



Pride, Passion & Pitfalls: Working in the Australian Entertainment Industry

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December 2014.

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Executive Summary

Entertainment Assist is an Australian charity whose undertaking is to help people overcome the pitfalls of the Australian Entertainment Industry. Its mission is to champion generational change which would see the Australian entertainment industry actively engaged in mental health support and suicide prevention

Whilst the media alert us to the death of high profile artists, musicians, actors and other performers, there are other groups of entertainment industry workers who are reporting serious psychosocial distress. Evidence from the recently formed Australian Road Crew Collective paints a disturbing picture. The Australian Road Crew Collective are 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 (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 (CXmag blog, 2013).

These events led to a growing concern for the mental, physical and social health of entertainment industry workers, and have driven the work of Entertainment Assist and their demand for deeper investigation. However, there is little empirical research undertaken on those who work in the Australian entertainment industry. This lack of research severely hinders our understanding on the causes of the distress experienced by these groups. Even the international literature focuses almost entirely on performers, artists and composers, and ignores those behind the bright light – that is the Performing Arts Support Workers and the Broadcasting, Film and Recorded Media Equipment Operators. Within these constraints, we need to make an attempt to weave a pathway towards understanding the causes of distress of those working in the creative and entertainment realm. In consultation with a research team from Victoria University, the following research questions were formed.

1. What is the culture and work environment of the Australian entertainment industry?
2. What coping mechanisms are employed by entertainment industry workers to negotiate their work environment?

3. What are the joys and pleasures, and the challenges of working in the Entertainment Industry?
4. Are differences apparent between diverse sectors of the entertainment industry?, e.g., performing artists and music composers; performing arts support workers, and broadcasting, film and recorded media equipment operators.

Entertainment Assist launched the research project on August, 2014 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. 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 research team used their networks to advertise and recruit participation in the research project.

Unstructured open-ended interviews were conducted with all participants. Participants provided a personal narrative of their involvement in entertainment history. The major concepts guiding the interview included:-

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) .

Thirty-six people completed the interviews. Of these, 44% were performing artists and music composers, 33% were performing arts support workers, and 22.2% were broadcasting, film & recorded media equipment operators. The median age of the participants was 47 years, and 61.1% of the participants were male, and 38.9% were women.

The participants in this research largely resided in Victoria (52.8%), New South Wales (22.2%) and Queensland (11.1%). Overall, the participants are well educated, with all but two participants having completed Year 12. However, their annual income was \$29,799.00 below the average yearly income from the general population (Australia Bureau of Statistics, 2014).

Analyses of the interview data provided support for the concepts that were used to underpin the questions. However, while these findings provide important understandings for a starting point, the deeper analyses provided a much richer picture developed from a series of emergent themes. By reviewing these, the experiences of the entertainment industry employees and the connections between the ideas, is able to be brought to the fore. Table1, below, demonstrates the major themes that emerged from the analyses of the interview data. These include a passion and commitment for their creative endeavours, an overwhelming negative work culture, drugs and alcohol use, mental health problems and suicide and suicide ideation.

The table indicates the responses to the five emergent themes, from the three categories of entertainment industry workers. The most common responses under each theme are listed. Differences are apparent across the three groups. Based on these findings, recommendations are discussed below.

Table 1: Major emergent themes for Group 1, Group 2 and Group 3¹

	Group 1 Performing artists & music composers	Group 2 Performing arts support workers	Group 3 Broadcasting, film & recorded media equipment operators
Passion for work	More than half Passion. Privilege. Interaction with audience. Storytelling. Spiritual experience. Identity.	More than half Passion. Love. Enjoyment of audience. The 'high' of music in the production.	Most Passion. Privilege. Proud of their work. Creating a mood with light. Putting a smile on audience faces. Identity.
Negative culture	More than half Culture of criticism, external and internal. Bullying. 'Being beautiful'. Professional jealousy. Secretive, don't tell others your problems – no work.	More than half Culture of criticism, internal and external. Gossiping. Bullying. Sexual assault managed badly by organisation.	Most Irregular sleep patterns. Lack of sleep. Long drives. Lifestyle excess. Self-medicating. Bad food. Thrown on the scrap heap.
Drugs and alcohol	Not reported as a problem	Not reported as a problem	Most
Mental health	More than one third. Most had sought professional help.	One quarter. All had sought professional help.	Most No indication they had sought professional support.
Suicide, suicide ideation, attempted suicide	One quarter	None	Most

¹ 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.

Recommendations

The people working in the entertainment industry and artistic world share a deep passion and commitment for their creative work. For some, their personal identity is directly linked to their profession. These passionate people are immersed in a work environment that is unhealthy, often divisive, competitive, and lacking social support. There are strong indicators these creative workers have a disproportionate rate of mental health issues. Often, coping techniques are then employed, which could include drug and alcohol over use. These alarming conditions need to be addressed. However, new directions forward are apparent, and are listed below:

1. The passion and commitment to their creative work presents an opportunity to build strength capacity to ameliorate the difficulties inherent in their work place.
2. The work culture paints a negative picture of the Australian entertainment industry, which is psychologically damaging to many in the industry.
 - a. The Productivity Commission (2010), the Australian Government (2012) and Safe Work Australia (2013) call on employers to promote healthy and safe work environments and to comply with Work Health and Safety (WHS) regulations.
 - b. Those working in the entertainment industry need to be provided with information about their rights in the workplace, and knowledge of the pathways to seek assistance.
3. Mental health problems were reported in all three groups.
 - a. It is recommended designing prevention strategies for targeted populations of the entertainment industry.
 - b. Further, it is suggested linking with existing community mental health clinics to provide specific support for entertainment industry workers.
4. Suicide, suicide attempts and suicide ideation were a problem in the industry.
 - a. It is recommended that suicide prevention strategies need to be designed for targeted populations in the entertainment industry, which are appropriate to the social and cultural needs of the entertainment industry, and located in close and familiar settings. This model is based closely on the underlying principles of LIFE (2007).
 - b. Attention needs to be given to promoting how entertainment workers can access clinical and professional treatment.
 - c. It is recommended to pursue partnering with existing clinical services to provide specific treatment regimens for those in the entertainment industry.

5. Drug use was not reported as a problem for the majority of the participants. As these findings run counter to national and international research, it is recommended further exploration is needed. Phase 2 of this research project – a large quantitative survey – will provide more details related to drug and alcohol use for workers in the entertainment industry.
6. Social support was a minor theme of this research.
 - a. Strengthening social support may be a vital key for entertainment industry workers' mental health. Given the negative culture within the industry reported above, social support structures can act as a buffer to this environment by providing a sense of belonging, competence, and mental health (Leavy, 1983).
 - b. The key to strengthening social support lies in the passion, pride and commitment the workers in the entertainment industry express for their creative work. This presents an opportunity to build this strength capacity to ameliorate the difficulties inherent in their work place.
 - c. It is recommended social support groups and self help groups be encouraged and supported, and existing support groups like Australian Road Crew Collective be strengthened.
 - d. In working to strengthen social support, it is important to develop strategies to address specific stressors, and develop strategies for particular groups who share common experiences, as a one-size-fits-all focus will reduce effectiveness (Peirce & Frone, 1996).
 - e. In designing social support, it is critically important to garner support and involvement from those of the targeted groups, to increase chances of success and the sustainability of the support groups.
 - f. Whilst the definition, boundaries, and activities of the support groups must be decided by the participants, some roles could include – acting as advocates for work place problems, information sharing, social activities, problem solving, training members in suicide prevention, counselling, and mental health advocates.

Introduction

Same with anyone who's been flying for years and loves it still ... we're part of a world we deeply love. Just as musicians feel about scores and melodies, dancers about the steps and flow of music, so we're one with the principle of flight, the magic of being aloft in the wind! (Richard Bach, Author)

'The magic of being aloft in the wind' is the milieu of those in the entertainment industry. Creativity is the internal mechanism and the 'principle of flight'. An actor's creativity is related to creating the character, engaging the audience, timing, and 'presence' abilities to interact with and exchange emotions with the audience, whilst being able to work with an internally divided consciousness in performance. Trens (2008) summarises this process by stating "actors create in performances, and create performances" (ns). Producers, directors and musicians also experience 'the magic', as do the lighting technicians who paint with lights, those who build the magical stages, and the roadies who transport the props, musical instruments and the sound equipment. All share the magic of creating performances, and creating in performances. They share the ovation and the cheering from the audience. Yet, as we leave the performance, we read the newspaper reports, and mourn the loss deeply, in the dark of night (INXS, By My Side).

Michael Hutchence of INXS suicided in 1997 (Herald Sun, January 29, 2014), Paul Hester from Crowded House ended his life in 2005 (Sydney Morning Herald, 2005) the untimely death of Greg Ham from Men at Work in 2012 (Billboard, April 20, 2012) and the suicide of television personality Charlotte Dawson (ABC News, 2014) serve as a constant reminder and warning that there are particular stresses at play for entertainers, artists and performers in Australia.

These devastating events serve as a tragic warning that must be heeded. While media alert us to the death of high profile artists, musicians, actors and other performers, there are other groups of entertainment industry workers who are reporting serious psychosocial distress. Evidence from the recently formed Australian Road Crew Collective paints a disturbing picture. The Australian Road Crew Collective are 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 Fysicopulos, designer and production manager for a Prince tour of Australia (CXmag blog, 2013).

Unfortunately, while we may hypothesise about each person's motivation to choose to end their life, and the media has informed us of possible events which may have triggered these tragic events, the hard reality is that we may never know why.

In response to these tragedies (and others), Entertainment Assist emerged. Entertainment Assist is an Australian charity whose mission is to champion generational change which would see the Australian Entertainment Industry actively engaged in mental health support and suicide prevention.

The events mentioned above, together with a growing concern for the mental, physical and social health of entertainment industry workers, have driven the work of Entertainment Assist, and their demand for deeper investigation. However, there is little empirical research undertaken on those who work in the Australian entertainment industry. This lack of research severely hinders our understanding on the causes of the distress experienced by these groups. Even the international literature focuses almost entirely on performers, artists and composers, and ignores those behind the bright light – that is the performing arts support workers and the broadcasting, film and recorded media equipment operators. Within these constraints, we need to make an attempt to weave a pathway towards understanding the causes of distress of those working in the creative and entertainment realm. Thus, three theoretical approaches can be considered.

