

2024 Skills Priority List

Feedback from Live Performance Australia

1. About Live Performance Australia

Live Performance Australia (LPA) is the peak body for Australia's live arts and entertainment industry. Established over 100 years ago in 1917 and registered under the *Fair Work (Registered Organisations) Act 2009*, LPA has over 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.

2. There are critical skills shortages in the arts and entertainment industry

The live arts and entertainment industry is a vast 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 performing arts companies and a wide range of workers across 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.

LPA's Members have consistently noted significant industry-wide skills shortages across Australia, particularly for a range of technical and production roles. While the critical shortage of lighting and sound technicians has now been recognised in the 2023 Skills Priority List, many other shortages remain unrecognised by the Australian Government.

LPA Members specifically noted a lack of workers with strong industry experience. This is attributed to the large number of experienced workers who left the industry throughout the pandemic for reasons such as increased job stability - exacerbating already critical skill shortages across the industry. This has reduced the number of qualified candidates for more senior roles, as outlined throughout this Report. The lack of experienced workers is placing extra pressure on those that remain in the industry. These roles are critical to the successful presentation of a live event, and without someone filling the role, the show cannot go on. Therefore, these experienced workers often bear the brunt of the workload (including supporting less experienced workers), which then leads to burnout and people leaving the industry, which further exacerbates skills shortages.

LPA Members also find it challenging to fill roles due to competition from other industries which can offer more attractive salaries (e.g. construction, screen, corporate sector for business support roles).

3. LPA Member Survey: Methodology and Limitations

Between 15 January and 5 February 2024, LPA conducted a survey of its Members to understand demand for roles across the live performance industry in the last 12 months. These roles were separated into five sub-categories:

- Technical and Production
- Performer and Creative
- Front of House (FOH)
- Management
- Business Support

Respondents were also asked to note their usage of employer-sponsored visas to import workers to fill roles and address skills shortages.

The survey questions largely mirrored those in the Jobs and Skills Australia 2024 Skills Priority List (SPL) Stakeholder Survey. Respondents were also given the opportunity to provide comments.

73 LPA Members, approximately 20% of Members (excluding Life Members), completed the survey. Most respondents identified as being from NSW, followed by VIC (the two major national markets for live performance).

LPA undertook similar surveys in May 2022 and November 2022

In May 2022, 104 LPA Members completed the survey though only 69 were considered valid for the purpose of analysis. In November 2022, 102 LPA Members completed the survey. In all surveys (May 2022, November 2022 and January 2024), most respondents identified as being from NSW and VIC.

Common themes raised across all surveys included the **exacerbation of skills shortages due to the pandemic**, the **need for more training** and education (including funding for industry-led training) and **competition with other industries** that can offer higher salaries and longer contracts (eg screen).

All surveys demonstrated skills shortages across the industry, most chronically in Production and Technical roles. While the skill shortages now appear less pronounced, respondents to the most recent survey have consistently raised the issue of **needing to fill positions with less experienced workers**, as many skilled workers left the industry during the pandemic.

The top 10 most critical skill shortages identified in each survey are summarised below. LPA considers that roles for which 40% or more respondents noted an undersupply of workers are in critical undersupply. A more fulsome comparison is provided in **Attachment 1**.

May 2022: Top 10 shortages	November 2022: Top 10 shortages	January 2024: Top 10 shortages
Electrician (100%)	Lighting technician (91.5%)	Stage manager/Assistant stage manager (65%)
Production Manager/Coordinator (100%)	Stage Manager/Assistant stage manager (89%)	Sound technician (64%)
Staging technician (100%)	Stagehand (89%)	Lighting technician (64%)
Site Supervisor (100%)	Sound technician (88%)	Production manager (58%)

May 2022: Top 10 shortages	November 2022: Top 10 shortages	January 2024: Top 10 shortages
Crew (89%)	Food and Beverage (84%)	Staging technician (51%)
Lighting technician (89%)	Production Manager (83%)	Stagehand/crew (49%)
Sound technician (87%)	Entertainment rigger (79%)	Technical Director (48%)
Stage manager/Assistant stage manager (87%)	Production coordinator/assistant (74%)	Set/Scenic Designer (44%)
Performing arts road manager (ie tour manager) (83%)	Performing arts road manager (ie tour manager) (72%)	Costume maker/wardrobe assistant/wardrobe coordinator (45%)
Wardrobe assistant (83%)	Crewing coordinator (65%)	Producer (44%)

4. LPA Member Survey 2024: Respondents

State/territory where most workers are employed

Location	Number	%
NSW	28	38.9%
VIC	14	19.4%
QLD	9	12.5%
WA	6	8.3%
SA	3	4.2%
TAS	4	5.6%
ACT	2	2.8%
NT	2	2.8%
Multiple	4	5.6%
Total	72	100.0%

Note: Total number of respondents is 73. One respondent skipped this question and another skipped all questions/has been removed from the total number of respondents.

For respondents that employed workers across multiple jurisdictions, main states/territories of employment

Location	Number	%
NSW	2	16.7%
VIC	4	33.3%
QLD	2	16.7%
WA	2	16.7%

Location	Number	%
SA	2	16.7%
TAS	0	0.0%
ACT	0	0.0%
NT	0	0.0%
Nationwide	0	0.0%
Total	12 locations across the 4 respondents	100.0%

Type of business/organisation

	Number	%
Arts Festival	4	5.5%
Cinema	0	0.0%
Education Provider	0	0.0%
Exhibition Company	1	1.4%
Multi-purpose	6	8.2%
Music festival	1	1.4%
Performing arts centre	7	9.6%
Performing arts company	28	38.4%
Producer or promoter (commercial)	8	11.0%
Producer or promoter (independent)	2	2.7%
Stadium or arena	0	0.0%
Technical services – e.g. lighting, audio, visual, special effects, crewing	3	4.1%
Ticketing company	0	0.0%
Venue (including venue operator) - e.g. theatre, music hall	9	12.3%
Other (please specify)	4	5.5%
Total	72	100.0%

Types of businesses/organisations specified under 'other' included:

- Performing arts, education, community services and performing arts venue;
- Industry association;
- Auspice body working with independent artists and local councils; and
- Peak body, membership, touring coordination and support of regional creatives.

