of stage managers, 67.8% of technical directors, and 58.1% of other performing arts support workers indicate potential depression symptomatology and, therefore, are indicative of the need for further follow-up.

Once again, caution is recommended with interpreting these results, as many of the performing arts support workers did not respond to this question. However, it can be concluded that the performing arts support workers who responded to these questions had a high level of potential depression symptomatology and are in need of further follow up.

Table 19 HADS Anxiety. Group 2, Performing Arts Support Workers

	Directors		Media Producer		Stage Manager		Technical Director		Other Performing Arts Support Workers	
	N	%	N	%	N	%	N	%	N	%
0 – 7 (Normal)	4	8.7	0	0.0	12	14.0	5	8.5	22	12.3
8 – 10 (Mild)	11	23.9	12	35.3	20	23.3	17	28.8	40	22.3
11 – 21 (Moderate to severe)	13	28.3	12	35.3	23	26.7	19	32.2	45	25.1
Did not answer	18	39.1	10	29.4	31	36.0	18	30.5	72	40.2

answer

Total	46	100.0	34	100.0	86	100.0	59	100.0	179	100.0
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For Group 2, the performing arts support workers responses above are compared to the Australian population data (Kilkkinen et al., 2007). The Australian data (Kilkkinen et al., 2007) show that 89% of those who completed the HADS were in the Normal range for anxiety, and only 3.7% in the Moderate to Severe range.

In comparison to the population score of 3.7% in the Moderate to Severe range of potential anxiety symptomatology, the performing arts support workers who responded to this question scored very high (i.e., Moderate to Severe), with 28.3% of directors, 35.3% of media producers, 26.7% of stage managers, 32.2% of technical directors, and 25.1% of other performing arts support workers indicate potential anxiety symptomatology.

Once again, caution is recommended with interpreting these results, as about a third of the performing arts support workers did not respond to this question. However, it can be concluded that the performing arts support workers who responded to these questions had a high level of potential anxiety symptomatology and are in need of further follow up.

In summary - Group 2, the directors, media producers, stage managers, technical directors, and other performing arts support workers were asked a series of questions related to their mental health. Many of this group opted to not respond to these questions; however, the performing arts support workers who did answer this section of questions indicated high levels of depression and anxiety symptomatology. Overall, the HADS results indicate the directors, media producers, stage managers, technical directors, and other performing arts support workers have a very high potentiality for depression and anxiety symptomatology, where the depression indicators are more evident than anxiety. These results provide much evidence for the need for specialist mental health support and services for the performing arts support workers in the Australian creative and entertainment industries.

### **Group 3, Broadcasting, Film and Recorded Media Equipment Operators**

To further investigate the mental health of Group 3 the broadcasting, film and recorded media equipment operators, the data was investigated to enable consideration of those occupational categories who had a response rate of over 25 – this includes lighting technicians, performing arts technicians, road crew and sound technicians.

It must be noted that many of the broadcasting, film and recorded media equipment operators chose not to respond to these questions related to their mental health. Thus caution is required when

interpreting these series of questions.

Further, to avoid magnifying the results, all calculations were manipulated in the most risk avoidance manner. To continue with this cautious approach, all the tables below include those within each occupational category who did not respond to these questions.

The first question posed to the broadcasting, film and recorded media equipment operators, was related to their lifetime diagnosis of a mental health illness. Their results are displayed below.

Table 20 Group 3, Have you ever been diagnosed with a mental illness?

	Yes		No		Did not answer		Total	
	N	%	N	%	N	%	N	%
Lighting Technician	29	20.1	70	48.6	45	31.3	144	100.0
Performing Arts Technician	16	23.9	31	46.3	20	29.9	67	100.0
Road Crew	11	24.4	20	44.4	14	31.1	45	100.0
Sound Technician	33	20.2	77	47.2	53	32.5	163	100.0

Of those in Group 3 who answered this question, 20.1% of lighting technicians, 23.9% of performing arts technicians, 24.4% of road crew, and 20.2% of sound technicians reported they had a lifetime mental health diagnosis. The most common mental health diagnoses for Group 3 the broadcasting, film and recorded media equipment operators was depression followed by anxiety.

To supplement and further understand the mental health state of Group 3, a specific scale was used in the survey - the Hospital Anxiety and Depression Scale (HADS). HADS comprises 14 items – 7 each for Anxiety and Depression. It is noted that the HADS is NOT a diagnostic scale, but one that is used to identify potential symptomatology and, therefore, indicative of the need for further follow-up.

Table 21 HADS Depression, Group 3 The Broadcasting, Film and Recorded Media Equipment Operators

	Lighting Technician		Road Crew		Sound Technician	
	N	%	N	%	N	%
0 – 7 (Normal)	0	0.0	0	0.0	0	0.0
8 – 10 (Mild)	3	2.1	2	4.4	2	1.2
11 – 21 (Moderate to severe)	93	64.6	29	64.4	104	63.8
Did not answer	48	33.3	14	31.1	47	35.0

Total	144	100.0	45	100.0	163	100.0
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The broadcasting, film and recorded media equipment operators responses shown above were compared to the Australian population data (Kilkkinen et al., 2007) which show that 91.8% of the population score in the Normal range and just 3% in the Moderate to Severe range.

In comparison to the population score of 3% in the Moderate to Severe range of potential depression symptomatology, the broadcasting, film and recorded media equipment operators who responded to this question, had scores which were very high (i.e., Moderate to Severe), with 64.6% of lighting technicians, 64.4% of road crew, and 63.8% of sound technicians indicate potential depression symptomatology and, therefore, are indicative of the need for further follow-up. Whilst some participants chose not to respond to this question, it is noted that the responses in the Normal range, and the Mild range are very low.

Table 22 HADS Anxiety, Group 3 The Broadcasting, Film and Recorded Media Equipment Operators

	Lighting Technician		Road Crew		Sound Technician	
	N	%	N	%	N	%
0 – 7 (Normal)	12	8.3	7	15.6	19	11.7
8 – 10 (Mild)	25	17.4	10	22.2	39	23.9
11 – 21 (Moderate to severe)	57	39.6	14	31.1	48	30.1
Did not answer	50	34.7	14	31.1	56	34.4
Total	144	100.0	45	100.0	163	100.0

For Group 3 the broadcasting, film and recorded media equipment operators responses above were compared to the Australian population data (Kilkkinen et al., 2007) which shows that 89% of those who completed the HADS were in the Normal range for anxiety, and only 3.7% in the Moderate to Severe range.

In comparison to the population score of 3.7% in the Moderate to Severe range of potential anxiety symptomatology, the broadcasting, film and recorded media equipment operators who responded to this question scored very high (i.e., Moderate to Severe), with 39.6% of lighting technicians, 31.3% of road crew, and 30.1% of sound technicians indicate potential anxiety symptomatology and are in need of further follow up.

To summarise - whilst approximately one third of lighting technicians, performing arts technicians, road crew and sound technicians did not respond to these questions, the results are still worthy of cautious consideration. The results from the HADS indicate overall, that the lighting

technicians, performing arts technicians, road crew and sound technicians have a very high potentiality for depression and anxiety symptomology, where the depression indicators are more evident than anxiety. These results provide much evidence for the need for specialist mental health support and services for the broadcasting, film and recorded media equipment operators in the Australian creative and entertainment industries.

### Mental Health Summary

Two specific scales were used in the survey - the Hospital Anxiety and Depression Scale (HADS) and the SF-12 which measures physical functioning and mental functioning. Results from the SF-12 analyses revealed that in each of the 3 Groups, all had much lower mental functioning in areas such as emotions, social functioning and overall mental health scores compared to the general population.

HADS Caseness data analysis revealed very high levels of anxiety symptoms compared to Australian data. From the entertainment workers who participated in the survey, 44% of the respondents appear in the moderate to severe symptomatology category, whereas Kilkkinen et al. (2007) report from their Australian data, only 3.7% were in the moderate to severe range for anxiety symptoms. As anxiety is a serious and debilitating condition, this is an area of concern for the psychological wellbeing of the entertainment industry workers.

Keeping in mind the seriousness of the high levels of anxiety symptoms found thus far, further statistical investigation was conducted in an attempt to gain deeper understanding. When examining all the entertainment industry participants, irrespective of which employment group they worked in, the analysis revealed those in the age grouping of 18-29 years had the statistically significant highest levels of anxiety symptoms. Further, female participants reported significantly higher levels of anxiety symptoms than men. For depression symptoms, no significant differences were found in the age breakdown, nor the gender breakdown. Thus, depression symptoms are experienced across all age groups, and across both males and females.

The next series of analysis examined whether there were any significant differences between the 3 employment groups for anxiety and depression symptoms, by gender and age. The statistically significant results are included below.

For Group 1 the Performing Artists, females were significantly higher on anxiety symptoms than males, and 18-24 year olds were significantly higher on anxiety symptoms than other age categories. For depression symptoms, those aged between 50 and 59 reported significantly higher levels of depression symptoms than the other age groups.

For Group 2, the Performance Arts Support Workers, there was a significantly higher experience of anxiety symptoms for females compared to males. Further, those aged 25-29 reported significantly higher levels of anxiety symptoms than the other age groups.

For Group 3, the Broadcasting, Film and Recorded Media Equipment Operators, those aged 50-59 and 60+ were significantly higher on depression symptoms than other age groups.

In conclusion, the data presented above indicate those who are working in the Australian entertainment industry experience significant serious potentiality for depression and anxiety compared to Australian data (Kilkkinen et al., 2007). Intervention and prevention strategies need to be urgently implemented to address these critically important mental health issues for those working in the entertainment industry.

Specific guidelines for these intervention and prevention strategies are provided above related to age, gender, and the focus on either depression or anxiety. This is a critically important matter for those working in the entertainment industry, particularly in light of the links that are shown later in this report between high levels of HADS anxiety and HADS depression with high levels of suicidal behaviour.

## CHAPTER 5. SOCIAL SUPPORT AND NETWORKS

In the survey we sought to develop an understanding about respondents' networks in the entertainment industry as well as their levels and types of social support, because it has been shown these elements play a distinctive role in health and wellbeing.

The concept of social support has been found to have four interrelated types of support behaviour (see House, 1981), these include:

- (a) Emotional support which involves receiving caring and empathy from a trusted person;
- (b) Instrumental support, which includes receiving help with their work, being able to borrow money in an emergency, and receiving assistance from others with difficult work tasks;
- (c) Informational support, which includes receiving information and resources, or being taught a skill which may provide a solution to solving a problem, and
- (d) Appraisal support, which involves receiving information that helps evaluating performance on work tasks.

Thus, social support it is an environmental element which interrelates with an individual to provide strength, competence, and a sense of belonging (Lin et al.,1999). Further, there is compelling evidence that suggests social support can act as a buffer to mental health problems and to serious suicide attempts, as Slater and Depuer (1981) found, participants with depression were less likely to make serious attempts if they had strong supportive networks. Similarly, for a large sample of Dutch rock musicians (n=340), strong social support was positively associated with career success – specifically, the strongest predictors of their career success was dependant on access to professionals in their industry, as well as having a website dedicated to the musician (Zwaan, ter Bogt, & Raaijmakers, 2009). There is much evidence to suggest that strong connection to specialised communities of interest seems to be an especially important source of support for individuals (Lin et al.,1999).

From the knowledge discussed above, for this report, a series of questions were asked related to social support and networks for those who work in the entertainment industry. Initially, survey participants responded to a standardised measure of social support, the Multidimensional Scale of Perceived Social Support (MDSPSS) (Zimet, Dahlem, Zimet, & Farley, 1988). The MDSPSS measures the levels of social support in relation to the participant's perception of the support they could gain from significant others, support from family, and support from friends.

Following the MDSPSS section, a series of questions were posed around respondents perceptions of how connected they felt to networks in their industry, their capacity to source funds in an emergency, their ability to receive support from friends and family, their knowledge about where to find support when required, and the barriers the participants felt hindered their capacity to seek support.

Below, the results are provided, firstly for the entire sample with attention given to the three occupational categories, i.e., Group 1 the Performers, Group 2 Performing Arts Support Workers, and Group 3 Broadcasting, Film and Recorded Media Equipment Operators. Following this, a finer breakdown of the findings for selected occupations is presented.

### Social Support: All participants, Group 1, Group 2 and Group 3

Participants were asked to respond to a series of questions from the Multidimensional Scale of Perceived Social Support (MDSPSS) (Zimet, Dahlem, Zimet, & Farley, 1988). The MDSPSS determines the level of perceived social support they might gain from significant others in their lives, support from family members, and their perception of the levels of social support they might gain from friends. In this measure, low social support is determined if the mean score is less than 2, moderate levels of social support would be between 2.0 and 3.5, and high social support is indicated at 3.5 and above. The figure below demonstrates the results.

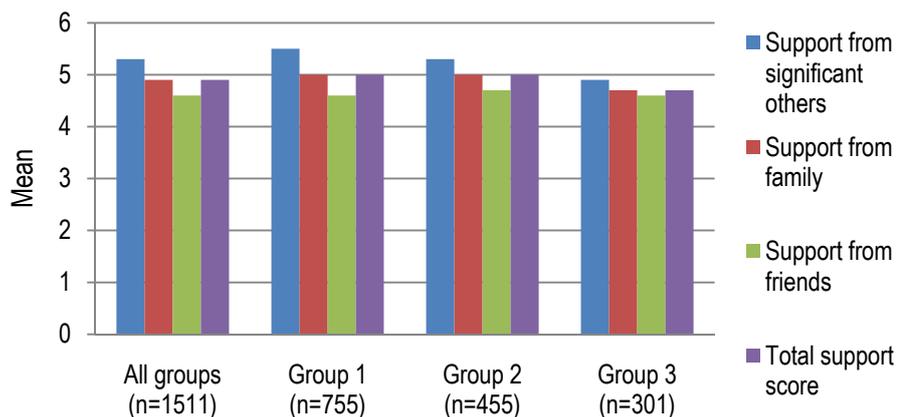


Figure 47: All groups, Group 1, Group 2, & Group 3. Multidimensional Scale of Perceived Social Support (Zimet, Dahlem, Zimet, & Farley, 1988).

Respondents' scores on the MSPSS subscales (i.e., support from significant others, support from family, support from friends) and the overall measure (i.e., total support score) show the participants rate above 3.5, which indicates high levels of perceived social support. This is evident across the three occupational groupings. Further, the responses for All Groups suggest that the participants perceived they can gain support from their friends and family, and significant others that may protect them in difficult times. Deeper analysis of this data is available in later sections of the document, where selected occupations for Group 1, 2 and 3 are examined.

The following sections drill down further to examine social support in the entertainment industry, where specific questions are asked focusing on the participants capacity to receive social support from their industry.

The first question in this section asked the participants to rate their perception of whether they have extensive networks in their industry.

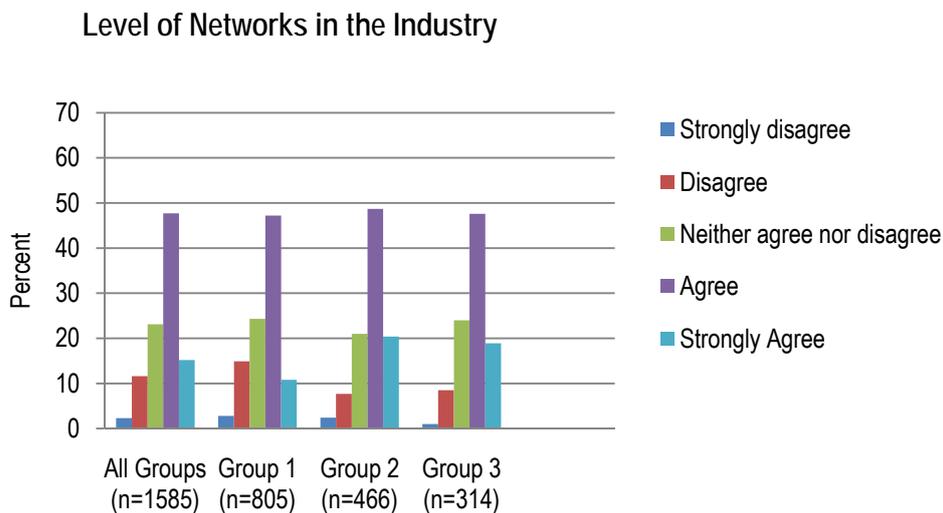


Figure 48: Have extensive networks within the industry

Across the industry (All Groups), 49.1% of respondents agreed and 15.8% strongly agreed with the statement that they had extensive networks in the entertainment industry. Similar percentages were reported across the three groups. While this appears to be a positive response which indicates the participants perceive they are connected to strong networks in their occupational group, it must be noted there were people who did not feel connected. For example, amongst All Groups, 10.8% of respondents strongly disagreed and disagreed they had networks in their industry, with similar results in Group 1 (12.6%) and Group 2 (8.3%). This suggests there is room to build and strengthen the networks with all three occupational categories.

The next series of questions relate to how well the participants networks fulfil social support functions.

### Capacity to Quickly Raise Funds for an Emergency

Respondents were asked if they could raise \$2000 in two days, in an emergency event. This is an indicator of positive social connectedness, social capital and represents instrumental support (see House, 1981 and notes above).

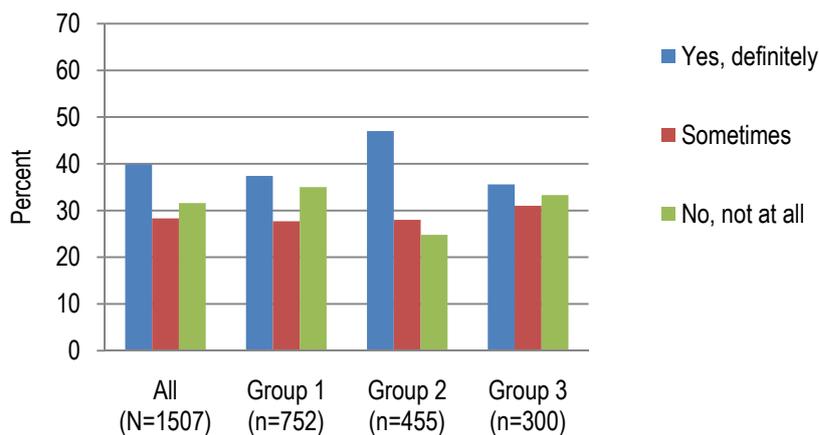


Figure 49: Capacity to raise emergency funds

Overall, in All Groups, about 40% indicated that they definitely could raise the money in an emergency situation. However, 59.9% indicated they could 'not at all' raise the cash and only 'some of the time' they will be able to raise money in an emergency.

Responses were similar across the groups, although more respondents (47%) in Group 2 indicated they could raise this amount. Whereas those who could not raise the \$2000, or 'only sometimes' could find the emergency funds, was high across all three occupational sectors.

These responses indicate that the entertainment workers cannot be assured of financial assistance in an emergency from their networks. The reasons for this could be because of the relatively low and irregular earnings across the sector which means there is little cash to spare, or alternatively, the particular culture and norms of each network may mean asking for cash is an inappropriate behaviour.

Nevertheless, it is clear, many of those who work in the creative industries, across all occupational categories, would find it difficult to gain emergency financial support.

### Help from Friends, Family, and Industry Colleagues

The next question posed in the survey asked if the respondents could gain help from friends, family and industry colleagues. This broad question was aimed at detecting all levels of social support including emotional support, instrumental support, informational support and appraisal support (see House, 1981 and notes above).

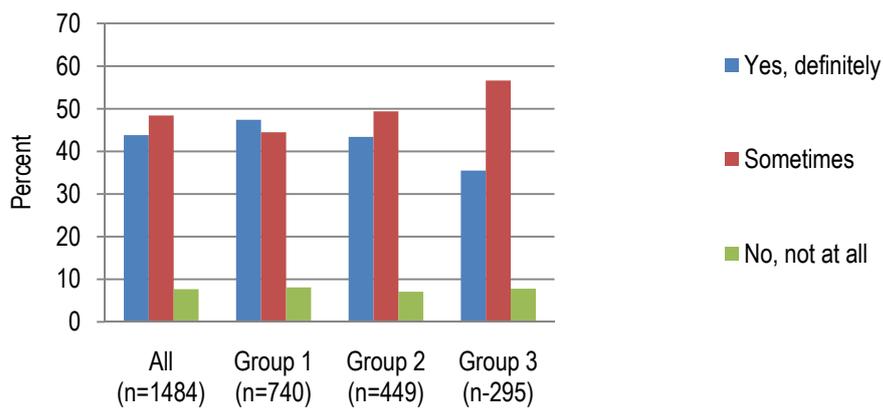


Figure 50: Can get help from friends, family, neighbours, and industry colleagues when needed

For all the participants (All groups) 43.8% felt they could get help from their family, friends, neighbours and industry colleagues when needed. However, 56.1% were less confident of receiving help from these sources – as these participants felt they could get help ‘only sometimes’ (48.4%) or ‘not at all’ (7.7%). Similar patterns occurred across the three groups, as Group 1 (52.6%), Group 2 (56.5%) and Group 3 (64.4%) felt they either could not get help, or only sometimes could receive help from friends, family, neighbours and industry colleagues when they were in need.

