

AUSTRALIAN MUSIC INDUSTRY NETWORK				
				

Submission to the National Cultural Policy development
May 2026

About AMIN

The Australian Music Industry Network (AMIN) brings together the 8 state and territory peak bodies for contemporary music in a strong, organised, and effective alliance. AMIN is a locally informed national voice, empowered by our on-the-ground connection to each state and territory to communicate and advocate for deeply understood priorities from all parts of our nation’s contemporary music industry. We work across borders, actively listening and conversing, to ensure that our national industry is equitable, supported, and celebrated. We understand that music is innately local before it is national and global, and we operate with that understanding at our core. Artist-centred and industry-connected, we are a national voice that speaks from an authentically community-informed position.

Overview

This submission outlines key priorities of AMIN underneath the 5 pillars of Revive, bringing together deeply informed perspectives from across the country in commendations and recommendations designed to build upon the significant work already undertaken by government in the delivery of the first iteration of the National Cultural Policy.

Recommendations

1. First Nations First

AMIN commends the establishment of Creative Australia’s First Nations Board and the government’s approach of First Nations First as its underpinning cultural principle. We call for **continued First Nations-led self-investment in the music industry**; funding of programs which harness knowledge and support individuals embedded within communities such as **MusicNT’s Remote Music Rangers**; ongoing investment in **NATSIMO (National Aboriginal and Torres Strait Islander Music Office)** and in particular their LIFECYCLE grants; and ongoing **investment in Support Act** and their dedicated First Nations services and research.

AMIN also recommends the establishment of a **taskforce to consider ICIP copyright implications in an AI context**, where “legal recognition and protection of ICIP are patchy”, according to the Productivity Commission’s Aboriginal and Torres Strait Islander visual arts and crafts report from November 2022.¹

2. A Place for Every Story

AMIN calls for **continued support of the Regional and Remote Music Summit (RRMS)** as a key gathering that fosters development, activity and connection across all parts of our nation. In its 3rd year in 2026, the RRMS is underpinned by its values of connection across distance; First Nations leadership and cultural authority; practical outcomes for regional and remote music makers; and respect for place, people and local context, and represents a unique and significant national gathering.

AMIN recommends the government further supports regional and remote music industry development through the **federal funding of regional music advisors embedded in local communities across the country, working within state and territory peak bodies**. This initiative – modelled in NSW and QLD with MusicNSW’s Regional Coordinators and QMusic’s Regional Arts Advisor through the Regional Arts Services Network (RASN) – directly connects the sector beyond the capital cities and is essential in building both capacity and community across the nation, ensuring there truly is representation of every story at every level.

3. Centrality of the Artist

The establishment of Creative Workplaces responded to urgent need across the sector for practical tools and information to promote safe workplaces in the arts. AMIN encourages ongoing work by government to ensure safety and security of artists in the workplace by supporting policy initiatives that promote viable careers for artists. This includes **increased direct investment in artists** through mechanisms including grants and fellowships. As noted in the Minister’s message from the public consultation paper *Towards a new National Cultural Policy*, Revive “position[s] arts workers as real workers who make substantial contributions to Australia’s economic and cultural life”, and this above all relates to **artists themselves who continue to face significant challenges in earning a living wage from their work** and can be effectively supported through direct investment. Recent analysis from A New Approach’s ‘The Big Picture’² shows that a capital expenditure consumes an increasing proportion of government investment in arts and culture, meaning that artists are receiving a lesser share of the total investment: at odds with the Centrality of the Artist pillar. Data from Music Australia’s The Bass Line Second Edition reports **an average real wage decrease for artists in FY25**³, a disappointing reality that direct investment can positively impact.

¹ <https://assets.pc.gov.au/inquiries/completed/indigenous-arts/report/indigenous-arts.pdf>

² <https://thebigpicture.newapproach.org.au>

³ https://creative.gov.au/sites/creative-australia/files/documents/2026-05/MusicAustralia_The%20Bass%20Line%20Second%20Edition.pdf

AMIN commends the government's work undertaken around copyright protection for Australian artists' work in regard to data mining by AI companies, and calls for the **strengthening of ongoing protections** and adaptability to the rapidly changing conditions propelled by this technological and cultural transformation. This may include the **regulation of algorithmic transparency**, and investigation of international **models of taxing AI system operators where works are generated from unknown derivation**, such as the French proposed amendment to the Intellectual Property Code, Article 4,⁴ with money to be reinvested directly to artists.