The first approach would be to examine the unique environment of the entertainment world, that is, are there specific factors inherent in the work environment that are so different from other work settings that could be stress inducing and lead to increases in suicide, mental health problems, and poor coping strategies.

A second theoretical perspective would be to examine 'the person', that is, does the creative individual hold unique characteristics, more than the general population? This is the 'creative-genius' argument that dates back to Aristotle, where claims are made for links to creativity and psychopathology like bipolar disorder, schizophrenia and depression.

A third theoretical perspective looks at the interaction between the person and the work environment – that is, what are the coping styles of the creative person whilst they are engaged in the unique work environment of the entertainment industry, do they cope well, do they engage in substance use, do they suffer with mental health issues from this interaction?

These three theoretical positions will be discussed below by reporting from international research as well as from the limited amount of available Australian research.

The Creative Work Environment

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 this section, the work environment of popular musicians, classical musicians, performers in ballet companies, and musicians in symphony orchestras will be focused on.

Popular musicians environment

Professor Dianna Kenny, Professor of Psychology and Music at University of Sydney bluntly states 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)

Professor Kenny's statements demand investigation into discovering 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 which 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).

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.

Performance anxiety was a major stressor for these men, as 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, p. 25).

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 psychosocial 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.

Parasuraman and Purohit (2000) conducted a similar study in the United States of America, 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.

Finally 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.

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. (1989) worked with 29 soloist and principal dancers (mean age, 29.08 years) from 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.

Declining careers

There is little information about what happens to those in the entertainment industry who experience a decline in their career trajectory. This is a unique characteristic of those who are involved in the artistic milieu. A declining career can have deleterious effects on the entertainer. This may include material and economic hardship, but the psychological ramifications may be severe for the entertainer as they face these changes in circumstances. According to Smalley and McIntosh (2011) the entertainer's declining career trajectory can have three specific psychological implications for the entertainer: 1) clinging, 2) re-inventing, and/or 3) downward spiralling. These three implications are discussed below.

1. *Clinging*. After the loss of fame, the person may find it difficult to gain recognition apart from their previous role. For some entertainers, they cling to their previous role and attempt to maintain the self-image of being a popular entertainer. This may be successful, but when the attempt to maintain their image of successful entertainer fails, as the public have lost interest in their public persona, this can have devastating effects on the psychological wellbeing of the ex-entertainer (Smalley & McIntosh, 2011, p. 388). Often the person has

been moulded and sculptured by those others who ultimately gain from their success (record labels, production houses, etc.), leaving the entertainer feeling like a commodity for sale. When the fame is lost, the entertainer's core self has been displaced by the commodified self, but the commodified self is no longer wanted by the public. With the core identity long gone, he/she has nothing to fall upon. This loss of core identity can leave the entertainer bereft of psychological coping skills (Smalley & McIntosh, 2011, p. 390).

2. *Reinventing*. A second reaction to loss of fame is to reinvent. The entertainer can completely reject the former public self in favour of their original core self. They do not capitalise on their former fame by becoming their public self. They instead find a new life and new vocation. These individuals possess a strong core self that remains intact through their fame, thus when the fame dissipates they can let go of their public selves (Smalley & McIntosh, 2011, p. 391).
3. *Downward spiralling*. The loss of fame can lead to utter despair, potentially to depression, substance abuse and in some cases, suicide (Smalley & McIntosh, 2011, p. 391).

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.

The Person: The Creative Genius Theory

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. Janka (2004) found writers, poets, visual artists and composers suffered from bipolar mood disorder (bipolar I and II), major depression and cyclothymia² 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 symptoms³ 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) above used retrospective methods to examine the link with 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

² Cyclothymia is a milder form of bipolar disorder (Andreasen, 1987).

³ 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).

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.

Jamison (2011) provides 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 – e.g., 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).

The Person-Creative Work Environment Relationship

The previous sections of this report have focused on the creative work environment, and also the characteristics of the creative person. 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. It is clear the artistic milieu is inimitable and exigent. Entering into this challenging environment are creative people with a higher chance of psychopathology than the general population (see Jamison, 2011, 1989). This section discusses how the highly creative person interacts with the challenging conditions inherent in the creative work environment. There are several approaches that advocate for understanding human behaviour as a product of person and environment transactions. This means that people do not exist independent of social, cultural, and political contexts, but instead construct meaning, find support, and engage in meaningful social roles within contexts. While there are several models available, we highlight one (Lazarus & Folkman, 1984) that is particularly pertinent to the research in this study.

This interaction between the creative person and the difficult work environment can be viewed through Lazarus and Folkman (1984) work on coping mechanisms. Lazarus and Folkman's work is concerned with how individuals cope with stressful events - what decisions do they make and what actions and behaviours do individuals take to cope with the stressful event, and to reduce the impact and pressure of the stressful events, so they can go on with their lives. Stress is viewed as a relationship between the person, and their environment which is a transactional relationship where each impacts on the other. This theory identifies two types of coping responses to stressful environments – emotion focused and problem focused coping. Problem focused strategies targets the cause of the stress, and the person works to remove or reduce the stressor by taking control and by information seeking. Emotion focused coping strategies try and reduce the emotional response to the stressor. Positive emotional responses include creating positive events and humour, whilst negative emotional responses could include mental disengagement, alcohol and drug use, and ending one's life to relieve the pain. There is much evidence to suggest many creative people are utilising negative emotional responses to their stressful environment (e.g., drug and alcohol use, and suicide), these will be discussed below.

Longevity, death and suicide

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).

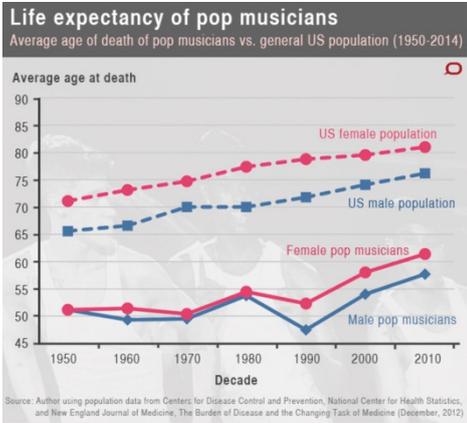


Figure 1: Life expectancy of pop musicians compared to general USA population, 1950-2010. Source: Kenny (2014)

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).

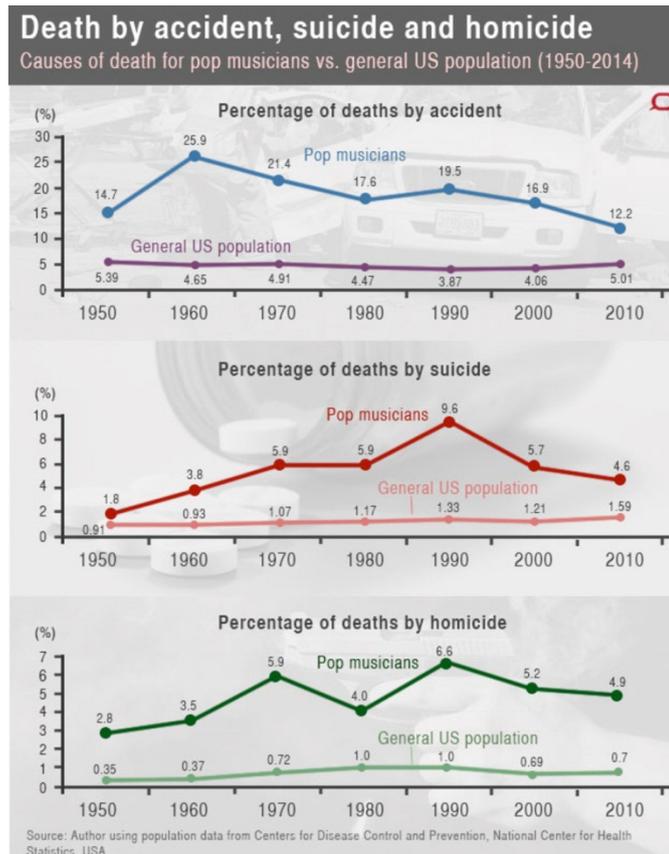


Figure 2: Causes of death by accident, suicide and homicide, for pop musicians and general USA population, 1950 to 2010. Source: Kenny (2014)

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, Hughes, Sharples, Hennell, & Hardcastle, 2012). In USA, Stack (1997) investigated the occupational category of artist, which encompassed authors, musicians, composers, 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, Hennell, Lushey, Hughes, Tocque, & Ashton, 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 was 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, the authors recruited 226 professional and amateur musicians from New York state in USA. The results from the self-reports from these musicians are 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). Professor 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

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 this research is conducted in USA and in England, and little is known of the

experiences of people who work in the Australian entertainment industry. Consequently, the following research questions will be researched and investigated.

Research Questions

1. What is the culture and work environment of the Australian Entertainment Industry?
2. What coping mechanisms are employed by entertainment industry workers to negotiate their work environment?
3. What are the joys and pleasures, and the challenges of working in the Entertainment Industry?
4. Are differences apparent between diverse sectors of the entertainment industry?, e.g., performing artists and music composers; performing arts support workers, and broadcasting, film and recorded media equipment operators.

Method

This section reports on the methodologies used in 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. Approval to conduct the research was achieved from Victoria University Human Research Ethics Committee (Application ID: 0000023845).

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. (See Appendix A for a detailed breakdown of the types of entertainers in the three categories, and numbers of people in each category)

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 (number and percentage).

	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 performing artists & music composers, 33% were performing arts support workers, and 22.2% were broadcasting, film & recorded media equipment operators.

Interview schedule

The interview schedule was based on requesting the participants’ personal narrative of their involvement in entertainment history. A full copy of the interview schedule is included in Appendix C. Major themes included:-

- 1) Details of when they first became involved in the entertainment industry until their current status.

The highs and the lows they had experienced in their career.

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).

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)

- 2) Handling Stress, based on Lazarus and Folkman (1984) work related to emotional focused coping, and problem focused coping, and seeking social support.
- 3) Skills and resources needed to successfully maintain work in the industry (Bennet, 2007) .

Methodology

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, e.g., 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. See Appendix D for Nvivo categorisation nodes.

Results and discussion

Demographic information provided some very useful details about the participants, this included gender breakdown, geographic location of participants, age, relationship status, educational levels and financial status of the participants. These are reported below.