5. Skill Gaps Remain within the Arts and Entertainment Industry

Survey respondents were asked to indicate the supply of workers in the past 12 months. The tables below demonstrate the distribution of respondents who selected either:

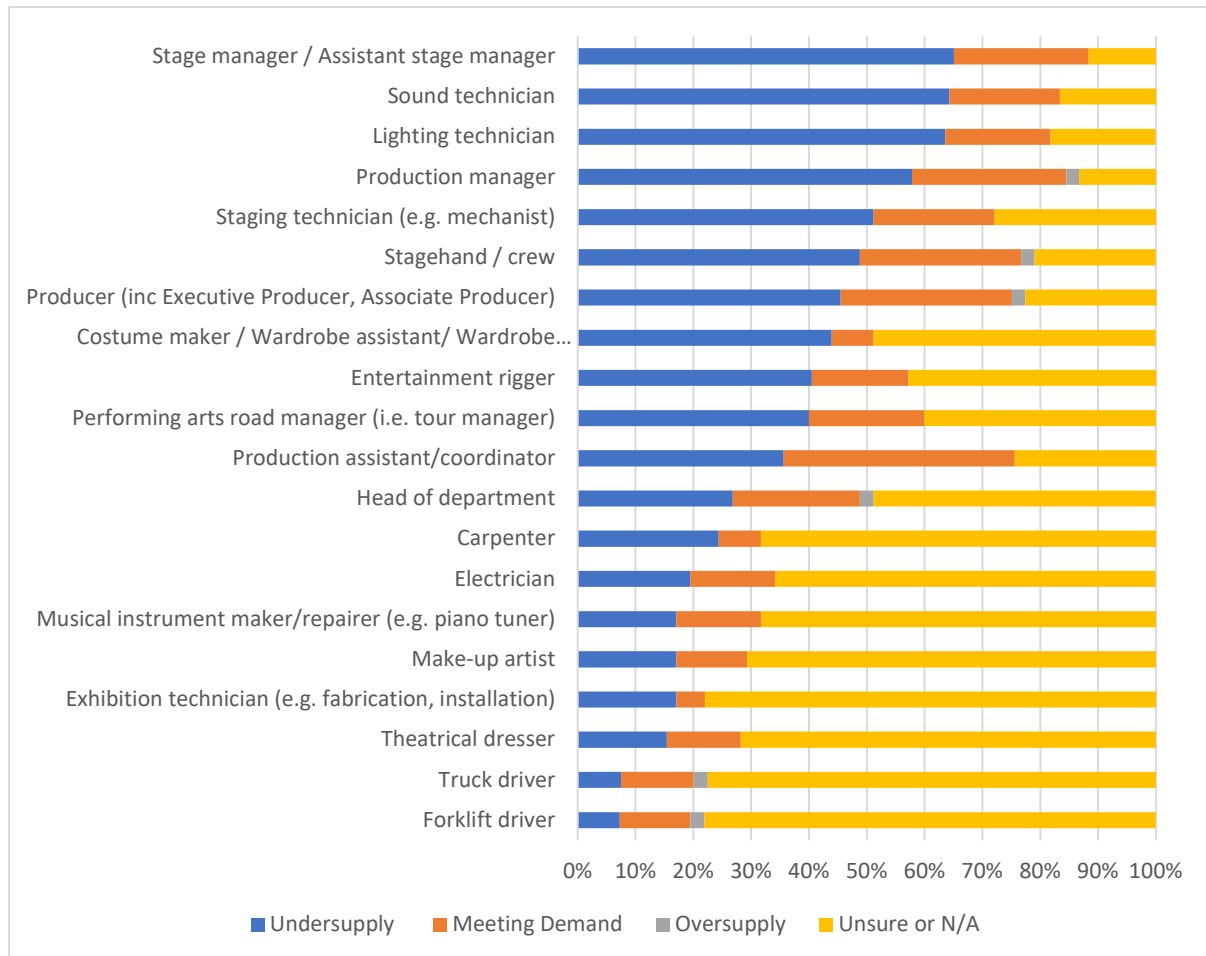
- Undersupply (not enough workers);
- Meeting Demand (enough workers);
- Oversupply (too many workers); or
- Unsure/Not Known for each of the roles listed.

Technical and Production Roles

66 respondents indicated that their organisation had recruited for one or more of the following technical and production roles. 47 then commented on the skill supply for these roles.

Role	Undersupply	Meeting Demand	Oversupply	Unsure/Unknown
Carpenter	24.4%	7.3%	0.0%	68.3%
Costume maker / Wardrobe assistant/ Wardrobe coordinator	43.9%	7.3%	0.0%	48.8%
Electrician	19.5%	14.6%	0.0%	65.9%
Entertainment rigger	40.5%	16.7%	0.0%	42.9%
Exhibition technician (e.g. fabrication, installation)	17.1%	4.9%	0.0%	78.1%
Forklift driver	7.3%	12.2%	2.4%	78.1%
Head of department	26.8%	22.0%	2.4%	48.8%
Lighting technician	63.6%	18.2%	0.0%	18.2%
Make-up artist	17.1%	12.2%	0.0%	70.7%
Musical instrument maker/repairer (e.g. piano tuner)	17.1%	14.6%	0.0%	68.3%
Performing arts road manager (i.e. tour manager)	40.0%	20.0%	0.0%	40.0%
Producer (inc Executive Producer, Associate Producer)	45.5%	29.6%	2.3%	22.7%
Production assistant/coordinator	35.6%	40.0%	0.0%	24.4%
Production manager	57.8%	26.7%	2.2%	13.3%
Sound technician	64.3%	19.1%	0.0%	16.7%
Stage manager / Assistant stage manager	65.1%	23.3%	0.0%	11.6%
Stagehand / crew	48.8%	27.9%	2.3%	20.9%
Staging technician (e.g. mechanist)	51.2%	20.9%	0.0%	27.9%
Theatrical dresser	15.4%	12.8%	0.0%	71.8%
Truck driver	7.5%	12.5%	2.5%	77.5%

The following graph places these technical and production roles in order of ‘most critical skill shortage’ based on the responses above.



Unsurprisingly, the survey results suggest a shortage of sound technicians and lighting technicians. This was recently recognised in the [National Skills Priority List 2023](#).

The results also suggest a shortage of stage managers, production managers, staging technicians (mechanist, flys etc.) and stagehands/crew.

The undersupply of skilled technical and production workers was evident in both metropolitan and regional areas.

Due to the small number of respondents (and high number of ‘unsure or N/A’ answers), the above results may mask the true extent of undersupply for some highly specialised occupations – for example, piano tuners, which are a specialisation within musical instrument maker/repairer. As noted in Symphony Services Australia’s submission, there is a serious decline in the number available experienced technicians to service and maintain pianos to the standards necessary for orchestral and other musical performances. This decline is attributable to an ageing workforce and non-existent public VET training opportunities, which means there are a few people entering the profession via the education and training system.

