

5 December 2022

Employment Taskforce
 Treasury
 Langton Cres
 Parkes ACT 2600

Dear Employment Taskforce,

2022 Employment White Paper Submission

As the peak body for Australia’s \$4 billion performing arts and entertainment industry, Live Performance Australia (LPA) welcomes the opportunity to make a submission to the Employment White Paper (Bureau of Communications and Arts Research, 2018).

Today, the arts and entertainment industry must immediately address critical skills and employment shortages. The industry lost tens of thousands of workers during the COVID-19 pandemic and is having serious difficulty attracting former and new talent to fill urgent skills and employment needs, while the current workforce is experiencing extreme stress.

In addition to addressing immediate needs, the arts and entertainment industry needs to rebuild its pipeline of talent to ensure there is a skilled and productive workforce that meets industry’s medium-longer term needs.

Our submission proposes targeted initiatives that will support the arts and entertainment industry to rebuild, retrain and upskill its workforce. Our objective is to secure short to long-term investment and policies, so that the arts and entertainment workforce is stronger, better trained and productive, thereby contributing to a prosperous economy, and to our social and cultural wellbeing.

SUMMARY OF LPA REQUESTS

LPA urges the Government to support the rebuild and strengthening of the arts and entertainment workforce with the following:

<p>Labour productivity</p>	<p>Strategic investment</p> <ul style="list-style-type: none"> • Ensure the National Cultural Policy has a permanent, increased strategic investment in the creative economy
<p>Job security, fair pay and conditions</p>	<p>Workplace safety and mental health</p> <ul style="list-style-type: none"> • Provide support to industry sectors to establish Employee Assistance Programs <p>Respect@Work</p> <ul style="list-style-type: none"> • Partnership between government and industry to deliver Respect@Work objectives

<p>Labour force participation, labour supply and improving employment opportunities</p>	<p>Immediate needs</p> <p>The arts and entertainment industry requires urgent support to address immediate and critical skills shortages with:</p> <ul style="list-style-type: none"> • Grant programs to access accredited training programs or short courses for training, retraining or upskilling new and existing workers • Grants for industry-led skills development initiatives • Traineeships to address critical skills shortages • Establish international mutual recognition for identified occupations in critical short supply <p>Skills, education and training, upskilling and reskilling</p> <p>Workforce planning and talent pipeline</p> <p>To attract and nurture a pipeline of talent for the arts and entertainment industry:</p> <ul style="list-style-type: none"> • Partner with industry on the development and implementation of a National Skills and Careers Pathway framework • Incorporate arts into STEM agenda and embed music and performing arts into education curriculum, with appropriate investment <p>Demand for education and training</p> <ul style="list-style-type: none"> • Commit an allocation of Commonwealth-supported university and fee-free TAFE places to arts and entertainment industry-related courses <p>Supply of education and training</p> <ul style="list-style-type: none"> • Support Registered Training Organisations (RTOs) (e.g. Arts Centre Melbourne) and tertiary education providers (e.g. NIDA) to scale up industry-relevant training <p>Improving labour market outcomes</p> <p>First Nations</p> <p>Improve First Nations labour market outcomes by supporting self-determined First Nations arts and culture – through initiatives such as:</p> <ul style="list-style-type: none"> • Establishing a First Nations Performing Arts Fund • Developing a 10-year national First Nations Arts Skills & Workforce Plan • Providing funding support to enable successful implementation of cultural processes and protocols <p>Migration settings</p> <ul style="list-style-type: none"> • Revise and ease Temporary Activity visa (subclass 408) conditions to address immediate skills shortages in the arts and entertainment industry, by enabling the visa holder to work for multiple employers
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LPA views these recommendations as critical to boosting the industry’s recovery phase and creating a more resilient sector in the long term. They would also allow industry to form a key pillar in the Government’s roadmap to build a bigger, better trained and more productive workforce.

Once again, we thank you for the opportunity to present this submission for consideration in the Employment White Paper consultation process. Should you have any queries, please do not hesitate to contact us via email or telephone.