Considering this question posed was a very general question, and did not ask to specify which type of help that was required, the support could have included emotional support, instrumental support, informational support or appraisal support. It is of concern that across all groups, the majority of those who work in the entertainment industry cannot be assured of help from friends, family, neighbours or industry colleagues when they are in need of support.

### Knowledge about Finding Support

This question aimed to detect whether participants knew where to find support in their industry. This support could include emotional support, tangible support (e.g., financial support, goods, services) information support, companionship etc.

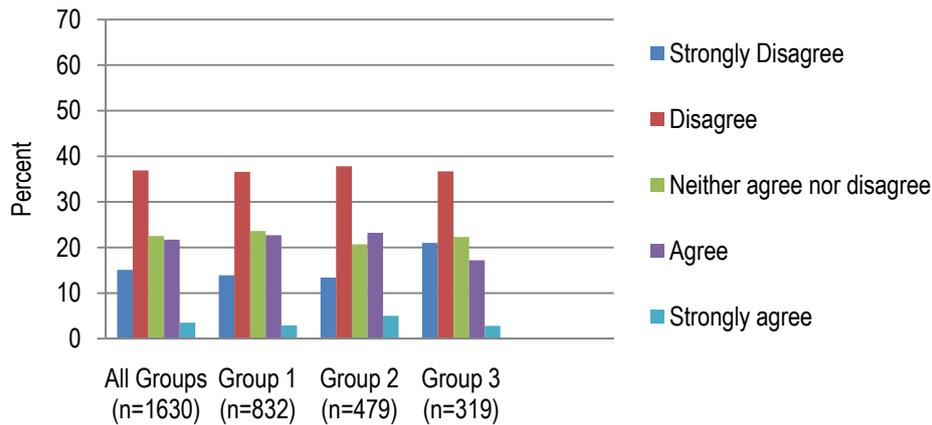


Figure 51: Know where to look for support in the industry

From all those who answered this question (All groups), 52% strongly disagree and disagree with this statement. Only 25.2% agreed and strongly agreed with the statement that they knew where to look for support from their industry. Similar responses occurred from each group where these participants strongly disagreed or disagreed with this statement, i.e., in Group 1 (50.5%), Group 2 (51.2%) and in Group 3 (57.7%) the majority thought they did not know where to look for support from within their industry. This support could have been emotional support, tangible support (e.g., financial support, goods, services) information support, companionship etc.

From these responses, it is suggested it would be appropriate to identify the current resources available for those in the entertainment industry, and to widely distribute this information, and to build the resources not currently available.

### Barriers to Seeking Support

The final question related to social support, asked the participants to identify the barriers which hindered them to seek support in their industry. This social support was suggested as psychological support, physical support, career support, and financial support. The figure below demonstrates these results.

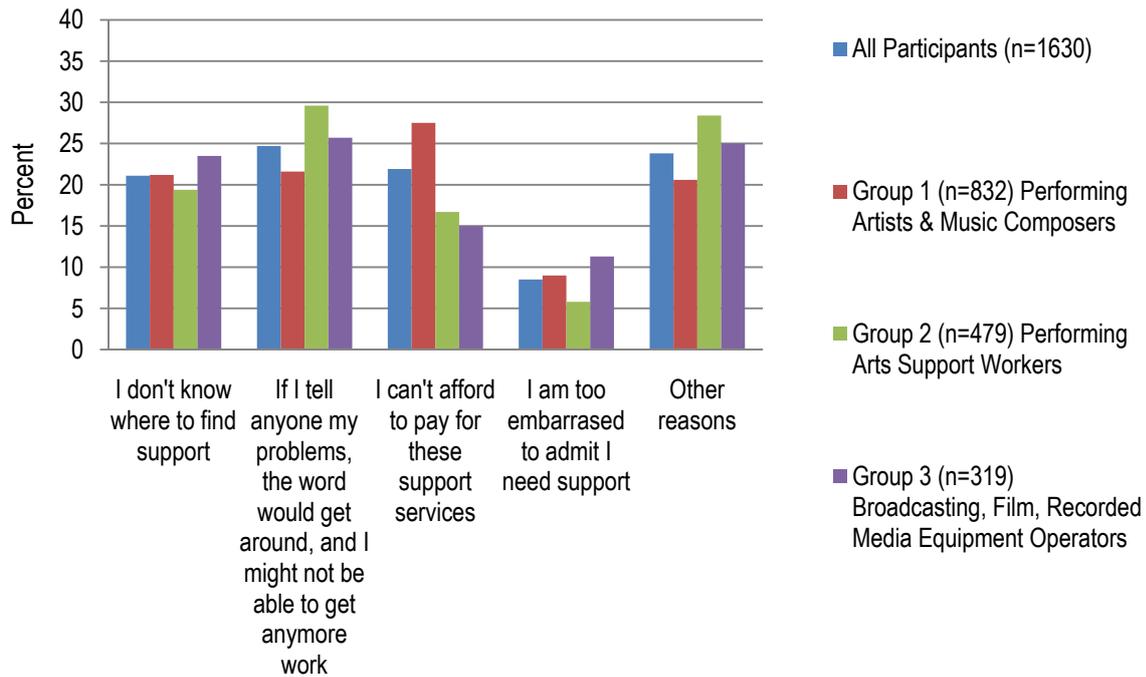


Figure 51: Barriers to seeking support

When respondents were asked what the barriers were to seeking support, around 20% for All Groups indicated that they did not know where to look for support. 25% for All Groups indicated that if they had a problem and sought help, the word would get around and jeopardize future work opportunities. 29.9% of respondents in Group 2 agreed with this statement. Around 22% suggested that they can't afford to pay for support services with the largest percentage of 27.5% recorded for Group 2.

Interestingly, the least most frequent response for across all three groups was "I am too embarrassed to admit I need support". This suggests embarrassment and stigma related to help seeking for psychological support, physical support, career support, and financial support is not a factor for those who work in the entertainment industry.

Other qualitative responses to the barriers to support question, include that people did not need support, as well as the following three themes:

1. lack resources such as time, money, and lack of good support resources;
2. problems inherent in the industry such as - lack of trust, unsupportive environment, disjointed lifestyle, lack of respect for industry from outside; and
3. personal responsibility - it's an individual's responsibility to cope and find support through personal relationships or outside industry.

The barriers the participants identified which prevent them from seeking support are particularly

useful information. Given this, we analysed the responses from the follow up questions about how support may be better provided to those in the entertainment industry. A thematic analysis was conducted of those responses. The analysis was guided by House's (1981) dimensions of social support which include 1) emotional support, 2) instrumental support, 3) informational support, and 4) appraisal support.

As shown in the table below, for all three groups, the most commonly suggested category of support needed was instrumental support, followed by informational support. The need for greater social companionship, or social networks and relationships (as it was more commonly referred to by respondents) was also a clear theme, although it was less commonly endorsed. Emotional and appraisal support were rarely directly identified within respondents suggestions for improving support within the industry, although the need for these aspects of social support was indirectly communicated through suggestions around the theme of industry cultural change.

### Participants identification of Support Needed

The table below indicates participant's desire for particular support services for those who work in the creative industries.

Table 23 Types of support needed

House (1981) Social Support categories	Group 1	Group 2	Group 3
	%	%	%
Instrumental			
Union	3	8	10
Improve support services	24	28	21
Improve and regulate working conditions	7	14	15
Government support and increased funding	7	3	3
Career related support and education	8	-	-
Information	17	16	18
Industry cultural change	17	21	15
Social networks	10	11	8

The table above demonstrates for all groups, the greatest desire is to 'improve support services' (Group 1 24%, Group 2 28%, and Group 3 21%). The next highest levels of social support selected by the participants, is 'information' and industry cultural change.

To examine these issues more closely, representative participant's comments were selected and reported in the table below. These comments from participants give voice to their needs for social support in more detail.

Table 24 Example responses for each group for common themes related to how to provide better support for entertainment workers

	Group 1	Group 2	Group 3
<b>Instrumental Support</b>			
Improve support services	support services specific to the Entertainment Industry	a no-cost, confidential service that is easily accessible and is run by people that understand the pressures involved in working in this industry	Something that is easily accessible for all workers, that can be anonymous as well
Improve and regulate working conditions	performers working for free is a huge issue in our industry. It devalues our skills and puts us out of work	Regulate the employers, have clear cut pay brackets and ensure that we aren't taken advantage of	capped hours and proper breaks. Penalty rates.
Union	Stronger unions. People who stand up for themselves can be overlooked for future work	a union that represents technicians & creatives rather than just actors, musicians, dancers and performers	an effective industry union that properly assists and protects both conventional and new media industries.
Government support and funding	More Government support and to realise the importance of the arts	Funding from a federal level for all aspects of Australia's cultural future, including arts workers	Entertainment does not get enough support from the government like sports does
Career related support and education	Free Artist Development Courses, Writing workshops.		
<b>Informational Support</b>			
Informational Support	Make it clearer the kind of support, where it is available ... I, personally have little to no idea what support is available to me	Stronger advertising of support that is already available	letting people know where and how to get help! .....maybe on venue notice boards etc.
Industry cultural change	Stamp out bullying. Make it socially acceptable to come forward if you have a problem	there is a huge perception (including one that I hold myself) that potential employers will be less likely to hire us if we show any weakness at all	Breaking the Culture that its "Weak" to seek help
Public respect for industry	Australian culture needs to generally develop more respect and value for all artists	Advocacy. For the music industry to be accepted as valuable to our society, societal attitudes would	

		need to change.	
Social networks and relationships	there is no sense of community. We are pitted against each other fighting over a small pot of opportunity	There needs to be formal networks within the industry linking people together and providing support rather than always feeling like you're going it alone	regular events that recognise and support the workers in the industry, and allow people to connect and reconnect, rather than only at funerals

### Summation

To summarise this social support section, the participants indicated on the Multidimensional Scale of Perceived Social Support (MDSPSS) (Zimet, Dahlem, Zimet, & Farley, 1988) that they perceived they could gain support from significant others in their lives, support from family members, and from friends. However, the social support they gained from within their industry is not so positive.

Whilst the majority of participants felt they did have extensive networks in their industry, it is of concern that between 12.6% (Group 1) and 8.3% (Group 2) felt they were not well connected to their peers via social networks. Given the importance of social support to positive mental health, these negative responses require efforts to strengthen networks outreach to these disconnected colleagues.

One function of social support is the capacity to quickly raise cash in an emergency. With those from the creative industry, 59.9% indicated they could 'not at all' raise the cash and only 'some of the time'. These responses indicate that the entertainment workers cannot be assured of financial assistance in an emergency from their networks.

Another function of social support is the ability to receive help from friends, family, neighbours and industry colleagues. However, the participants indicated they were not confident of receiving this kind of support. Across all groups 56.1% felt they could get help 'only sometimes' (48.4%) or 'not at all' (7.7%). Similar patterns occurred across the three groups, as Group 1 (52.6%), Group 2 (56.5%) and Group 3 (64.4%) felt they either could not get help, or only sometimes could receive help from friends, family, neighbours and industry colleagues when they were in need.

Further, results indicated those in the entertainment industry did not know where to look for support from within their industry. This support could have been emotional support, tangible support (e.g., financial support, goods, services) information support, companionship etc. When considering All Groups (Group 1, 2 & 3 combined) only 25.2% agreed and strongly agreed with the statement that they knew where to look for support from their industry. Similar responses occurred from each group where these participants strongly disagreed or disagreed with the statement that they knew where to look for support in their industry, i.e., in Group 1 (50.5%), Group 2 (51.2%) and in Group 3 (57.7%) the majority thought they did not know where to look for support from within their industry.

When respondents were asked what the barriers were to seeking support, around 20% for All Groups indicated that they did not know where to look for support. 25% for All Groups indicated that if they had a problem and sought help, the word would get around and jeopardize future work opportunities. 29.9% of respondents in Group 2 agreed with this statement. Around 22% suggested that they can't afford to pay for support services with the largest percentage of 27.5% recorded for Group 2. Other qualitative responses included 1) lack resources such as time, money, and lack of good support resources; 2) problems inherent in the industry such as - lack of trust, unsupportive environment, disjointed lifestyle, lack of respect for industry from outside, and 3) personal responsibility - it's an individual's responsibility to cope and find support, support through personal relationships or outside industry.

The following sections of this report provide a finer analysis of each group's occupational categories in an effort to detect strengths and challenges to the levels of social support available to selected occupational groupings. Please note, to be included in this finer analysis, the response needed to be over thirty in each occupational category

### Group 1, Performing Artists and Music Composers

For Group 1 The Performers, the focus here is on Actors, Musicians, Singers, Entertainment and Variety Artists, Dancers and Other Performing Artists. These occupational categories had sufficient responses to enable finer analysis of their levels of social support.

### Multidimensional Scale of Perceived Social Support (MDSPSS)

The table below indicates the Performers total score in response to the questions related to their level of support they perceived they could receive from significant others, from family members and from friends.

Table 25 Group 1, Selected occupations. Multidimensional Scale of Perceived Social Support

	Strongly Disagree %	Disagree %	Neither Agree or Disagree %	Agree %	Strongly Agree %
Actors (n=192)	2.1	18.8	19.8	52.1	7.3
Musicians (n=217)	3.7	10.1	26.7	43.8	15.7
Singers (n=66)	1.5	12.1	28.8	43.9	13.6
Entertainers & Variety Artists (n=34)	0.0	8.8	23.5	61.8	5.9

Dancers (n=143)	2.8	18.2	30.1	39.2	9.8
Other Performing Artists (n=27)	0.0	22.2	29.6	37.0	11.1

When these selected performers were asked if they perceived they could get support from significant others, family members and friends, actors (59.4%), musicians (59.5%), singers (57.5%), entertainers and variety artists (67.7% ), dancers (49.0% ) and other performing artists (48.1% ) either strongly agreed or agreed they thought they could get support from these sources.

However, there is much evidence many of these performers felt they could not garner this important source of social support. For example, other performing artists (22.2%), dancers (21.0%) actors (20.9%), musicians (13.8%) singers (13.6%) strongly disagree and disagree with the perception they could receive social support from their family members, friends, and significant others. This is of concern for these performers considering the links between good mental health and strong social support.

#### Levels of Networks in the industry

Participants were asked to rate whether they had extensive networks in their industry.

Table 26 Group 1, Selected occupations. Levels of networks in the industry

	Strongly Disagree %	Disagree %	Neither Agree or Disagree %	Agree %	Strongly Agree %
Actors (n=192)	2.1	18.8	19.8	52.3	7.3
Musicians (n=217)	3.7	10.1	26.7	43.8	15.7
Singers (n=66)	1.5	12.1	28.8	43.9	13.6
Entertainers & Variety Artists (n=34)	0.0	8.8	23.5	61.8	5.9
Dancers (n=143)	2.8	18.2	30.1	39.2	9.8

Most of the selected performers felt they had extensive networks in their industry, with dancers feeling the least connected.

However, it is of concern that dancers (21.0%), actors (20.9%), musicians (13.8%) and singers (13.6%) did not feel they had extensive networks in their industry. Coupled with these performers previous responses related to social support from family, significant others and friends, it is apparent there are many disconnected dancers, musicians and singers in the Australian industry.

### Capacity to Quickly Raise Funds for an Emergency

Performers were asked if they could raise \$2000 within two days, for an emergency situation. Capacity to raise emergency funds represents instrumental social support (see House, 1981 and notes above).

Table 27 Group 1 Selected occupations. Capacity to raise emergency funds

	Yes, definitely %	Sometimes %	No, not at all %
Actors (n=192)	40.0	24.0	36.0
Musicians (n=208)	39.4	24.0	36.5
Singers (n=60)	48.3	36.7	15.0
Entertainers & Variety Artists (n=30)	53.3	20.0	26.7
Dancers (n=115)	20.9	27.8	51.3

The responses indicate a relatively low level of capacity to raise emergency cash within two days – i.e., entertainers and variety artists (53.5%), singers (48.3%), actors (40.0%), musicians (39.4%) and dancers (20.9%) felt they could definitely raise these emergency funds.

However, many of these performers cannot be assured of financial assistance in an emergency from their networks, e.g., dancers (79.1%), musicians (60.5%), actors (60.0%), singers (51.7%) and entertainment and variety artists (46.7%) could source these funds from their networks ‘sometimes’ and ‘not at all’.

### Help from Friends, Family, and Industry Colleagues

The Performers were asked if they could get help from friends, family, neighbours and industry colleagues when needed.

Table 28 Group 1 Selected occupations. Can get help from friends, family, and industry colleagues

	Yes, definitely %	Sometimes %	No, not at all %
Actors (n=174)	50.6	42.5	6.9
Musicians (n=204)	51.0	38.2	10.8
Singers (n=59)	52.5	37.3	10.2
Entertainers & Variety Artists (n=30)	43.3	43.3	13.3

Dancers (n=112)	42.0	50.0	7.1
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Whilst the selected performers responses indicated that around half felt they could get help from friends, families and industry colleagues when they need it (singers 52.5%, musicians 51.0%, actors 50.6%, entertainers and variety artists 43.3%, dancers 42.0%), a high percentage of performers were not secure in their ability to gain support.

Of concern, is that many felt they could not be secure in finding support, i.e., 57.1% of dancers, 56.6% of entertainers and variety artists, 49.4% of actors, 49% of musicians and 47.5% of singers could 'not at all', or only 'sometimes' garner support from friends, family or industry colleagues.

### Knowledge about Finding Support

The performers were asked if they knew where to look for support in their industry. This support could include emotional support, tangible support (e.g., financial support, goods, services) information support, companionship etc.

Table 29 Group 1 Selected occupations. Knowledge of where to look for support in their industry

	Strongly Disagree %	Disagree %	Neither Agree or Disagree %	Agree %	Strongly Agree %
Actors (n=192)	14.1	33.9	24.5	25	2.6
Musicians (n=218)	16.1	35.3	24.8	21.6	2.3
Singers (n=67)	17.9	32.8	22.4	22.4	4.5
Entertainers & Variety Artists (n=34)	8.8	29.4	32.4	29.4	0
Dancers (n=145)	11.7	34.5	22.1	25.5	6.2

Only approximately one third of the performers felt they knew where to find support in their industry.

Of those who responded they strongly disagreed and disagreed they knew where to find support included musicians (51.4%), singers (50.7%), actors (48.0%), dancers (46.2%) and entertainers and variety artists (38.2%).

It is of concern that high numbers of actors, musicians, singers and dancers were not certain they could identify sources of social support like emotional support, tangible support (e.g., financial support, goods, services) information support, or companionship from within their industry.

## Barriers to Seeking Support

The performers were asked to consider the barriers that may prevent them from seeking support, these barriers could include psychological support, physical support, career support, and financial support. The responses from actors, singers, dancers, musicians, and entertainers and variety artists are displayed below.