Table 3: Gender breakdown of all participants

Gender	N	%
Women	14	38.9
Men	22	61.1
Total	36	100

The table above indicates 61.1% of the participants were male, and 38.9% were women.

Table 4: Geographic location of all participants

Location	N	%
Victoria	19	52.8
New South Wales	8	22.2
Queensland	4	11.1
Western Australia	3	8.3
South Australia	2	5.6
Tasmania	0	0.0
Total	36	100

The participants in this research largely resided in Victoria (52.8%), New South Wales (22.2%) and Queensland (11.1%).

Table 5: Median and average age of participants, Group 1, Group 2 and All participants

	Group 1 Performing Artists and Music Composers (n=17)	Group 2 Performing Arts Support Workers (n=11)	Group 3 Broadcasting, Film and Recorded Media Equipment Operators (n=8)	All Participants (n=36)
Median	47 years	47 years	49.5 years	47 years
Average	49.2 years	42 years	50.75 years	47.3 years

The table above provides information of the age of the participants across the three groups. It is clear the median age ranges from 47–49.5 years across the three groups, which suggests the participants are experienced in the field, and may well be providing knowledge based on a wealth of experience.

Table 6: Highest Education levels of all participants, and Group 1, Group 2 and Group 3

	Group 1 Performing Artists & Music Composers (n=17)		Group 2 Performing Arts Support Workers (n=11)		Group 3 Broadcasting, Film & Recorded Media Equipment Operators (n=8)	
	N	%	N	%	N	%
Year 10 & below	0	0.0	0	0.0	0	0.0
Year 11	1	5.9	0	0.0	1	12.5
Year 12	0	0.0	4	36.4	1	12.5
Certificate I & II	0	0.0	0	0.0	0	0.0
Certificate III & IV	2	11.8	0	0.0	1	12.5
Diploma	3	17.7	2	18.2	4	50.0
Bachelor	4	23.5	3	27.3	0	0.0
Postgraduate	4	23.5	2	18.1	1	12.5
Ph.D.	2	11.8	0	0.0	0	0.0
Not stated	1	5.8	0	0.0	0	0.0
Total	17	100.00	11	100.0	8	100.0

The table above displays the highest education levels achieved for the three groups. The results from the table suggest the participants are very well educated, with only two participants who had not completed Year 12. Most had earned training either at Certificate level, Diploma's, Bachelor degrees and Post Graduate degrees. This is consistent with Bennet(2007) findings.

Table 7: Yearly Income by Group 1, Group 2 and Group 3

	Group 1 Performing Artists & Music Composers (n=17)	Group 2 Performing Arts Support Workers (n=11)	Group 3 Broadcasting, Film & Recorded Media Equipment Operators (n=8)
Median	\$46,799.50	\$36,399.50	\$52,000.00
Average	\$44,661.00	\$39,308.68	\$64,442.50

The table above shows the median and average income across the three groups. The median yearly income ranges from \$36,399.59 to \$52,000.00. This differs greatly from the average yearly income from the general population which is \$78,799.84 (Australia Bureau of Statistics, 2014, CAT 6302.0).

The following section reports on the major themes from the interview data. Overall findings will be reported first, followed by findings from each of the three groupings of entertainment workers. The three groupings are reported separately, as their experiences were quite distinct and unique from each other.

Overall findings

Overall, those who were interviewed in this research project were experienced in the entertainment industry, and had a median age of 47 years. The participants had high levels of education and training, which is consistent with Bennet (2007) prior research with 500 Australian musicians. Additionally, their yearly earnings were approximately \$29,799.00 less than the general population. The emergent themes from the interview data are discussed below.

Passion for their work

The strongest theme to emerge 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 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.

Mental health

Mental health problems were reported by nearly half of the participants – predominately anxiety, depression, and clinical depression. This finding is supported by international research which states there is a disproportional rate of psychopathology in highly creative persons (Jamison, 2011). Mental health problems are reported for writers, poets, visual artists and composers (Janka, 2004) and female writers (Ludwig, 1994) which represents Group 1 performing artists and music composers. However, 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.

Another critical finding is that most of the participants successfully sought professional help. This help seeking behaviour is counter to research by Cooper and Wills (1989) who reported on rock musicians who kept their problems to themselves, and did not seek help.

For those who reported mental health problems, they also discussed their passion and commitment for their creative work, i.e., their psychological problems did not diminish their pride and dedication to their artistic endeavour, and their pleasure in interacting with an audience.

Suicide, suicide ideation and attempted suicide

Approximately one third of the participants were concerned about the number of entertainment workers who had suicided - this was a major concern for these participants. Five of the participants reported on their own suicide ideation (this includes considering suicide, but not attempting suicide), and how they pulled themselves away from taking the final step. None had made an attempt to suicide. The suicide rate for Australian entertainment industry workers is unknown. However, there is evidence from the rock and music industry in USA and UK, where suicide rates were between two and seven times greater than the general USA population (Kenny, 2014), who also experience significantly higher death rates compared to matched populations in the USA and UK (Bellis, Hennell, Lushey, Hughes, Tocque, & Ashton, 2007; Kenny, 2014). 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. This research mentioned above is related to those in Group 1, the performing artists and music composers, however there is no information available for those entertainment industry workers in 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.

Drugs and alcohol use

Overall, the participants did not report drug and alcohol use as a problem in the entertainment industry. These finding are counter to international and national research. For example drug and alcohol abuse was reported with jazz musicians (Wills, 2003), professional and amateur musicians (Miller & Quigley, 2011), freelance classical string players and jazz musicians (Dobson, 2010), professional rock musicians (Raeburn 1987a, 1987b), and amateur rock musicians (Groce, 1991; Grønnerød, 2002). To better examine the data on drug and alcohol use, it is necessary to examine the data by separately scrutinising Group 1 (performing artists and music composers), 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

In this section, Group 1 results will be reported. This includes performing artists and music composers, e.g., musicians, radio presenters, actors, singers, entertainers or variety artists, dancers or choreographer, television presenters, composers, music professionals and music directors. Major themes that emerged from the analysis of the interview data include passion for their work, the culture of their work environment, drug and alcohol use, mental health issues, and suicide, suicide ideation and attempted suicide.

Passion for their work

More than half of the participants expressed how they loved their work in the entertainment industry.

Barry⁴ 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:

⁴ Pseudonyms are used throughout the data presentation to protect the identity and privacy of the participants in the research.

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.

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 there is a 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 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.

Drug and alcohol use

According to the performing artists interviewed, they report that the use of drugs and alcohol does not seem to be a major issue. Luke and Maddie said when they were touring they would sometimes use drugs (marijuana) and more often alcohol as a means to socialise. Luke said when he was younger he would “*have drunk myself silly, you know, gone out, done the impossible,*

come home, crack open a six pack of Coopers Ale and drink the lot". Maddie said "In the past, I would have – I was a big pot smoker, and I used to smoke a lot of marijuana, and that was how I would handle stress and that worked". However Alison said

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.

She has made a "conscious decision not to drink because of what I see around me a lot". Alison had used drugs in the past, but she explained why she stopped.

Oh, when I was in [major show] I did. Smoked quite a few joints. Took a couple of trips. But then, obviously, I was pretty much of a pixie fairy type anyway because the two or three trips that I took I thought, 'This tree looks just the same to me as it did before I took the trip. I won't do it again'. And I found with smoking marijuana is that it burns the lining of your throat so much that you lose pitch. And I wanted to be a good singer so I made a choice, it's not the damage that it does to your lungs. People get all that wrong. It's what it does to the lining of your throat—the burning. So, the sound that you try to make in your brain doesn't come out as same as the sound that you think you want to come out. So, that all goes back to ego. I wanna be good.

Mental health

More than one third of the performers reported mental health issues. Adam reported he had been suffering anxiety, but he had not been able to seek professional assistance "because of the cost, really – cost that I – can't really afford to do it so I don't bother. I probably would do it if it didn't cost so much money. But I don't do it. But that's why". Luke had been diagnosed with depression by "a shrink", Barry is suffering with depression and is attending counselling to assist him, Douglas was suffering from anxiety, and sought professional assistance. Michael has been diagnosed with clinical depression and was receiving treatment . Alison has been clinically diagnosed with depression and working with a professional. Alison said "I just felt like I wasn't good enough for the industry".

Little detail is known about the causes of the mental illness for these participants. The researchers were quite deliberate in not focusing on these intensely private and personal issues. However, we can very tentatively suggest that there may be a higher occurrence of mental health issues in this group, than in the general population.

Suicide, suicide ideation and attempted suicide

In this section, even though pseudonyms are used instead of the participants names, pseudonyms will not be used to maximise participants confidentiality. Two men from the performing arts wanted to discuss the serious issue of suicide, suicide ideation, and attempted suicide in their circle of friends. One participant commented that one of the main reasons he wanted to become involved in this research was because of his concern about suicide in the industry, he said

a number of friends over the years have committed suicide or actually – not necessarily playwrights 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 arts, fellow artists. It seems like a small thing to do for now, you know what I mean?

He added that several of them

were actors. And I think it's something that was quite recently an actor 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 participant discussed how he had thought about suicide, and his struggle to move away from these thoughts, he said

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.

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 are intense, and the stressors were sometimes overwhelming for the participants. These work stressor would generate intense anxiety reactions which include heightened emotional and psychological distress (Parasuraman & Purohit, 2000). A third of those interviewed reported they had been diagnosed with anxiety or depression, however they also were clear in their articulation of their joy and passion for their creative endeavour. Some people mentioned concern about suicide amongst their colleagues. However over use of drug and alcohol was not reported as a serious concern by this group.

Group 2: Performing arts support workers

In this section, the results are reporting on Group 2, the performing arts support workers. This includes media producers, film and video editors, program directors, directors, production assistants, video producers, film, television, radio and stage directors, technical directors, make-up artists, directors of photography, stage managers and artistic directors. Major themes that emerged from the analysis of the interview data include passion for their work, the culture of their work environment and mental health issues.

Passion for their work

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:

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.

Mental health

One quarter of the group reported mental health issues. Adam suffers from depression, Bob has anxiety, Lizzie has been diagnosed with depression – all have sought professional assistance, except Rose who “*had been suffering from depression for most of my adult life, never really done anything about it*”.

As mentioned in the previous sections when discussing mental illness with the performing artist group, the same principles of care were taken when discussing issues of mental health with this group of performing arts support workers. The researchers were quite deliberate in not focusing on these intensely private and personal issues with the participants. The researchers cannot make any claims on causality factors or antecedents. However, we can very tentatively suggest that there may be a higher occurrence of mental health issues in this group, than the general population.