4. Strong Cultural Infrastructure

AMIN strongly commends the establishment of **Music Australia** and calls for **continued investment** to ensure the sector-changing work being fostered through this dedicated body and its funding programs can continue to deliver outcomes for artists, industry, and community.

AMIN calls for increased federal investment in each state and territory in the following direct and dedicated ways. We call for **increased on-the-ground presence from OFTA in each region**, ensuring access to government is equitable. We also advocate for a federal understanding of the state and territory peak bodies that comprise AMIN not only as advocates for their communities but as **partners in the delivery of strategic priorities of the federal government**, and we call for investment in these bodies as delivery partners.

AMIN supports the ongoing investigation of a **tax offset for the live music industry**, as called for in Recommendation 1 of the 2025 report 'Am I Ever Gonna See You Live Again'.⁵ AMIN supports the work of **APRA AMCOS and their Australia Live tax offset scheme** recommended in their submission to the NSW Government Tax Reform Consultation for Creative Industries in August 2025.⁶

AMIN supports the exploration of **reinvestment mechanisms linked to major live music events and stadium-scale touring activity**, ensuring that a portion of revenue generated at the top end of the market is reinvested into the broader music ecosystem. This may include state-based trusts, venue-linked levies, or nationally coordinated approaches, provided funds are transparently reinvested into artists, grassroots live music, industry development and local music communities.

AMIN calls for the **continuation of the Revive Live program**, but with a strategic refocus prioritising activity that demonstrates ongoing impact for the sector and community. AMIN

⁴ https://www.assemblee-nationale.fr/dyn/16/textes/l16b1630_proposition-loi#D_Article_4

⁵ https://www.aph.gov.au/Parliamentary_Business/Committees/House/Former_Committees/Communications/Livemusicindustry/Report/List_of_recommendations

⁶ https://assets.apraamcos.com.au/images/PDFs/About/APRA-AMCOS_NSW-Tax-Summit_14Aug25.pdf

also calls for investigation of the distribution of these funds on a per capita basis across the nation and how this relates to population share across states and territories.

AMIN recognises the vital role of local music scenes in the development of the next generation of not only artists but industry and sector leaders. **Local, community-engaged work must be recognised as innovative and entrepreneurial**, and it must be invested in with full understanding of its impacts in both economic and cultural terms. Mechanisms include direct investment in small, place-based organisations working directly with music at a local level.

Surging public liability insurance premiums for small businesses continue to be a significant issue in the live music industry, particularly for live music venues. AMIN recommends that the government **continue implementation of the National Injury Insurance Scheme**, including specific clauses to include coverage of catastrophic injuries sustained in live music venues and other private spaces where live music is performed and audiences are present. Additionally, AMIN recommends that the government continues to support current and future research by Music Australia, as well as industry-led initiatives, which seek to explore a **mutual insurance scheme for the music industry**.

5. Engaging the Audience

The public consultation paper acknowledges that “expectations around access, discoverability and participation [are] also continuing to evolve”. AMIN reinforces these evolving expectations in a contemporary music context by calling **for infrastructure investment in live music venues of all sizes to make significant accessibility improvements** to facilitate participation by wider audiences.

AMIN calls for significant investment in young people as future music audiences through a whole of government approach across portfolios. We support the recommendation of a **minimum 60 minutes per week of music education in primary schools** by the Music Education: Right from the Start’s Advisory Group.⁷ AMIN backs **The Push’s National Plan for Young Australians and Music 2026–2036**⁸ and recommends the government support its strategies through the next National Cultural Policy, including dedicated support for all-ages live music, youth audience development, high school music programs, mentoring, workplace learning and youth-led cultural participation.

In Summary

Revive has substantially contributed to the Australian contemporary music sector, and AMIN welcomes the opportunity to support its next iteration with this submission.

⁷ <https://www.musiceducation.com.au>

⁸ <https://www.thepush.com.au/the-push/our-strategy>

Sincerely,

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