Yours sincerely,



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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 EMPLOYMENT WHITE PAPER SUBMISSION

ADDRESSING CRITICAL SKILLS SHORTAGES IN THE ARTS AND ENTERTAINMENT INDUSTRY

1. Key issues

- Australia's performing arts and entertainment industry faces a critical skills shortage, which will undermine its recovery from the pandemic and longer-term sustainability, while the current workforce is experiencing extreme stress.
- Policy-makers have traditionally had a poor understanding of the complex interdependencies across the industry, which mean that critical skills shortages in particular occupational groups have a compounding impact across the industry.
- Investment in skills and training, including industry-led initiatives, will be critical to realising the objectives for the Government's National Cultural Policy, supported by a permanent, increased strategic investment in creative economy.
- Mental health and well-being is a particular risk factor for arts and entertainment workplaces, which requires an industry-led, government-supported response to retain and attract skilled workers.
- A comprehensive skills and training strategy, encompassing early childhood education through to tertiary education, is required to rebuild the workforce and support career pathways for the industry's medium to longer term requirements as part of a National Skills and Careers Pathway framework.
- A national First Nations Arts Skills & Workforce Plan is needed to enable greater First Nations participation in the industry.
- Settings for the *Temporary Activity visa (subclass 408)* should be revised to allow visa holders to work for multiple employers during the term of their visa to help meet critical short term skills shortages.

2. Industry context

The live arts and entertainment industry is a vast and dynamic ecosystem reflecting a diverse range of art forms and comprises small, medium and large businesses, sole operators and tens of thousands of performers, artists, creatives and technical crew.

Our industry supports more than 500 performing arts companies around Australia and a wide range of workers across venues (i.e. concert halls, theatres, performing arts centres, arenas and stadiums) and commercial businesses (i.e. producers; promoters; ticketing companies; technical suppliers, such as those that provide stage lighting, special effects, staging, audio, audio-visual and other performance technologies;

and other service providers, such as crewing companies and security providers). Our industry also employs workers in business support roles, such as marketing, PR, finance, accounting, and IT.

All workers, including freelancers, sole traders, and those employed by small to medium businesses, not-for-profit companies, and commercial entities form an interdependent industry where all parts of the industry are needed to thrive.

2.1 Pre-COVID

Collectively, these industry participants contributed to a 30% increase in the economic value of cultural and creative activity in Australia - from \$90.9 billion in 2009-10 to \$115.8 billion in 2018-19, an increase of \$24.9 billion (27.4%) over the 10 years (Bureau of Communications, Arts and Regional Research, 2021).

The arts and entertainment industry contributed \$36.5 billion to Australia's economy in 2019 (Ernst and Young, 2020).¹ The arts and entertainment industry was a catalyst for many other sectors, particularly in the visitor economy, and draws on a wide range of skills and expertise.

The arts and entertainment industry employed 193,600 Australians in 2016, which made it a larger employer than finance or coalmining (Browne, 2020, p. 1).² The industry also delivers a higher rate of employment intensity: for every \$1 million in turnover, the arts and entertainment produced 6 jobs (Eltham & Pennington, 2021, p. 13). This was a higher return than most industries including construction (Browne, 2020). For example, just 0.25 jobs are produced in the oil and gas extraction sector per \$1 million in turnover, and only one job per \$1 million turnover in construction (Eltham & Pennington, 2021, p. 13).

2.2 Impact of COVID

COVID-19 had a devastating effect on the industry and its workforce. Venues, concerts, festivals and public programs were the first to be closed by public health orders and the last to reopen. The Australian Bureau of Statistics (ABS) *Business Impacts of COVID-19 Survey* indicated Arts and Recreation Services were hit harder than any other industry by the pandemic.³ For example, 53% of businesses had ceased operating in April 2020 (ABS, 2020). In addition, the findings of industry research revealed \$24 billion of lost output and large scale losses in employment arrangements, estimated at 79,000 lost jobs in 2020 (Ernst and Young, 2020).

