



8 March 2023

Committee Secretary
Senate Standing Committees on Environment and Communications
PO Box 6100
Parliament House
Canberra ACT 2600

Dear Secretary,

Inquiry into the National Cultural Policy

Live Performance Australia (LPA) welcomes the opportunity to provide this submission to the *Senate Inquiry into the National Cultural Policy* on behalf of Australia's \$4.7 billion live performance industry.¹ We consent for our submission to be made public by the Committee.

LPA represents commercial and independent producers, music promoters, performing arts companies, venues (performing arts centres, commercial theatres, stadiums, and arenas), arts festivals, music festivals and service providers (such as ticketing companies and technical suppliers). LPA's membership covers all performing art forms, companies of all sizes, as well as not-for-profit and commercial entities.

The National Cultural Policy, *Revive*, has been launched at a pivotal moment for our industry as it recovers and rebuilds from the profound impact of the COVID-19 pandemic. Live arts and entertainment events were the first to be shut down and forced to endure an extensive period of restrictions and disruption to support the public health response over the course of two years.

We acknowledge some events, productions and tours are doing well in terms of audience support which is greatly welcomed. However, across the board, our industry is grappling with a very challenging operating environment of significantly higher costs, skills shortages, a deteriorating economic outlook and shifts in consumer preference.

Revive includes welcome initiatives to guide public investment in Australian arts, culture and creativity over the medium to longer term. Several of the policy initiatives in *Revive* respond to the advocacy of LPA and other industry groups.

However, *Revive* does not fully address the **immediate challenges for our industry**, including skills and training, business recovery, rebuilding financial reserves, incentives for new investment, and practical actions to support safe workplaces.

It will take time for the new governance arrangements set out in *Revive*, including the establishment of Creative Australia and new bodies such as Music Australia and the Centre for Arts and Entertainment Workplaces, to be finalised and for their strategies and funding priorities to be determined and actioned.

LPA has addressed our industry's short-term needs in our submission to the Treasury as part of its consultation for the 2022-23 Federal Budget, as well through our submissions to the Employment Taskforce and migration review. These priorities are reflected in this submission.

¹ Commonwealth of Australia (2022), *Cultural and creative activity in Australia 2010-11 to 2019-20*, Bureau of Communications and Arts Research, October 2022

The targeted measures recommended by LPA would underpin the successful implementation and ambition of *Revive* for the longer term by ensuring that our industry has the people, skills, capability and resources to deliver against the objectives of the national cultural policy.

The **Centre for Arts and Entertainment Workplaces** will make a welcome contribution to addressing workplace safety. However, it appears to have limited resources provided to support the delivery of practical outcomes such as education and training programs in workplaces, nor is there funding to support industry-led initiatives such as the training program developed by LPA for its members in 2018. The Centre's role needs greater clarity, with a strong commitment to working with industry in the delivery of education and training programs.

LPA welcomes the establishment of **Music Australia**. The success of this new body will require deep industry participation and engagement. It should have a clear mandate for building effective relationships across the whole contemporary music sector, including a strong focus on commercial outcomes for all industry stakeholders. As such, it needs to be representative of the contemporary music industry and include the live performance, recording and distribution sectors, along with artists and creators.

Music Australia also needs to focus on setting immediate priorities for the contemporary music industry, including how to address pressing needs for greater investment in skills and training, business recovery and development.

As a general observation, we also note the policy is effectively silent on the **contribution of our live performing arts industry** to Australian culture and creativity.

For example, the policy does not make any reference to critically important investment frameworks such as the National Performing Arts Partnership Framework (NPAPF) or the Australia Council's Four Year Funding (FYF) program and other grants which are crucial to developing and sustaining a diverse and vibrant performing arts industry. The NPAPF and FYF represented 77 per cent of Australia Council investment in 2021-22, yet *Revive* does not address in any detail the strategic direction for these funding programs in the future.