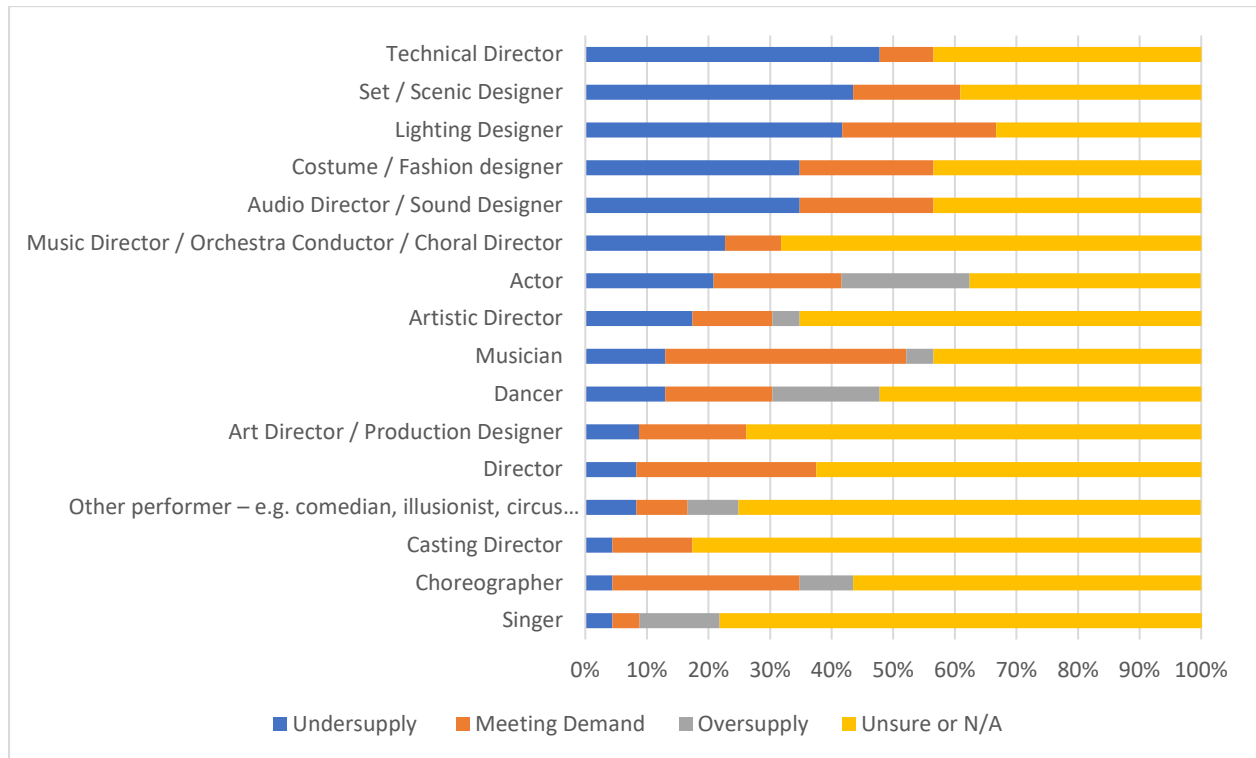
Performer and Creative Roles

30 respondents indicated that their organisation had recruited for one or more of the following performer and creative roles. 26 then commented on the skill supply for these roles.

Role	Undersupply	Meeting Demand	Oversupply	Unsure/Unknown
Actor	20.8%	20.8%	20.8%	37.5%
Dancer	13.0%	17.4%	17.4%	52.2%
Musician	13.0%	39.1%	4.4%	43.5%
Singer	4.4%	4.4%	13.0%	78.3%
Other performer – e.g. comedian, illusionist, circus performer	8.3%	8.3%	8.3%	75.0%
Art Director / Production Designer	8.7%	17.4%	0.0%	73.9%
Artistic Director	17.4%	13.0%	4.4%	65.2%
Audio Director / Sound Designer	34.8%	21.7%	0.0%	43.5%
Casting Director	4.4%	13.0%	0.0%	82.6%
Choreographer	4.4%	30.4%	8.7%	56.5%
Costume / Fashion designer	34.8%	21.7%	0.0%	43.5%
Director	8.3%	29.2%	0.0%	62.5%
Lighting Designer	41.7%	25.0%	0.0%	33.3%
Music Director / Orchestra Conductor / Choral Director	22.7%	9.1%	0.0%	68.2%
Set / Scenic Designer	43.5%	17.4%	0.0%	39.1%
Technical Director	47.8%	8.7%	0.0%	43.5%

The following graph places these performer and creative roles in order of ‘most critical skill shortage’ based on the responses above. These results suggest that highly specialised skills (i.e. Technical Directors and specialist production designers (i.e. lighting, set, sound, fashion)) are the most in short supply.

Respondents sought to employ performers and creatives in both metropolitan and regional areas.



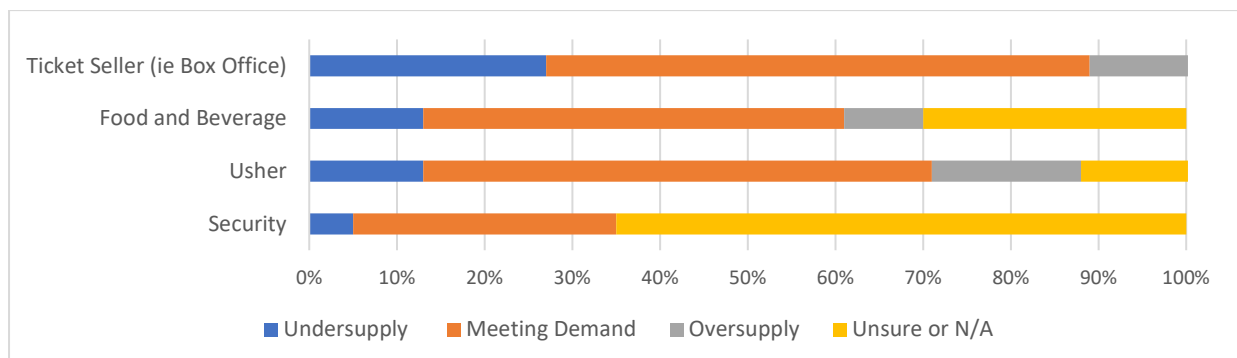
FOH Roles

27 respondents indicated that their organisation had recruited for one or more of the following FOH roles and then commented on the skill supply for these roles.