Ultimately, large numbers of the workforce were forced to leave the industry after an immediate and sustained drop in demand, resulting in the loss of key skills due to long-term inactivity. Many of the workforce abandoned the industry to secure other work and/or higher paid roles. Others moved internationally to pursue opportunities in larger markets which reopened before Australia.

¹ Ernst and Young's calculations are based on data from the following categories: live performance, venue based live music, major events and major professional sports.

² Browne defines arts and entertainment sector as incorporating seven sub-industries across two Australian Bureau of Statistics (ABS) industry categories: Arts & Recreation and Information Media.

³ Arts and Recreation Services is the ABS' broader industry category and includes sports and gambling, creative and performing arts activities, fitness, recreation and sport, gambling and heritage activities, but not publishing, broadcasting, design, screen production or libraries.

2.3 Current outlook

The arts and entertainment industry is rebuilding from the devastating impact of COVID-19. The recovery process is driving the return to a strong demand for workers.

The loss of workers during the pandemic disruption has led to critical shortages in the industry. Along with roles directly associated with arts and entertainment, labour shortages include roles from arts and entertainment-adjacent and integrated industries like tradespeople, ticketing personnel, food and beverage staff, security workers, marketing, freight and transport workers, which are all essential to the running of arts and entertainment businesses.

ABS statistics reveal the arts and entertainment sector in 2021 represented 1.6% of the workforce, after accounting for 2% in 2018-2019, which represents a 20% decline.

3. Labour productivity

3.1 Strategic investment

FOR ACTION:

- Ensure the National Cultural Policy has a permanent, increased strategic investment in the creative economy

As outlined above, the COVID-19 pandemic has caused significant disruption to the arts and entertainment industry. It has significantly eroded financial reserves, skills and talent, and business and consumer confidence. While live performance business activities have returned, it is anticipated the industry will further contract and restructure over the next 12-18 months, before a sustainable rebuild and recovery phase.

At present, industry must contend with a new set of challenges. These challenges include:

- significant cost pressures – production and touring costs have increased by 30-70% across the board
- supply chain issues
- disrupted investment pipelines
- skills shortages.

Given these challenges, industry cannot achieve productivity growth without permanent, increased strategic government investment. This strategic investment would help support sustainable wage and job outcomes and provide greater business certainty and confidence.

The Government has committed to developing a National Cultural Policy, which will establish a comprehensive roadmap to guide the skills and resources required for this dynamic sector. There is a significant opportunity for Government to support recovery and industry growth with investment through the National Cultural Policy.

4. Job security, fair pay and conditions

4.1 Workplace safety and mental health

FOR ACTION:

- Provide support to industry sectors to establish Employee Assistance Programs

As with all industries, employers in the arts and entertainment industry must provide a safe workplace for its workers. They must identify, and mitigate or eliminate risks.

Industry feedback indicates that currently a major workplace risk is mental health, which has been exacerbated because of COVID-19. Research suggests that workers in the music and performing arts sectors are four times more likely than the general population to experience psychological distress (Support Act, 2022). The key reasons for this include:

- **Job insecurity** – The industry is characterised by a large number of independent workers who gain work by moving from event to event, or project to project. The insecure nature of work was brought to the fore when Government-imposed COVID-19 restrictions resulted in 47% of arts and entertainment workers losing their jobs (Support Act, 2022).
- **Burnout** – The current skills shortages being experienced in the industry is placing pressure on existing staff to bear the workload (refer to section 3 for more information about the current skills shortages).

Large organisations may offer their workers access to support programs such as an Employee Assistance Program. However, it is unlikely that independent workers and workers at small to medium companies would have access to these support programs. An industry-specific Employee Assistance Program, supported by government, would fill this void.

The costs of mental ill-health are substantial, including lower economic participation and lost productivity (Productivity Commission, 2020). Investment in mental health programs would be offset by improvements to productivity and lower government expenditure in healthcare and other support services.

4.2 Respect@Work

LPA notes the Government's significant Respect@Work reforms and LPA acknowledges there is more work to be done to continuously bring about positive change to create and maintain safe workplaces.