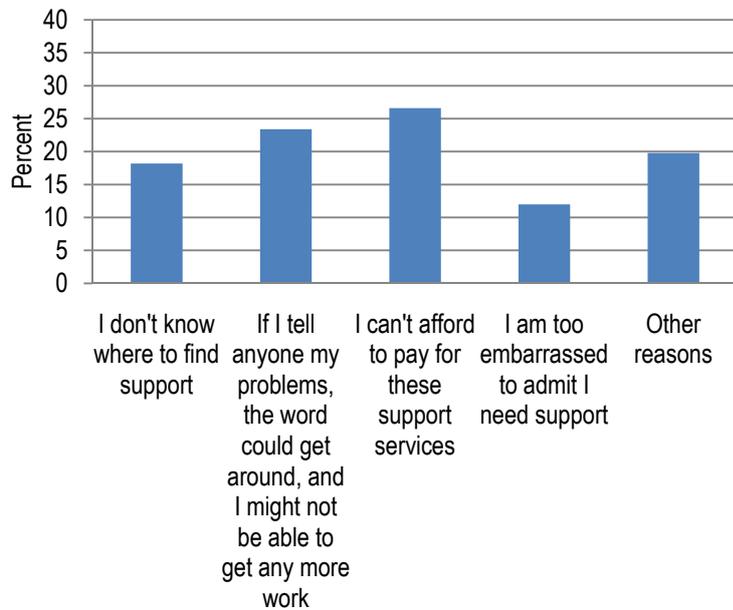


Figure 52: Group 1, Actors (n=192). Barriers that make it hard to seek support

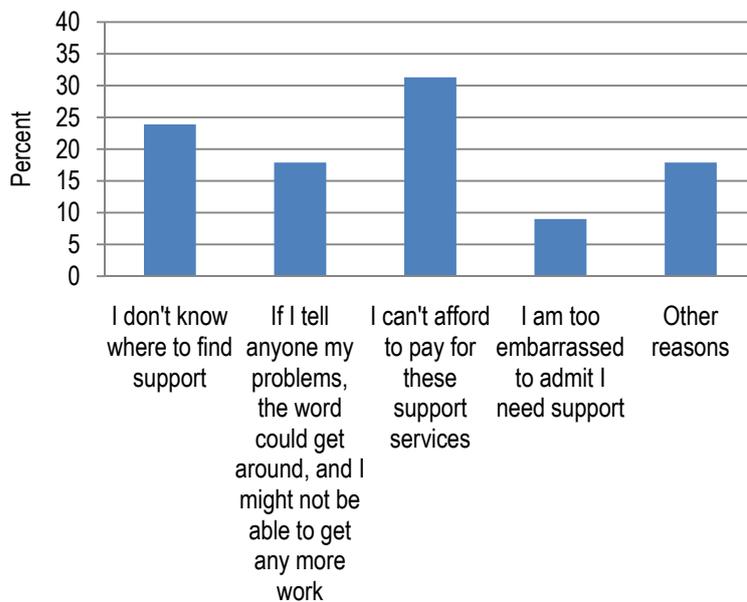


Figure 53: Group 1, Singers (n=67) Barriers that make it hard to seek support

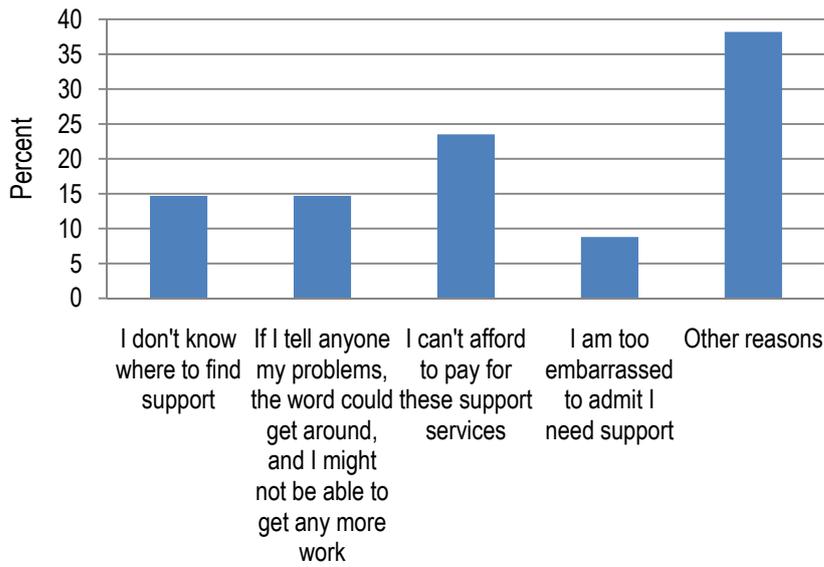


Figure 54: Group 1, Entertainers and Variety Artists (n=34) Actors (n=192). Barriers that make it hard to seek support

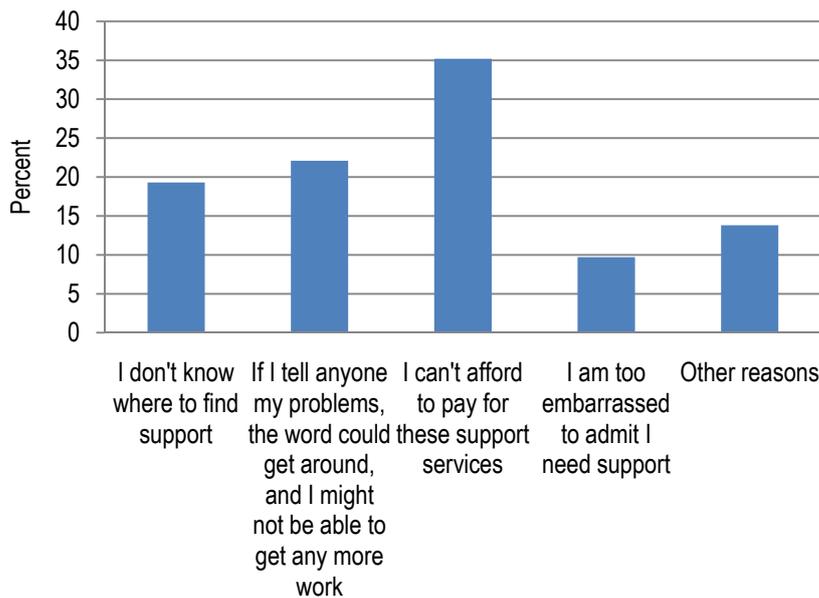


Figure 55: Group 1, Dancers (n=141) Barriers that make it hard to seek support

For the Performers, (including singers, dancers, musicians, singers and entertainers & variety artists) the most frequent barrier to them seeking support is financial constraints. Across all these

performers, they felt they cannot afford to pay for these support services.

The second most common response for actors, dancers, and entertainers and variety artists was “if I tell anyone my problems, the word would get around, and I might not be able to get anymore work”.

Interestingly, the least most frequent response for all the performers was “I am too embarrassed to admit I need support”. This suggests embarrassment and stigma related to help seeking for psychological support, physical support, career support, and financial support is not a factor for singers, dancers, musicians, singers and entertainers and variety artists.

Rather, the barriers to help seeking for the performers is financial constraints, and the perception that they need to keep their problems to themselves as the word would get around and this could negatively affect future work opportunities.

### Summation of the Performers

Considering the importance of the availability of strong social networks to positive mental health, the findings from this section on social support for the performers is very troubling. In Australia, dancers, actors, musicians, singers and other performing artists felt they could not be assured of gaining social support from family members, friends, and significant others. Approximately 20% of these performers were not linked to their industry networks which indicates a lack of connectedness to their potential sources of support. Further, most of these performers cannot be assured of financial assistance in an emergency from their networks.

It is of concern that high numbers of actors, musicians, singers and dancers were not certain they could identify sources of social support like emotional support, tangible support (e.g., financial support, goods, services) information support, or companionship from within their industry. Additionally, the performers felt there is a set of barriers that prevent them from seeking support. The most frequently stated barrier, across all these performers, was they felt they cannot afford to pay for these support services. The second most common response for actors, dancers, and entertainers and variety artists was “if I tell anyone my problems, the word would get around, and I might not be able to get anymore work”.

Interestingly, the least most frequent response for all the performers was “I am too embarrassed to admit I need support”. This suggests embarrassment and stigma related to help seeking for psychological support, physical support, career support, and financial support is not a factor for singers, dancers, musicians, singers and entertainers and variety artists.

Overall, these findings strongly suggest the need to build and strengthen social support for

Australian performers, that is the dancers, actors, musicians, singers and other performing artists.

### Group 2, Performing Arts Support Workers

For Group 2 the performing arts support workers, the focus here is on artist managers, directors, media producers, stage managers, technical directors, venue managers, and other performing support workers. These occupational categories had sufficient responses to enable finer analysis of their levels of social support.

### Multidimensional Scale of Perceived Social Support (MDSPSS)

The table below indicates the performing arts support workers total score in response to the questions related to their level of support they perceived they could receive from significant others, from family members and from friends.

Table 30 Group 2 Selected occupations, Multidimensional Scale of Perceived Social Support

	Strongly Disagree %	Disagree %	Neither Agree or Disagree %	Agree %	Strongly Agree %
Artist Manager (n=27)	0.0	11.1	11.1	66.7	11.1
Directors (n=32)	0.0	3.1	18.8	59.4	18.8
Media Producer (n=27)	0.0	11.1	18.5	55.6	14.6
Stage Manager (n=59)	3.4	3.4	25.4	50.8	16.9
Technical Director (n=47)	0.0	8.5	8.5	46.8	36.2
Venue Manager (n=26)	0.0	0.0	23.1	50.0	26.9
Other Performing Arts Support Workers (n=126)	4.8	5.6	23.8	46.8	19.0

When these selected performing arts support workers were asked if they perceived they could get support from significant others, family members and friends, artist managers (77.8%), directors (78.2), media producers (70.2%) stage managers (67.7%) technical directors (83%), venue managers (76.9%), and other performing arts support workers (65.8%) either strongly agreed or agreed they thought they could get support from these sources.

There was relatively low responses for those who either disagreed or strongly disagreed they thought they could get support from these sources, e.g., artist managers (11.1%), media producers (11.1%) and other performing arts support workers (10.4%).

These results indicate the majority of the performing arts support workers perceived they could get support from significant others, family members and friends. This indicates the performing arts support workers think they do have strong social support available to them in difficult times.

### Levels of Networks in the industry

Performing arts support workers were asked to rate whether they thought they had extensive networks in their industry.

Table 31 Group 2, Selected occupations. Levels of networks in the industry

	Strongly Disagree %	Disagree %	Neither Agree or Disagree %	Agree %	Strongly Agree %
Directors (n=32)	0.0	3.1	0.0	59.4	18.8
Stage Managers (n=58)	3.4	3.4	25.4	50.8	16.9
Technical Directors (n=47)	0.0	8.5	8.5	46.8	36.2
Other Performing Arts Support Workers (n=126)	4.6	5.6	23.8	46.8	19.0

It is apparent that the selected performing arts support workers felt they had extensive links to networks in their industry. The directors (78.2%), stage managers (67.7%), technical directors (83.0%), other performing arts support workers (65.8%) either strongly agreed or agreed they had extensive networks in their industry.

### Capacity to Quickly Raise Funds for an Emergency

Performing arts support workers were asked if they could raise \$2000 within two days, for an emergency situation. Capacity to raise emergency funds represents instrumental social support (see House, 1981 and notes above).

Table 32 Group 2 Selected occupations. Capacity to raise emergency funds

	Yes, definitely %	Sometimes %	No, not at all %
Directors (n=31)	71.0	12.9	16.1
Stage Managers (n=58)	44.8	27.6	27.6
Technical Directors (n=44)	45.5	36.4	18.2

Other Performing Arts Support Workers (n=120)	52.5	23.3	24.2
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Responses from the performing arts support workers are varied. 71.0% of directors could raise emergency funds quickly, and other performing arts support workers (52.5%). However, stage managers (55.2%), technical directors (54.6%), and other performing arts support workers (47.5%) stated they could 'not at all', or only 'sometimes' raise emergency funds quickly.

### Help from Friends, Family, and Industry Colleagues

Performing arts support workers were asked if they could get help from friends, family, neighbours and industry colleagues when needed.

Table 33 Group 2 Selected occupations. Can get help from friends, family, and industry colleagues

	Yes, definitely %	Sometimes %	No, not at all %
Directors (n=30)	50.0	36.7	13.3
Stage Managers (n=58)	48.3	43.1	8.6
Technical Directors (n=44)	36.4	59.1	4.5
Other Performing Arts Support Workers (n=120)	41.7	54.2	4.2

Similar to the mixed responses related to the performing arts support workers capacity to quickly raise emergency funds, their responses mirrored a mixed response to their felt capacity to get help from friends, family, neighbours and industry colleagues when needed.

For the directors, 50% thought they could definitely get help, whereas 50% felt they could not get help, or 'only sometimes'. For the stage managers, 48.3% thought they could definitely get help, whereas 51.7% felt they could not get help, or 'only sometimes'. For the technical directors, 36.4% thought they could definitely get help, whereas 63.6% felt they could not get help, or 'only sometimes'. For other performing arts support workers, 41.7% thought they could definitely get help, whereas 58.4% felt they could not get help, or 'only sometimes'. Of concern, is that many of the directors (50%), stage managers (51.7%), technical directors (63.6%), and other performing arts support workers (58.4%) felt they could not be secure in finding support, from friends, family or industry colleagues.

### Knowledge about Finding Support

Performing arts support workers were asked if they knew where to look for support in their

industry. This support could include emotional support, tangible support (e.g., financial support, goods, services) information support, companionship etc.

Table 34 Group 2 Selected occupations. Knowledge of where to look for support in their industry

	Strongly Disagree %	Disagree %	Neither Agree or Disagree %	Agree %	Strongly Agree %
Directors (n=33)	9.1	30.3	24.2	24.2	12.1
Stage Managers (n=59)	13.6	44.1	18.6	20.3	3.4
Technical Directors (n=47)	19.1	29.8	27.7	21.3	2.1
Other Performing Arts Support Workers (n=127)	17.3	35.4	18.9	24.4	3.9

Responses indicate that many of the performing arts support workers did not know where to look for support in their industry. For the directors (39.4%), stage managers (57.7%), technical directors (48.9%), and other performing arts support workers (52.7%) they disagreed or strongly disagreed with the notion that they knew where to look for support from within their industry.

It is of concern that high numbers of directors, stage managers, technical directors, and other performing arts support workers were not certain they could identify sources of social support like emotional support, tangible support (e.g., financial support, goods, services) information support, or companionship from within their industry.

### Barriers to Seeking Support

Performing arts support workers were asked to consider the barriers that may prevent them from seeking support, these barriers could include psychological support, physical support, career support, and financial support. The responses from directors, stage managers, technical directors, and other performing arts support workers are displayed below.

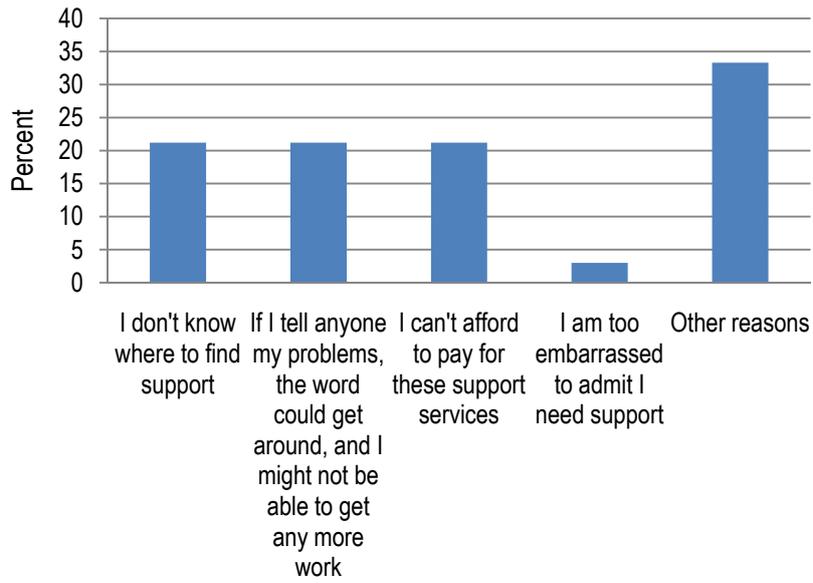


Figure 56: Group 2, Directors (n=33) Barriers that make it hard to seek support

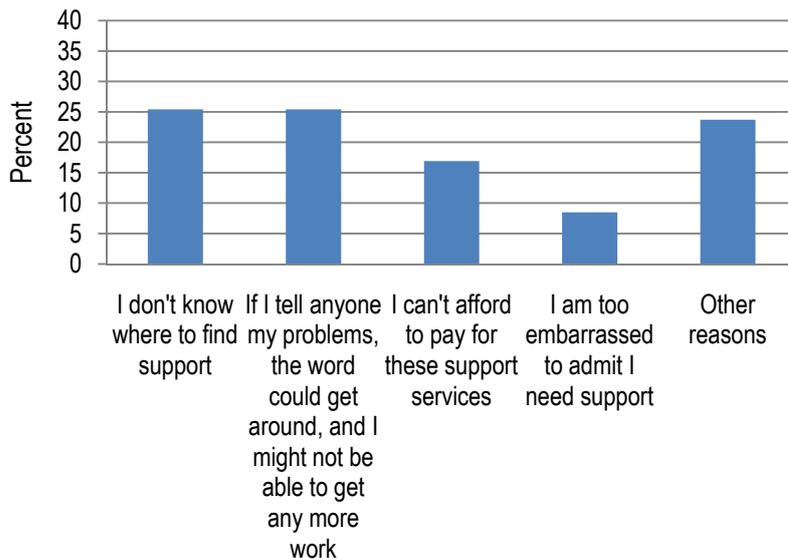


Figure 57: Group 2, Stage Managers (n=55) Barriers that make it hard to seek support

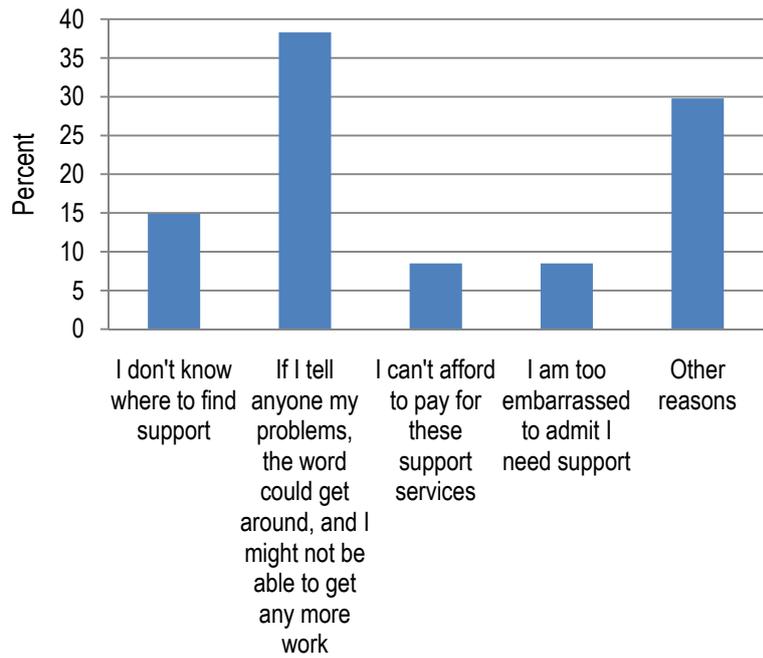


Figure 58: Group 2, Technical Directors (n=47) Barriers that make it hard to seek support

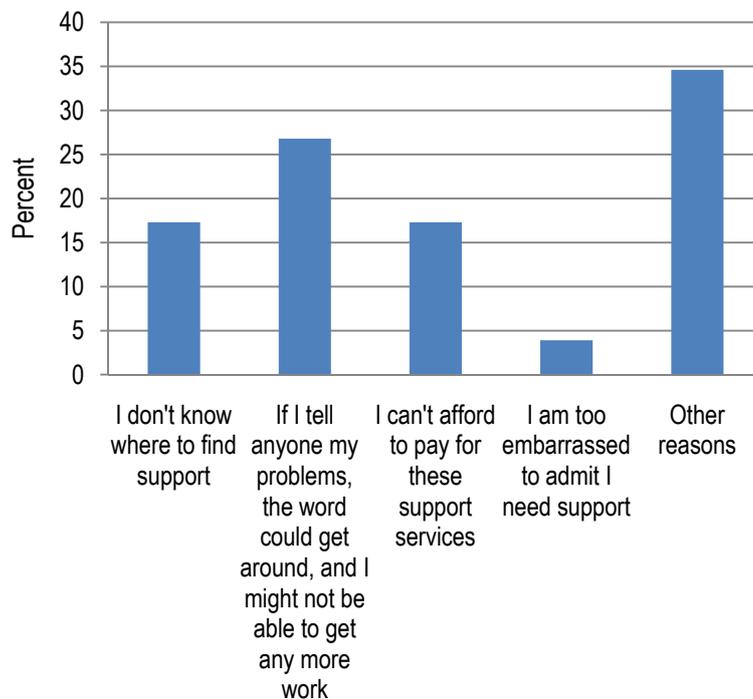


Figure 59: Group 2, Other performing arts support workers (n=127) Barriers that make it hard to seek support

The least most frequent response for all Group 2 the performing arts support workers was “I am too embarrassed to admit I need support”. This suggest embarrassment and stigma related to help seeking for psychological support, physical support, career support, and financial support is not a factor for directors, stage managers, technical directors, and other performing arts support workers. These findings replicate the same results for Group 1 the performers – the singers, dancers, musicians, singers and entertainers and variety artists.

The most frequent response for Group 2 the performing arts support workers, was “if I tell anyone my problems, the word would get around, and I might not be able to get anymore work”. Other important barriers to help seeking for directors, stage managers, technical directors, and other performing arts support workers is financial constraints, as they felt they cannot afford to pay for these support services. Further, many felt they did not know where to look for support.

### Summation of the performing arts support workers

The performing arts support workers – the directors, stage managers, technical directors, and other performing arts support workers do perceive they have strong social support available to them in difficult times, and they felt they had extensive networks in their industry. However, it is proposed there is a necessity to build and strengthen these support networks as other results indicate there are gaps in social support provision. For example, whilst the directors had the capacity to raise emergency funds quickly, stage managers, technical directors, and other performing arts support workers stated they could not be confident they could raise emergency funds quickly.