Role	Undersupply	Meeting Demand	Oversupply	Unsure/Unknown
Ticket Seller (ie Box Office)	26.9%	61.5%	11.5%	0.0%
Usher	12.5%	58.3%	16.7%	12.5%
Food and Beverage	13.0%	47.8%	8.7%	30.4%
Security	5.0%	30.0%	0.0%	65.0%

The following graph places these FOH roles in order of ‘most critical skill shortage’ based on the responses above. These results indicate that there are currently enough workers to fill front of house roles.

In 2023, respondents sought to employ performers and creatives in both metropolitan and regional areas.



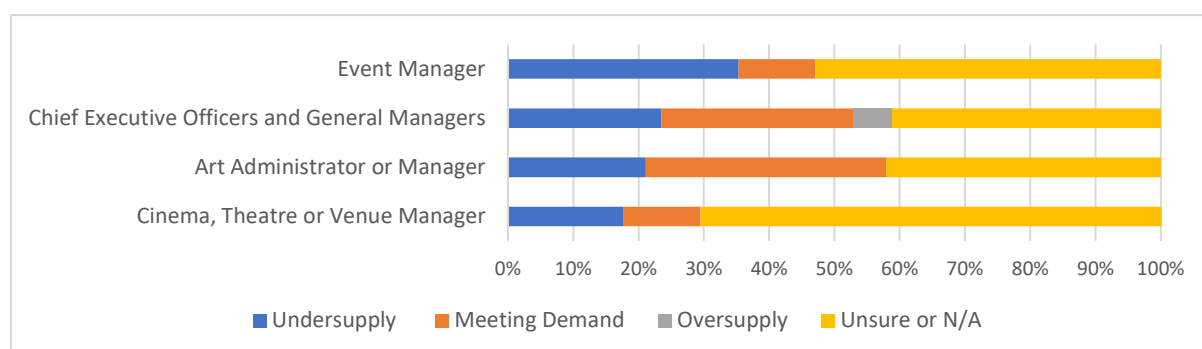
Management Roles

23 respondents indicated that their organisation had recruited for one or more of the following management roles. 20 then commented on the skill supply for these roles.

Role	Undersupply	Meeting Demand	Oversupply	Unsure/Unknown
Chief Executive Officers and General Managers	23.5%	29.4%	5.9%	41.2%
Art Administrator or Manager	21.1%	36.8%	0.0%	42.1%
Event Manager	35.3%	11.8%	0.0%	52.9%
Cinema, Theatre or Venue Manager	17.7%	11.8%	0.0%	70.6%

The following graph places these management roles in order of ‘most critical skill shortage’ based on the responses above.

Throughout 2023, respondents sought to employ management staff in both metropolitan and regional areas, except for Arts Administrators, where there was demand in metropolitan areas only.



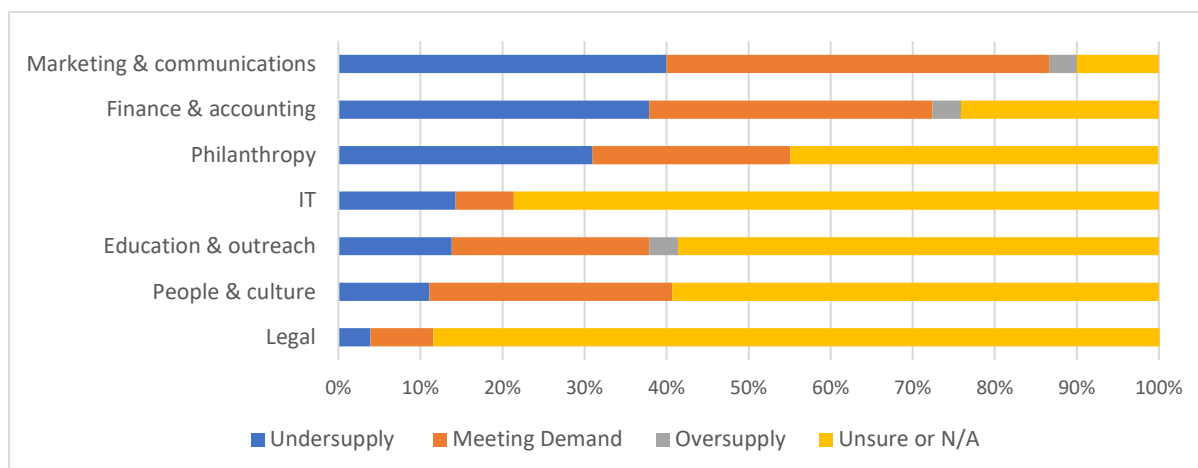
Business Support Roles

31 respondents indicated that their organisation had recruited for one or more of the following business support roles and commented on the skill supply for these roles.

Role	Undersupply	Meeting Demand	Oversupply	Unsure/Unknown
Marketing & communications	40.0%	46.7%	3.3%	10.0%
Finance & accounting	37.9%	34.5%	3.5%	24.1%
People & culture	11.1%	29.6%	0.0%	59.3%
Legal	3.9%	7.7%	0.0%	88.5%
Philanthropy	31.0%	24.1%	0.0%	44.8%
Education & outreach	13.8%	24.1%	3.5%	58.6%
IT	14.3%	7.1%	0.0%	78.6%

The following graph places these business support roles in order of ‘most critical skill shortage’ based on the responses above.

Throughout 2023, respondents sought to employ business support staff in both metropolitan and regional areas. However, IT and education and outreach support workers were required in metropolitan areas only.



6. A Moderate Proportion of Vacancies are Being Filled

Respondents were asked to indicate the proportion of vacancies filled for each role that they recruited for in the past 12 months, with the options being:

- Low proportion filled (less than half)
- Moderate proportion filled
- High proportion filled (eg 2 of 3 vacancies)