In recognition of this, in 2023 and beyond, LPA will be implementing a Safe Workplaces program on behalf of its Members and broader industry. 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 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 piloting with respect to diversity and inclusion.

LPA looks forward to partnering with Government to deliver Respect@Work objectives.

5. Labour force participation, labour supply and improving employment opportunities

5.1 Immediate needs

FOR ACTION: The arts and entertainment industry requires urgent support to address immediate and critical skills shortages with:

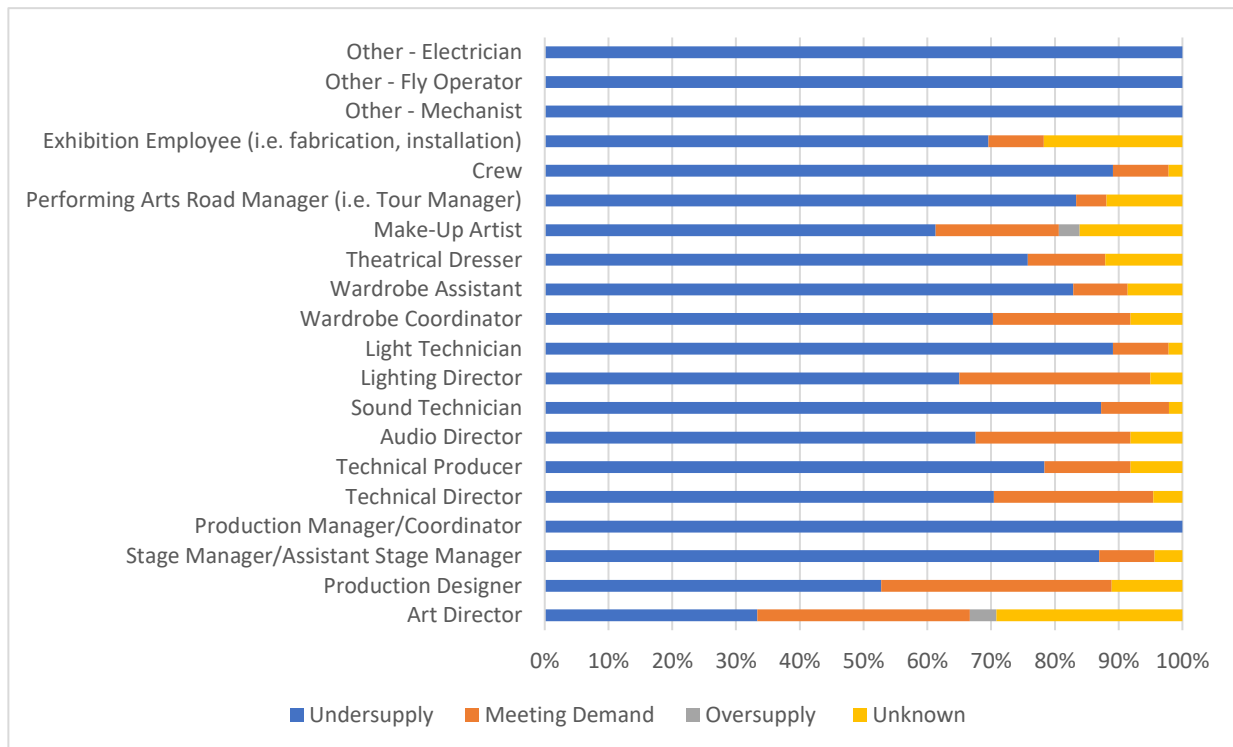
- Grant programs to access **accredited training programs or short courses** for training, retraining or upskilling new and existing workers
- Grants for **industry-led skills development initiatives**
- **Traineeships** to address critical skills shortages
- Establish **international mutual recognition** for identified occupations in critical short supply

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, and have broadened to encompass crew, production (e.g. company management, stage management, event management, wardrobe and design) and front of house roles. Now, the problem is felt in both metropolitan and regional areas.