Similarly, many of the directors, stage managers, technical directors, and other performing arts support workers felt they could not be secure in finding support, from friends, family or industry colleagues. Further, it is of concern that high numbers of the performing arts support workers were not certain they could identify sources of social support like emotional support, tangible support (e.g., financial support, goods, services) information support, or companionship from within their industry.

When the performing arts support workers were asked what the barriers to their help seeking are, the most frequent response was “if I tell anyone my problems, the word would get around, and I might not be able to get anymore work”.

Similar to Group 1 the performers, the respondents in Group 2 the performing arts support workers, reported that embarrassment and stigma related to help seeking for psychological support, physical support, career support, and financial support is not a factor for the directors, stage managers, technical directors, and other performing arts support workers.

Thus it is recommended the need to build and strengthen the existing social support systems

and networks for those in the performing arts support workers.

### Group 3, Broadcasting, Film and Recorded Media Equipment Operators

For Group 3 the broadcasting, film and recorded media equipment operators, the focus here is on lighting technicians, performing arts technicians, sound technicians, road crew and other broadcasting, film and recorded media equipment operators. These occupational categories had sufficient responses to enable finer analysis of their levels of social support.

### Multidimensional Scale of Perceived Social Support (MDSPSS)

The table below indicates the broadcasting, film and recorded media equipment operators total score in response to the questions related to their level of support they perceived they could receive from significant others, from family members and from friends.

Table 35 Group 3, Selected occupations. Multidimensional Scale of Perceived Social Support

	Strongly Disagree %	Disagree %	Neither Agree or Disagree %	Agree %	Strongly Agree %
Lighting Technician (n=108)	0.0	8.3	16.7	53.7	21.3
Performing Arts Technicians (n=54)	0.0	13.0	18.5	55.6	13.0
Sound Technician (n=120)	1.7	9.2	23.3	48.3	17.5
Other Broadcasting, Film and Recorded Media Equipment Operators (n=26)	3.8	3.8	34.6	38.5	19.2
Road Crew (n=33)	0.0	6.1	33.3	42.4	18.2

When these selected broadcasting, film and recorded media equipment operators were asked if they perceived they could get support from significant others, family members and friends, lighting technicians (75%), performing arts technicians (68.6%), sound technicians (65.8%), other broadcasting, film, recorded media operators (57%) and road crew (60.6%) either strongly agreed or agreed they thought they could get support from these sources.

There was relatively low response for those who either disagreed or strongly disagreed they thought they could get support from these sources, e.g., sound technicians (10.9%) and performing arts technicians (13%).

These results indicate the majority of the broadcasting, film and recorded media equipment operators perceived they could get support from significant others, family members and friends. This indicates the broadcasting, film and recorded media equipment operators do have strong social support available to them in difficult times.

### Levels of Networks in the industry

Broadcasting, film and recorded media equipment operators were asked to rate whether they had extensive networks in their industry.

Table 36 Group 3, Selected occupations. Levels of networks in the industry

	Strongly Disagree %	Disagree %	Neither Agree or Disagree %	Agree %	Strongly Agree %
Lighting Technicians (n=108)	0.0	8.3	16.7	53.7	21.3
Performing Arts Technicians (n=54)	0.0	13.0	18.5	55.6	13.0
Road Crew (n=33)	0.0	6.1	33.3	42.4	18.2
Other Broadcasting, Film & Recorded Media Equipment Operators (n=26)	3.8	3.8	34.6	38.5	19.2
Sound Technician (n=120)	1.7	9.2	23.3	48.3	17.5

It is apparent that most of the selected broadcasting, film and recorded media equipment operators felt they had extensive links to networks in their industry. The lighting technicians (75%), performing arts technicians (68.6%), road crew (60.6%), other broadcasting, film, recorded media equipment operators (57.7%) and sound technicians (65.8%) either strongly agreed or agreed they had extensive networks in their industry. However, 13% of performing arts technicians, and 10.9% of sound technicians disagreed that they had extensive networks in the industry.

Overall, the broadcasting, film and recorded media equipment operators seem to feel they had extensive networks in their industry.

### Capacity to Quickly Raise Funds for an Emergency

Broadcasting, film and recorded media equipment operators were asked if they could raise \$2000 within two days, for an emergency situation. Capacity to raise emergency funds represents instrumental social support (see House, 1981 and notes above).

Table 37 Group 3 Selected occupations. Capacity to raise emergency funds

	Yes, definitely %	Sometimes %	No, not at all %
Lighting Technicians (n=100)	44.0	22.0	34.0
Performing Arts Technicians (n=98)	36.7	60.2	3.1
Road Crew (n=33)	18.2	39.4	42.4
Other Broadcasting, Film & Recorded Media Equipment Operators (n=24)	45.8	37.5	16.7
Sound Technicians (n=114)	30.7	36.0	33.3

In response to the question related to their capacity to quickly raise funds for an emergency situation, most of the broadcasting, film and recorded media equipment operators stated they could 'not at all', or only 'sometimes' achieve this type of social support. For the lighting technicians (56%), performing arts technicians (63.3%), road crew (81.8%), sound technicians (69.3%), and other broadcasting, film and recorded media equipment operators (54.2%) could not be confident this type of instrumental support is always available.

#### Help from Friends, Family, and Industry Colleagues

Broadcasting, film and recorded media equipment operators were asked if they could get help from friends, family, neighbours and industry colleagues when needed.

Table 38 Group 3 Selected occupations. Can get help from friends, family, and industry colleagues

	Yes, definitely %	Sometimes %	No, not at all %
Lighting Technicians (n=98)	36.7	60.2	3.1
Performing Arts Technicians (n=49)	40.8	53.1	6.1
Road Crew (n=33)	27.3	60.6	12.1
Other Broadcasting, Film & Recorded Media Equipment Operators (n=24)	41.7	54.2	4.2
Sound Technicians (n=112)	34.8	54.5	10.7

Overall, broadcasting, film and recorded media equipment operators were not certain they

could get help from friends, family, neighbours and industry colleagues when needed.

For the lighting technicians (63.3%), performing arts technicians (59.2%), road crew (72.7%), other broadcasting, film & recorded media equipment operators (58.4%), and sound technicians (65.2%) felt they could not get help, or 'only sometimes' get help from friends, family, neighbours and industry colleagues when needed.

### Knowledge about Finding Support

Broadcasting, film and recorded media equipment operators were asked if they knew where to look for support in their industry. This support could include emotional support, tangible support (e.g., financial support, goods, services) information support, companionship etc.

Table 39 Group 3, Selected occupations. Knowledge of where to look for support in their industry

	Strongly Disagree %	Disagree %	Neither Agree or Disagree %	Agree %	Strongly Agree %
Lighting Technicians (n=109)	16.5	35.8	22.0	22.9	2.8
Performing Arts Technicians (n=54)	9.3	53.7	24.1	13.0	0.0
Road Crew (n=33)	24.2	30.3	33.3	9.1	3.0
Other Broadcasting, Film & Recorded Media Equipment Operators (n=26)	15.4	46.2	19.2	15.4	3.8
Sound Technicians (n=121)	22.3	40.5	18.2	15.7	3.3

It is of concern that low levels of broadcasting, film and recorded media equipment operators knew where to look for social support like emotional support, tangible support (e.g., financial support, goods, services) information support, or companionship from within their industry. For example, lighting technicians (25.7%), performing arts technicians (13.0%), road crew (12.1%), other broadcasting, film and recorded media equipment operators (19.2%) and sound technicians (19%) agreed and strongly agreed they knew where to look for support from within their industry.

However, the majority of broadcasting, film and recorded media equipment operators strongly disagreed and disagreed with the notion they knew where to find support in their industry, for example lighting technicians (52.3%), performing arts technicians (63.0%), road crew (54.5%), other broadcasting, film and recorded media equipment operators (61.6%) and sound technicians (62.8%).

It is of concern that high numbers of lighting technicians, performing arts technicians, road crew, other broadcasting, film and recorded media equipment operators, and sound technicians were not certain they could identify sources of social support like emotional support, tangible support (e.g., financial support, goods, services) information support, or companionship from within their industry.

### Barriers to Seeking Support

Broadcasting, film and recorded media equipment operators were asked to consider the barriers that may prevent them from seeking support; these barriers could include psychological support, physical support, career support, and financial support. The responses from lighting technicians, performing arts technicians, road crew, other broadcasting, film and recorded media equipment operators, and sound technicians are displayed below.

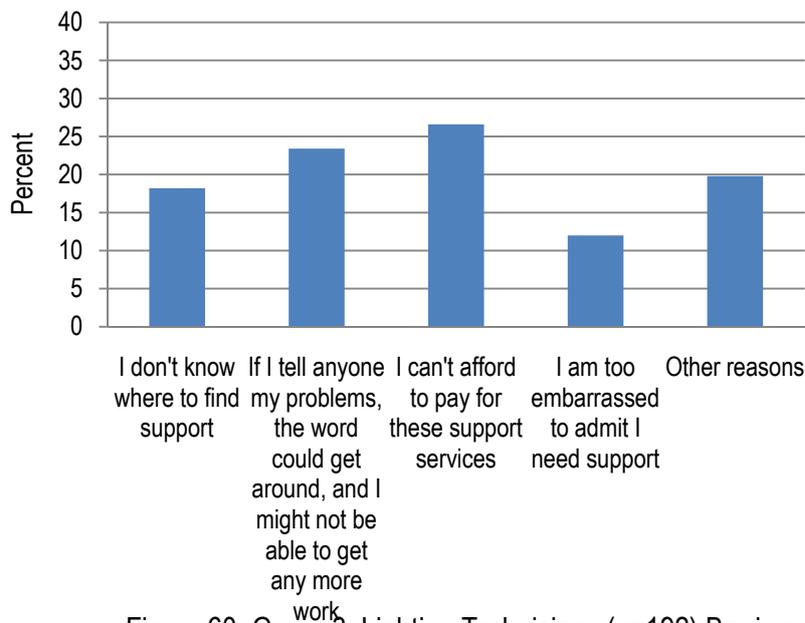


Figure 60: Group 3, Lighting Technicians (n=192) Barriers that make it hard to seek support

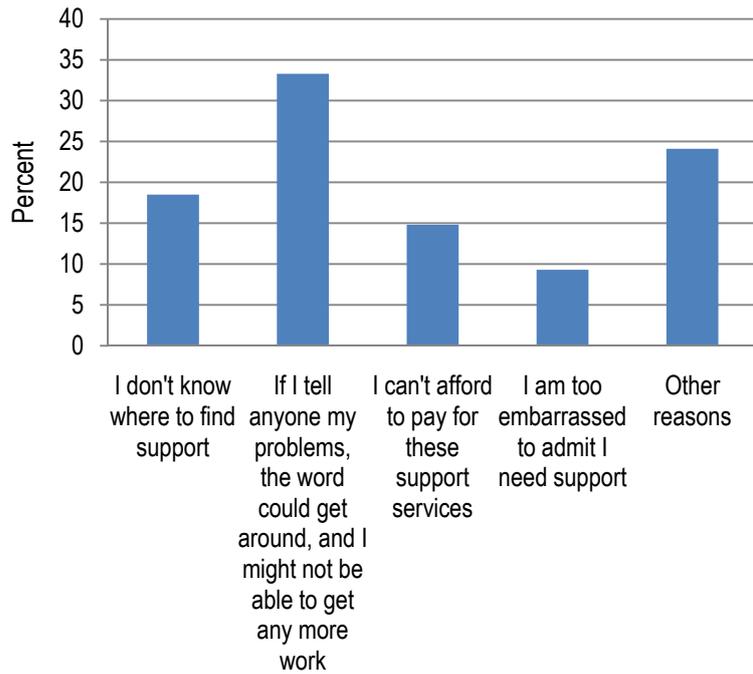


Figure 61: Group 3, Performing Arts Technicians (n=54) Barriers that make it hard to seek support

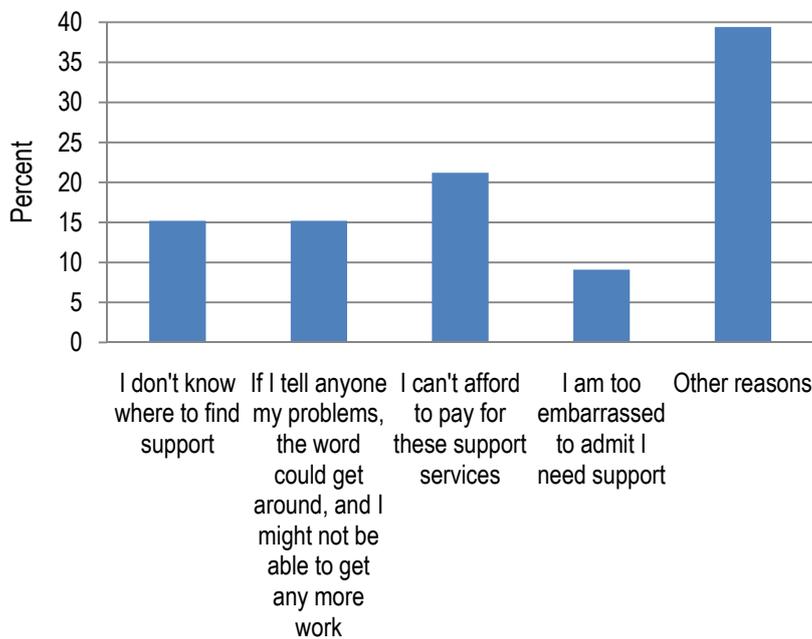


Figure 62: Group 3, Road Crew (n=33) Barriers that make it hard to seek support

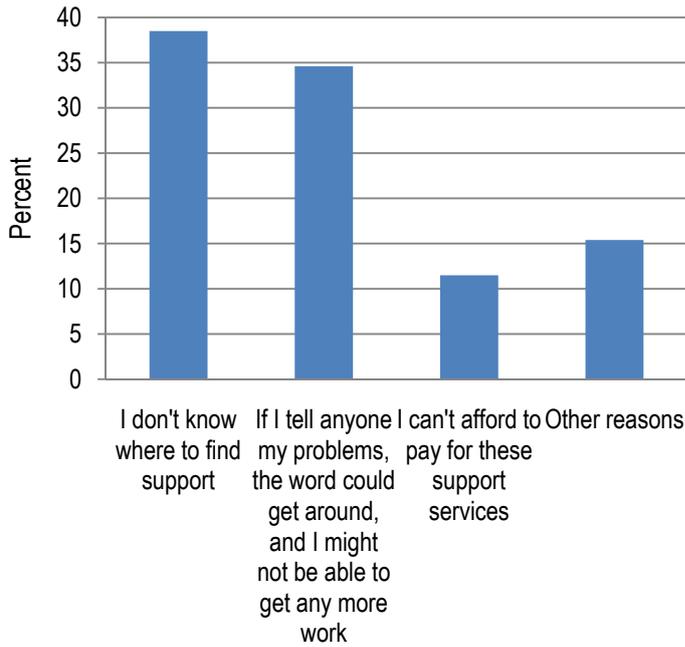


Figure 63: Group 3, Other broadcasting, film and recorded media equipment operators (n=26) Barriers that make it hard to seek support

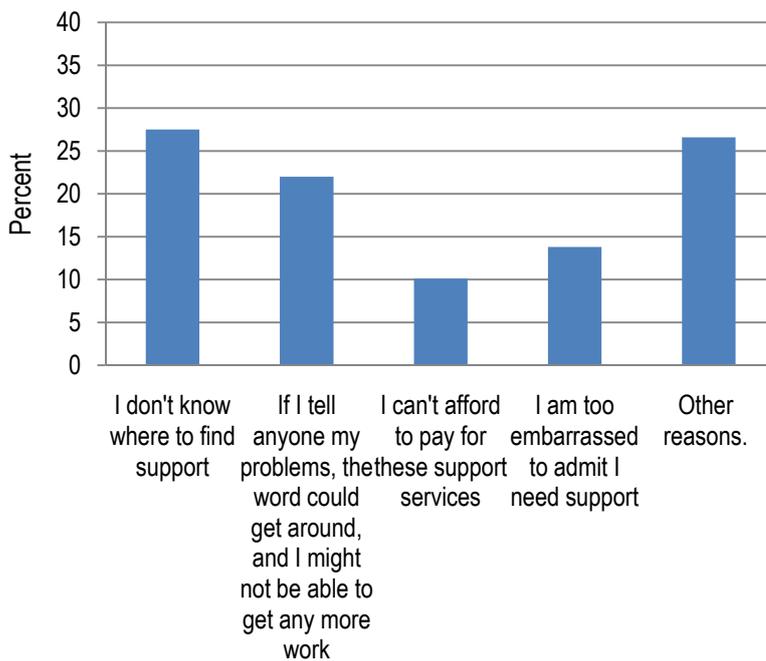


Figure 64: Group 3, Sound Technicians (n=109) Barriers that make it hard to seek support

Similar to Group 1 the performers, and Group 2 the performing arts support workers, this Group 3 the broadcasting, film and recorded media equipment operators reported that embarrassment and

stigma related to help seeking for psychological support, physical support, career support, and financial support is the least reported barrier to their help seeking behaviour.

For all the occupational categories in Group 3, the most common response to barriers to help seeking was “if I tell anyone my problems, the word would get around, and I might not be able to get anymore work”. Additionally, the sound technicians and other broadcasting, film and recorded media equipment operators most frequently reported that they don’t know where to find support.

### **Summation of the broadcasting, film and recorded media equipment operators**

The majority of the broadcasting, film and recorded media equipment operators perceived they could get support from significant others, family members and friends. Additionally, It is apparent that most of the selected broadcasting, film and recorded media equipment operators felt they had extensive links to networks in their industry.

However, whilst these workers may feel they can receive support and are linked to extensive networks in their industry, most of this sector could not quickly source emergency funds. Further, they were not certain they could identify sources of social support like emotional support, tangible support (e.g., financial support, goods, services) information support, or companionship from within their industry.

For the majority of the broadcasting, film and recorded media equipment operators, the most common response to barriers to help seeking was “if I tell anyone my problems, the word would get around, and I might not be able to get anymore work”. Additionally, the sound technicians and other broadcasting, film and recorded media equipment operators most frequently reported that they don’t know where to find support.

Similar to Group 1 the performers, and Group 2 the performing arts support workers, this Group 3 the broadcasting, film and recorded media equipment operators reported that embarrassment and stigma related to help seeking for psychological support, physical support, career support, and financial support is the least reported barrier to their help seeking behaviour.

### **Social Support: Overall Summary**

Given the importance of social support interrelationship with positive health and wellbeing for the individual (House, 1981; Lin et al., 1999; Slater & Depuer, 1981), this section findings are a vital consideration for the health and wellbeing for those who work in Australia’s entertainment and creative industry.

While the overall results from the Multidimensional Scale of Perceived Social Support

(MDSPSS) indicated those who work in the entertainment industry perceive they have high levels of social support from significant others, family members and friends, drilling deeper into the analysis by occupational groups revealed a more concerning trend.

Differences were apparent across the three groups in relation to the availability of social support, and the sense of belonging to extensive networks in their industry. For Group 1 the performers, dancers, actors, musicians, singers and other performing artists felt they could not be assured of gaining social support from family members, friends, and significant others. Approximately 20% of these performers were not linked to their industry networks, which indicates a lack of connectedness to their potential sources of support.

For Group 2, the performing arts support workers – the directors, stage managers, technical directors, and other performing arts support workers do perceive they have strong social support available to them in difficult times, and they felt they had extensive networks in their industry.

Similar results were found for Group 3, the broadcasting, film and recorded media equipment operators. The majority of the broadcasting, film and recorded media equipment operators perceived they could get support from significant others, family members and friends. Additionally, it is apparent that most of the selected broadcasting, film and recorded media equipment operators felt they had extensive links to networks in their industry.

Whilst Group 2 and Group 3 reported strong links with their industry networks, and felt they could gain support from family members, friends, and significant others, it seems these contacts and networks could not provide financial assistance in an emergency.

The performers (Group 1) who did not report links to extensive networks in their industry, and were not assured of support from family members, friends, and significant others, also reported they would be unlikely to be able to find financial assistance in an emergency from their networks.

Another measure of social support is the felt capacity to secure help from friends, families and industry colleagues when they need it. For Group 1 the performers, almost half felt they could gain this support, but more than half of the singers, musicians, actors were not secure in their ability to gain this form of support. For Group 2, most of the directors, stage managers, technical directors, and other performing arts support workers felt they could not be secure in finding support, from friends, family or industry colleagues. For Group 3, the lighting technicians, performing arts technicians, road crew, other broadcasting, film and recorded media equipment operators and sound technicians felt they could not get help, or 'only sometimes' get help from friends, family, neighbours and industry colleagues when needed.