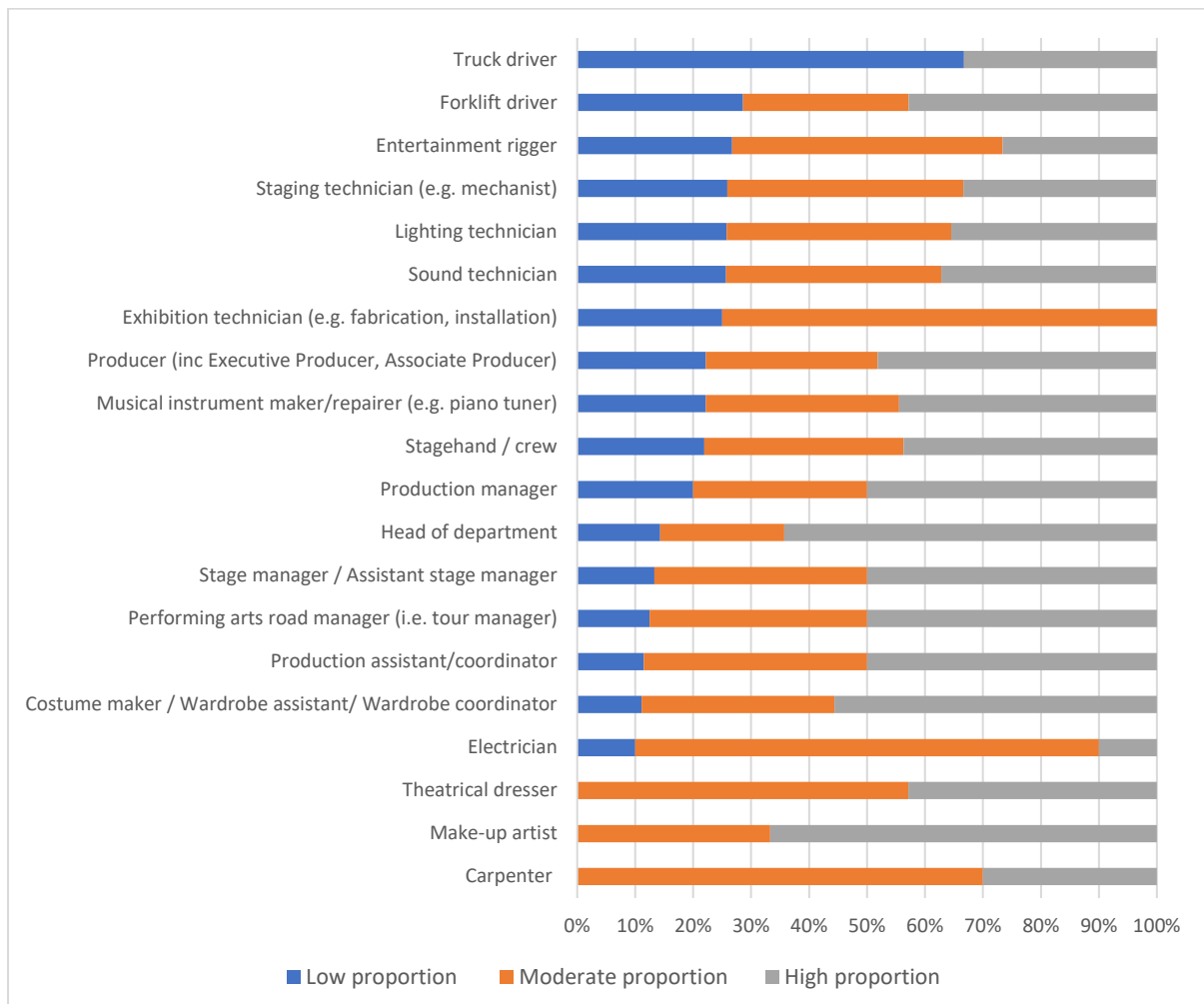
For the majority of roles, respondents were able to fill vacancies to a moderate extent, and sometimes these roles were filled with less experienced candidates out of necessity.

Technical and Production Roles

Role	Low proportion	Moderate proportion	High proportion
Carpenter	0.0%	70.0%	30.0%
Costume maker / Wardrobe assistant/ Wardrobe coordinator	11.1%	33.3%	55.6%
Electrician	10.0%	80.0%	10.0%
Entertainment rigger	26.7%	46.7%	26.7%
Exhibition technician (e.g. fabrication, installation)	25.0%	75.0%	0.0%
Forklift driver	28.6%	28.6%	42.9%
Head of department	14.3%	21.4%	64.3%
Lighting technician	25.8%	38.7%	35.5%

Make-up artist	0.0%	33.3%	66.7%
Musical instrument maker/repairer (e.g. piano tuner)	22.2%	33.3%	44.4%
Performing arts road manager (i.e. tour manager)	12.5%	37.5%	50.0%
Producer (inc Executive Producer, Associate Producer)	22.2%	29.6%	48.1%
Production assistant/coordinator	11.5%	38.5%	50.0%
Production manager	20.0%	30.0%	50.0%
Sound technician	25.7%	37.1%	37.1%
Stage manager / Assistant stage manager	13.3%	36.7%	50.0%
Stagehand / crew	21.9%	34.4%	43.8%
Staging technician (e.g. mechanist)	25.9%	40.7%	33.3%
Theatrical dresser	0.0%	57.1%	42.9%
Truck driver	66.7%	0.0%	33.3%

The following graph places these technical and production roles in order of 'lowest proportion filled based on the responses above.



Across these roles, the most common reasons that vacancies remained unfilled were:

- Not enough applicants (45%)
- Applicants lacked experience (30%)
- Applicants lacked technical skills (17%)
- Applicants lacked qualifications (5%)
- Applicants lacked communication skills (3%)

Additionally, respondents commented that **industry knowledge and experience has decreased since the pandemic**, as many skilled workers left the industry during the pandemic for more job security, or have moved internationally to pursue opportunities.

This means that management/director roles are most in-demand for survey respondents. For example: stage managers, production managers, producers and road/tour managers. This is exemplified by the following comments:

- “There is just not enough experienced people to step up from an entry level/assistant role into Deputy, and Deputy into Head of Department (HOD). There is a massive gap between HOD and Assistant. And then general crew, you can’t retain because of the casualised nature of the work.”
- “There is a dire need for experienced Production Managers, and Technical Managers. Also, a dire need for strong Producers and a dire need for Executive Producers.”
- “It's the more senior roles with more technical experience which seem to attract fewer applicants.”

Due to the resulting skills shortage, a number of positions are (a) being **filled with less experienced workers** and (b) being filled by **recruiting interstate and/or internationally** by necessity.

- “The majority of applicants across all roles had 0-1 year of experience and were very new to the industry. There has been a noticeable decrease in applicants and available staff with 3+ years of experience since the pandemic.”
- “The critical challenge for the Production Assistant role was the absence of any substantial experience among the candidates. Ideally, we would recruit personnel with 1-2 years’ experience. Not in a position to not recruit, we selected our team based on general aptitude/potential and likely organisational/team ‘fit’ and made the commitment to provide training and learning once they commenced. This placed pressure on the workloads of those further up the chain.”
- “We have had to recruit internationally for Head LX and Video, Head Sound, Dep HLX, Head Props, Dep Auto, Radio Mic Tech, Head Mech, Dep Head Mech as there is simply not enough local candidates to fill these roles that either aren't already working, or don't want to tour, or have given up the industry due to COVID related shutdowns and work insecurity.”