LPA welcomes the restoration of \$44 million in funding to the Australia Council which was lost to budget cuts in 2014. However, *Revive* does not provide clear direction on how this funding should be purposed, and whether this will be available for the performing arts.

The policy needs a stronger articulation of support for the culturally, socially and economically important contribution made across the breadth of not-for-profit and commercial performing arts organisations, from our small to medium companies through to our national organisations of global stature. It also needs clarity around the longer-term strategic direction proposed for the live performing arts which engage millions of Australians every year.

SUMMARY OF LPA PROPOSALS

LPA urges consideration of the following initiatives as part of the implementation of the National Cultural Policy which will support the recovery and rebuild of the live arts and entertainment industry, and contribute to the medium to longer term objectives of the policy by:

- A. Rebuilding skills and capacity
- B. Driving investment opportunities
- C. Fostering safe workplaces
- D. Building close ties between industry and new cultural institutions announced in *Revive*.

INITIATIVE
A. Rebuilding skills and capacity
<ol style="list-style-type: none"> Invest in skills development to rebuild capacity across the commercial and non-profit sectors in metropolitan and regional areas by: <ul style="list-style-type: none"> Funding 12-month industry-led traineeships to address critical skills and employment shortages across the Australian arts and entertainment industry. Establishing a grants program for industry-led initiatives to attract, retrain and retain skilled workers. Waive Temporary Activity visa (subclass 408) Entertainment Activities fees to support industry recovery. Provide Business Recovery Grants to support businesses to rebuild from pandemic impacts, such as increased production and operational costs, skills and supply chain challenges, and shifts in consumer behaviour. Establish a Reserves Rebuild Fund to enable companies to rebuild their financial reserves. This would be matched by the states and territories and would enable companies to move quickly to sustainable financial settings.
B. Driving investment
<ol style="list-style-type: none"> Extend tax incentives from 1 July 2023 to pre-production costs of live theatre to assist Australian producers (commercial theatre and not-for-profit companies) to attract investment in an internationally competitive market.
C. Fostering safe workplaces
<ol style="list-style-type: none"> Support industry-led education and training programs to improve workplace safety nationally and which complement the role and objectives of Centre for Arts & Entertainment Workplaces. Establish an industry-specific Employee Assistance Program to support workplace mental health and wellbeing.
D. Ensure Strong Engagement Between Industry and Music Australia
<ol style="list-style-type: none"> Music Australia should have strong industry participation and input, including an industry representative body such as LPA whose membership covers those companies and organisations that invest in and support the development of the Australian music industry through live performance and touring.

Once again, we thank you for the opportunity to present this submission for consideration in the *Senate Inquiry into the National Cultural Policy*. Should you have any queries regarding the information provided, please do not hesitate to contact Kim Tran via email or telephone.

Yours sincerely,

Evelyn Richardson
Chief Executive

Kim Tran
Director, Policy & Governance

ABOUT LPA

LPA is the peak body for Australia's live arts and entertainment industry. Established over 100 years ago in 1917 and registered as an employers' organisation under the *Fair Work (Registered Organisations) Act 2009*, LPA has almost 400 Members nationally. We represent commercial and independent producers, music promoters, performing arts companies, venues (performing arts centres, commercial theatres, stadiums and arenas), arts festivals, music festivals and service providers (such as ticketing companies and technical suppliers). Our membership spans from small-medium and not-for-profit organisations to large commercial entities.

LPA has a clear mandate to advocate for and support policy decisions that benefit the sustainability and growth of the live performance industry in Australia.

LPA SUBMISSION

SENATE INQUIRY INTO THE NATIONAL CULTURAL POLICY

A. REBUILDING SKILLS AND CAPACITY

1. SKILLS AND TRAINING

Recommendation:

Invest in skills development to rebuild capacity across the commercial and non-profit sectors in metropolitan and regional areas by:

- Funding 12-month **industry-led traineeships to address critical skills shortages** across the Australian arts and entertainment industry
- Establishing a **grants program for industry-led initiatives to attract, retrain and retain skilled workers.**

Prior to COVID-19, consistent industry feedback was that there was a shortage of workers in technical roles (e.g. sound and lighting technicians), with the problem more acutely felt in regional areas.

