

Australian Music Association



24th May, 2026

To Whom It May Concern,

Re: Towards a New National Cultural Policy

The Australian Music Association (AMA) is the industry body representing wholesalers, manufacturers, retailers, repairers and associated businesses for music products in Australia. Established in 1977, the AMA has a long history of representing and supporting the industry and contributing to musical life in Australia.

The AMA maintains a strong interest in the capacity and resilience of our own industry, and in participation in music by Australians, including the provision of quality music education to all Australian school children. In this submission we focus on areas where there is a clear connection between our industry and cultural life in Australia, and therefore to cultural policy.

The themes referred to in this submission, participation, industry capability, and regulatory/cross-portfolio issues, are simply a framework for presenting our interests and recommendations. These themes intersect with the pillars of the National Cultural Policy and represent forms of infrastructure that enable other parts of the cultural ecosystem. In the case of music education, this is a major foundational system for musical activity. In the case of musical instrument technicians, it is a specialised workforce that enables musicians to access well-maintained instruments. Broadly speaking, this submission is concerned with participation and infrastructure, both of which are important themes for a National Cultural Policy.

You will notice that our submission does not address every part of Revive or every pillar of the existing framework. This reflects the scope of our industry and expertise. The music products industry exists to support music making, so our focus is on increasing participation in music and ensuring that the systems enabling participation are resilient and effective.

For context, the AMA's activities and programs include industry development (advocacy & policy, data & insights, Industry Leadership Summit, industry representation and member services), producing Australia's major music products showcases (Melbourne & Sydney Guitar Shows), and initiatives that promote participation in music making in the community, in schools and careers (Make Music Day, Join Us, musiccareers.au, and music education advocacy and partnerships).

I would be very happy to discuss any of these issues in greater detail, and look forward to the development of the next National Cultural Policy.

Alex Masso

Executive Officer

Executive Summary

The AMA's policy interests sit across participation and/or industry issues. Some of our submissions, and part of this one, focus on regulatory, cross-portfolio and data issues. This submission includes a number of recommendations and one overarching proposal for each area.

Participation

This is central to cultural policy and we think participation during the school years in particular warrants significant national effort. In our work and this submission we focus on:

- Music education
 - Primary school classroom music in particular
 - Instrumental music education
- Community music
- In general, reducing barriers and actively encouraging all forms of participation in music making at all stages of life

Overall proposal: Make music education a major national priority.

Relevant pillar: #6 (Proposed): Creative Arts Education / #3 The Centrality of the Artist

Industry

We are highlighting the workforce of music instrument makers and repairers, and Australian made music products, for particular relevance to the National Cultural Policy. In our work and this submission we focus on:

- Workforce capability (across our supply chain and workforce, but specifically for musical instrument making & repair)
 - Careers in music (career information, pathways)
 - Training
 - Other forms of workforce development (professional development, standards, events)
- Product innovation, manufacturing & exports
 - Export support
- Business resilience & productivity

Overall proposal: Support the workforce of musical instrument makers and repairers as cultural infrastructure

Relevant pillar: #4 Strong Cultural Infrastructure

Regulatory, cross-portfolio & data issues

Regulatory settings that affect cultural participation and industry include copyright, education systems, radiofrequency spectrum, environmental regulation (including CITES, Illegal Logging Act), consumer law, and statistical frameworks.

We are dealing with both increasing regulation (such as EPS packaging, now banned in WA) as well as deregulation and efforts to cut red tape (such as Nuisance Tariffs). In each case, we are pragmatic about making progress in either direction and will focus on industry impacts and cultural impacts.

Overall proposal: Treat regulation & policy as cultural infrastructure

Relevant pillar: #4 Strong Cultural Infrastructure

Summary of Recommendations

Area	Recommendation	Pillar
Participation	Strengthening the role of creative arts education within the national cultural policy <i>Preferred approach:</i> Establish a dedicated Creative Arts Education Pillar <i>Alternative approach:</i> Elevate creative arts education across all policy pillars	Proposed #6: Creative Arts Education #3: The Centrality of the Artist
	Establishing a national standard for quality music education	
	Investing in the music education workforce	
	Dedicated funding, recognition and capacity building for community music	#2 A Place for Every Story; #4 Strong Cultural Infrastructure; #5 Engaging the Audience
Industry	Reviewing and improving workforce development, training and support structures relevant to Musical Instrument Makers and Repairers, including the role of Jobs & Skills Councils and existing workforce support programs.	#4 Strong Cultural Infrastructure
	Maintaining export support funding through Music Australia and by reopening EMDG as soon as possible.	
Regulatory, cross-portfolio & data issues	Creating a structure or mechanism within the National Cultural Policy to address cultural impacts of regulation and policy in any part of government	
	Implementing Musical Instrument Certificates (MICs).	
	Tracking progress through national music education data	
	Improving national cultural, industry and participation data, including subject participation reporting and statistical frameworks relevant to music and music products.	

Participation

Under Revive, Pillar 3 'Centrality of the Artist' addresses the range of issues to support artists. The approach is largely focused on professional artists and high potential output of Australian new work, which is very welcome. All of our points here are about participation at a much broader level, not only the 10,000 people working as musicians but the 3.5 million people making musicⁱ.

Music Education

We support the submission of Music Education: Right From The Start in both its overall vision and its detailed actions to enable systemic uplift. This is a simple proposal in a way, but there is considerable depth in the work involved. We want this next iteration of a National Cultural Policy to include a major and serious commitment to music education as a national priority. The level of initiative in the last two National Cultural Policies simply was not enough, we have not made sufficient progress, and understandably the 2013 and 2022 were addressing other priorities and setting a foundation for a cultural policy. Now is the time to lean in to this missing piece, making music education a national priority.