The critical skills shortages are contributing to burnout in the industry.

- “We generally engage people on shorter term contracts (on average 1 month). In our experience, people who don't have enough experience are given roles that are potentially too complex for them, and therefore they have a bad experience, and rethink their engagement with the sector. The other thing that happens is productions go ahead without a producer or production manager, and the creatives try and fill this gap themselves. This contributes to burnout, stress, and can jeopardise the safety of and within a project.”

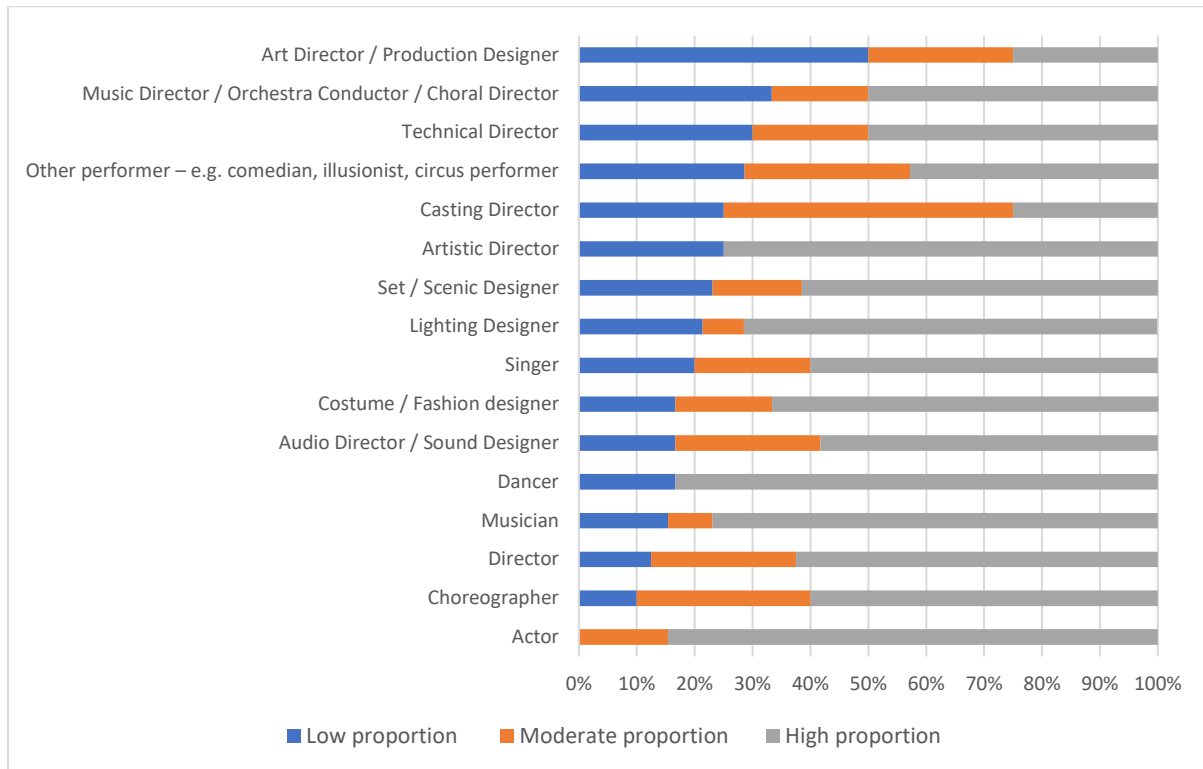
Respondents identified a need for more education and training facilities for technical and production roles.

- “There has been a shortage in the industry after covid and people are looking for more steady jobs that can sustain them over contract positions. It would be good to make the education of working in production more accessible to people.”
- “Reduction in training facilities and courses across Queensland is creating a significant shortage of young and emerging technical staff across disciplines.”

Performer and Creative Roles

Role	Low proportion	Moderate proportion	High proportion
Actor	0.0%	15.4%	84.6%
Dancer	16.7%	0.0%	83.3%
Musician	15.4%	7.7%	76.9%
Singer	20.0%	20.0%	60.0%
Other performer – e.g. comedian, illusionist, circus performer	28.6%	28.6%	42.9%
Art Director / Production Designer	50.0%	25.0%	25.0%
Artistic Director	25.0%	0.0%	75.0%
Audio Director / Sound Designer	16.7%	25.0%	58.3%
Casting Director	25.0%	50.0%	25.0%
Choreographer	10.0%	30.0%	60.0%
Costume / Fashion designer	16.7%	16.7%	66.7%
Director	12.5%	25.0%	62.5%
Lighting Designer	21.4%	7.1%	71.4%
Music Director / Orchestra Conductor / Choral Director	33.3%	16.7%	50.0%
Set / Scenic Designer	23.1%	15.4%	61.5%
Technical Director	30.0%	20.0%	50.0%

The following graph places these performer and creative roles in order of ‘lowest proportion filled based on the responses above.



Similar to technical and production roles, the most common reasons that vacancies remained unfilled were:

- Not enough applicants (60%)
- Applicants lacked experience (27%)
- Applicants lacked technical skills (9%)
- Applicants lacked communication skills (2%)
- Applicants lacked qualifications (1%)

Generally, respondents noted an oversupply of performers and an undersupply of Technical Directors, Set/Scenic Designers, Lighting Designers, Costume/Fashion designers and Audio Directors/Sound designers.

These roles require **workers with industry experience, technical/design and management skills**. As demonstrated under the previous section on ‘technical and production roles’, critical skills shortages in these areas were exacerbated following the pandemic.

One respondent noted that the “lack of skills with costume and set design and insufficient talent pool means we often consistently rely on the same creative professionals.”

Another commented that “in terms of technical creatives – they are now few and far between. It’s not even a matter of experience really, there are just none around.”