Skills shortages in these roles have been exacerbated by the pandemic, as many professionals have left the industry for better job security or moved internationally to pursue opportunities. Skills shortages have now broadened to encompass crew (e.g. audio, visual, lighting, stage and set construction), production (e.g. company management, stage management, event management, wardrobe and design) and front of house roles. Now, the problem is acute in both metropolitan and regional areas.

Results of two LPA Member surveys, undertaken in May and November 2022, underscore the ongoing need to address skills and employment gaps (Refer to Table 1). The surveys confirm technical and production roles remain in critical short supply across the industry nationally. These skills are in such short supply in regional areas that staff work as ‘all-rounders’ across each of the technical disciplines and are shared across regions. They travel to different venues to support and fulfil operational and touring requirements. In a worst-case scenario, shows are being cancelled due to the lack of suitability qualified workers. The intense workload is leading to many workers feeling burnout and at high risk of leaving the industry.

In addition, LPA music promoter members have identified acute shortages in event crew (such as stagehands, forklift drivers, riggers, heavy haulage truck drivers, security and front of house roles). These roles are essential to successfully and safely delivering live events, festivals and concerts, and the operation of venues.

Table 1: Proportion of respondents who believe there is currently an undersupply of workers (Source: LPA Member survey)

Occupation	May 2022	November 2022
Technical roles		
Audio Director	68%	d.n.a
Carpenter	d.n.a	60%
Crew (involved in all technical aspects – audio, visual, lighting, construction, staging etc)	89%	d.n.a
Crewing Coordinator	d.n.a	65%
Electrician	d.n.a	62%
Light Technician	89%	92%
Lighting Director	65%	d.n.a
Performing Arts Road Manager (i.e. Tour Manager)	83%	72%
Rigger	d.n.a	79%
Sound Technician	87%	88%
Stagehand	d.n.a	89%
Truck driver	d.n.a	57%
Production roles		
Make-Up Artist	61%	38%
Producer	58%	59%
Production Designer	53%	38%
Production Manager	100%	83%
Production Coordinator/Assistant		74%
Stage Manager/Assistant Stage Manager	87%	89%
Technical Director	70%	d.n.a
Technical Producer	78%	d.n.a
Theatrical Dresser	76%	44%
Wardrobe Assistant / Costume maker	83%	58%
Wardrobe Coordinator	70%	d.n.a
Front of House		
Ticket Attendant (i.e. Box Office) and Box Office Manager	68%	60%
Usher	66%	64%
Food and Beverage	68%	84%
Security	50%	55%

d.n.a = did not ask

In brief, the skills in critical shortage include:

Technical roles	Production roles	Front of House
<ul style="list-style-type: none"> • Technicians (i.e. lighting and sound) • Stagehands • Riggers • Performing Arts Road Managers (i.e. Tour Manager) 	<ul style="list-style-type: none"> • Stage Manager • Production Manager • Production Assistant 	<ul style="list-style-type: none"> • Food and Beverage • Usher • Ticket Seller (i.e. Box Office)

LPA believes some roles in critical shortage could quickly be filled by incentivising new and existing workers to complete accredited training. Incentives could also be offered to attract new workers or to attract back those workers who left the industry. They could be offered support to access subsidised traineeships, short courses, or industry-led initiatives to support their development or re-entry into the industry.

Many members, both commercial and not-for-profit, have indicated to LPA that they are willing to employ trainees or provide practical, industry-relevant training; however, they are currently constrained financially from doing so.