It is of concern that across the three groups under investigation, there are high numbers of

Australian workers in the creative and entertainment industry who were not certain they could identify sources of social support like emotional support, tangible support (e.g., financial support, goods, services) information support, or companionship from within their industry.

The performers (Group 1), the performing arts support workers (Group 2), the broadcasting, film and recorded media equipment operators (Group 3) were asked to select the barriers that impeded their help seeking behaviour.

For the Performers, the most frequent barrier to them seeking support is financial constraints. The second most common response for actors, dancers, and entertainers and variety artists was “if I tell anyone my problems, the word would get around, and I might not be able to get anymore work”. This was also the most frequent response for Group 2 the performing arts support workers, and Group 3 the broadcasting, film and recorded media equipment operators.

Interestingly, the least most frequent response for all groups, Group 1, Group 2 and Group 3 was “I am too embarrassed to admit I need support”. This suggest embarrassment and stigma related to help seeking for psychological support, physical support, career support, and financial support is not a factor for those who work in the creative and entertainment industry in Australia. Rather, the barriers to help seeking is the perception that they need to keep their problems to themselves as the word would get around and this could negatively affect future work opportunities.

### Recommendations

- Indicators suggest that Group 1 the performers, dancers, actors, musicians, singers and other performing artists are the most disconnected from their support networks. Attention is needed with this sector in building social support networks within the industry.
- For all groups, there is a need to strengthen existing social support groups, and mobilise these workers to build and strengthen their social support networks.
- The responses related to the barriers to help seeking suggest cultural change is needed to build trust in others so that problems can be discussed, so future work is not threatened. Further, it is important to note that embarrassment and stigma related to help seeking is not a factor for those who work in the creative and entertainment industry.
- Qualitative responses revealed these creative workers needed support services specifically tailored for the entertainment industry, easily accessible, run by people who understand the creative industries, and anonymous.
- Also, it is recommended that social support should build on, and strengthen social

support mechanisms already in place, for example, The Australian Road Crew Collective, The Crew Scene ([www.thecrewscene.com](http://www.thecrewscene.com)).

## CHAPTER 6. DRUG AND ALCOHOL USE

As part of the overall survey, respondents completed questions drawn from the National Drug Strategy Household Survey (NDSHS, 2013). The data reported here focus on questions about types of drugs used and if respondents use in the last 12 months. Respondents were also asked why they used substances.

### Reasons people use drugs and alcohol

Respondents indicated reasons for using different drugs. For all of the drugs, respondents were able to select more than one response. The three main reasons respondents in all three groups selected for using drugs were: “It helped me cope with rough times”, “It calmed me down”, and “I am addicted”. Strikingly, across most types of drugs more than 20% of the respondents selected “I am addicted”, compared to a national response of 4.5% (NDSHS, 2013) who stated they were addicted to all illicit drugs. However, for methamphetamines, cocaine, and ecstasy, the most frequent reasons for using drugs were different as respondents selected: “It help me stay awake” and “it increased my creativity”

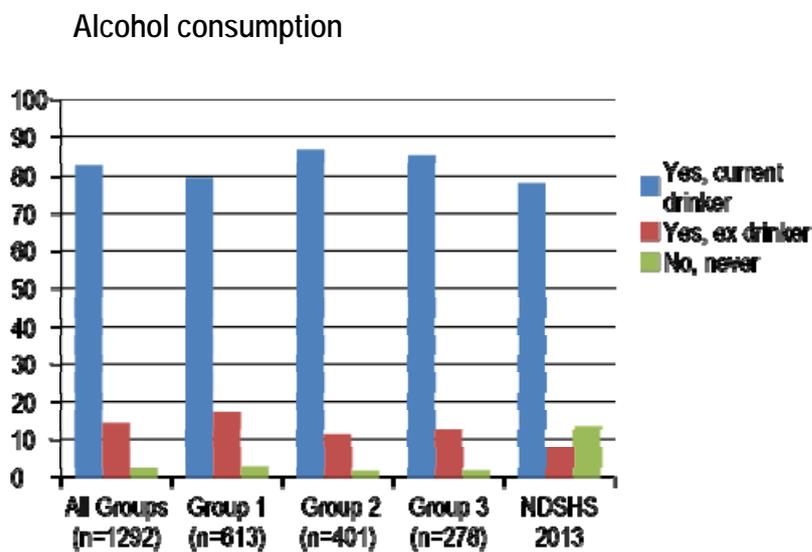


Figure 65: Percentage of respondents who consume alcohol across occupation groups

For alcohol consumption, a minority of respondents (2.4%) indicated that they had never consumed alcohol

Across the three groups more than 90% of respondents in each group indicated that they had consumed alcohol, with 83% reporting that they currently consume alcohol and 14.6 % reporting that

they had consumed alcohol in the past but do not currently consume alcohol.

These rates of alcohol consumption are higher than the national rate, where 78% of people currently consume alcohol, 8.0% have consumed alcohol but have not consumed it in the last 12 months and 13.1% have never consumed alcohol (NDSHS, 2013).

### Reasons for using alcohol

On the face of it, there were small variations in the responses across the different groups for alcohol use, 36.2% of the overall sample indicated that it calmed them down and 28.3% indicated that they were addicted. Anonymous 3 commented on the social pressure involved in the industry, that when “people that come into the group usually are encouraged to drink more or smoke more or – it was just part of socialising and the nature of the whole thing”. Alison was concerned for her colleagues, she commented:

*it's quite worrying for some people that I know. It's just after every rehearsal, after every show; the amount of alcohol that goes down – I think you just come down from a high after a performance, and you need to (a) relax and also (b) sort of pick yourself up in terms of mood. So there's a lot of drinking that goes on.*

### Frequency and amount of Alcohol Consumed

According to the Australian National Health and Medical Research Council Guidelines (NHMRC, 2009) drinking more than two-standard drinks on any one occasion increases the lifetime risk of alcohol related harm. The risk of alcohol related harm over a lifetime increases progressively with the amount consumed. Further, drinking more than four standard drinks on any one occasion increases the risk of alcohol related injury arising from that occasion. Again, the risk of injury on a single occasion of drinking also increases with the amount consumed. The frequency of alcohol consumption across the three occupational groups is displayed below.

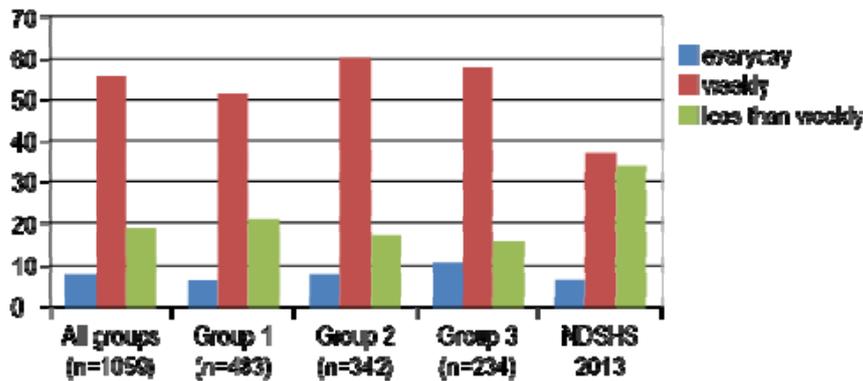
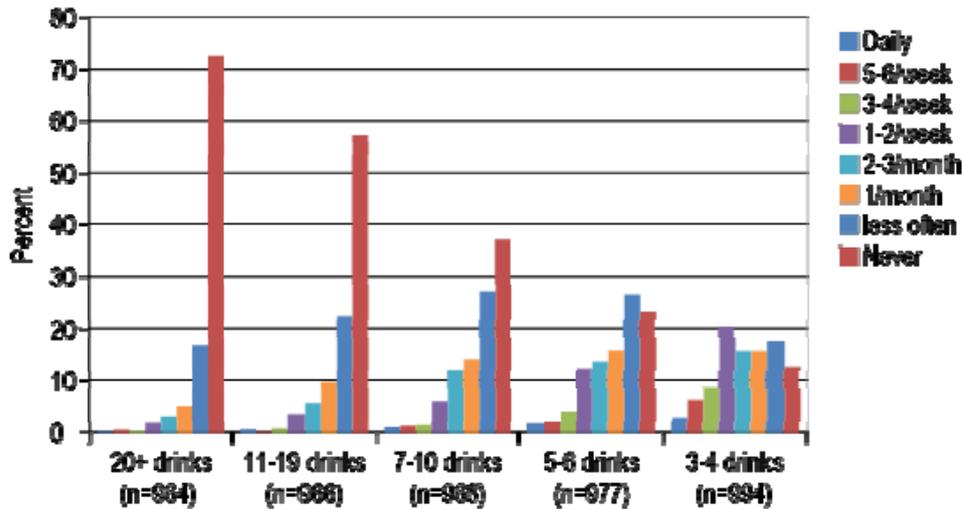


Figure 88: Frequency of alcohol consumption

Overall, the percentage of respondents who reported drinking alcohol everyday (7.7%) was higher than the Australian average (6.5%). The percentage of respondents who reported daily alcohol use varied between groups, with Group 3 reporting the highest level of daily alcohol consumption (10.8%) followed by group 2 (7.7%) and Group 1 (6.4%). The percentage of respondents who reported weekly alcohol use (55.6%) was much higher than the Australian average (37.5%). Again, weekly alcohol consumption varied between groups, with Group 2 reporting the highest frequency of weekly alcohol consumption (60.3%) followed by Group 3 (57.6%) and Group 1 (51.5%).

The frequency of drinking and amount of alcohol consumed on any one occasion over the last 12 months is presented below. Only respondents who currently drink alcohol were included in this analysis (n=1073). The frequency with which respondents drink 3-4 standard drinks in one day gives an indication of the proportion of respondents with an increased risk of lifetime alcohol related harm. Of those respondents who currently consume alcohol across the three groups, 38% of respondents drink 3-4 standard serves of alcohol weekly or more frequently, with 9.1% consuming 3-4 standard drinks daily or on most days (5-6 days per week). For respondents who currently drink alcohol, 9.5% drink 7-10 standard serves of alcohol weekly or more frequently, with 2.1% consuming 7-10 standard drinks daily or on most days (5-6 days per week). Of particular concern, 2.7% of respondents who currently consume alcohol report drinking more than 20 standard serves of alcohol weekly or more frequently, with 0.6% consuming more than 20 standard drinks daily or on most days (5-6 days per week).



**Figure 67: Alcohol consumption patterns for respondents who reported current alcohol consumption**

#### High risk Alcohol consumption: More than 11 standard drinks in one day

Drinking more than 11 standard drinks in one day is considered very high risk drinking behaviour (NDSHS, 2013). Entertainment workers in this sample reported more frequent engagement in very high risk drinking behaviour on a single occasion when compared to national levels. Across all groups and including all respondents (those who currently consume alcohol, do not currently consume alcohol and have never consumed alcohol), 32.0% of respondents reported drinking 11-19 standard drinks in one day on at least one occasion in the last 12 months. This is higher than the nationally reported rate of 15.6% (NDSHS, 2013). Further, 15.1% of respondents reported drinking 11-19 standard drinks in one day on at least 1 day per month. Again, this is higher than the nationally reported level of 7.3% (NDSHS, 2013). The figure below displays the frequency with which respondents engage in very high risk drinking behaviour (11-19 standard drinks in one day) across the 3 occupational groups.

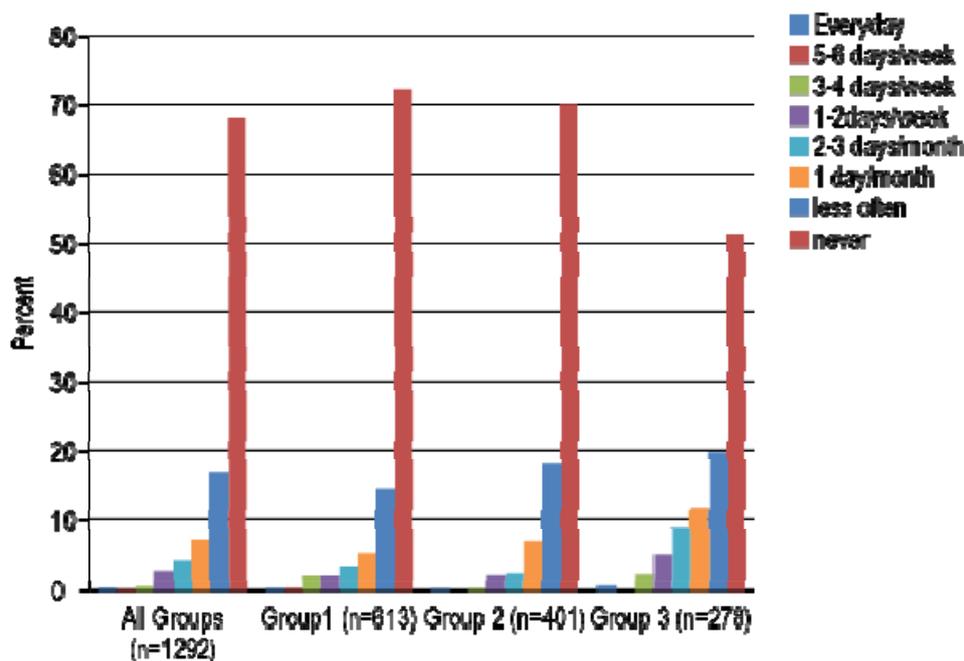


Figure 68: Frequency of consuming 9-11 standard drinks on one day across each occupational group

### Marijuana Use

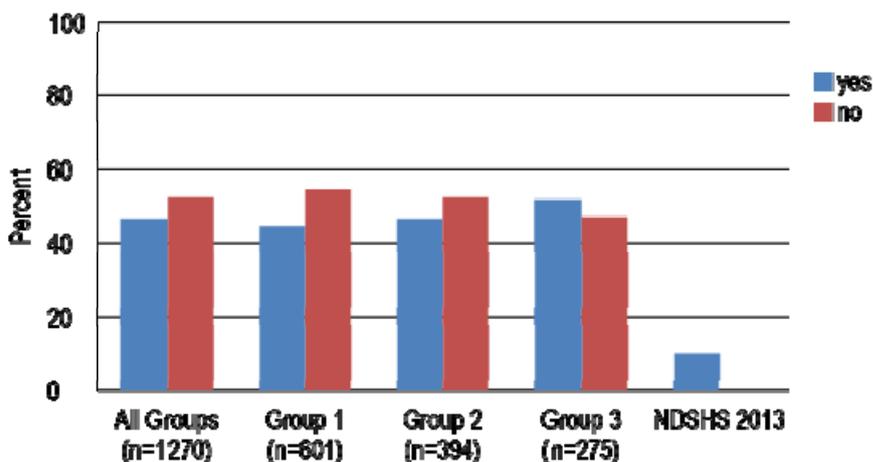


Figure 69: Marijuana use for All Groups, Group 1, Group 2, Group 3

For All Groups, 52.8% indicated that they have not used marijuana in the last 12 months. For Group 1, 44.8% and for Group 2, 47.2% indicated that they have used marijuana in the last 12 months compared to 52.4% for Group 3. The national response rate for marijuana use in the last 12 months is 10.2% (NDSHS 2013), which means marijuana use in the Entertainment Industry is at least four times

greater than the general public.

### Reasons for using

The reasons for marijuana use were also spread across the four response categories, with most indicating that it calmed them down (29.6%) or that they were addicted (27.5%), and 19.4% indicating that it increased their creativity. Steven commented that “getting really stoned for me is like hitting a reset button, makes my problems seem less important and I can begin to create solutions”, whereas Jess commented that when he was “working late nights and having early starts make it hard to get enough sleep. This helped - sleep, relaxing”.

### Frequency of Marijuana use

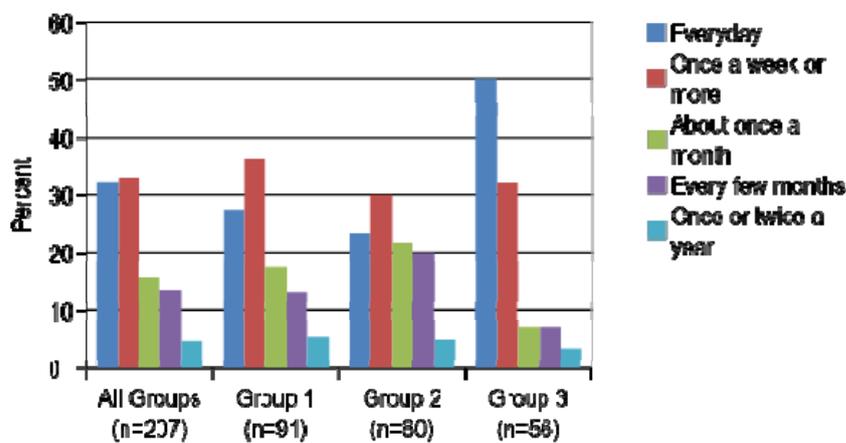


Figure 70: Frequency of Marijuana use

### Cocaine Use

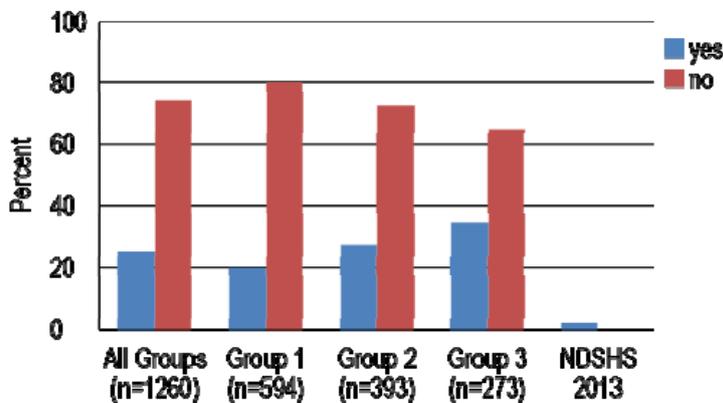


Figure 71: Use of Cocaine in the last 12 months

For cocaine use, 74 % of all respondents indicated that they have not used it in the last 12 months. Respondents reported higher levels of use of Cocaine than the national average of 2.1% (NDSHS, 2013), with Group 3 the highest at 34.5%, followed by Group 2 (27.3%) and Group 1 (20%). For All Groups, 25.5% of the respondents have used Cocaine in the previous 12 months, which represents 12 times greater usage than the general population.

### Reasons for using

For cocaine use the responses were slightly different. Most of the respondents across the 3 Groups selected that they were addicted (43.8%) with a response of 47% for both Groups 1 and 3. 28.9% of respondents selected that it helped them stay awake, with 29.1% of group 2 choosing this as a reason. 8% selected that it helped them cope, like Billy who commented that cocaine “ helped me get through crazy work schedules.....always available. Its big in the film industry”.

Anonymous 8 and Lilly both commented on how cocaine was shared around amongst themselves. Anonymous 8 commented:

*a lot of it was networking and networking through drugs. I'd see somebody who's after a bit of a chat, he likes a bit of coke or whatever so I might bring him a bag of coke the next day or whatever. And you'll bond over this.*

Lilly supported this notion, when she commented:

*managers/promoters/wealthier musos shared it with me/gave it to me free. give me confidence to deal with a difficult work situation, or to socialise when I am stressed/unhappy but must be sociable.*

Others reported they used cocaine because if was “fun, social, a reward for hard work” it gave Rich “confidence. Really lets me focus sharply and allows me to see a wide range of solutions”, and Jimmy used cocaine to alleviate the effects of alcohol as it “sobered me up from alcohol and kept me awake”.

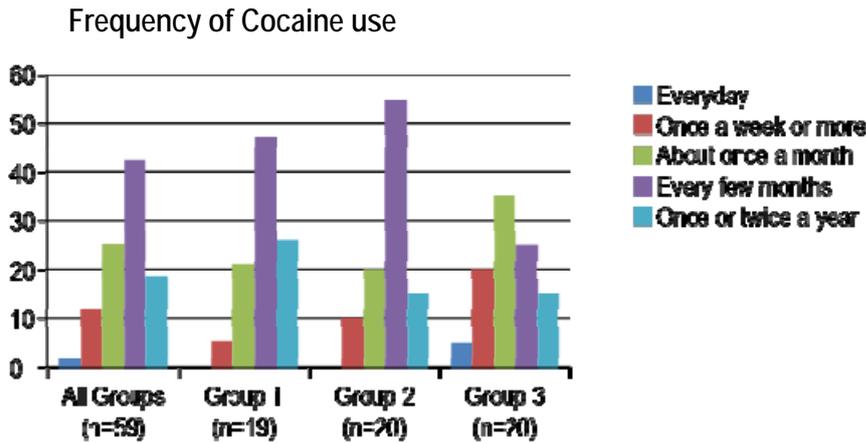


Figure 72: Frequency of Cocaine use

### Ecstasy Use

For ecstasy use most respondents (81%) indicated that they have not used it in the last 12 months. However, all groups reported higher ecstasy usage compared with the national average of 2.5% (NDSHS, 2013) (Group 1, 16.3%, Group 2, 19.4%, Group 3, 24.2%).