Summation

More than half of people from this grouping reported their commitment and passion about their creative work. They 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). 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

Group 3, broadcasting, film and recorded media equipment operators includes sound technicians, camera operators, projectionist, light technicians, television equipment operators, roadies and performing arts technicians. Major themes that emerged from the analysis of the interview data include passion for their work, the culture of their work environment, drug and alcohol use, mental health issues, and suicide, suicide ideation and attempted suicide.

Passion for their work

Overwhelmingly, the 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 world by using the term *“the Halo of Show Business”*, which is *“the glow of meeting celebrities. I still like the opportunity of mixing it 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 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”*.

Drug and alcohol use

In this section, even though pseudonyms are used instead of the participants names, pseudonyms will not be used to maximise participants confidentiality.

Anonymous 1 said he doesn’t take drugs and does not drink alcohol very much, but he said *“others do excessive amounts of alcohol. They come to work partially intoxicated. And it’s probably – I wouldn’t say rife in the industry, but it’s certainly noticeable in the industry”*. The participants reported many reasons for substance abuse. Anonymous 8 said

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.

Anonymous 3 said 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”*. Anonymous 4 said *“I 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”*. Anonymous 5 *“drank quite heavily that point in time and that was to probably to take the worries away”*. 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”*. Anonymous 7 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.

Anonymous 7 said he still functioned well, he described his experiences a night before he had a job with a major rock band

I took some acid. It was only a small amount of acid. I lay in bed all night going one o'clock—two o'clock. Shit still tripping. At eight o'clock I wake up in the morning. Fuck, I was still tripping. I'm drinking orange juice, you know, that sort of stuff trying to get rid of it. I go down to the warehouse and loaded up the truck. By the time I finished loading up the truck I was like, 'I think I'm straight. I think I'm fine now. Okay, got in the truck'. We drove all the way down past [suburb] and somewhere. By the time I got down there, 'cause I was just in the truck doing nothing, I was tripping off my head again. I started unloading the truck, setting up the rig and everything. I remember standing there and trying to put my lights on the truss and turned away because the truss was moving. I'm just catching a wave. Catching on, you know, whatever. And I got everything up, programmed and all that sort of stuff. The I went and heaps and heaps trying to get rid of the stuff. And then I went down and I had to lie down in the band room. And then it was time for the band to go on stage and I remember the minute I got on there and pressed, 'what the fuck, I'm still fucked'. I go out there and first cue and I literally went snap and straightened up and I looking at it like doing my cues. It's all working. It fucking makes no sense to me at all why. I had it badly earlier today but, hey, there's a show. Even in absolute state like that. I still had the intuition to still make it, I had a concept in my head. You know, 'cause it wasn't something I'd designed or made plans for. And that was just, you know, that sort of stuff you just throw together and go boom boom, so the concert played bloody hell, I've got some lights up here and it all worked and it all looked great. I don't know at that time, it was a bit isometric and it's not what I normally do. What the fuck did I have in my head but still I go to work and operating, you know. And like I say, it's just that intuition. That's normal.

Mental health

This group reported a high level of mental illness. It is very difficult to report this analysis whilst ensuring confidentiality for the participants. Anxiety, depression and bi-polar disorder were the most frequently mentioned conditions. No assumptions can be made regarding causation, and none of the participants disclosed whether they had sought assistance, or not. Perhaps the most indicative statement came from Alex, where he commented "I have other friends that are – even

today - are either dead or are in the pits of depression”.

Suicide, suicide ideation and attempted suicide

In this section, pseudonyms will not be used to maximise participants confidentiality. More than half of the participants talked about suicide, suicide ideation, and attempted suicide. The men were members of road crews, lighting technicians and riggers etc. The men discussed their own suicide attempts, their thinking about suicide, and friends who had suicided. One person said this problem with people suiciding

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.

The participants thought the reasons for the suicides were due to work drying up and the resultant loss of their identity and loss of their lifestyle. A participant commented about the effect of sudden loss of work when the band disbanded, he said he had been working with a friend on

a bit of film work and I've worked one week with a guy named [name] and then the week after, he committed suicide. And he seemed pretty happy. He was actually [a band's name] lighting designer, or operator..... then, started finally finding himself, after all these years of working in entertainment industry, pushing road cases again. It's bloody depressing when you've been up here and then through no fault of your own [band name] disband and then you find yourself down here.

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”. He said “the only thing that stopped me from killing myself back then was the fact that I would never give up on my kids”. Another talked about their work conditions, and the effect this had on the workers, he said

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 the car at two o'clock in the morning. They have couple hours sleep, they'll do their job. It's that

dangerous. I mean think of what if people are falling to sleep. I know a couple of examples when people fell asleep and they killed themselves because they were shattered.

One person felt the high suicide rate was due not only to the difficult work conditions and insecurity of work, but also

some of them were due to excessive alcohol, women, just the fact that they felt like that they had nowhere to turn and nothing left to live for because they were just thrown on the scrap heap, redundant. Like I said, when we got broke, the band just got a new one, just like we were a piece of equipment.

Some men talked about the formation of the Australian Road Crew Collective, and the importance of this form of support to alleviate the “*feeling of there’s no one to turn to. There’s no one to talk to*”.

He said

now, two years ago, we had the first meeting or reunion in Melbourne in St Kilda and there were over 300 of us met. Some of us hadn’t seen each other in over 30 years and it was like we – the bonds that we have – it was like we’d only talked to each other yesterday. And unfortunately, at that stage, out of our number, there were over 73 of us were dead.

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.

Group 3 reported the highest incidence of mental health concerns. More than half of the men who worked in broadcasting, film and recorded media equipment operators self-reported depression, anxiety and bi-polar disorder. Suicide and suicide ideation was prevalent. High levels of illicit drug use were evident, and the participants clearly articulated their abilities to self-medicate in an attempt to manage the demands of their workplace.

Whilst the majority of this group reported high levels of passion for their work, they also reported high levels of mental health problems, high levels of drug and alcohol use, high levels of suicide ideation, and reporting of suicide of their colleagues .

What is needed?

The participants had very clear ideas about the needs of the people in their sector. Adam said there could be *“support services or support of – guidance for – in finances – in handling finances when things are down. There’s things that we’re not taught or shown, so they’re the holes”*. He added they needed to learn how to manage *“the life as an artist outside of performing .. and how to balance that, and there’s a more stable life”*. Jillian mentioned housing support, and she discussed a program she had seen overseas where

they’ve started this scheme of giving houses to writers - I mean, it’s not about giving the property, but it could be a co-op where some sort of housing support for artists who are on low incomes. And that would make all the difference in the world, I think to the mental health of artists to have some sort of housing support.

Jillian also mentioned the need of up-skilling, she said

I have just completed recently the Auspicious Arts Incubator. Have you heard of them? They - yeah, it’s a business training for artists and - so that’s been really fantastic and - yeah. So - and they covered stuff around networking and communication skills and - as well as other stuff. Scheduling and time management and a whole lot of stuff, but in a very self-aware way. So, about developing self-awareness and developing self-empowerment and those sort of things. That’s the base for networking skills and communication skills.

She also saw the need for

external support. Support, you know, other possible external support could be things like social security, provision for artists who are making a certain amount of work to have some support or for it to be recognised within the system that people often in the entertainment industry, in the arts, are employed and then unemployed. They spend periods of time unemployed. So, rather than being told to have to do Work For The Dole, what other great systems could be there or initiatives could be there?

Carol and Rose both saw social support is much needed, Carol said *“if there was somewhere that they could go where people actually understood, firstly, the stressors that they’re actually under for their job because it’s not a normal job”*. Rose said *“we do need to support each other better”*. Ian

pointed out the need to provide mental health assistance, and information. He said

mental health is a major issue. It's a major issue in this country, but particularly in our industry. If we don't – we were never given the skills to deal with these things. And a lot of guys who are now reaching their 60s and they're too old to light black boxes and things, they don't know what to do. What's the alternative? They have no trade.

Steven highlighted the need for social support, but not necessarily professional expertise, he said

there's no one to turn to. There's no one to go to. I just wanna talk to somebody out there. I need—I can't afford to go to a psychologist or anything like that. You know, whatever. It's like a little, you know, bar or whatever that people meet up and there's, you know a little tab that runs or whatever, everyone pays membership or whatever for it. But at least you know that on a Tuesday afternoon or whatever you can turn up and have a beer with some blokes whether you used to work with them or you still work with them or whatever. And you find out a little a bit about this, a bit about that, or whatever is going on, catch up to people that you haven't seen in years and so forth. And you'd feel like some of your brothers are still there you know what I mean? Lot of things go askew if there ... I feel like, 'Fuck, I'm not— I'm out here by myself!'

Alison wanted specialised curricula in education, she said

everyone teaches them how to sing and dance and act, and no one's teaching them basic survival skills or self-protection skills. So, I think that the people who've fallen by the wayside didn't always necessary fall by the wayside because they weren't good enough. They just didn't know how to manage and to find other jobs because it can also seem demeaning to an actor to go and do a straight job.

Michael discussed the need to manage the transitioning from

working in the industry fulltime to going into it as a – back as a hobby – there is a lot of need for people to be able to get a little bit of support and a little bit of counselling to assist them in that transition because you just don't make money forever, and you're not going to be popular forever.

Douglas wanted to

establish a benevolent fund for playwrights which would be run through the writers guild which would allow for support for things such as counselling and mental health. It would also allow for small financial grants to allow playwrights to be able to make ends meet in times of difficulty. And I think, the idea that I had was actually a bit for every Australian play that went on in theatres, we would ask the theatres to— the ticket payment to contribute a dollar

towards the playwright's benevolent funds. I think it's a tangible thing. It's probably just going to take a bit longer to actually get it, to make it people's priority.

Alex called for giving attention to those behind the scenes, he said

we – look - we spent our lives being invisible. Like I said, if we did our job properly, you didn't know we were there. But that's why so many of us are dead now and nobody knows except us and their families. You hear about any entertainer that commits suicide, it's placed all over the nine o'clock news. Everybody grieves and everybody has this huge outpouring of grief. Fair enough. Not a problem. You know what I mean? And that's said with the greatest respect for those people as well because they contributed to making people smile as well and forgetting their woes. They played their part. But it comes down to those people that helped those people do that. They deserve the same amount of respect. And that's what it comes down to. It's respect.