As included in LPA's 2023-24 Pre-Budget Submission, we urge the Federal government to invest in skills development to rebuild much-needed capacity across the commercial and non-profit sectors in metropolitan and regional areas by:

- **Funding 12-month industry-led traineeships** that address skills and employment shortages and help rebuild Australia's arts and entertainment industry.
- **Establishing a grants program for industry-led initiatives** to attract, retrain and retain skilled workers.

2. SUBCLASS 408 VISA WAIVER

Recommendation:

Waive *Temporary Activity visa (subclass 408) Entertainment Activities* fees to support industry recovery.

The live arts and entertainment industry brings many performers, artists, creatives, and technical crew members into Australia using the *Temporary Activity visa (subclass 408) Entertainment Activities* stream. In light of ongoing skills and employment gaps and fluid nature of the industry, the need for skilled workers from overseas is an ever-persistent requirement for the safe and successful presentation of shows and tours.² Helping the arts and entertainment industry address critical labour shortages with cost-effective access to overseas workers through the *Temporary Activity visa (subclass 408)* is an area where the government can assist.

To aid the post-COVID-19 economic recovery, LPA notes the previous Federal government's decision to incentivise fully vaccinated Student and Working Holiday Maker visa holders to return to Australia by refunding their Visa Application Charge – valued at between \$495 and \$630.

LPA proposes a similar low-cost initiative to support both recovery efforts and temporary access to skills by introducing a 24-month **waiver for the *Temporary Activity visa (subclass 408) Entertainment Activities* fees**.

² See LPA submission (2022), *A Migration System for Australia's Future* (for the Department of Home Affairs Migration Review). Available here: – [Resources \(liveperformance.com.au\)](https://resources.liveperformance.com.au)

3. BUSINESS RECOVERY GRANTS

Recommendation:

Provide **Business Recovery Grants** to support businesses to rebuild from pandemic impacts, such as increased production and operational costs, skills and supply chain challenges, and shifts in consumer behaviour.

The environment in which the live arts and entertainment industry is operating is vastly different to pre-pandemic; it is riskier and more expensive. Operating costs have increased 30 – 50 percent depending on the scale of the production/tour. It is hard to secure suitably qualified and experienced workers. Cost of living pressures are deterring consumers from buying tickets to live events. Tickets sales are down by 35 percent nationally compared to pre-pandemic levels and well below the levels needed for shows/tours to break even. These factors make it extremely difficult for live performance businesses to financially recover following over two years of severely disrupted business activity.

The strategic investment outlined in the National Cultural Policy, in part, will support industry to rebuild and recover from pandemic impacts. However, it will take 12-18 months before National Cultural Policy investment and initiatives start to flow and thus, there is an urgent need to support arts and entertainment businesses in the intervening period.

LPA recommends establishing a grants program to support business recovery over the next 18 months. The grants could be used to offset increased production and operational costs (eg set, prop and costume materials) and other costs such as freight, travel, marketing, insurance and staffing. Grants could be made available to live music businesses, commercial theatre producers, not-for-profit companies and service providers (such as specialist audio, visual and lighting production companies).

4. RESERVES REBUILD FUND

Recommendation:

Establish a **Reserves Rebuild Fund** to enable companies to rebuild their financial reserves, **federal funding matched by state and territory governments**

Strong cultural institutions are vital assets for cultivating healthy and resilient domestic creative and cultural industries. Strong cultural institutions enable the creative and cultural sector to foster inclusive and vibrant communities and workplaces and make significant economic and social contributions. For a cultural organisation to be 'strong', it needs to be financially stable.

This is not the case for many performing arts organisations. Many companies have significantly depleted their financial reserves due to not being able to generate income during COVID-19. It is important that companies rebuild their reserves to both weather future black swan events and continue to play their significant role as employers and content creators/producers. In addition, companies with a healthy financial position have greater flexibility to take artistic risks, employ people and/or deliver programs that contribute towards broader goals (e.g. industry development, community engagement, diversity).