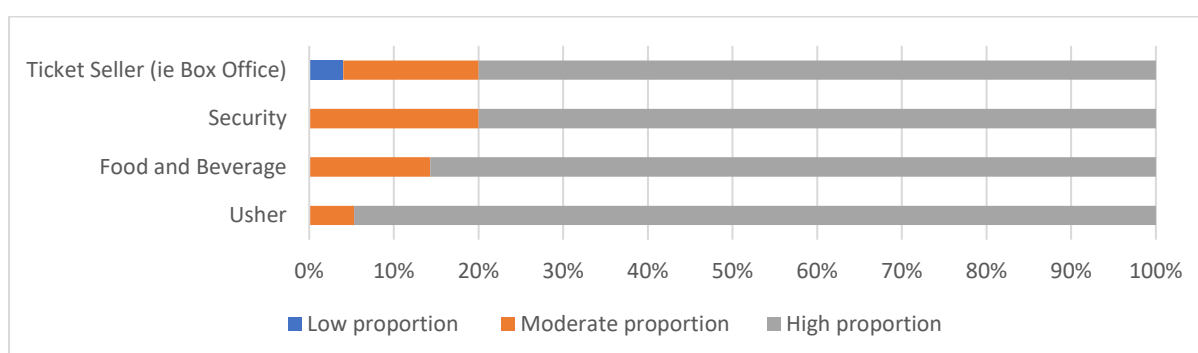
According to respondents, this is exacerbated by a **lack of training opportunities** in some jurisdictions (eg Queensland) and the need for “a meaningful way of upskilling designers outside of a university context” such as **resources/pathways to support capacity-building strategies**.

There is also a **lack of diversity in the applications being received**, meaning that some positions, such as culturally-specific roles, were not able to be filled.

FOH Roles

Role	Low proportion	Moderate proportion	High proportion
Ticket Seller (ie Box Office)	4.0%	16.0%	80.0%
Usher	0.0%	5.3%	94.7%
Food and Beverage	0.0%	14.3%	85.7%
Security	0.0%	20.0%	80.0%

The following graph places these FOH roles in order of ‘lowest proportion filled based on the responses above.



The skills shortages are less pronounced amongst FOH roles compared to technical, production and creative roles. One Member noted that “strong interest from applicants and great applications has meant that recruitment has gone well in regards to supply. Retention and engagement has been the challenge of supply.”

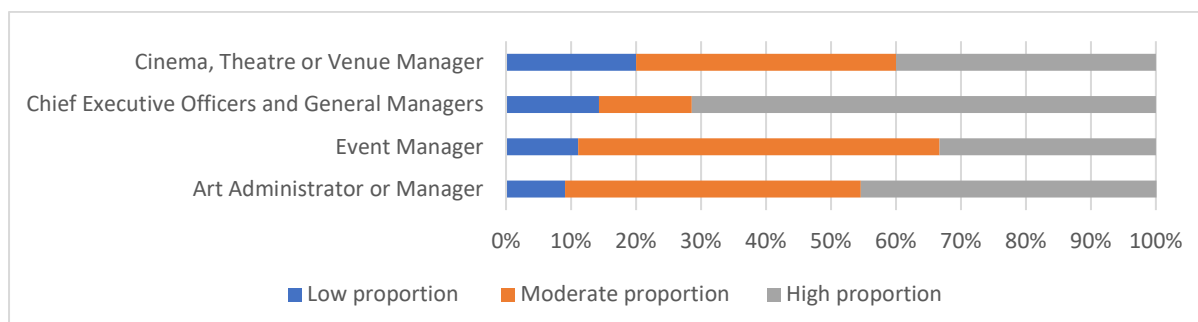
The most common reasons that FOH vacancies remained unfilled were:

- Applicants lacked experience (35%)
- Not enough applicants (33%)
- Applicants lacked communication skills (21%)
- Applicants lacked qualifications (6%)
- Applicants lacked technical skills (4%)

Management Roles

Role	Low proportion	Moderate proportion	High proportion
Chief Executive Officers and General Managers	14.3%	14.3%	71.4%
Art Administrator or Manager	9.1%	45.5%	45.5%
Event Manager	11.1%	55.6%	33.3%
Cinema, Theatre or Venue Manager	20.0%	40.0%	40.0%

The following graph places these management roles in order of ‘lowest proportion filled based on the responses above.



The most common reasons that management vacancies remained unfilled were:

- Applicants lacked experience (41%)
- Not enough applicants (33%)
- Applicants lacked qualifications (11%)
- Applicants lacked technical skills (9%)
- Applicants lacked communication skills (7%)

The greatest undersupply was seen amongst **event managers**, though respondents noted that the **number of applicants for management positions has declined** more generally. For example, one commented that “applications for arts administrator jobs in our organisation has dropped from 30 applicants for a role to around 5 applicants”.

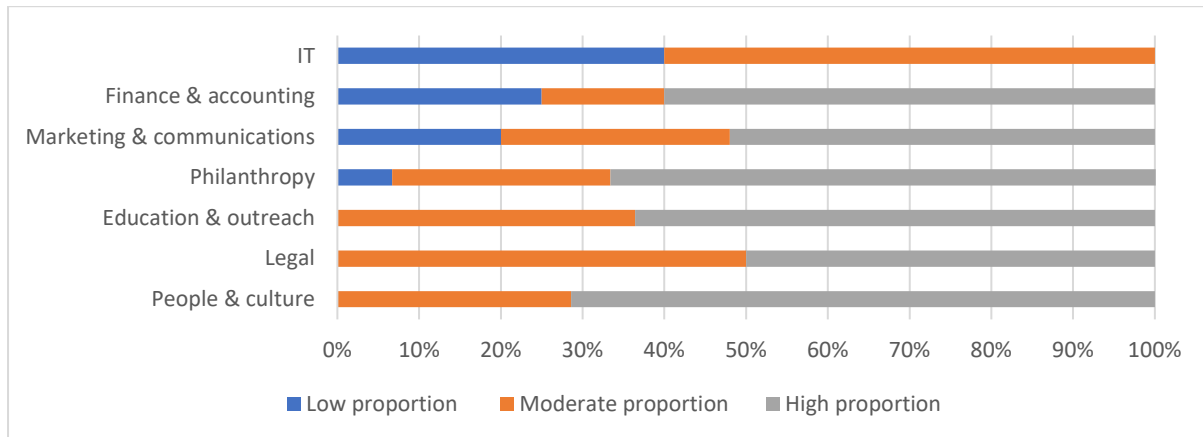
Another noted that “there is a critical shortage of experienced company managers for large scale commercial musicals. Several left the industry during COVID and others have moved into overseas events.”

Another respondent added that they have been **required to recruit from industries adjacent to the arts**, such as hospitality.

Business Support Roles

Role	Low proportion	Moderate proportion	High proportion
Marketing & communications	20.0%	28.0%	52.0%
Finance & accounting	25.0%	15.0%	60.0%
People & culture	0.0%	28.6%	71.4%
Legal	0.0%	50.0%	50.0%
Philanthropy	6.7%	26.7%	66.7%
Education & outreach	0.0%	36.4%	63.6%
IT	40.0%	60.0%	0.0%

The following graph places these business support roles in order of ‘lowest proportion filled based on the responses above.