For those who work in the Entertainment Industry, the usage of ecstasy is over 7 times greater than the general population.

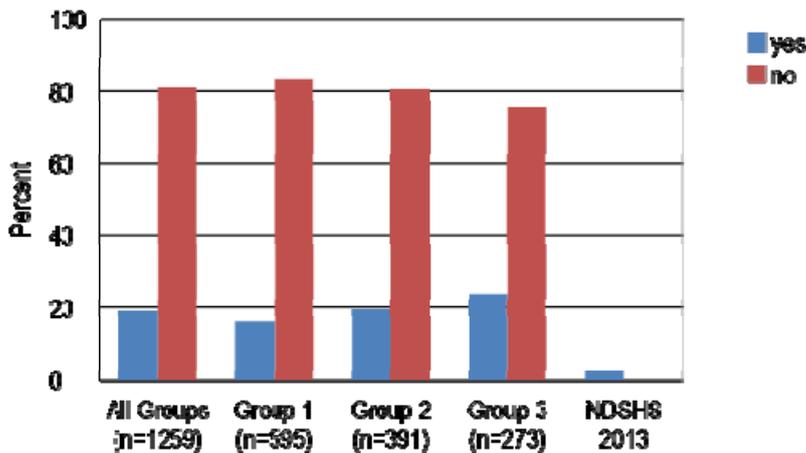


Figure 73: Use of Ecstasy in the last 12 months

### Reasons for using

The main reason selected for using ecstasy was “I am addicted” (48.2%). Group 3 recorded the highest percentage of 57.9% followed by Group 2 at 45.6%. 22% of Group 3 respondents indicated that they used it to keep awake. Anonymous 9 said he self-medicated to stop worrying about work, he said he would decide that:

*I'm just gonna take ecstasy and just getting myself completely fucked up and I don't even have to think about work anyway at all.*

Others noted they used ecstasy because it was “fun”, a “social event” and meant it was time to “party”, whereas Syra commented:

*A touch of euphoria occasionally is quite liberating for the soul - a bit of a happiness re-charge. It's a beautiful experience, and helps people with problems talk about those problems. Also use of ecstasy brings users closer together. People I did E with 20 years ago are STILL close.*

### Painkiller Usage and Tranquillisers/Sleeping Pill

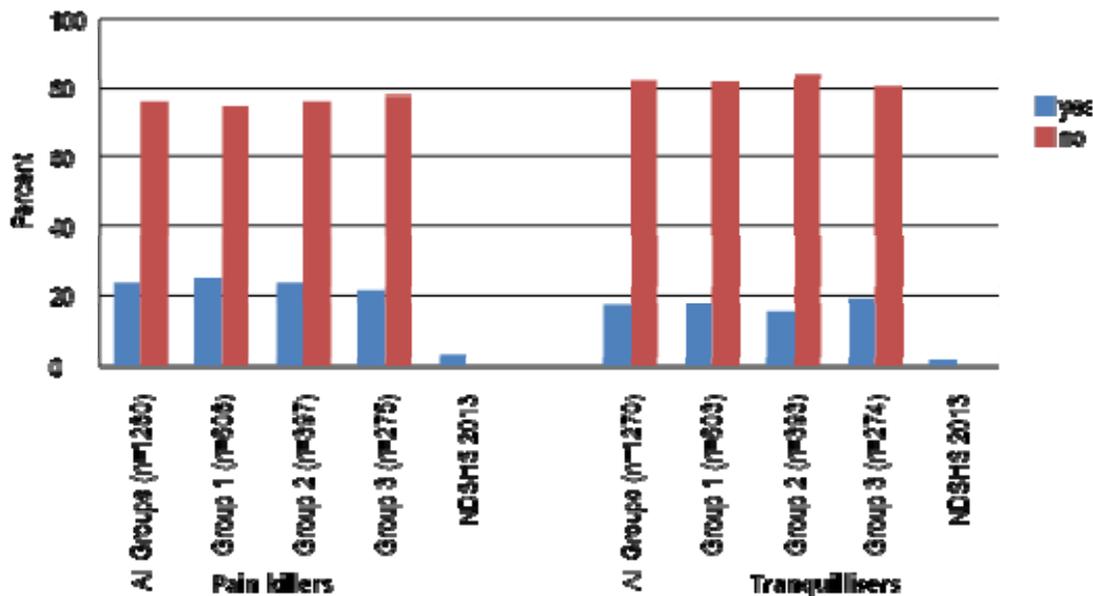


Figure 74: Use of Pain killers and tranquilisers for non-medical purposes in the last 12 months

Similar usage patterns were reported across each group for both the use of painkillers and tranquilisers with the majority indicating that they have not used them in the last 12 months (painkillers, 75.8%, tranquilisers, 82.4%). Respondents’ use of Tranquillisers for non-medical reasons in the last 12 months was 17.6%, and use of pain killers for non-medical reasons was 24.1%. The national usage patterns are 3.3% for painkillers and 1.8% for tranquilisers (NDSHS, 2013). This means Pain killer usage for non-medical reasons for those working in the Entertainment Industry is 7 times greater than the general population, and Tranquillizer usage for non-medical reasons is more than 9 times greater than the general population.

### Reasons for using - Painkillers

For painkiller use, respondents also indicated that they used it to calm down (28.8%) and to cope (24.5%). A higher percentage (38.6%) indicated that they were addicted

### Reasons for using - Tranquillisers/Sleeping Pills

Tranquillisers were mostly used to calm down with 41.9% for Group1, 47.2% for Group 2, and 42 % for group 3.

### Frequency of Pain killer and Tranquilliser Use

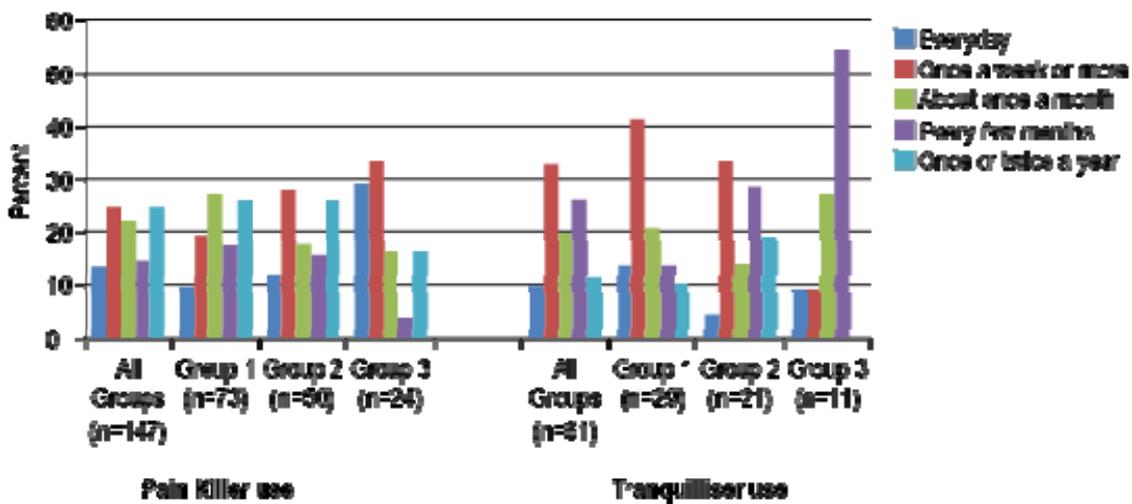
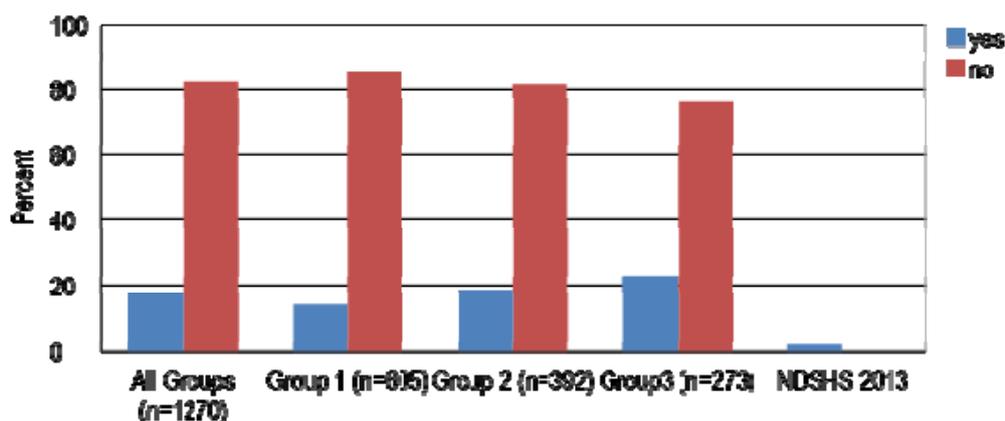


Figure 7a: Frequency of Painkiller and Tranquilliser use for non medicinal purposes

### Meth/amphetamine Use

The majority of respondents (82.5%) across the three Groups indicated they have not used meth/amphetamines in the last 12 months. Yet, 14.2% of Group 1, 19.3% of Group 2, and 23.5% of Group 3 indicated that they have used methamphetamine in the last 12 months compared to the national rate of 2.1% (NDSHS, 2013). 17.5% of all the respondents reported using Meth/amphetamine in the last 12 months. This means meth/amphetamine use in the Entertainment Industry is 8 times greater than the general population.



**Figure 76: Meth/amphetamine use for non-medical reasons in the previous 12 months**

### Reasons for using

Respondents in the three Groups indicated that they used meth/amphetamines to stay awake with nearly 39.7% in Group 3 indicating this and 32.6% for Group 1. I am addicted was the second largest category for this drug across the three Groups, 35.7%, 36.8%, and 24.1%, respectively. 17.2 % of Group 3 selected that they use it as it increased their creativity. Respondents commented on the various reasons they used meth/amphetamines, for example a respondent said he “used amphetamine. Mountains of them”. He said he used them to “perform better at work, not to manage stress. I've never used drugs to manage stress. I've used them to stay awake”. Others commented that:

*I can work all night without blinking, and I happen to love sleep-deprivation for the creative windows it opens in the mind.*

*Dealing with impossible workload, helps relieve social awkwardness/panic at gigs*

Another respondent was also self-medicating to manage the demands of work, he said:

*I mean it was self-medicating. Like you go, 'Okay, I need to be awake. I need to be on a the ball'. Whatever. I need to just take my mind away from that or whatever. So, you know, you take some speed to be on the ball or some amphetamines to be up and at it and going. I'm stressed. I need to just chill. I need to get this off my mind. Okay, I'm gonna sit down and have a joint.*

Whereas others commented that “most use for social occasions, to have fun and to party” and that meth/amphetamines “made me excited to be alive”.

## Frequency of Meth/amphetamine use

Only 34 respondents gave details of how frequently they use meth/amphetamine, therefore the following figure displays number of people rather than percentages. Across all groups, 10 respondents indicated that they use meth/amphetamine every few months, 9 respondents use meth/amphetamine once a week or more and 8 respondents use meth/amphetamine about once a month.

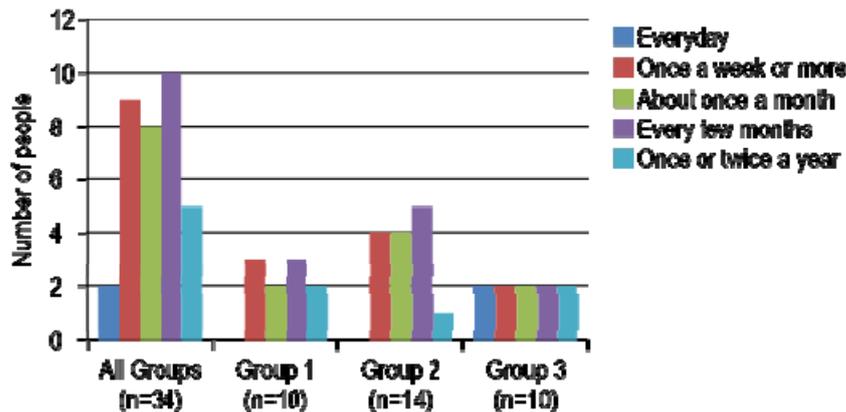


Figure 77: Frequency of Meth/amphetamine use

## Summation

These findings revealed that alcohol and illicit drug use are problematic across the three categories of employment in the industry. The findings reported here provide firm data about alcohol and drug use, frequency of use, and reasons for use by respondents across the employment categories. Across all categories of work it was reported that respondents use alcohol and drugs at rates much higher than the population norms.

Focusing on alcohol use, across all groups and including all respondents (those who currently consume alcohol, do not currently consume alcohol and have never consumed alcohol), 32.0% of respondents reported drinking 11-19 standard drinks in one day on at least one occasion in the last 12 months, which is above the nationally reported rate of 15.6% (NDSHS, 2013).

Respondents indicated reasons for using different drugs, which across all categories pointed to it being used as a means for coping – whether to stay calm or to stay awake. The three main reasons respondents in all three groups selected for using drugs were: “It helped me cope with rough times”; “It calmed me down”, and “I am addicted”. Across most types of drugs more than 20% of the respondents selected “I am addicted”, compared to a national response of 4.5% (NDSHS, 2013) who stated they were addicted to all illicit drugs. For methamphetamines, cocaine, and ecstasy reasons

for using drugs were different as respondents selected: "It help me stay awake" and "it increased my creativity".

## CHAPTER 7. SUICIDAL BEHAVIOUR

From those who participated in this research, it was very evident that there was an overwhelming concern about the suicidal behaviour of their colleagues. This disquiet was poignant and exigent, and was evidenced by the high number of personal and intimate disclosures offered on this theme by colleagues from within the entertainment and creative industry. These concerns came from all sectors –Group 1, Group 2 and Group 3.

It is with great respect, a representative sample of these stories are presented below. To increase anonymity, no synonyms are offered, and any details which may come close to identify the speaker are deleted. One participant commented that one of the main reasons they wanted to become involved in this research was because of the deep concern about suicide in the industry, they said

*a number of friends over the years have committed suicide or actually – not necessarily [occupation] but people who work in the arts has ended up killing themselves and I just –I think that anything that we can contribute towards understanding what people go through and anything we contribute towards –can contribute towards having a more positive mental health or anybody. But I guess particularly, because I work in the [occupation], fellow [occupation]. It seems like a small thing to do for now, you know what I mean?*

This person added that several of them

*were [occupation]. And I think it's something that was quite recently an [occupation] friend of mine committed suicide, threw themselves off a balcony in [name of city]. And you know, I think it highlights how difficult it is and how we're not obviously not –we're not there for people in the way that we need to be.*

Another person concurred, and said the suicide problem

*needs to be brought on the table, not spoken about behind closed doors. The percentage of suicide in our industry really concerns me. Everyone in our industry knows at least four people who killed themselves. I know more than four.*

Another respondent said they had been working with a friend on

*a bit of [occupation] work and I've worked one week with a guy [name] and then the week after, he committed suicide. And he seemed pretty happy.*

Others were candid in their expression of their suicidal thoughts, they discussed their thoughts about suicide, and the struggle to move away from these thoughts:

*you try very hard to – sometimes you just can't. Sometimes you just want to go and slash your wrists or whatever. <laughs> You just wanna end it all but you just have to think, 'Okay, okay, okay'. Like, you know, you might wallow in it for a day or two but then you have to sort of find*

*something to hang on to, like a project, like I've got an idea on my head that I need to put down on paper and focus on and move on. That's what you've got to try and do.*

Another person commented:

*I was very suicidal all the time and just wanted to top myself, but I had a wife and children and stuff. I thought, 'no. I'm not gonna do that', and I ended taking four months off work ... the only thing that stopped me from killing myself back then was the fact that I would never give up on my kids.*

Another person disclosed they had been clinically diagnosed with depression and had been working with a professional, and had come to the conclusion their suicidal behaviour was connected to the sense that they “*just felt like I wasn't good enough for the industry*”. These voices from those in the creative industries echo the concern from Entertainment Assist.

One of the major concerns of Entertainment Assist in commissioning this research, and throughout the entertainment industry, is the appearance of disproportionately high rates of suicide. This is supported, to some extent, by existing literature, substantial anecdotal evidence and the stories told above from those who work in the creative industries.

One well known piece of research is that of Stack (1997). His work examined the rates of suicides compared to all other forms of death for “artists” (visual and performing) using coronial data in the USA. Using odds ratios, he estimated that artists had an increased risk of suicide of 112% over the general population. Calculated rates of completed suicides were 3-4 times higher than the general population. Stack did not, however, provide an indication of why this is the case.

More recently published analyses by Kenny (2014, 2015) examined death rates, including suicide, for musicians in the USA. Her findings were that suicide rates amongst musicians were from 2 to 7 times higher than those of the general population, varying substantially from year to year.

While these studies provide a bleak picture for musicians and other artists, they do not serve to provide a deeper understanding of the whole range of suicide related phenomena, nor do they investigate causative factors. Without such explorations, it is very difficult to plan targeted prevention strategies.

Consistent with the studies of completed suicides, the results of this survey have shown disproportionately high indicators of suicide related thoughts and behaviours across all sectors of the entertainment industry in Australia.

The Entertainment Assist sponsored research has, in part, focused on several precursor elements related to suicide, as well as explored the other protective and risk factors that appear within the entertainment industry sample. In particular, the analyses focus on the precursor factors of:

- Suicidal Ideation<sup>13</sup>. Thoughts about suicide, from fleeting to a detailed long term pre-occupation. Most people with ideation do not progress to actual suicide. Pirkis et al. (2000) showed only 12% of the ideators in their sample progressed to a suicide attempt.
- Suicidal Planning. A more detailed step of looking at how to commit suicide, that may include organising the tools etc.
- Suicide Attempts. Actual attempt (at times complicated by the idea of “cry for help” behaviours). Previous suicide attempts are associated with increased later attempts.

Comparisons with population data show elevated responses to each of these categories. For instance, Johnston et al. (2009) reported a life time suicidal ideation rate of 13.3%. For the previous 12 months, they report an ideation level of 2.3% of their population samples. For suicide plans, Johnston et al. reported 4% for life time and 0.6% in the previous 12 months. Suicide attempts were shown at 3.2% life time and 0.4% for the previous 12 months.

While the percentages of the survey respondents reporting in each of these categories provide an insight into the magnitude of the problem, they do not allow an understanding of the underlying causes. In order to do so, the three factors of suicidal ideation, planning and attempts are examined in terms of a variety of demographic, health, mental health and social factors.

In order to interpret the findings of the current survey, it is important to provide theoretical and historical content around the study of suicide.

## Suicide in Australia: Context

### Historical examination of rates of suicide deaths

An historical view of suicide patterns permits understanding of the rates of suicide in a time frame, which allows comparisons against broad social and economic conditions. In 1881, the suicide rate for persons of all ages in Australia was 11 per 100,000 of the population, and in 1981 the recorded suicide rate was 11.2 (Australian Bureau of Statistics, 1993). Overall, the suicide rates remained remarkably stable over the 100 year time frame. However, the fluctuating rates catalogued in the intervening years imply a probable connection to world events (van den Eynde, 1999).

Suicide remains the leading cause of death among Australians between 15 and 34 years of age. Suicide rates for males in this age group have decreased over the past 10 years, with decreases of 34% for 15-24 year olds, and 46% for 25-34 year olds, while for other age groups the suicide rate has remained more stable. There has been little change in the suicide rate for females across all age

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<sup>13</sup> It must be noted that suicidal ideation does not necessarily lead to suicide planning or attempts.

groups over the past decade. Males account for approximately 3 in 4 suicide deaths (ABS, 2010). The suicide rate in Australia has decreased by 17% over the past decade, from 12.7 to 10.5 deaths per 100,000 people (ABS, 2010). Further, the table below demonstrates the trend in suicide rates decreasing in the years of 2001 to 2010, for both males and females. However, the table also demonstrates for the overall population that males have a much greater incidence of completed suicides than do females.

Table 40 Standardised Death Rate from Suicide

	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
	rate									
Males	20.3	18.8	17.7	16.8	16.5	15.8	13.9	17.2	16.0	16.4
Female	5.3	5.0	4.7	4.3	4.3	4.7	4.0	4.7	4.8	4.8

Source: Australian Bureau of Statistics accessed 18 June 2015.