Companies could be incentivised to rebuild their reserves. A similar scheme was established following the 1999 Nugent review. As such, **LPA recommends the establishment of a Reserves Rebuild Fund** for this purpose. **The fund would be matched by state and territory governments** and would enable companies to move quickly to sustainable financial settings.

B. DRIVING INVESTMENT

5. TAX INCENTIVES

Recommendation:

From 1 July 2023, **extend tax incentives to pre-production costs for live theatre productions** to assist Australian producers (commercial theatre and not-for-profit companies) attract investment in an internationally competitive market.

Access to government support is very important to ensure the industry can confidently rebuild and recover, and to drive future investment activities. In a post-pandemic world, competition for investment funding is fierce and markets that incentivise to attract investment in theatre have a significant competitive advantage.

Australia lags international markets with providing tax incentives and Australian theatrical producers compete for investors in international jurisdictions that offer significant cultural tax incentives (e.g. UK and USA). The UK Theatre Tax Relief (TTR) scheme, in effect since September 2014, currently enables live performance production companies in the UK to claim:

- 45 percent (previously 20 percent) of total qualifying pre-production costs for non-touring productions, and
- 50 percent (previously 25 percent) for touring productions.³

The UK Government increased these tax relief incentives for the theatre industry as part of its Covid recovery strategy. Both commercial and publicly funded (subsidised) productions across film, high-end television, animation, video games, children's television, orchestra, and museums and galleries are eligible and can benefit from the broader tax scheme.

Theatrical producers in the UK reported that the TTR scheme has improved their ability to finance new productions, resulting in more investment, employment and innovative risk-taking.⁴ It has also helped maintain a thriving performing arts sector at a time where public funding is under pressure.⁵ Almost 18,000 theatre productions have benefited from the scheme since its introduction, receiving back £392 million of pre-production expenditure, which has been reinvested into developing more new work and supporting more jobs.⁶

Within Australia, theatrical producers compete for investment against other industries, notably digital games, film and TV, where the Federal Government provides tax incentives that allow game developers and screen producers to offset development/pre-production costs on qualifying expenditure. The tax offset ranges between 30-40 percent, depending on the type of activity.⁷

³ The relief will taper down from 1 April 2023, reducing to 30% and 35% and will return to 20% and 25% on 1 April 2024.

⁴ Society of London Theatre, Media Release (11 May 2016), Ticket Relief News, accessed online: <https://uktheatre.org/theatre-industry/news/tax-relief-news/>; The Stage (21 July 2017), Theatre tax relief brings savings to nearly 2,000 shows, accessed online: <https://www.thestage.co.uk/news/2017/theatre-tax-relief-brings-savings-nearly-2000-shows/>

⁵ Arts Professional (27 July 2018), Theatre tax relief payouts rise by two thirds, accessed online: <https://www.artsprofessional.co.uk/news/theatre-tax-relief-payouts-rise-two-thirds>

⁶ UK HM Revenue and Customs (2022), *Creative industries statistics*, August 2022, accessed online: <https://www.gov.uk/government/statistics/creative-industries-statistics-august-2022>

⁷ The screen industry Producer Offset provides a 40% producer tax offset for feature film production; and a 30% (increased from 20%) producer tax offset on other eligible projects (such as programs produced for television or a subscription service). The Digital Games Tax Offset provides 30% tax offset on the development of new games or the expansion of existing eligible games

Australia's live theatre industry needs a similar regime of tax incentives, to attract the level of investment required to produce and stage world-class shows, support more Australian jobs and drive industry growth. Currently, more than 80 percent of investment capital for commercial theatre in Australia is from offshore investors. This creates an extremely competitive environment for Australian producers to secure upfront capital to stage new productions. Prior to Covid, typically a commercial musical required AU\$10 million to \$15 million to capitalise a show. Capital costs have increased by at least 30 percent on average, post-Covid. Future investment in commercial theatre in Australia will be severely constrained if producers cannot offer incentives to attract capital out of larger markets. Investors will prioritise investment in markets where incentives are offered (i.e. UK and USA).