It is apparent the participants had some very clear ideas about what is need in their industry. These ideas can be collected under the banner of social support, these included

- a) Financial advice when in low income phases, knowledge of mental health services, secure housing for entertainment industry workers, and social security payments designed for entertainment industry workers.
- b) Training in how to balance work\non-work, upskilling, retraining, mental health training to support colleagues, and training in survival skills for those in the entertainment industry.
- c) Social support from colleagues in informal settings.

It is recommended that careful attention be given to these calls for social support from the entertainment industry workers. The quality of the social environment of the entertainment industry has far reaching consequences on the capacity for humans to cope. Social support is a critical environmental factor which interacts with the individual to provide strength, competence, a sense of belonging and mental health. Further, it has been found that a lack of positive social supportive relationships can lead to negative psychological states such as anxiety and depression. Thus social support can act as a buffer against negative mental health (Leavy, 1983). Types of social support include emotional support, instrumental support, social companionship, informational support, and appraisal support, these are discussed below.

- a) Emotional support involves caring, trust, and empathy. The person receives information that they are esteemed, accepted, and valued for their own worth and experiences.

- b) Instrumental support includes helping others do their work, going with others on difficult tasks, the provision of resources and needed services, and loaning money.
- c) Social companionship is spending time with others in leisure and recreational activities. This provides affiliation, belongingness and contact with others in the industry.
- d) Informational support involves help in defining, understanding, and coping with problematic events. This can include advice, cognitive guidance, and providing information on where to find resources, and how to access them.
- e) Appraisal support involves providing information that helps another evaluate their personal performance, behaviour and actions.

The sources of social support can be natural (e.g., family, friends, colleagues in the entertainment industry), or more formal support like mental health specialists, or community organisations related to the entertainment industry (Cohen & Willis, 1985; House, 1981; Leavy, 1983).

Whilst the call for social support was a minor theme to emerge from this research, the importance of this notion needs to be highlighted. Social support can act as a buffer to the impact of a negative social cultural environment, and strengthen mental health. Additionally, social support can be strengthened not only by formal support, but by strengthening existing social support organisations, or by building new ones designed for specific groups (Brody, 1985; Leavy, 1983; Moskowitz, Vittinghoff, & Schmidt, 2012) in the entertainment industry.

Conclusion

These conclusions are based on an investigation of people engaged in the Australian entertainment industry. Three separate groups within the entertainment industry were examined – that is, Group 1 includes performing artists and music composers⁵, Group 2 includes performing arts support workers⁶ and Group 3 includes broadcasting, film and recorded media equipment operators⁷. Five major themes and one minor theme emerged from the analyses, these are: 1) passion for their work; 2) the culture of their work environment; 3) mental health problems; 4) suicide, suicide ideation and attempted suicide, 5) drug and alcohol use, and 6) a minor theme was related to requests for social support. These themes are discussed in detail below. Following this presentation, suggestions for the direction forward are offered.

1. Passion for their work

Across the three groups, ‘passion’ for their work was the overwhelming message. Common descriptors that were used in all groups was ‘passion’, ‘pride’, and ‘it’s a privilege’. The joy, pleasure, commitment, deep excitement and satisfaction from working in the creative industries were evident. This was encapsulated in the commentary about the intrinsic rewards received from their work, and how this acted to form their identity as members of the entertainment industry.

Well over half of Group 1, the performers, expressed how they loved their work in the entertainment industry. Some felt it was a privilege to work as an actor, a dancer said she was at her happiest when she was performing on stage, another mentioned they loved being able to tell a story to the audience, another said the interaction with the audience 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 is who I am”.

⁵ 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

⁶ 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.

⁷ Group 3 - broadcasting, film and recorded media equipment operators, includes sound technicians, camera operators, projectionist, light technicians, television equipment operators, roadies, performing arts technicians.

Similarly, for Group 2 the performing artists support workers, more than half of the participants reported their commitment and passion about their creative work. They 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).

For Group 3, the broadcasting, film and recorded media equipment operators, similar comments were made about their pride, their passion and their commitment to their work. Steven said *“this is MY environment”*. Others commented that it was a privilege to work in their field, they had intense pride in their work, and described the thrill of television work. A lighting technician discussed the creativity of *“painting with lights”*, and a roadie described the thrill he felt when he heard the clapping and cheering from the crowd - he said some of the applause was for him, and for how he had set up the stage. Alex summed up his feelings to working in his field by saying

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.

These findings are critically important. In the academic literature related to the creative and entertainment industry, there are only faint traces reported of the commitment, the passion, the identity formation, and the intensive satisfaction felt by creating, producing, constructing the lighting, building the stages, and performing an artistic endeavour. For the workers in the creative and entertainment milieu, their passion and commitment is a personal and collective strength which can sustain them while they navigate the challenges of their industry. This also presents an opportunity to build this strength capacity to ameliorate the difficulties inherent in their work place. Of course, the converse of the individual rewards and reinforcers is what they sacrifice for this recognition. This is the potential negative impacts on family, broader social network, health and well-being.

2. Culture

A major theme emerging from this research is the negative and unhealthy work environment within all aspects of the entertainment industry. This was particularly evident in Group 1 the performers.

Nearly all of the participants from Group 1, the performers, detailed a harsh and competitive environment, where there was a culture of criticism from both external critics and fellow artists who were described as critical and cruel. There were more than two women who reported instances of

bullying and one instance of management sexual assault which was inappropriately dealt with. 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 do manage to gain work. The strength of these reports from the participants was intense, and the stressors were sometimes overwhelming for the participants. These work stressors could generate intense anxiety reactions which include heightened emotional and psychological distress (Parasuraman & Purohit, 2000).

Group 2, the performing artists support workers, reported similar work stressors, but to a lesser extent. The constant criticism from both the external critics and from colleagues was difficult to deal with. Similarly, gossip and bullying was also reported.

For Group 3, the broadcasting, film and recorded media equipment operators, all the participants reported on an unhealthy lifestyle. This applied particularly to the road crews, riggers and lighting crews. 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, an unhealthy lifestyle where they did not eat properly, drank too much alcohol and used too many illicit drugs.

The work stressors reported above represent new findings and paints a unique picture of the Australian entertainment industry. International research reports on different stressor for Group 1 the performers (See Bennet, 2007; Cooper & Wills, 1989; Holst, Paarup & Baelum, 2012; Wills & Cooper, 1988), and there is no research on these issues for Group 2 and Group 3.

In light of these serious findings of the negative work culture in the entertainment industry, intervention responses must be targeted at the organisational level. The Australian Government, in 2012, was sufficiently concerned about the psychosocial safety of workers in Australia, they commissioned SafeWork Australia to develop the *Australian Workplace Barometer: A report on psychosocial safety climate and worker health in Australia* (Dollard et al., 2012). The research found that within the Australian workplace there is

a serious concern regarding levels of bullying and harassment. Results from the AWB show that levels of bullying are at 6.8 per cent, which are substantially higher than international rates. (p. 59)

The impact of workplace bullying and harassment is both an individual as well as an organisational issue. For the individual worker, the consequences impact on their physical health and psychological wellbeing, whereas for the organisation workplace bullying and harassment is recognised as a Work Health and Safety (WHS) matter - a psychological hazard (Dollard et al., 2012). The responsibility to prevent workplace bullying and harassment is covered in WHS legislation by the duty of care held by employers to provide a healthy and safe working environment for their workers (Dollard et al., 2012, p. 21). The Productivity Commission (2010) and the House of Representatives report on work place bullying (Australian Government, 2012) call on employers to promote healthy and safe work environments. Safe Work Australia (2013) explain it is the duty of employers to 1) provide and maintain a work environment that is without risks to the health and safety of workers; 2) provide and maintain safe systems of work; 3) monitor the health and safety of workers and the conditions at the workplace to ensure that work related illnesses and injuries are prevented, and 4) provide appropriate information, instruction, training or supervision to workers and other people at the workplace to allow work to be carried out safely (p. 5). The entertainment industry needs to adhere to, and further expand on their efforts to comply to their WHS obligations for the health and safety of their workers.

3. Mental health

Mental health problems were reported in the three groups. Across the three groups, the majority had sought professional help, and were receiving ongoing treatment. From a few participants, there was a plea for specialist services for the entertainment industry, although this was not a widespread request. The majority of the people did not report dissatisfaction with the availability and access of professional help, nor dissatisfaction with the quality of assistance.

For Group 1, the performing artists and music composers, a third of those interviewed reported they had been diagnosed with anxiety or depression. For Group 2, the performing arts support workers, one quarter suffered either anxiety or depression.

Group 3 reported the highest incidence of mental health concerns. More than half of the men who worked in broadcasting, film and recorded media equipment operators self-reported depression, anxiety and bi-polar disorder.

There are limitations to these data – the interviewers were instructed to curtail intrusiveness around the issue of mental health. The participants freely discussed their mental health without prompting from the interviewers, but no further in-depth probing occurred. Consequently, no details were provided about the causation of their psychological problems, nor the link between their mental well-being and their creative work. Only one participant commented that she “*just felt like I wasn’t good enough for the industry*”. Because of the researchers cautious approach with the participants regarding sensitive personal issues, like mental health and suicide, it can be hypothesised there may be higher rates of mental illness prevalent in those who are in the creative milieu, than reported in this research.

Higher levels of mental illness for those in creative occupations, compared to the general population, is consistent with international research. This link between creativity and psychopathology is reported for poets, visual artists, composers (Janka, 2004), male writers (Andreasen, 1987), and women poets, fiction writers and prose writers (Ludwig, 1994). There is much evidence that some symptoms of mental illness can actually enhance creativity, like depressive moods induce deep introspection which can allow creative artists to ‘make meaning’ of life conditions and produce evocative work, or the elevated moods and high energy with bi-polar disorder can enhance creativity (Jamison, 2011). However, the cost of experiencing these deeply painful illnesses cannot be overestimated. It is critically important to emphasise that with the people who reported problems with mental health, none spoke of any link to suicide attempts, or any suicide ideation.

The findings from this current project support international research evidence that there is a disproportional rate of psychopathology in highly creative persons (Jamison, 2011). When considering prevention and intervention strategies to improve the mental health of entertainment industry workers, it must be kept in mind the majority of the participants were able to access mental health professionals and services, and were satisfied with their ability to access professionals. Hence, primary prevention strategies may be more appropriate to consider, where the goal is to protect healthy people in the entertainment industry from experiencing mental health problems.