<http://www.abs.gov.au/ausstats/abs@.nsf/Lookup/4125.0main+features3240Jan%202013>

To understand the cause of completed suicides facilitates the development of action plans to develop early interventions to attempt to reduce these numbers. There has been a variety of studies which have looked at risk and protective factors for suicide, some of which will also relate to the ideation, planning and attempts information.

In van den Eynde's (1999) research, Coronial reports (including detailed reports from toxicology, autopsy, police, GPs, psychiatrists, school reports), and interviews with parents, were examined for each young person who suicided. Results indicated there were 6 distinct groups, those within each group shared the same set of characteristics, and were very different from the other 5 groups.

The importance of these findings to the current study is the necessity to understand the specific experiences and challenges of each of the employment categories in the entertainment industry. This will allow better tailoring of support for preventative strategies.

### Measuring Suicide Behaviour

While many of the measures in the literature, including the ABS data, relate to the incidence of completed suicides, a number of other related behaviours must be examined in order to understand the nature and extent of the overall phenomenon. Suicidal behaviour includes suicidal ideation, suicidal planning and suicide attempts. (These were the 3 key measures in the current survey)

Suicide ideation is "the presence of serious thoughts about committing suicide" (NSMHW, p. 40). The thoughts may be contained by the person, or s/he may more openly discuss them with other

people. The more open a person is about such ideation, the more chance there is of providing early intervention and support.

There is a commonly held belief that there is a direct progression from suicide ideation to suicide planning to attempts. However, the literature shows limited evidence to fully support such a link (e.g., Stack, 1997; van den Eynde, 1999). Further, Stack demonstrated that the factors which precipitate suicide ideation may differ significantly from those which lead to suicide attempts.

A series of other research papers have explored predictors of suicidal ideation – looking at both risk and protective factors. Taylor et al. (2005) found that “marital status, money situation, psychosocial stress (K10), physical activity, fruit consumption, health service use and mental health service use” combined as predictors of suicidal ideation.

Other studies (e.g., De Leo et al., 2005; Sareen, et al., 2005; Taylor et al., 2005) have also explored aspects of predictive factors of suicidal ideation. Their research has included aspects related to life time assessment of anxiety disorders, living arrangements, drug and alcohol use, income levels, residential locality, and other mental health issues.

The Center for Disease Control and Prevention (CDC) in the USA has released a listing of risk and protective factors for suicide. As well as the elements above, their risk factors include: isolation, barriers to accessing mental health treatment, stigma attached to health seeking. Conversely, protective factors relate to easy access to suitable clinical services and interventions, family and community support, and problem solving skills.

### **Shared Housing**

Brown (1992) examined mental aspects of student shared housing. Results showed that solitude was a frequent experience even when students were in the shared residential facility. Past research has shown solitude to be an aversive state. This finding is confirmed, with a caveat: the most aversively experienced solitude occurred when students desired to be alone. Thus, aversive experiences when alone did not signal times of desired but unattained contact. Within shared living quarters, participants were not socially overloaded—they were frequently alone and often desired greater intimacy.

### **Entertainment Assist Study**

The survey undertaken on behalf of Entertainment Assist had 2904 respondents. Of these, 2407 had useable data across a sufficient range of questions. For specific sections of the survey, the actual responses were lower, with 1398 providing useable responses to the questions related to suicide. While these are strong numbers of respondents for a survey, the amount of missing data, or

non-responses to questions, means that caution is required in the reporting and interpretation of the results. Following examination of previous literature and their result patterns, as well as consultations with various advisors, the data presented below are believed to be sound and representative. However, in order to maintain the degree of caution, some of the results are shown as the most conservative analyses of the specific questions.

The first set of results presented reflects the percentages of responses to specific concepts. These are compared to percentages from a regular population analysis.

### Suicidal Ideation

Suicidal ideation is measured in two ways – across the life time and within the last 12 months. Participants in the survey responded to three questions (with the questions modified to reflect the timeframe):

- 1) Have you ever felt that life was not worth living?
- 2) Have you ever wished you were dead, for instance, that you could get to sleep and not wake up?
- 3) Have you ever thought of taking your own life, even if you would not really do it?

In order to maintain the caution – that is, not over-estimate the results – the three suicidal ideation questions were treated so that a positive response (as shown in the following results) was only included if a person answered “YES” to all questions.

Table 41: Suicidal Ideation responses from All Groups

	Population (Johnston et al., 2009)	All Groups	Group 1	Group 2	Group 3
Suicide Ideation in the last 12 months	2.3%	14.8%	13.1%	15.6%	19.1%
Suicide Ideation in their Life time	13.3%	28.9%	26.4%	31.0%	33.6%

A chi squared test was conducted between the 3 employment groups for both 12 Month and Life Time Suicide Ideation. The results of this showed that there was no statistically significant difference between the groups.

An examination of the frequencies in the table above presents an extremely high rate of Suicidal Ideation, both for the last 12 months and life time measures. Comparing the percentages for

the total sample, to the population sample from Johnston et al. (2009) there is a factor of 6 times greater for 12 Month Ideation and more than double for Life Time Ideation.

While Ideation does not necessarily lead to attempted suicide, the rates of reported ideation are of considerable concern. It is reiterated, the data are the most conservative calculation of ideation scores in order to avoid an over-estimation.

To further explore Suicidal Ideation, the sample was then broken into different groups to reflect expected patterns of behaviour as derived from the literature. These include factors such as specific entertainment groups, age groupings, and gender of respondents.

### Suicide Ideation by Gender

The table below shows the male and female breakdown for Suicidal Ideation in comparison with the Australian population sample.

Table 42: Suicidal Ideation Responses by Gender

	Population (Johnston et al., 2009)	Male	Female
Suicide Ideation in the last 12 months	2.3%	15.7%	14.1%
Suicide Ideation in their Life time	13.3%	30.2%	27.8%

The table demonstrates both male and female respondents presents an extremely high rate of suicide ideation both for the last 12 months and life time measures, in comparison to the population sample from Johnston et al. (2009).

### Suicide Ideation by Age

The literature demonstrates that, in the general population, there are significant age differences in relation to suicidal behaviours. In order to test this with the entertainment industry sample, and noting that the overall rates are far higher than the general public, a series of chi-square calculations were conducted. These are used to determine whether the numbers of people in the sample responding that they had experienced various suicidal behaviours differed significantly from the expected levels, and allow testing of grouping variables. Based on the literature it was expected that the youngest and oldest age groups would be higher than the other age groups.

However, no significant differences for Age and Suicide Ideation were found for Group 2 (Performance Arts Support Workers) and Group 3 (Broadcasting, Film and Recorded Media Equipment Operators). The results from Group 1, where there are differences, are shown below.

Table 43: Group 1, the Performing Artists, Suicide Ideation by Age

		Age Groups					Total	
		18-24	25-29	30-39	40-49	50-59		
Suicide Ideation	Yes	Count	64	49	76	78	34	301
		Expected Count	65.9	47.4	84.8	61.6	41.2	301.0
	No	Count	75	51	103	52	53	334
		Expected Count	73.1	52.6	94.2	68.4	45.8	334.0
	Total	Count	139	100	179	130	87	635
		Expected Count	139.0	100.0	179.0	130.0	87.0	635.0

NB: The age group of 60+ was excluded because of insufficient responses.

In Group 1, it was found that the 40-49 year old group had significantly higher reported ideation than was expected, contrasting with the 30-39 and 50-59 groups who had significantly lower ideation than expected ( $X^2 = 13.84$ ,  $p = .017$ ). While all were significantly higher than the general population, it would appear as though this age group has some particular risk factors that need to be addressed. It must be noted, that those in the 40-50 age group did not go on to plan to suicide, nor attempt suicide – the data is reported on suicide ideation only.

#### Suicide Ideation by Group 1, 2 & 3

Below are Suicidal Ideation details for the major groups within the sample.

Table 44: Suicidal Ideation responses. Group 1, Performers major sub-categories

	Population (Johnston et al., 2009)	Actors	Dancers	Musicians	Singers
Suicide Ideation in the last 12 months	2.3%	14.9%	7.1%	15.3%	12.2%
Suicide Ideation in their Life Time	13.3%	30.2%	15.7%	30.0%	22.4%
Suicide Planning (Life time)	4.0%	18.1%	8.6%	18.4%	16.6%
Suicide Attempts (Life time)	3.2%	8.0%	3.7%	7.5%	10.2%

Table 45: Suicidal Ideation responses. Group 3, major sub-categories

	Population (Johnston et al., 2009)	Road Crew	Lighting Tech	Sound Tech	'Other' Support Workers
Suicide Ideation in the last 12 months	2.3%	20.0%	18.8%	19.0%	16.8%
Suicide Ideation in their Life Time	13.3%	35.6%	29.9%	33.7%	33.0%
Suicide Planning (Life time)	4.0%	17.8%	21.5%	17.8%	20.7%
Suicide Attempts (Life time)	3.2%	4.4%	7.6%	8.6%	10.1%

From the data presented in these tables, there is a strong degree of consistency across most groups within the entertainment industry. Unfortunately, that consistency is not a positive one. With 12 month suicidal ideation, we see figures of almost 9 times the population percentages for the Road Crew members, and most groups between 5 and 7 times higher. Life time ideation is between 2 and 3 times, the population values. Planning is 4-5 times, and attempts approximately double.

Notable exceptions to these patterns are shown by the dancers. On most of the measures, their responses are only double the population values – and attempted suicides not significantly different from the population values. Also notable is the pattern from the members of the Road Crew. While most of their responses are among the highest of all groups, their reported level of suicide attempts (4.4% of respondents) is in line with the population values.

Finally, Suicide Ideation was investigated for differences for all subcategories of those who responded in the survey, in an attempt to determine vulnerable employment groups. The results are displayed in the Table below.

Table 46: Suicide Ideation by sub-categories of employment groups

All Groups
Group 1, the Performing Artists
Actors
Dancers & Choreographers
Musicians, Composers & Arrangers
Singers
Other Performing Artists (including Entertainers, Variety Artists, Circus Performers, Comedians, Radio & TV Presenters and other Performing Artists)
Group 2 Performance Arts Support Workers
Artistic & Program Directors
Directors
Musical Directors

Managers, Agents & Promoters  
Film, Television & Recorded Media Producers, Directors & Editors  
(including Media & Video Producers, Film & Video Editors, Directors of  
Photography and Film, Television, Radio and Stage Directors)  
Stage Managers  
Technical Directors  
Venue Managers  
Other Performing Arts Support Workers (including Production Assistants,  
Costume Designers, Make Up Artists, and other Performing Arts Support  
Workers)

Group 3 Broadcasting, Film & Recorded Media Equipment Operators  
Lighting Technicians  
Sound Technicians  
Other Performing Arts Technicians (including Broadcasting, Film,  
Television, Recorded Media & Camera Operators and other Performing  
Arts Technicians)  
Road Crew & Riggers

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The table above displays results from all employment subcategories for suicide ideation. No significant differences in suicide ideation were found for any employment subcategory. Considering the findings reported above, particularly that there is a factor of 6 times greater for 12 Month Suicide Ideation and more than double for Life Time Suicide Ideation for those in the entertainment industry compared to the Australian population, these high results are very concerning. As no significant results were found for all the employment categories and suicide ideation, nor for gender and age, these results strongly suggest suicide ideation is a serious factor for all sectors of the entertainment industry who participated in this research, as well as, irrespective of their age and gender.

### **Suicide Planning and Suicide Attempts**

To explore the more severe suicidal responses, frequencies are presented in the table below for Suicide Planning and actual Suicide Attempts, compared to population percentages. From the values presented, it can be seen that reported Suicide Planning is between 4 and 5 times greater than the rates in the general population. Attempted Suicides are more than double the rates in the general population. Chi square analyses showed no statistically significant differences between the three groups on either suicide planning or suicide attempts.

Table 47: Suicidal Planning and Suicide Attempts (Life Time)

	Population (Johnston et al., 2009)	All Groups	Group 1	Group 2	Group 3
Suicide Planning	4.0%	17.4%	16.0%	17.5%	19.9%
Suicide Attempts	3.2%	7.7%	7.4%	7.9%	8.5%

The table below presents the population data against the gender of respondents to the survey. Again, the pattern of 4 to 5 times higher responses on Suicide Planning and more than double population levels on Suicide Attempts appears. Chi square tests showed no statistical differences between the males and female response rates.

Table 48: Suicide Planning and Suicide Attempt responses for Males and Females

	Population (Johnston et al., 2009)	Male	Female
Suicide Planning	4.0%	19.2%	16.0%
Suicide Attempts	3.2%	7.9%	7.6%

Finally, Suicide Planning and Suicide Attempt were investigated for differences between all subcategories of those who responded in the survey, in an attempt to determine vulnerable groups. The results are displayed in the table below

Table 49: Suicide Planning and Suicide Attempt by Sub-Categories of Employment groups

All Groups
Group 1, the Performing Artists
Actors
Dancers & Choreographers
Musicians, Composers & Arrangers
Singers
Other Performing Artists (including Entertainers, Variety Artists, Circus Performers, Comedians, Radio & TV Presenters and other Performing Artists)
Group 2 Performance Arts Support Workers
Artistic & Program Directors
Directors
Musical Directors
Managers, Agents & Promoters
Film, Television & Recorded Media Producers, Directors & Editors (including Media & Video Producers, Film & Video Editors, Directors of

Photography and Film, Television, Radio and Stage Directors)  
Stage Managers  
Technical Directors  
Venue Managers  
Other Performing Arts Support Workers (including Production Assistants,  
Costume Designers, Make Up Artists, and other Performing Arts Support  
Workers)

Group 3 Broadcasting, Film & Recorded Media Equipment Operators  
Lighting Technicians  
Sound Technicians  
Other Performing Arts Technicians (including Broadcasting, Film,  
Television, Recorded Media & Camera Operators and other Performing  
Arts Technicians)  
Road Crew & Riggers

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The table above displays all employment subcategories, for Suicide Planning and Suicide Attempt. No significant differences in Suicide Planning and Suicide Attempt were found for any employment subcategory.

As reported above, it is notable that Suicide Planning is between 4 and 5 times greater than the rates in the general population and Attempted Suicides are more than double the rates in the general population. There were no statistically significant differences between the three groups (Group 1, Group 2, Group 3) on either suicide planning or suicide attempts, and no differences between men and women. As no significant results were found for all the employment sub-categories for Suicide Planning and Suicide Attempt, these results strongly suggest Suicide Planning and Suicide Attempt is a serious behaviour for all sectors of the entertainment industry who participated in this research.

#### **Underlying Factors. Suicide Ideation, Planning and Attempts**

The literature cited above indicates that there are factors which can provide a greater risk for suicide (including ideation, planning and attempts). In order to examine the impacts these have on the respondents in the entertainment industry, a series of logistic regressions were conducted. These analyses demonstrate whether the group of variables have significant explanatory power for the suicide related measures, as well as indicating which variables have significant impacts on their own.

#### **Suicide Ideation Predictors**

The first logistic regression was to explore what would predict suicidal ideation. Chi squared for the model was significant ( $\chi^2 = 209.16$ ,  $p < .001$ ) and accounted for approximately 25% of the variance (Nagelkerke R Square). In this prediction of suicidal ideation for the entire sample, depression

symptoms, industry income, social support needs, and having been diagnosed with a mental illness were significant independent predictors.

Table 50: Suicidal Ideation Predictors for All Groups

Variable	<i>B</i>	S.E.	<i>Odds ratio</i>	<i>p</i>
HADS Anxiety	.019	.020	1.020	.342
HADS Depression	.056	.026	1.057	.030*
Q6 Gender	-.103	.149	.902	.488
Q14 Income (within industry)	-.084	.029	.919	.004*
Q15 Income (Outside industry)	.003	.039	1.003	.947
SF Physical measure	-.063	.099	.939	.527
Q23 Relationship status	.125	.121	1.133	.302
Q25 Living arrangements	.059	.051	1.061	.248
Emp_Group	-.022	.099	.978	.824
MSPSS_tot: Social support	-.419	.075	.657	.000*
Q84 Tobacco use	.104	.084	1.109	.215
Q90 Alcohol use	-.052	.051	.949	.312
Q54 Diagnosed mental illness	1.198	.155	3.313	.000*

Similar logistic regressions were then conducted for the 3 main entertainment industry working groups to examine whether the same level of prediction and the same independent predictors would hold. That is, if there was a different pattern for each group, it may indicate different focus for interventions and prevention strategies.

For Group 1, the Performing Artists, only social support and having been diagnosed with a mental illness were significant independent predictors. Alcohol use and industry income trended towards significance. This model explained 20% of the variance,  $\chi^2 = 98.82$ ,  $p < .001$ .

Table 51: Suicidal Ideation Predictors: Group 1, the Performing Artists

Variable	<i>B</i>	S.E.	<i>Odds ratio</i>	<i>p</i>
HADS Anxiety	.021	.031	1.021	.510
HADS Depression	.044	.041	1.045	.286
Q6 Gender	-.106	.221	.899	.631
Q14 Income (within industry)	-.091	.048	.913	.061
Q15 Income (Outside industry)	.038	.052	1.038	.475
SF Physical measure	-.109	.149	.896	.463
Q23 Relationship status	-.025	.184	.975	.891
Q25 Living arrangements	-.009	.076	.991	.910

MSPSS_tot: Social support	-.418	.116	.658	.000*
Q84 Tobacco use	.086	.122	1.090	.481
Q90 Alcohol use	-.131	.077	.877	.087
Q54 Diagnosed mental illness	1.348	.226	3.852	.000*

A similar pattern was also observed for Group 2, the Performance Arts Support Workers, for them, industry income, social support, and mental illness diagnosis were significant independent predictors. This accounted for 31% of the variance,  $\chi^2 = 84.73$ ,  $p < .001$ .

Table 52: Suicidal Ideation Predictors: Group 2, the Performance Arts Support Workers

Variable	<i>B</i>	S.E.	<i>Odds ratio</i>	<i>p</i>
HADS Anxiety	.008	.038	1.008	.827
HADS Depression	.049	.047	1.051	.292
Q6 Gender	-.354	.279	.702	.205
Q14 Income (within industry)	-.121	.054	.886	.025*
Q15 Income (Outside industry)	-.094	.091	.911	.304
SF Physical measure	-.251	.190	.778	.185
Q23 Relationship status	.187	.218	1.205	.391
Q25 Living arrangements	.104	.096	1.110	.276
MSPSS_tot: Social support	-.637	.139	.529	.000*
Q84 Tobacco use	.190	.152	1.209	.212
Q90 Alcohol use	-.013	.095	.987	.893
Q54 Diagnosed with a mental illness	1.069	.288	2.911	.000*

For Group 3, the Broadcasting, Film and Recorded Media Equipment Operators, only having been diagnosed with a mental issue was a significant independent predictor. The overall model accounted for 22.2% of the variance. The overall model was significant with  $\chi^2 = 41.31$ ,  $p < .001$ .

In order to examine some of the specific vocations in the entertainment industry survey, logistic regressions were conducted across 6 areas – actors, dancers, musicians, lighting technicians, sound technicians, and other support staff. No other group was large enough to conduct these analyses. Each of these analyses was significant for the overall set of variables, and accounted for between 25% and 35% of the variance.

For actors, anxiety symptoms and previous diagnoses of mental illness were the only variables that acted as significant independent predictors. Both gender and industry income approached significance, but did not meet the cut off level.

When the results for dancers were reviewed, the overall model accounted for 38% of the

variance. However, no single variable was significant on its own. This indicates a more complex interaction between the whole set to contribute to suicide ideation within this group. Similarly, sound technicians did not have individual predictors showing through, but also had a much lower predictive power.

Musicians had an overall model accounting for 36% of the variance. When the individual predictors were assessed, tobacco use, alcohol use and diagnosis with mental illness each contributed a significant amount on their own. Living arrangements and social support approached significance.

Lighting technicians featured depressive symptoms as the only independent predictor in their analysis. Social support approached significance. For the other support staff group, the key predictor for them was a negative score on the physical wellbeing measure. Although both social support and industry income approached significance.

### Suicidal Planning Predictors

In order to predict the likelihood of suicidal planning, the same set of variables was used in a logistic regression. For the whole sample, 23.6% of the variance was accounted for, but a different pattern emerged compared to the ideation analysis. This is consistent with the comments of Stack (1997). Having been diagnosed with a mental illness still comes through in all analyses, with social support also being a strong risk factor. However, other variables emerge as having important impacts.