Australia must ensure it can secure investment for both licensed properties that bring significant multiplier effects (i.e. *Harry Potter and the Cursed Child*, *Moulin Rouge! The Musical*, *Hamilton*), and capitalise on the opportunity to invest in new Australian intellectual property, which can drive local economic activity, create jobs and ultimately be exported. *Moulin Rouge! The Musical* (which won 10 Tony Awards and opened in Melbourne in November 2021 after coming from New York City) is a classic example of a show that should have been developed here but was instead developed in the US due to tax incentives provided for pre-production costs.

Economic analysis undertaken by Ernst & Young (EY) found that investment incentives would encourage commercial producers and subsidised organisations to produce more local work, and therefore increase economic activity. Any expenses incurred by government would be recovered through taxes earned on increased economic activity generated by the industry and allied industries (e.g. tourism, hospitality, retail etc). EY's analysis indicates the Australian government would see a net positive return on investment by providing investment incentives on pre-production costs for live productions when tax incentives are set between 25 and 40 percent.

Tax incentives for live theatre productions could be a priority and could be considered as part of a broader holistic tax package supporting creative work. The UK, for example, offers tax relief for the creative industries, which covers film, animation, high-end television, children's television, video games, theatre, orchestra, and museums and galleries. Further information can be found [here](#).

C. FOSTERING SAFE WORKPLACES

6. INDUSTRY-LED EDUCATION & TRAINING PROGRAMS

Recommendation:

Support **industry-led education and training programs** to improve workplace safety nationally and which complement the role and objectives of Centre for Arts & Entertainment Workplaces.

In Australia all employers, including in the arts and entertainment industry, must provide safe workplaces for their employees. This requires workplaces to be emotionally, culturally, and physically safe for all. Unfortunately, the Human Rights Commission's latest survey of workplace sexual harassment found little change in incidence over the past four years – a third of Australians experienced sexual harassment in the workplace (41% of women and 26% of men), while only two-thirds of workers reported their employer had anti-harassment policies and just one third had received training.

LPA notes the Federal government's priority focus in this area, including through the introduction of the *Fair Work Legislation Amendment (Secure Jobs, Better Pay) Act 2022* and commitment to fully implement all the recommendations of the Respect@Work Report.

LPA also acknowledges there is more work to be done to continuously drive cultural change and maintain safe workplaces in the arts and entertainment industry, particularly in light of the findings of the 2022 Music Industry Review.⁸ LPA welcomes the Government's commitment in this area, with the establishment of the Centre for Arts & Entertainment Workplaces (announced as part of the National Cultural Policy). We look forward to working alongside the Centre to achieve its objectives.

LPA notes there does not appear to be funding for on the ground initiatives to foster safer workplaces. Through LPA's experiences, we recognise a critical factor to driving cultural change is with practical, and tailored training and education programs.

LPA recognises that industry must also play its part to drive cultural change and plans to implement a Safe Workplaces program on behalf of its Members and broader industry. This program would build upon the work LPA has previously done in this area. In 2018, LPA developed and released the [*Australian Live Performance Industry Code of Practice to prevent workplace discrimination, harassment, sexual harassment and bullying*](#), and provided Respectful Workplaces training sessions across Australia to LPA Members and the broader industry in 2018 and 2019.

Subject to funding, LPA is planning an ambitious program of work that includes:

- reviewing and updating the *Australian Live Performance Industry Code of Practice to prevent workplace discrimination, harassment, sexual harassment and bullying*
- reviewing and updating LPA's *Guide to Child Safety*
- updating and delivering training (delivered in 2018 and 2019) to focus on prevention and response to discrimination, harassment, sexual harassment and bullying and delivering this training in all states and territories
- scoping and delivering Resolution and Action at Work training (pilot program)
- scoping a training pilot with respect to diversity and inclusion.