An exemplar for prevention and intervention is Beyond Blue (<http://www.beyondblue.org.au>). Beyond Blue successfully design depression and anxiety prevention strategies for targeted populations, e.g., young people, older people, Aboriginal and Torres Strait Islander people, multicultural people, lesbian, gay, bi, trans and intersex people (LGBTI), and for specific work settings like schools, universities and general workplaces etc. It is recommended designing prevention strategies for targeted populations of the entertainment

industry. Further, it is suggested linking with community mental health clinics to provide specific support for entertainment industry workers would be an advantage.

4. Suicide, suicide ideation and attempted suicide.

Group 1, the performers, and Group 3, the broadcasting, film and recorded media equipment operators, were very concerned about suicide amongst their colleagues. Interestingly, Group 2, the performing artists support workers, did not report suicide, suicide attempts or ideas of suicide regarding themselves, or their colleagues.

Regarding the performers in Group 1, there is evidence which confirms the high occurrence of suicide in this section of the industry. Performers of popular music suicide rates were between two and seven times greater than the general USA population (Kenny, 2014), and Stack (1997) found that creative workers had a 112% increase in suicide risk. Stack examined records of authors, musicians, composers, actors, directors, painters, sculptors, craft artists, artist print makers, and dancers in USA, irrespective of whether they were successful or not. This high rate of suicide risk is irrespective of whether these artists were successful or not.

However suicide, attempted suicide and suicide ideation were reported at very high levels for Group 3. This confirms the anecdotal information from (CXmag blog, 2013) and the Australian Road Crew Collective (The West Australian, 2013) who report on disturbing numbers of suicides amongst lighting technicians and roadies. No research has been conducted on this specific group of entertainment industry workers which would enable analysis and explanation of this serious phenomenon. Suggestions could be drawn from Smalley and McIntosh (2011) who discussed 'downward spiralling' which occurs as a result of losing fame and could lead to utter despair, potentially to depression, substance abuse and in some cases, suicide. However, this conjecture cannot be verified until it is determined whether the people had lost their status.

Causation cannot be established for any of these suicide victims, more detailed research is required to examine the causes and antecedents of suicide for those working in the entertainment industry. This would require conducting a psychological autopsy (Isometsä, 2001) for all victims of suicide by inspecting and analysing Coroner records, medical records, autopsy reports and interviews with significant people in their lives. Until this information is obtained, we can only speculate on the causes for suicide, and cannot attribute causation to any factors like work culture, mental health issues, or drug and alcohol use, nor to the triggers which occurred immediately prior to the suicide. Further, ad hoc prevention programs should not be designed and implemented. There is

considerable evidence which strongly suggests badly planned and poorly targeted suicide prevention programs can, and do, increase the incidence of suicide. The Australian Government National Suicide Prevention Strategy (NSPS) is based in the *Living Is For Everyone (LIFE) Framework* (2007), who underpin the framework with principles which state that

suicide prevention activities should first do no harm. Some activities that aim to protect against suicide have the potential to increase suicide risk amongst vulnerable groups.

(Living Is For Everyone [LIFE]) Framework , 2007, p. 20)

Other binding principles which underpin the LIFE Framework include:-

- Suicide prevention is a shared responsibility across the community, families and friends, professional groups, and non-government and government agencies.
- Activities should be designed and implemented to target and involve the whole population, specific communities and groups who are known to be at risk of suicide, and individuals at risk.
- Activities need to include access to clinical or professional treatment for those in crisis and support for people who are recovering and getting back into life.
- Activities must be appropriate to the social and cultural needs of the groups or populations being served.
- Information, service and support need to be provided at the right time, when it can best be received, understood and applied.
- Activities need to be located at places and in environments where the target groups are comfortable, and where the activities will reach and be accessible to those who most need them.
- Local suicide prevention activities must be sustainable to ensure continuity and consistency of service.
- Suicide prevention activities should either be, or aim to become, evidence-based, outcome focused and independently evaluated.

(Living Is For Everyone [LIFE]) Framework , 2007, p. 20)

The key elements in the underlying principles of the LIFE Framework (2007) which are critical for suicide prevention for entertainment workers include 1) designing suicide prevention strategies which targets “specific communities and groups who are known to be at risk of suicide”; 2) the prevention strategies “must be appropriate to the social and cultural needs of the groups”, and 3) the prevention “activities need to be located at places and in environments where the target groups

are comfortable”. These are critical considerations when planning and designing suicide prevention and intervention strategies for those in Group 1, the performers, and Group 3, the broadcasting, film and recorded media equipment operators. Each of these groupings have very different work stressors, and it is likely they may require different suicide prevention and intervention strategies.

It is recommended that suicide prevention strategies need to be designed for targeted populations in the entertainment industry, which are appropriate to the social and cultural needs of the entertainment industry, and located in close and familiar settings. This model is based closely on the underlying principles of LIFE (2007). Finally, the LIFE Framework (2007) recommends that suicide prevention also “needs to include access to clinical or professional treatment for those in crisis and support for people who are recovering and getting back into life”. In light of this, attention needs to be given to promoting how entertainment workers can access clinical and professional treatment, and considering partnering with existing clinical services to provide specific treatment regimes for those in the entertainment industry.

5. Drug and alcohol use

Over-use of drug and alcohol was not reported as a serious concern by Group 1, the performers, nor by Group 2, the performing artists support workers. Two participants reported they thought alcohol abuse is sometimes a concern as drinking alcohol is considered necessary when networking and bonding with colleagues in the industry. Another woman reported that when she was young she was a regular illicit drug user, but she stopped when she found the harsh smoke of marijuana affected her singing voice.

However, for Group 3, the broadcasting, film and recorded media equipment operators, the majority of the participants reported high drug and alcohol use. As with Group 1 and Group 2, alcohol consumption was high during networking and bonding sessions. Illicit drug distribution to colleagues was also used as a bonding and networking method. Illicit drugs were used to alleviate stress and to manage specific elements of work, for example amphetamines were taken to perform better and to stay awake on long shifts, ecstasy was taken to alleviate worries about work, acid to get through the gig, and marijuana was used to chill out after work. The majority of the participants used the term ‘self-medicating’ to manage the demands of their work.

These conclusions discussed above are counter to the current research studies related to the entertainment industry. In research on substance use in the creative industries, results indicate that from eminent jazz musicians in the sample, 27.5% had an alcohol-related disorder, and 52.5%

had a heroin-related disorder (Wills, 2003). Miller and Quigley (2011) reported how musicians routinely use marijuana, cocaine, and prescription drugs to relieve performance anxiety, self-medicate for stage fright, to enhance artistic creativity, and to increase sensations and experiences. Further, classical string players, and jazz musicians reported high illicit substance use and alcohol abuse during networking events, and substance use is essential in advancing and securing work prospects (Dobson, 2010). These findings are not supported in Group 1 the performers. An explanation could be related to the small sample size of this group (n=17), or perhaps to the fact that the average age of the participants was 49.2 years, and they may have reduced their use to maintain their career, or to improve their health and lifestyle. This notion was mentioned by Maddie and Alison.

Group 3, the broadcasting, film and recorded media equipment operators reported high drug and illicit drug use, and clearly articulated their abilities to self-medicate in an attempt to manage the demands of their workplace. There is no research on this area of the entertainment industry. As Alex said *“we spent our lives being invisible .. but we were cannon fodder. When we got broke, they just got a new one”*.

We must also consider the extent to which participants were willing to be open about this aspect of their professional and personal lives. As it was a direct interview, the participants may have felt that to discuss use of illicit drugs could open them up to social, or legal, implications that they were not prepared to face. In that way, they may have ‘underestimated’ the usage. This can be referred to in research as a social desirability effect. As these findings run counter to national and international research, it is recommended further exploration is needed. Phase 2 of this research project – a large quantitative survey – will provide more details related to drug and alcohol use for workers in the entertainment industry.

6. Social support

A minor theme emerged from the data is related to social support. A small group of participants from across all three groups identified the need for more social support in the entertainment industry. The social support identified included emotional, instrumental, social companionship, informational and appraisal support (Cohen & Willis, 1985; House, 1981; Leavy, 1983). Consistent with the literature related to the power of both informal and formal social support (Brody, 1985) the participants identified the need for linking with supportive people within the

industry as they understand the uniqueness of their work, as well as gaining access to formal support from professional services.

Strengthening social support may be a vital key for entertainment industry workers mental health. Given the negative culture within the industry reported above, social support structures can act as a buffer to this environment by providing a sense of belonging, competence, and mental health (Leavy, 1983). The key to strengthening social support lies in the passion, pride and commitment the workers in the entertainment industry express for their creative work. This presents an opportunity to build this strength capacity to ameliorate the difficulties inherent in their work place. It is recommended social support groups and self help groups be encouraged and supported, and existing support groups like Australian Road Crew Collective be strengthened.

In working to strengthen social support, it is important to develop strategies to address specific stressors, and develop strategies for particular groups who share common experiences, as a one-size-fits-all focus will reduce effectiveness (Peirce & Frone, 1996). In designing social support, it is critically important to garner support and involvement from those of the targeted groups, to increase chances of success and the sustainability of the support groups.

Summation

The people working in the entertainment industry and artistic world share a deep passion and commitment to their creative work. For some, their personal identity is directly linked to their profession. These passionate people are immersed in a work environment that is unhealthy, often divisive, competitive, and lacking social support. There are strong indicators these creative workers have a disproportionate rate of mental health issues. Often, coping techniques are then employed, which could include drug and alcohol over use. These alarming conditions need to be addressed. However, new directions forward are apparent, and are listed below:

1. The passion and commitment to their creative work presents an opportunity to build strength capacity to ameliorate the difficulties inherent in their work place.
2. The cultural work stressors paints a negative picture of the Australian entertainment industry, which is psychologically damaging to many in the industry. The Productivity Commission (2010), the Australian Government (2012) and Safe Work Australia (2013) call on employers to promote healthy and safe work environments and to comply with Work Health and Safety (WHS) regulations. Those working in the entertainment need to be

provided with information about their rights in the workplace, and knowledge of the pathways to seek assistance.