Table 53: Suicidal Planning Predictors: All Groups

Variable	<i>B</i>	<i>S.E.</i>	<i>Odds ratio</i>	<i>p</i>
HADS Anxiety	.011	.022	1.011	.624
HADS Depression	.056	.026	1.058	.033
Q6 Gender	-.480	.160	.619	.003
Q14 Income (within industry)	-.109	.033	.897	.001
Q15 Income (Outside industry)	.017	.041	1.018	.669
SF Physical measure	-.057	.101	.944	.570
Q23 Relationship status	.090	.125	1.095	.469
Q25 Living arrangements	-.048	.054	.953	.374
MSPSS_tot: Social support	-.281	.077	.755	.000
Q84 Tobacco use	.023	.092	1.023	.803
Q90 Alcohol use	-.068	.054	.934	.208
Q54 Diagnosed with a mental illness	1.364	.158	3.911	.000
Employment group	-.100	.107	.905	.349

For the whole sample, the prediction model was significant ( $\chi^2 = 185.76$ ,  $p < .001$ ). The

significant independent predictor variables were depression symptoms, gender, industry income, social support, and having been diagnosed with a mental illness.

Looking at Group 1, the Performing Artists sector, 24.5% of the variance was accounted for by including all variables. However, those which had independent impacts were industry income and mental health diagnoses. The gender variable approached, but was just below, the cut off for inclusion as a significant predictor.

In contrast, gender was a significant independent predictor of suicidal planning for Group 2, the Performance Arts Support Workers. Also significant were social support and mental health diagnoses. These latter variables were the only significant independent predictors for Group 3, the Broadcasting, Film and Recorded Media Equipment Operators.

Again, the review of specific groups within the sample threw up some differing patterns of the ways in which variables were able to predict suicide planning. Actors and musicians both had diagnosis with a mental illness as significant predictors. Nothing else was independent for the actors, but alcohol use was for the musicians.

Lighting technicians had two significant independent predictors – income from the industry and low social support. Sound technicians also had income from the industry, but also had an independent predictor of mental illness diagnosis.

The last group in these analyses was the other support staff. For them, income from the industry was a significant independent variable. However, the measure of physical impairment was also significant.

### Suicide Attempts Predictors

Logistic regression was also used to test how well suicide attempts could be predicted by the set of variables. For the overall sample, a significant model ( $\chi^2 = 96.67$ ,  $p < .001$ ) accounted for 17% of the variance. In this analysis, social support and mental health diagnosis were the only significant independent predictors. However, anxiety symptoms were just short of the cut off for inclusion. Gender also approached significance – noting more males than females complete suicides.

Table 54: Suicidal Attempts Predictors: Group 1, 2, 3

Variable	<i>B</i>	<i>S.E.</i>	<i>Odds ratio</i>	<i>p</i>
HADS Anxiety	-.055	.029	.947	.055
HADS Depression	-.027	.034	.973	.420
Q6 Gender	.374	.208	1.454	.072
Q14 Income (within industry)	.036	.044	1.036	.423

Q15 Income (Outside industry)	-.074	.050	.929	.140
SF Physical measure	.076	.127	1.079	.551
Q23 Relationship status	.026	.159	1.026	.871
Q25 Living arrangements	.037	.071	1.038	.598
MSPSS_tot: Social support	.261	.100	1.298	.009
Q84 Tobacco use	.083	.123	1.086	.500
Q90 Alcohol use	.088	.071	1.092	.218
Q54 Diagnosed with a mental illness	-1.327	.215	.265	.000
Employment group	.095	.141	1.100	.499

For Group 1, the Performing Artists, only mental health diagnosis was a significant independent predictor. However, anxiety symptoms approached significance.

For Group 2, the Performance Arts Support Workers, both social support and previous diagnoses were significant independent predictors of suicide attempts.

For Group 3, the Broadcasting, Film and Recorded Media Equipment Operators demonstrated an interesting variation on the patterns appearing in the remainder of the analyses. For them, previous diagnosis was a significant predictor. However, they also had external income and smoking behaviour also as significant independent predictors.

When the specific employment groups were reviewed, the patterns for those who attempted suicide became far less clear. Again, all the regression predictions were statistically significant for the sets of variables used, and reasonably strong amounts of variance were accounted for. However, very few variables were significant independent predictors across any of the groups.

As with the other areas, diagnosis with a mental illness featured as a significant predictor for actors and sound technicians. It approached significance in most other groups. The only other significant independent predictor was low social support for the other support staff group.

### Suicidality Summary

Across this range of analyses, there is an extremely high reporting of Suicidality.

- Suicidal Ideation is 6 times greater for 12 Month Ideation and more than double for Life Time Ideation compared to the general population,
- Suicide Planning is between 4 and 5 times greater than the rates in the general population,
- Suicide Attempts when compared to population figures are more than double the rates.
- Statistical analysis revealed there were no differences between the three groups on either Suicide Planning or Suicide Attempts. The 3 groups under analysis are Group 1,

the Performing Artists, Group 2, the Performance Arts Support Workers and, Group 3, the Broadcasting, Film and Recorded Media Equipment Operators.

- Suicide Ideation, Suicide Planning and Suicide Attempts, were not more prevalent for men and women – both genders exhibited higher levels than the general population.
- Suicide Ideation, Suicide Planning and Suicide Attempts were found across all age groups in the entertainment workers.

Of particular concern is the rate of suicidal ideation within the previous 12 months. Using very conservative analyses, these figures are still 5-9 times the rates seen in the general population. Again, it is noted that ideation does not necessarily lead to suicide attempts or successful suicides. However, this level of ideation is indicative of serious mental health challenges to be faced with the entertainment industry workforce.

More detailed analyses demonstrated a series of key variables appearing throughout the reporting. These include the low income levels of many of the employees, low levels of perceived social support, and a history of mental health diagnoses (reported earlier in terms of strong incidences of anxiety and depression). Interestingly, there were low levels of engagement with substance use as predictors for most of the groups and analyses.

### **Suicidality Implications**

- Rates of Suicide Ideation, Suicide Planning and Suicide Attempts are extremely high in the sample and indicate a need for early intervention programs and prevention programs tailored to this group of employees.
- The rates of Suicide Ideation, Suicide Planning and Suicide Attempts were consistent across both males and females, and across all age groups. These age and gender findings run counter to Australian completed suicide statistics, where completed suicides are differentiated by age groupings, and more men than women complete suicide (ABS, 2010). These data have implications for targeted early intervention and prevention programs.
- Factors of mental health diagnoses (anxiety and depression) feature as important points of focus for this group in relation to suicidal cognitions and behaviour.
- Low levels of social support – often brought about by the nature of the shift work, weekend work, and long and irregular hours – provide an important risk factor that needs to be targeted in intervention and prevention programs.
- The presence of suicide attempt is not a predictor of all ‘completed’ suicides.

- The presence of suicide ideation cannot be assumed to be linked to all attempted suicides, or all 'completed' suicides.
- Mental Health problems are not a simple predictor for all 'completed' suicides.
- Suicide prevention strategies must be carefully targeted to particular groups in the Entertainment Industry. One-size-fits-all prevention strategies will be unsuccessful, and may be detrimental.

## CHAPTER 8. CONCLUSIONS

This report provides a view of the mental health and wellbeing of members of the Australian Entertainment Industry. The picture presented in the report is one of serious concern.

The participants in this research are a relatively young, well-educated sample of people from the Australian Entertainment Industry. They work hard, but their satisfaction with the industry is equivocal and varies between areas of work. There are, in this report and in the Phase 1 report, indications of positive relations with some other members in the Industry, and some with those outside the Industry.

However, those in the creative industries in Australia must negotiate their survival, and allow their creative achievements to flourish whilst under the serious pressures shown in this report – for example, work insecurity, financial pressure, mental health issues, drug and alcohol use, suicidal behaviour and lack of social support. It may well be that there is no choice to be taken, as many of the participants reported their work was the ‘purpose of their lives’, they could not do any other kind of work, and their work was ‘who they were’. These intrinsic motivations are hallmarks of what has been called the Protean Careerists and often represent ‘a calling to create’ (see Bridgstock, 2007; Hall & Chandler, 2005; Throsby & Zednick, 2010a).

Upon closer examination of the data, we start seeing many indicators that provide serious concern for their health and wellbeing. The income levels reported by most of the sample are extremely low. Many, counting both entertainment industry and external sources of income, are earning less than \$20,000 per annum. A very high percentage (65%) of respondents are below the Australian average wage. Many are below the poverty line.

To earn their income, there is a pattern of risk factors for their health and mental health. Shift work, weekend work and irregular hours are a feature of the working life. Each of these on their own is an individual risk factor that is seen playing out in other aspects of their lives. When combined they provide a much more serious impact on the lives and wellbeing of the members of the entertainment industry. Poor and disrupted sleep, insomnia, and always feeling tired are commonly reported – and these are related to physical and psychological symptomatology. All of these feature as negative experiences across the industry – no matter which roles people fill -- because of the very nature of the industry itself.

Social support is a key protective factor against many physical and psychological challenges. While the respondents report some positive aspects of social support, they also indicate that these are not as strong as would be desired. Disrupted and irregular sleep patterns because of shift work and night work impacts on being able to receive and maintain supportive social networks. The necessity of

work hours and the nature of the industry require that the employees are engaged in these health challenging patterns, and consequential limits of support.

The exploration of the Mental Health and Drugs and Alcohol sections of the survey provide a set of findings that point to the serious health state of the members of the Entertainment Industry. Across the range of drugs and alcohol, the numbers of people indulging is very high compared to the general population (noting that only a small percentage of the overall sample responded to these questions). Comparisons to the data from the National Drug Strategy found overall use much higher than the general population.

As we have reported on the negative impact of sleep disruption, one serious example of drug use is methamphetamines. The reported use rate was up to 8 times greater than the population, and a prime reason given for its use was to stay awake for work – particularly for Group 3 (Technical Crew), but also for Group 1 (Performers). Again, with the caveat of the very small numbers who responded to this particular question, it is noted that all of those responding from Group 3 reported daily use. Similar results were found for Cocaine use in the previous 12 months, where usage was 12 times greater than the general population; ecstasy usage was over 7 times greater than the general population; Pain killer usage for non-medical reasons was 7 times greater than the general population, and Tranquillizer use for non-medical reasons was more than 9 times greater than the general population.

Similar patterns have been observed across all the drugs that were included in the survey. That is, the percentage of users is much higher than the general population, and the amount of usage is also higher. The types of drugs used do vary by the employment group, however. One particularly troubling aspect is the percentage who report use because they are addicted – 20% of those responding across all the drug categories.

Mental health, of course, is a key element of this survey. From the various sections of the data, we see a picture of a troubled workforce. People have reported being diagnosed with mental health conditions, but the rates of diagnosis are in line with population figures. In other areas, they have reported accessing mental health services – and wanting to have services but not knowing where they were. Of those who did access services, there was a range of satisfaction linked to the type of professionals. However, in the open ended comments, many respondents reported the need for service providers who were much better versed in the nature and demands of the Entertainment Industry.

The measures used for mental health functioning provide a set of findings from which to base further work to provide targeted services for some of the complexities that are appearing. From the SF-12, the Mental Functioning scores were far below the population means. This is made up of measures of how well a person functions in domains such as emotions, social, and mental health. As calculated,

this points to an area in which the overall workforce is in need of important and targeted services.

At a more refined level, the HADS provided a stronger assessment of the levels of symptomatology experienced by the respondents (noting that this is a screening measure, it is not a diagnostic tool). The depression scale indicated levels of symptoms up to five times higher than the figures found in general populations in Australia.

More significantly, the level of anxiety symptoms in the sample was much higher. This is a debilitating problem for the individual, and perhaps more so for those in the Entertainment Industry. It challenges one to be able to undertake one's role, with avoidance behaviour a particular manifestation.

Whether it is related to performance, audition, staging, lighting, sound, costumes, music – the range of activities – anxiety can be a cruel condition. The level of symptoms illustrated in the survey point to the need for a key focus.

Anxiety also has other negative consequences and interactions. In the Drug and Alcohol sections of the survey, participants reported using in order to cope with the challenges they were facing. Anxiety compounds the use of drugs rather than working to reduce the problems that are experienced.

This report has provided descriptive material on those who have completed the survey. It has also cast light upon many of the potential negative behaviours and experiences of those working in the Entertainment Industry. By identifying and systematically recording the levels of problems and mental health challenges, it is designed to assist in the development of approaches to design and deliver the services so badly needed.

Suicidal behaviour of those from the entertainment industry are of concern. The respondents were asked a series of questions about suicidal ideation, planning and attempts. These were analysed in relation to other variables common in the literature, and compared to population values. Analyses demonstrated that members of the industry had suicidal thoughts (suicide ideation) in the last 12 months at rates 5 to 9 times higher than the general public varying by employment group, as an example 2.3% of the general population reported suicide ideation in the previous 12 months compared to 14.8% of the total survey sample. The magnitude and recency of these thoughts are of great concern, although ideation does not necessarily lead to any further actions like suicide attempts or successful suicides.

With suicidal planning, respondent showed rates 4-5 times greater than those of the general population, i.e., general population values were 4%, compared to 17.4% for all the respondents. Data on actual suicide attempts were slightly above double the population values (population values of 3.2% compared to 7.7% for the respondents).

Several important factors emerged in the more refined analyses of the data: lower levels of

social support; low incomes experienced within the industry; mental health diagnoses – particularly around depression and anxiety. Interestingly there were low levels of engagement in substance use as predictors for suicidality.

These results pose significant challenges for intervention and prevention of suicidal behaviour for those who work in the entertainment industry. Suicide prevention strategies must be carefully targeted to particular groups in the entertainment industry. One size-fits-all approaches will be unsuccessful, and may be detrimental.

### **The Nature of the industry.**

The nature of the entertainment industry is that working hours are so often different from those of the general workplace. Putting on a theatre production, by definition, means working late at night. Bands and their crews work late at night and travel even later – with significant inherent risks. Film and TV crews and actors often start very early in the morning and may continue late into the night.

These working hours place a physical strain on members of the industry, but also contribute to a number of the negative risk factors. The most obvious of these is the impact on sleep and sleep patterns. However, the nature of the industry also has impacts on social relations and social support. Similar to shift workers, members of the industry are often just out of synch with the living patterns of family and friends.

It is not just the timing of work and its negative impact on members of the entertainment industry. From both the interviews of Phase 1, and the open ended questions in the Phase 2 survey, a common set of themes emerged. Many of the respondents reported that the industry itself could often provide a very negative, unsupportive, even brutal, work environment.

While respondents often reported they had various forms of social support from families and co-workers, they also reported aspects of the work that was very negative. A simple example is, there is often such intense competition for the work available, that 25% of all the respondents indicated that if they had a problem and sought help, the word would get around and jeopardise future work opportunities. Some reported their experiences of bullying, sexual assault, sexism and racism in the workplace, which is ignored or dealt with inadequately by the industry.

The accumulation of these data, presents a report which is of serious concern for the health and wellbeing of those who work in the entertainment industry. As a result, a set of recommendations for future actions are presented in the following section.

## CHAPTER 9. RECOMMENDATIONS

- 1) **Passion:** A major theme emerging from the research is the industry workers expressing their overwhelming passion for their creative work. This is a collective strength of the Australian entertainment industry, and can be an antidote against many of the negative aspects found in this report. It is suggested this passion can be a powerful element to bind the industry, and a motivator to work against the powerful negative culture within the Australian entertainment industry.
- 2) **Culture:** Contrary to previous anecdotal evidence that the creative industry is a site where the collective is a supportive environment – that is, like a family who take care of each other -- in depth interviews revealed a toxic, bruising work environment, extremely competitive, evidence of bullying, sexual assault, sexism and racism which is ignored or dealt with inadequately. It is recommended that cultural change is required to provide a more supportive environment for all sectors of the creative industries. It is critically important to strengthen a supportive cultural work environment, particularly with the high levels of mental health problems, drug and alcohol use, and suicidality reported by so many respondents in this research.
- 3) **Sleep disturbances:** Sleep disturbances were reported by a higher rate than the general population. Additionally, respondents reported that because of their irregular work hours they had difficulties keeping contact with their friends in the industry, and difficulties finding time for their families. Hillman et al. (2006) report that sleep disturbances contribute to a range of social and health problems including work related injuries, depression and anxiety, motor vehicle accidents and health conditions like diabetes and hypertension. For these workers, their sleep and irregular work patterns will not change because of the very nature of the entertainment industry. It is recommended that it is necessary to develop interventions related to managing irregular sleep patterns and irregular work patterns while maintaining a solid family and social life.
- 4) **Social Support:** Respondents from all groups reported that whilst they could gain support from their family, they lacked support from their industry. This is a key factor that relates to the previous recommendations. The creative workers indicated they did not know where to get support from in the entertainment industry. Further, they commented they needed support services specifically tailored for the entertainment industry, easily accessible, run by people who understand the creative industries, and anonymous. Also, it is recommended that social support should build on, and strengthen social support mechanisms already in place, for example, The Australian Road

Crew Collective, The Crew Scene ([www.thecrewscene.com](http://www.thecrewscene.com)).

- 5) Drug and Alcohol Use: Across all categories of work, respondents reported levels of alcohol and drugs use much higher than the population norms.
- a. Alcohol use and drug use for non-medical reasons are at very high levels compared to the general population -- specifically alcohol (at 11-19 standard drinks in one day) is consumed at double the rate compared to the general population intake, meth/amphetamine use is 8 times greater, ecstasy use is 7 times greater, cocaine use is 12 times greater, marijuana use is 4 times greater, pain killers for non-medical reasons is 7 times greater and tranquillizers for non-medical reasons is 9 times greater than the general population (data is compared to the general population in NDSHS, 2013).
  - b. A critical finding, across most types of drug use is that more than 20% of the respondents selected "I am addicted", compared to a national response of 4.5% (NDSHS, 2013).

It is recommended that drug awareness strategies, harm minimisation programs, and support programs for those who are addicted are designed and delivered which target those workers in the creative industries. An important consideration here is that attention needs to be given to the cultural attitudes towards drug and alcohol use which may support usage.

- 6) Mental Health: HADS Caseness data analysis revealed very high levels of anxiety and depression symptoms compared to Australian data.
- a. Anxiety. From the entertainment workers who participated in the survey, 44% of the respondents appear in the moderate to severe symptomatology category, whereas Kilkkinen et al. (2007) report from their Australian data, only 3.7% were in the moderate to severe range for anxiety symptoms. As anxiety is a serious and debilitating condition, this is an area of concern for the psychological wellbeing of the entertainment industry workers.
  - b. Depression. Of those who responded to the questions, 65.2% fell within the Normal range, and 15.2% in the Moderate to Severe. Compared to the Australian population data (Kilkkinen et al., 2007) this is very high. The population figures show 91.8% in the Normal range and just 3% in the Moderate to Severe range. In comparison to Australian population data (3% Moderate to Severe), these very high indicators of depression symptoms by the entertainment workers (15.2% Moderate to Severe) and is an area of concern for the psychological wellbeing of the entertainment industry workers.

It is recommended that psychological and psychiatric services are identified who have specialist expertise and knowledge of the entertainment and creative industries. Links with these resources need to be developed, and targeted specialist interventions be readily available.

- 7) Suicidality: Suicidality, including suicide ideation, suicide planning and suicide attempts are extremely high for those in the entertainment and creative industries compared to the general population.
- a. Suicide ideation is 6 times greater, suicide planning is more than 4 times greater, and suicide attempts are more than double the general population.
  - b. Risk factors include mental health diagnosis (particularly anxiety and depression), low levels of social support often brought about by the nature of the shift work, weekend work, and long and irregular hours.
  - c. Alcohol and drug use was not a predictive factor for any of the suicidality measures.
  - d. Mental Health problems are not a simple predictor for all 'completed' suicides.
  - e. The rates of suicide ideation, suicide planning and suicide attempts were consistent across both males and females, and across all age groups. These age and gender findings run counter to Australian completed suicide statistics, where completed suicides are differentiated by age groupings, and more men than women complete suicide (ABS, 2010).

These data have implications for targeted early intervention and prevention programs. These risk factors should be addressed in any early intervention and prevention programs. Further, early intervention and prevention programs must be carefully targeted to particular groups in the entertainment industry. One size-fits-all approaches will be unsuccessful, and may be detrimental.

- 8) Curriculum development: Considering the increasing numbers of people entering cultural occupations and industries (Australian Bureau of Statistics, 2011, Employment in Culture, Australia. Cat 6273.0, p. 4), coupled with the high level of education the respondents have achieved, there is an opportunity to build modules into curriculum which covers areas like protective factors, identifying and strengthening social support networks, informing students of the pitfalls of working in the creative industries, identifying the resources available, and other self-protective strategies.

The recommendations present a comprehensive pathway to address the health and wellbeing of the creative and passionate workers in the entertainment industry. In some ways, the recommendations are

interconnected, and ideally, should all be implemented. Careful planning of the introduction of any of the interventions is recommended. Overall, this report recommends the urgent need to address the critical health and wellbeing issues for those working and creating in the entertainment and cultural industry.

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