While LPA believes there is a genuine need to implement the program outlined above, currently LPA does not have the financial capacity to do so, as LPA's resources were severely depleted due to the pandemic. LPA believes there is an opportunity for government and industry to partner on initiatives that deliver Respect@Work objectives. Our experience following implementation of our [*Code*](#) nationally clearly showed that practical training on the ground was critical to driving cultural change and better understanding of workplace safety requirements.

Thus, **LPA recommends government provide support for industry-led education and training programs to improve workplace safety nationally.**

⁸ <https://musicindustryreview.com.au/>

7. INDUSTRY-SPECIFIC EMPLOYEE ASSISTANCE PROGRAMS

Recommendation:

Establish an **industry-specific Employee Assistance Programs** to support workplace mental health and wellbeing.

Industry research suggests poor mental health presents the highest risk in workplaces today. For example, 'job stress and other work-related psychosocial hazards are emerging as the leading contributors to the burden of occupational disease and injury'.⁹ The costs of mental health are substantial, including lower economic participation and lost productivity.¹⁰ Investment in mental health programs would be offset by improvements to productivity and lower government expenditure in healthcare and other support services.

Rates of mental illness are even higher in the live arts and entertainment industry. Compared to the general population, workers in the live arts and entertainment industry are:

- four times more likely to experience psychological distress
- four and a half times more likely to have suicidal thoughts, with one in 10 acting upon these thoughts.¹¹

Given these statistics, it is important that workers in the live arts and entertainment industry have appropriate access to mental health support if required.

Unfortunately, mental health support for employees is limited to a minority of workplaces. Many large companies offer their workers access to support programs such as an Employee Assistance Program. However, these types of resources do not exist for independent workers and workers at small to medium companies. Cost is a major barrier to a small-medium company's ability offer these support programs.

To fill this void, **LPA recommends the establishment of an industry-specific Employee Assistance Program** to allow arts and entertainment workers to access mental health and wellbeing support, if needed. This would further complement the work of Support Act but have broader reach across all parts of the arts and entertainment industry.

⁹ Marmot, M, J Siegrist, and T Theorelle. (2008) "Health and the Psychological Environment at Work." In *Social Determinants of Health*, K. Bruce Newbold, John Eyles, Susan Elliott Kathryn Fisher (eds), (Oxford: Oxford University Press), pp. 97–130.

¹⁰ Productivity Commission. (2020) *Mental Health, Inquiry Report no. 95*. Available at:

<https://www.pc.gov.au/inquiries/completed/mental-health/report/mental-health-actions-findings.pdf>

¹¹ Support Act. (2022) *Mental Health and Wellbeing in Music and Live Performing Arts Survey*. Available at: <https://supportact.org.au/mental-health-survey/>

8. ENSURE STRONG ENGAGEMENT BETWEEN INDUSTRY AND MUSIC AUSTRALIA

Recommendation:

Music Australia should have strong industry participation and input, including an industry representative body such as LPA whose membership covers those companies and organisations that invest in and support the development of the Australian music industry through live performance and touring,

The creation of Music Australia, located within Creative Australia, is a welcome initiative in supporting the growth and success of Australian contemporary music at home and globally.

LPA notes there has been little detail released to date around the structure and functions of Music Australia which is the subject of ongoing consultation by the Australia Council. LPA acknowledges the government's announcement that Music Australia will have representation from artists and industry, but details about the composition of representation and the process for representative selection has not been made public.

The success of this new body requires strong industry participation and input from the outset. This should include an industry representative body such as LPA whose membership covers those companies and organisations who invest in and support the development of the Australian music industry through live performance and touring, something which is recognised as essential to build sustainable careers and income for artists.

The Minister for Arts has frequently highlighted the importance of closer engagement between bodies such as Creative Australia and industry. As such, industry must have a seat at the table in the formation of Music Australia, and should be representative of those companies and businesses who create the opportunities and provide the infrastructure for artists to perform and present their work to Australian and international audiences, including a particular focus on live performance which is critical to building and sustaining incomes and career pathways.