3. Mental health problems were reported in the three groups. It is recommended designing prevention strategies for targeted populations of the entertainment industry. Further, it is suggested linking with community mental health clinics to provide specific support for entertainment industry workers would be an advantage.
4. Suicide, suicide attempts and suicide ideation were a problem in the industry. We can only speculate on the causes for suicide, and cannot attribute causation to any factors like work culture, mental health issues, or drug and alcohol use, nor to the triggers which occurred immediately prior to the suicide. It is recommended that suicide prevention strategies need to be designed for targeted populations in the entertainment industry, which are appropriate to the social and cultural needs of the entertainment industry, and located in close and familiar settings. This model is based closely on the underlying principles of LIFE (2007). Attention needs to be given to promoting how entertainment workers can access clinical and professional treatment. Finally, it is recommended to pursue partnering with existing clinical services to provide specific treatment regimes for those in the entertainment industry.
5. Drug use was reported as a problem only for Group 3 – the broadcasting, film and recorded media equipment operators. As these findings run counter to national and international research, it is recommended further exploration is needed. Phase 2 of this research project – a large quantitative survey – will provide more details related to drug and alcohol use for workers in the entertainment industry.
6. Social support was a minor theme of this research. However strengthening social support may be a vital key for entertainment industry workers mental health. Given the negative culture within the industry reported above, social support structures can act as a buffer to this environment by providing a sense of belonging, competence, and mental health (Leavy, 1983). The key to strengthening social support lies in the passion, pride and commitment the workers in the entertainment industry express for their creative work. This presents an opportunity to build this strength capacity to ameliorate the difficulties inherent in their work place.

It is recommended social support groups and self help groups be encouraged and supported, and existing support groups like Australian Road Crew Collective be strengthened.

In working to strengthen social support, it is important to develop strategies to address specific stressors, and develop strategies for particular groups who share common experiences, as a one-size-fits-all focus will reduce effectiveness (Peirce & Frone, 1996).

In designing social support, it is critically important to garner support and involvement from those of the targeted groups, to increase chances of success and the sustainability of the support groups.

Whilst the definition, boundaries, and activities of the support groups must be decided by the participants, some roles could include – acting as advocates for work place problems, information sharing, social activities, problem solving, training members in suicide prevention, counselling, and mental health advocates.

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Appendices

Appendix A

Number of Entertainers in Australia, 2007.

Number of "Entertainers" in Australia, 2007. Based on Entertainment Assist Board selections from Australian Bureau of Statistics categories from "Employment in Culture, Australia, 2007"

** Categories Selected by Board of Entertainment Assist, Based on ABS Categories "Employment in Culture, Australia"	** N	* Rate (Per 100,000 population)	%
Performing Artists and Music Composers			
Musician	3998	17.9	15.7
Radio Presenter	1507	6.7	5.9
Actor	971	4.3	3.8
Singer	682	3.1	2.7
Entertainer or Variety Artist	511	2.3	2.0
Dancer or Choreographer	499	2.2	2.0
Television Presenter	270	1.2	1.1
Composer	230	1.0	0.9
Actors, Dancers and Other Entertainers, nec	225	1.0	0.9
Music Professionals, nfd	200	0.9	0.8
Music Director	198	0.9	0.8
Actors, Dancers and Other Entertainers, nfd	24	0.1	0.1
<i>Total Performing Artists and Music Composers</i>	<i>9315</i>	<i>41.7</i>	<i>36.7</i>
Performing Arts Support Workers			
Media Producer	4943	22.1	19.5
Film and Video Editor	1509	6.8	5.9
Director	1223	5.5	4.8
Program Director	910	4.1	3.6
Production Assistant	889	4.0	3.5
Video Producer	527	2.4	2.1
Film, Television, Radio and Stage Directors, nec	317	1.4	1.2
Technical Director	282	1.3	1.1
Make Up Artist	245	1.1	1.0
Director of Photography	194	0.9	0.8
Stage Manager	156	0.7	0.6
Artistic Director	132	0.6	0.5
Art Director	112	0.5	0.4
Film, Television, Radio and Stage Directors, nfd	90	0.4	0.4
<i>Total Performing Arts Support Workers</i>	<i>11529</i>	<i>51.6</i>	<i>45.4</i>
Broadcasting, Film and Recorded Media Equipment Operators			
Sound Technician	1362	6.1	5.4
Camera Operator	1082	4.8	4.3
Motion Picture Projectionist	872	3.9	3.4
Performing Arts Technicians, nec	434	1.9	1.7
Light Technician	351	1.6	1.4
Broadcast Transmitter Operator	242	1.1	1.0
Television Equipment Operator	226	1.0	0.9
<i>Total Broadcasting, Film and Recorded Media Equipment Operators</i>	<i>4569</i>	<i>20.5</i>	<i>18.0</i>
TOTAL	25413	113.7	100.0

Appendix B

Project Title: Working in the Australian entertainment industry:
Key factors in longevity and transition.

Open-Ended Interview Themes

1. Interviewers Opening Statement.

Thank you for agreeing to do the interview, we really appreciate your involvement.

2. Interviewers Statement – Personal Narrative

We are very interested in your personal story of being involved in the entertainment industry. Would you tell me your story from when you first became interested in the industry to where you are at currently? Can you tell me about the good times and the tough times during your career?

Instructions for the Interviewer

Details required - include the points below

Beginning of Career

- Age they began
- How did they become interested?
- What/who were they influenced by?
- Training? self taught?
- Did they have a planned career path in the beginning?

Note changes in direction of career over time

- Why did this happen?
 - o lack of work,
 - o financial pressures,
 - o an opportunity knocked,
 - o change in personal focus/interest
 - o Difficult process, or seamless?
 - Elaborate on **any** points listed above
 - o A positive or negative move?
 - Elaborate on **any** points mentioned
- What resources were needed to manage this change?

Responses could include any of the below.

Elaborate on **any** points mentioned

 - o Re-skilling, up-skilling,
 - o diversifying skills, e.g., teaching, other genres.
 - o Networking skills with others in their industry
 - o Entrepreneurial skills to manage opportunities
 - o Small business skills - in marketing, administration, financial management and people management.

Current situation

- Details of their current work

3. Interviewers Statement – Work Stressors

From your experiences of working in the industry, and from what your work colleagues talk about, what do you think are the stressful elements of working in your industry? Do you think there are particular demands and problems that are unique to your industry, than say... a nurse or a car mechanic...or a bank clerk wouldn't experience?

Instructions for the Interviewer

- Elaborate on **ANY** of the responses provided by the participant.
- If the participant does not mention any of the factors below, specifically ask them about each of the factors.
 - **Performance anxiety** – need to constantly reach their own self-imposed standards at every performance,
 - **Work overload** - 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 effected their social life and their family life
 - **Work underload** - having to take boring gigs to make a living
 - **Career anxiety** - fear of not getting work.
 - **Low financial rewards.**
 - **HEALTH CONCERNS – PSYCHOLOGICAL AND PHYSICAL.**

4. Interviewer Statement – Handling Stress

You have talked about the stress issues of being in the entertainment industry - would you reflect for a moment, and think about how you personally handled the stressful times? For example did you worry and hope for the best? or did you find ways to cover up your stress, or did you talk to others in the same situation....how did you manage?

Instructions for the Interviewer.

- Use the prompts listed below in bold, if needed.
- Elaborate on ANY of the responses below, that the participant may provide.

Emotion Focused Coping

 - **Worry** - dwell on concerns about happiness, especially future happiness
 - engage in wishful thinking—**hope for the best** without taking steps to ensure it
 - decide not to cope—**do nothing** about the problem or give up, which leads to physical and/or psychological symptoms
 - **ignore the problem**—consciously block out the difficulty or pretend that it doesn't exist
 - **overuse of drugs and/or alcohol** - suppress tension—attempt to feel better by engaging in negative behaviours, such as substance abuse
 - keep to oneself—**withdraw** from others, refuse to communicate one's concerns and feelings
 - **blame oneself**—see oneself as responsible for the problem

Problem Focused Coping

- when they believe the problem is changeable they can take some action. focus on solving the problem—**look at different approaches** and resolutions
- physical recreation—keep **fit and healthy**
- pursue relaxing diversions—find and develop interests and activities that **relieve stress**
- **work hard and achieve**—demonstrate commitment, concentrate on results
- **focus on the positive**—look on the bright side.

Seek Social Support

- **share** problems, talk to others
- invest in **friendship**—spend quality time with close companions
- **seek to belong**—improve relationships by caring about and showing concern for others
- **seek spiritual** support—pray for help, look for guidance from a spiritual leader
- **seek professional help**—discuss concerns with a qualified individual, such as a teacher or a counsellor.
- engage in **social action**

5. Interview Statement – What skills and resources are needed to successfully maintain work in the industry?

Working in the entertainment industry is a very unique and specialised area, what do you think is required to successfully maintain work in the industry? For example, what resources are needed, what support is needed, and what personal skills are really helpful?

Instructions for the Interviewer.

- Listen for the points below, and elaborate on any that emerge.
- If none of the below are mentioned, specifically ask how useful each of the factors are.
 - Ability to create and sustain professional networks,
 - need to be entrepreneurial in order to manage opportunities for employment and career development.
 - Small business skills - in marketing, administration, financial management and people management.
 - Diversify skills – teaching, other genres

Success Levels

- How do they define ‘success’ in the entertainment industry? What is a ‘successful entertainer’ in your opinion?
- Do they view themselves as successful entertainers?

End Interview

Thank the person sincerely.

Ask them if there is anything else they want to add?