Results of a LPA Member survey, undertaken in May 2022, confirms that technical and production roles are in critical short supply (see Figure 1). These skills are in such short supply in regional areas that technical 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. Presently, in a worst-case scenario, shows are being cancelled due to the lack of suitability qualified workers.

In addition, our music promoter members have identified acute shortages in event crew (such as forklift drivers, riggers, stagehands, heavy haulage truck drivers, security and front of house roles) for the upcoming summer touring season. These roles are essential to successfully and safely delivering live events and concerts, and the operation of venues. Unfortunately, importing these skills from overseas is not possible, as an Australian accreditation is required for most of these occupations. There is currently a lack of international mutual recognition of skills in some occupations.

Figure 1: Current Demand for Workers



Some of these roles 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 traineeships, short courses or industry-led initiatives to support their development or re-entry into the industry.

The arts and entertainment industry needs urgent support to address immediate and critical skills shortages. Government could assist by:

- Establishing grant programs to access **accredited training programs or short courses** for training, retraining or upskilling new and existing workers.
- Providing grants for **industry-led skills development initiatives**.
- Funding **traineeships** to address critical skills shortages.
- Establish **international mutual recognition** for identified occupations in critical short supply.

5.2 Skills, education and training, upskilling and reskilling

5.2.1 Workforce planning and talent pipeline

FOR ACTION: To attract and nurture a pipeline of talent for the arts and entertainment industry:

- Partner with industry on the development and implementation of a **National Skills and Careers Pathway framework**.
- incorporate **arts into STEM agenda** and embed music and performing arts into education curriculum, with appropriate investment.

Despite the immediate challenges with respect to skills shortages, there needs to be a strategy to secure an ongoing pipeline of talent to meet industry's skills needs in the medium to long term.

Children and young people are society's future workers. However, data suggests there is declining interest from young people to pursue careers in the arts and entertainment industry:

- **Secondary education:** Nation-wide Year 12 enrolments reveal Arts subjects have seen a drop in enrolments year (ACARA, 2022).⁴
 - From 2011 until 2020, the number of Year 12 students enrolling in Arts related courses declined year-on-year.
 - From 2011 (66,294) to 2020 (53,470), there was a 19.3% fall in students taking up the Arts in their final year of high school.
 - Between 2011 to 2020, the Arts' share as a subject area of choice for Year 12 students declined by 7.2%.
- **University:** Tertiary enrolments have witnessed a similar downward trend. The number of students studying undergraduate Creative Arts courses have steadily dropped across the decade (Department of Education, 2021).
 - Application numbers to undergraduate Creative Arts courses in 2021 (22,798) were 25.5% less compared to 2011 (30,614).
 - Acceptance of offers to undergraduate Creative Arts courses declined by 27% between 2016 and 2021.
 - The number of university offers to undergraduate Creative Arts applicants also declined. From 2016 (23,634 places) offers dropped to 18,038 by 2021, representing a 24% fall.
- **VET/TAFE:**

Music Industry

 - VET enrolments in performing arts-specific programs have remained steady year-on-year between 2017 to 2021 with 'Music Industry' courses representing nearly 70% of enrolments (Cert I to Advanced Diploma) (NCVER, 2022).

⁴ The Australian Curriculum, Assessment and Reporting Authority, defines the Arts as a curriculum area that covers five distinct yet related subjects: Dance, Drama, Media Arts, Music and Visual Arts.

- However, there is an extremely low completion rate for ‘Music Industry’ programs across all levels. In 2021, the completion rate was only at 27%.

Production services

- There has been a downward trend in enrolments in Live Production Services-related qualifications.⁵ While enrolments increased almost 44% between 2016 and 2017 (from 5,860 to 8,430), it has since declined to 7,430 in 2020.
- From 2019, completion rates in these programs declined by almost 25% to 2,140 in 2020 (down from 2,840).