The most common reasons that business support vacancies remained unfilled were:

- Applicants lacked experience (42%)
- Not enough applicants (21%)
- Applicants lacked qualifications (14%) and/or communication skills (14%)
- Applicants lacked technical skills (9%)

Respondents once again raised the common theme of **needing to fill vacancies with workers who do not necessarily have the required experience**, as demonstrated in the comments below:

- “We do not have the luxury of keeping positions vacant as some of these jobs are business critical. For some vacancies we have had to spend on agencies, and for some we have had to accept under-qualified people who we then train up. It all adds up to a heavier burden on staff and resources.”
- “Finance is a difficult area to fill with skilled staff, as the corporate sector again can outperform the benefits package we can offer as a small to medium. We end up filling these positions with candidates that need extensive on the job training, again putting pressure back on the organisation.”

These recruitment experiences suggest a need to support training and retention of skilled workers across the live performance industry (particularly in the roles identified as having the greatest undersupply) to counter the critical skill shortages/reduction in experienced workers exacerbated by the pandemic.

7. Visas and Overseas Workers

25 respondents (35%) indicated that they used an employer-sponsored visa to fill roles in the past 12 months. Of these, 11 respondents used visas for technical and production roles, 13 respondents for performer and creative roles, none for FOH, none for management and 2 respondents for business support.

The most common type of visa used by respondents (81%) was the Temporary Activity (subclass 408).

Temporary Skills Shortage (subclass 482) visas were used for carpenter, exhibition technician, staging technician, production manager, sound technician, marketing & communication, finance & accounting and IT roles.

Skilled Employer Sponsored Regional (Provisional) (subclass 494) visas were used for producer (including executive and assistant) roles.

Most common roles being sourced from overseas according to survey results

Respondents were also asked to indicate their use of employer-sponsored visas for each role in the past 12 months. Roles for which no visa use was indicated have not been listed below.

High use (employer sponsored visas used to fill more than 10% of vacancies)

- Audio Director/Sound Designer
- Costume maker/Wardrobe assistant/Wardrobe coordinator
- Electrician
- Head of Department (technical and production)
- Lighting technician
- Sound Technician

Moderate use (employer sponsored visas used to fill between 3% and 10% of vacancies)

- Art Director/Production Designer
- Carpenter
- Choreographer
- Costume/Fashion Designer
- Director
- Exhibition technician (eg fabrication, installation)
- Lighting Designer
- Music Director/Orchestra Conductor/Choral Director
- Musician
- Performing arts road manager (ie tour manager)
- Producer (incl Executive Producer, Associate Producer)
- Production assistant/coordinator
- Set/Scenic Designer
- Staging technician (eg mechanist, flies)
- Technical director

Low use (employer sponsored visas used to fill less than 3% of vacancies)

- Actor
- Casting director
- Dancer
- Electrician
- Finance & accounting
- IT
- Marketing & communications
- Other performer – eg comedian, illusionist, circus performer
- Production manager

Attachment A: Comparison of LPA Member Surveys

Proportion of respondents who believe there is currently an undersupply of workers

ANZSCO	Occupation	May 2022	November 2022	January 2024
Technical and Production roles				
331212	Carpenter	d.n.a	60%	24%
	Crew (involved in all technical aspects – audio, visual, lighting, construction, staging etc)	89%	d.n.a	d.n.a (see stagehand)
	Crewing Coordinator	d.n.a	65%	d.n.a
341111	Electrician	d.n.a	62%	20%
399999	Exhibition technician	70%	60%	17%
721311	Forklift driver	d.n.a.	42%	7%
399599	Head of Department	d.n.a.	d.n.a.	27%
399513	Lighting Technician	89%	92%	64%
399514	Make-Up Artist	61%	38%	17%
399515	Musical instrument maker/repairer (e.g. piano tuner)	d.n.a	d.n.a	17%
399599	Performing Arts Road Manager (i.e. Tour Manager)	83%	72%	40%
212112	Producer	58%	59%	46%
599912	Production Coordinator/Assistant	100%	74%	36%
212399	Production Manager		83%	58%
821711	Rigger - Entertainment Rigger	d.n.a	79%	41%
399516	Sound Technician	87%	88%	64%
212316	Stage Manager/Assistant Stage Manager	87%	89%	65%
899999	Stagehand (2024 survey combined Stagehand/Crew)	d.n.a	89%	49%
399599	Theatrical Dresser	76%	44%	15%
733111	Truck driver	d.n.a	57%	8%
393213	Wardrobe Assistant / Costume maker	83%	58%	44%
393213	Wardrobe Coordinator	70%	d.n.a	
Performers and Creatives				
211111	Actor	3%	31%	21%
211112	Dancer	14%	24%	13%
211112	Choreographer	16%		4%
211213	Musician	21%	28%	13%
211214	Singer	16%	13%	4%
211199	Other performer – e.g. comedian, illusionist, circus performer	11%	5%	8%
212311	Art Director	33%	38%	9%
212311	Production Designer	53%		
212111	Artistic Director	d.n.a	33%	17%
212399	Audio Director / Sound Designer	68%	d.n.a	35%
212399	Casting Director	d.n.a	13%	4%
232311	Costume / Fashion designer	d.n.a	28%	35%
212312	Director	32%	37%	8%

ANZSCO	Occupation	May 2022	November 2022	January 2024
212399	Lighting Director/Designer	65%	d.n.a	42%
211212	Music Director / Orchestra Conductor / Choral Director	34%	16%	23%
212311	Set / Scenic Designer	d.n.a.	d.n.a.	44%
212317	Technical Director	70%	d.n.a	48%
Front of House				
639411	Ticket Seller (i.e. Box Office) and Box Office Manager	68%	60%	27%
899921	Usher	66%	64%	13%
	Food and Beverage	68%	84%	13%
442213	Security	50%	55%	5%
Management				
111111	Chief Executive Officers and General Managers	24%	32%	24%
139911	Art Administrator or Manager	53%	66%	21%
149311	Event Manager	58%	50%	35%
149912	Cinema, Theatre or Venue Manager	50%	41%	18%
Business Support				
	Marketing & communications	59%	53%	40%
	Finance & accounting	42%	46%	38%
	People & culture	42%	38%	11%
	Legal	d.n.a	14%	4%
	Philanthropy	d.n.a	47%	31%
	Education & outreach	d.n.a	39%	14%
	IT	34%	31%	14%

d.n.a = did not ask