Complete Consent Form

Complete Demographic Sheet

Appendix C

Demographics Information Sheet

Name	
Cultural Background	
Age Range	18-24 <input type="checkbox"/>
	25-29 <input type="checkbox"/>
	30-34 <input type="checkbox"/>
	35-39 <input type="checkbox"/>
	40-44 <input type="checkbox"/>
	45-49 <input type="checkbox"/>
	50-54 <input type="checkbox"/>
	55-59 <input type="checkbox"/>
	60-64 <input type="checkbox"/>
	65-69 <input type="checkbox"/>
	70-74 <input type="checkbox"/>
	75-79 <input type="checkbox"/>
	80+ <input type="checkbox"/>
Gender Range	Male <input type="checkbox"/>
	Female <input type="checkbox"/>
	Non-Specific <input type="checkbox"/>
Postcode or Location of Primary Residence	
Primary Occupation	
Secondary Occupation	

	Week	Year	
Financial Status			
		Social Security Payments?	<input type="checkbox"/>
	\$1-\$199	\$1-\$10,399	<input type="checkbox"/>
	\$300-\$399	\$15,600-\$20,799	<input type="checkbox"/>
	\$400-\$599	\$20,800-\$31,199	<input type="checkbox"/>
	\$600-\$799	\$31,200-\$41,599	<input type="checkbox"/>
	\$800-\$999	\$41,600-\$51,999	<input type="checkbox"/>
	\$1,000-\$1,249	\$52,000-\$64,999	<input type="checkbox"/>
	\$1,250-\$1,499	\$65,000-\$77,999	<input type="checkbox"/>
	\$1,500-\$1,999	\$78,000-\$103,999	<input type="checkbox"/>
	\$2,000 or more	\$104,000 or more	<input type="checkbox"/>
Highest Education Completed			
		Year 10 (or below)	<input type="checkbox"/>
		Year 11	<input type="checkbox"/>
		Year 12	<input type="checkbox"/>
		Certificate 1 and 11	<input type="checkbox"/>
		Certificate 111 and 1V	<input type="checkbox"/>
		Advanced Diploma/Diploma	<input type="checkbox"/>
		Bachelor Degree	<input type="checkbox"/>
		Postgraduate Degree/Graduate	<input type="checkbox"/>
Current Relationship Status			
		Single	<input type="checkbox"/>
		Partnered	<input type="checkbox"/>
		Divorced/Separated	<input type="checkbox"/>
		Widowed	<input type="checkbox"/>

Children

No

Yes

Ages of Children

Appendix D

Nvivo nodes of categorisation.

Name	Sources	References	Created On	Created By	Modified On	Modified By
Group 3-Broadcasting	2	2	21/11/2014 3:54 PM	JV	21/11/2014 4:01 PM	JV
What's needed	3	8	22/11/2014 2:13 PM	JV	23/11/2014 10:34 AM	JV
They are family	5	10	22/11/2014 9:18 AM	JV	22/11/2014 3:05 PM	JV
Suicide talk	4	13	22/11/2014 10:30 AM	JV	23/11/2014 3:09 PM	JV
Success	7	10	22/11/2014 9:47 AM	JV	23/11/2014 12:00 PM	JV
Stress	9	48	22/11/2014 9:16 AM	JV	23/11/2014 11:53 AM	JV
Social Media	4	4	22/11/2014 9:43 AM	JV	23/11/2014 3:10 PM	JV
Skills needed	6	15	22/11/2014 9:45 AM	JV	22/11/2014 2:25 PM	JV
Mental Health probl	5	14	22/11/2014 10:35 AM	JV	23/11/2014 11:54 AM	JV
Managing change	4	8	22/11/2014 9:14 AM	JV	23/11/2014 10:37 AM	JV
Love the work	6	28	23/11/2014 6:55 AM	JV	23/11/2014 12:03 PM	JV
Injury	5	6	22/11/2014 9:38 AM	JV	23/11/2014 11:49 AM	JV
Freelance	5	6	23/11/2014 9:00 AM	JV	23/11/2014 2:20 PM	JV
Drugs & Alcohol	8	21	22/11/2014 9:36 AM	JV	23/11/2014 11:52 AM	JV
Culture	3	8	22/11/2014 12:02 PM	JV	23/11/2014 11:46 AM	JV
Group 2-Performing Art	0	0	21/11/2014 3:53 PM	JV	21/11/2014 3:58 PM	JV
What's needed	3	5	23/11/2014 3:28 PM	JV	24/11/2014 11:14 AM	JV
We are a family	2	2	23/11/2014 3:11 PM	JV	23/11/2014 5:08 PM	JV
Success	5	6	23/11/2014 3:26 PM	JV	24/11/2014 11:11 AM	JV
Stress	5	20	23/11/2014 3:06 PM	JV	24/11/2014 11:18 AM	JV
Social Media	3	4	23/11/2014 3:23 PM	JV	24/11/2014 11:07 AM	JV
Mental illness	4	10	23/11/2014 11:45 AM	JV	23/11/2014 8:52 PM	JV
Managing Change	1	4	23/11/2014 3:10 PM	JV	23/11/2014 5:03 PM	JV
Love the job	6	8	23/11/2014 3:08 PM	JV	24/11/2014 11:24 AM	JV
Drug & Alcohol	1	2	23/11/2014 3:06 PM	JV	23/11/2014 5:28 PM	JV
Culture	5	14	23/11/2014 3:15 PM	JV	24/11/2014 11:26 AM	JV
Group 1-Performing arts	0	0	21/11/2014 3:53 PM	JV	21/11/2014 3:53 PM	JV
What is needed	6	13	23/11/2014 9:50 AM	JV	24/11/2014 10:17 AM	JV
Suicide	2	3	23/11/2014 3:03 PM	JV	23/11/2014 3:42 PM	JV
Success	13	21	23/11/2014 9:34 AM	JV	24/11/2014 10:11 AM	JV
Stress	14	84	23/11/2014 9:04 AM	JV	24/11/2014 10:19 AM	JV
Social Media	5	5	23/11/2014 9:17 AM	JV	24/11/2014 9:59 AM	JV
Other jobs	1	1	23/11/2014 9:07 AM	JV	23/11/2014 9:07 AM	JV
Mental health issue	8	11	23/11/2014 9:30 AM	JV	24/11/2014 10:02 AM	JV
Managing change	9	15	23/11/2014 9:15 AM	JV	23/11/2014 4:10 PM	JV
Love the job	9	21	23/11/2014 9:15 AM	JV	24/11/2014 10:18 AM	JV
Its like family	1	1	24/11/2014 10:05 AM	JV	24/11/2014 10:05 AM	JV
Injury	7	6	23/11/2014 11:03 AM	JV	24/11/2014 9:47 AM	JV
Drugs & Alcohol	7	15	23/11/2014 9:05 AM	JV	23/11/2014 2:15 PM	JV
Culture	12	36	23/11/2014 9:04 AM	JV	24/11/2014 10:06 AM	JV

Name	Sources	References	Created On	Created By	Modified On	Modified By
Group 2-Performing Art	0	0	21/11/2014 3:53 PM	JV	21/11/2014 3:58 PM	JV
What's needed	3	5	23/11/2014 3:28 PM	JV	24/11/2014 11:14 AM	JV
We are a family	2	2	23/11/2014 3:11 PM	JV	23/11/2014 5:08 PM	JV
Success	5	6	23/11/2014 3:26 PM	JV	24/11/2014 11:11 AM	JV
Stress	5	20	23/11/2014 3:06 PM	JV	24/11/2014 11:18 AM	JV
Social Media	3	4	23/11/2014 3:23 PM	JV	24/11/2014 11:07 AM	JV
Mental illness	4	10	23/11/2014 11:45 AM	JV	23/11/2014 8:52 PM	JV
Managing Change	1	4	23/11/2014 3:10 PM	JV	23/11/2014 5:03 PM	JV
Love the job	6	8	23/11/2014 3:08 PM	JV	24/11/2014 11:24 AM	JV
Drug & Alcohol	1	2	23/11/2014 3:06 PM	JV	23/11/2014 5:28 PM	JV
Culture	5	14	23/11/2014 3:15 PM	JV	24/11/2014 11:26 AM	JV
Group 1-Performing arts	0	0	21/11/2014 3:53 PM	JV	21/11/2014 3:53 PM	JV
What is needed	6	13	23/11/2014 9:50 AM	JV	24/11/2014 10:17 AM	JV
Suicide	2	3	23/11/2014 3:03 PM	JV	23/11/2014 3:42 PM	JV
Success	13	21	23/11/2014 9:34 AM	JV	24/11/2014 10:11 AM	JV
Stress	14	84	23/11/2014 9:04 AM	JV	24/11/2014 10:19 AM	JV
Social Media	5	5	23/11/2014 9:17 AM	JV	24/11/2014 9:59 AM	JV
Other jobs	1	1	23/11/2014 9:07 AM	JV	23/11/2014 9:07 AM	JV
Mental health issue	8	11	23/11/2014 9:30 AM	JV	24/11/2014 10:02 AM	JV
Managing change	9	15	23/11/2014 9:15 AM	JV	23/11/2014 4:10 PM	JV
Love the job	9	21	23/11/2014 9:15 AM	JV	24/11/2014 10:18 AM	JV
Its like family	1	1	24/11/2014 10:05 AM	JV	24/11/2014 10:05 AM	JV
Injury	7	6	23/11/2014 11:03 AM	JV	24/11/2014 9:47 AM	JV
Drugs & Alcohol	7	15	23/11/2014 9:05 AM	JV	23/11/2014 2:15 PM	JV
Culture	12	36	23/11/2014 9:04 AM	JV	24/11/2014 10:06 AM	JV
Group 3-Broadcasting	2	2	21/11/2014 3:54 PM	JV	21/11/2014 4:01 PM	JV
What's needed	3	8	22/11/2014 2:13 PM	JV	23/11/2014 10:34 AM	JV
They are family	5	10	22/11/2014 9:18 AM	JV	22/11/2014 3:05 PM	JV
Suicide talk	4	13	22/11/2014 10:30 AM	JV	23/11/2014 3:09 PM	JV
Success	7	10	22/11/2014 9:47 AM	JV	23/11/2014 12:00 PM	JV
Stress	9	48	22/11/2014 9:16 AM	JV	23/11/2014 11:53 AM	JV
Social Media	4	4	22/11/2014 9:43 AM	JV	23/11/2014 3:10 PM	JV
Skills needed	6	15	22/11/2014 9:45 AM	JV	22/11/2014 2:25 PM	JV
Mental Health probl	5	14	22/11/2014 10:35 AM	JV	23/11/2014 11:54 AM	JV
Managing change	4	8	22/11/2014 9:14 AM	JV	23/11/2014 10:37 AM	JV
Love the work	6	28	23/11/2014 6:55 AM	JV	23/11/2014 12:03 PM	JV
Injury	5	6	22/11/2014 9:38 AM	JV	23/11/2014 11:49 AM	JV
Freelance	5	6	23/11/2014 9:00 AM	JV	23/11/2014 2:20 PM	JV
Drugs & Alcohol	8	21	22/11/2014 9:36 AM	JV	23/11/2014 11:52 AM	JV
Culture	3	8	22/11/2014 12:02 PM	JV	23/11/2014 11:46 AM	JV