Other reasons that may be deterring young people from pursuing a career in the industry include:

- University and TAFE courses are expensive, and young people do not want the burden of large HECS and VET Student Loan debts.
- The intermittent nature of employment and lack of sustainable career path opportunities.
- There is a perception amongst parents that the arts and entertainment industry is not a good career choice (e.g. highly casualised workforce, pattern of long hours).
- Schools are not prioritising arts and culture or do not receive enough funding to allocate to arts and culture programs and resources. If children and young people are not engaged in arts and culture from a young age, there is little prospect they will decide to pursue arts-related subjects in secondary and tertiary education.

Thus, a workforce strategy needs to consider how to:

- engage children and young people in arts and culture.
- create a talent pipeline through the education system (from early childhood, primary, secondary and tertiary education) to train and prepare future arts and entertainment workers.
- change perceptions that the arts and entertainment industry won’t provide a rewarding career.

LPA urges the Government to:

- Partner with industry on the development and implementation of a **National Skills and Careers Pathway framework**.
- Incorporate **arts into STEM agenda** to drive innovation and embed music and performing arts into the education curriculum at primary and high school, with appropriate levels of investment. Embedding the arts into the education curriculum will help nurture an interest in pursuing a career in the arts and entertainment industry from a young age.

⁵ The Live Production Services sector covers a varied and diverse range of performances and entertainment productions. Most of the vocational qualifications in this industry are in technical and production services, for occupations such as Lighting and Sound Technician or Stage Manager. In 2020 Live Production and Technical Services qualifications tended to have an intended occupation of Performing Arts Technician, while all General Creative Industries-related qualifications have the intended occupation of Sales Assistant (general).

5.2.2 Demand for education and training

FOR ACTION:

- Commit an allocation of **Commonwealth-supported university and fee-free TAFE places to arts and entertainment** industry-related courses.

The cost of completing tertiary education may be a barrier to young people pursuing arts-related studies. Thus, LPA welcomes the Government's commitment in the 2022-23 October Budget to fund Commonwealth-supported university and fee-free TAFE places in industries and regions with skills shortage. Given the critical skills gaps in arts and entertainment industry, LPA urges the Government to allocate some of these funded-places towards technical/production and arts-related courses.

5.2.3 Supply of education and training

FOR ACTION:

- Support registered training organisations (RTOs) (e.g. Arts Centre Melbourne) and tertiary education and training providers (e.g. NIDA) to **scale up industry-relevant training**

While industry has raised the need to address critical skills shortages, there is also the need to adequately resource tertiary education providers to train the next generation of workers.

Currently, the full range of Live Production and Technical Services TAFE/Certificate & Diploma Courses are not available in all states. Most training programs were delivered in New South Wales (43%), Western Australia (22%) and Victoria (18%).

There are challenges finding people to teach specialist courses. Many experienced people left the industry during COVID, and some are either not interested in or cannot afford to pay for the training required to be a teacher.

In addition, live production and technical courses are hands on and because of this, only a limited number of students can be accommodated each year (usually 12-15 students per course). There needs to be sufficient enrolment numbers to make it economically viable for the tertiary education provider to offer a second stream of the course.

There is an opportunity for registered training organisations (RTOs) (e.g. Arts Centre Melbourne) and tertiary education and training providers (e.g. NIDA) to:

- scale up delivery of existing Certificate and Diploma level courses in partnership with industry in locations nationally.
- adapt existing management courses for the arts and entertainment industry.
- offer short courses or 'micro credentials'. This requires greater industry collaboration to scope demand.

5.3 Improving labour market outcomes

5.3.1 First Nations

FOR ACTION: Improve First Nations labour market outcomes by supporting self-determined First Nations arts and culture – through initiatives such as:

- Establishing a **First Nations Performing Arts Fund**
- Developing a 10-year national **First Nations Arts Skills & Workforce Plan**
- Providing funding support to enable successful implementation of cultural processes and protocols

Our First Nations people have a rich history of arts and culture and make an invaluable contribution to Australia's diverse contemporary culture and national identity. LPA supports calls from our First Nations people for a self-determined approach to further build a strong and diverse Indigenous arts and cultural sector. LPA refers the Taskforce to the [First Nations performing arts group's submission](#) to the National Cultural Policy consultation, and we support the recommendations outlined in that submission.

There is a growing body of evidence showing participation in arts and culture supports outcomes across the Closing the Gap framework. Culturally based solutions are integral to curtailing Indigenous disadvantage, and for the healing and strengthening of individuals and communities. It is important First Nations people are empowered to use their cultural authority and cultural agency to build on their unique strengths and lead a national and coordinated approach.

At the same time, agency allows First Nations people to address barriers to employment and growth. In the First Nations performing arts sector, these barriers include limited career pathways and access to skills development and resources, which are compounded by undeveloped distribution channels for new work and limited audience development.

In addition, for First Nations organisations and artists to work in a self-determined way, it involves adhering to cultural processes and protocols; it is an obligation, not a 'nice to have'. Increasingly, it is a contractual or policy requirement within government funding agreements, yet there is only minimal allowance for it as an eligible expense in grants budgets.

For non-First Nations organisations collaborating with First Nations artists, training and awareness in culturally appropriate processes and protocols are essential for creating a safe workplace. However, there is little budget available to undertake comprehensive training.

These barriers could be addressed by:

- Establishing a First Nations **Self Determined Performing Arts Fund**. This Fund would be open to self-determined First Nations artists or organisations only, and it is recommended that the Fund is administered by the Australia Council for the Arts.
- Developing a 10-year national **First Nations Arts Skills & Workforce Plan**. This initiative recognises that the First Nations workforce, from technicians and designers to producers, General Managers and Chief Executives, is particularly vulnerable in terms of attrition within the live performance

industry. This requires additional resources to determine strategies for capacity building, workforce development and retention (covering consultation and scoping, mapping, costing and feasibility testing).

- Providing funding support to enable successful implementation of cultural processes and protocols.

5.4 Migration settings

FOR ACTION:

- Revise and ease *Temporary Activity visa (subclass 408)* conditions to address immediate skills shortages in the arts and entertainment industry, by enabling the visa holder to work for multiple employers

The most utilised visa in the arts and entertainment industry for overseas workers imposes strict conditions for both industry and overseas workers. The *Temporary Activity visa (subclass 408)* can prevent overseas workers to work for multiple employers and fill immediate demands where needed.

The application process for visa approval requires the overseas worker to list their exact workplace/s and dates of employment before they enter Australia. When in Australia, the overseas worker is not permitted to undertake work for employers outside of those specified in their visa application, even if there is urgent need by another employer. Such conditions do not allow for flexibility where employment needs arise when they are in the country.

Considering the critical skills and employment shortages and fluid nature of the industry, the need for skilled migrants is an ever-persistent requirement. Overseas workers on the *Temporary Activity visa (subclass 408)* should be provided with the ability to freely help address labour shortages for their listed occupation.

LPA urges the Government to **revise *Temporary Activity visa (subclass 408)* conditions to allow for greater flexibility** for overseas workers to fill vacancies where they arise. The visa could be limited to arts and entertainment as an 'industry-based' two-year visa and restricted to one occupation formally recognised in shortage. This will allow for multiple employers to hire the services of the industry-based temporary visa holder at short notice to address immediate need.

For example, a person approved to enter under the visa as 'fly operator' can only work as a fly operator while in Australia. However, over the duration of the visa, that person would be permitted to:

- move from employer to employer when their contract ends, as opposed to leaving the country; or
- work in the same role for multiple employers at the same time.

6. Summary

The arts and entertainment industry makes a significant contribution to Australia's economic, social and cultural well-being. However, the industry faces deep challenges as it stabilises and rebuilds following the pandemic.

Along with industry-led initiatives, the industry requires targeted government investment and incentives to attract, develop and retain the diverse skills it requires for its immediate and longer-term sustainability and growth.

A skilled and sustainable arts and entertainment industry workforce will also be essential to realising the objectives of the Government's National Cultural Policy.

We thank you for the opportunity to present this submission for consideration.

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