We come at this from a few directions:

- The AMA has been involved in music education advocacy for decades. Real momentum and consensus takes time to develop, we are in a better position now than during each of the past two cultural policy processes. *If not now, when?*
- We know that many of the major systemic issues are state-based, and school system-based, but we also know that leadership and action at the national level (including the Commonwealth Government) is necessary. The different conditions and independence of each jurisdiction and system does not remove the need for national leadership and effort. There are specific opportunities and requirements that either require federal government action alone, federal-state cooperation, individual state/territory action, or consensus across different parts of the sector and government. *If not you, who?*
- The most recent edition of The Bass Line reported the value of music education being \$1.8 billion in 2024-25, making it one of the largest segments of the music industry by revenue.ⁱⁱ Importantly, and a revelation we are seeing for the first time, its contribution to the economy (Gross Value Added / GVA) is greater than any other segment of the music industry. This is a substantial area of economic activity and most of it stays within Australia. In fact, although the report did not go to this level of detail, we know that economic activity around music education is mostly in delivery (teaching, programs) and a large proportion of that value stays within local communities. The potential level of federal government effort and resourcing required to encourage, develop and support real structural improvements is very modest in relation to the economic contribution of music education.
- The music products industry has deep and intrinsic connections to music education. Our members are closely involved in many parts of the music education ecology in Australia, and it remains a very high priority for us.

To use an analogy, we would not have a culture of reading books (Engaging the Audience), celebrating a wide range of literary forms and storytelling from the full range of Australian writers (A Place for Every Story), there would not be so many opportunities for Australian writers (Centrality of the Artist), people would not be reading First Nations stories (First Nations First) and libraries would not be such fundamental public institutions (Strong Cultural Infrastructure) if children did not *learn to read* at school, and adults did not *continue to read* throughout their lives. Learning to read and learning about literature is the fundamental system that supports all parts of literary culture and institutions. We see music education in the same way, as an essential and foundational system in its own right that supports all parts of the National Cultural Policy.

We believe a sixth pillar of the policy is necessary because:

- the need for action is so great,
- previous National Cultural Policies have done so little to uplift our education systems,

- the five pillar structure is a construct that can be changed, and
- there are enough potential actions to justify a ‘pillar-level’ structure within the National Cultural Policy.

To the extent that it is addressed at all in a National Cultural Policy, music education is framed as an element of the ‘Centrality of the Artist’ (pillar 3), and perhaps ‘Engaging Audiences’ (pillar 4). The specific initiatives including a reference to the Australian Curriculum in Creative Australia (2013) were placed in the third pillar/section of the policy. This framing focuses on the outputs of music education (professional artists, engaged audiences) rather than the ‘upstream’ processes that produce those outputs and have additional outputs of their own (for example, intrinsic and instrumental benefits to children’s lives & their school communities). In the same way that artists, infrastructure and audiences are different systems with their own pillars in Revive, the foundation of arts education is a significant system in its own right and warrants attention at that level.

Obviously this is a big proposal: *to restructure the National Cultural Policy*. Taking a step back from what is now familiar, there is no reason to think that a structure created for a 2013 policy, the first of its kind in decades, which was then quickly redeveloped into a new policy early in the first term of the current government, should remain the structure forever. Some adjustment as challenges and priorities are introduced or reframed in the National Cultural Policy would be a valid part of the review and renewal process.

Our expectation is for a *major initiative* this time around, and that it should be sufficiently prominent in the policy and sufficiently detailed in its actions.

The actions we would like to see at the national level are to create a national standard for quality music education, to invest in the workforce that delivers music education, and to monitor the situation and progress through more useful, rigorous and frequent data collection, analysis and public reporting.

Recommendations

- **Strengthening the role of creative arts education within the national cultural policy**
Preferred approach: Establish a dedicated Creative Arts Education Pillar
Alternative approach: Elevate creative arts education across all policy pillars
- **Establishing a national standard for quality music education**
- **Investing in the music education workforce**
- **Tracking progress through national data**

We endorse the submission by Music Education Right From The Startⁱⁱⁱ and have included the AMA’s Position Paper on Music Education as an appendix to this submission. Both provide more detail about priorities and potential actions.

Community Music

Participation in music extends far beyond formal schooling. Community music groups, private tuition, multicultural music practices and lifelong participation all play an important role in Australia’s cultural life. In particular, we see the need for greater support for community music groups. These are important cultural institutions in local areas, providing many forms of regular and meaningful engagement for musicians and in particular, support people being musically active during and after the structure of schooling without needing to follow a professional path.

Community music groups are sometimes supported by local government but rarely by state or federal governments. We see an opportunity to increase their capacity and resilience, and their ability to maintain inclusive programs, through direct funding. There is some variation in the size and type of community music groups, some are traditional ensembles such as choirs, brass or concert bands, orchestras or pipe bands, while others follow particular multicultural traditional, different instrumental ensembles, hybrid programs, and any

number of variations on the theme of community-based music making. Some have a very important civic function, providing the music for important community events such as Anzac Day, some are very focused on engagement with particular parts of the community, some are competitive and highly driven towards elite performance standards, and typically these groups are determined to maintain opportunities for participation in musical traditions in their local area.

Music in Communities Australia's submission addresses the challenges, benefits and opportunities in community music and makes the following recommendations, which we support:

- Dedicated Funding for Community Music
- Long-Term Operational Support
- Instrument and Equipment Renewal Programs
- Regional and Accessibility Support
- Recognition of Community Music as Preventative Health Infrastructure
- Support for Volunteer Capacity Building

For our part, the AMA coordinates Make Music Day in Australia and the Join Us campaign, both of which are intended to encourage participation in music making and reduce barriers to engagement. We see opportunities to develop both of these initiatives through partnerships with government, industry and community groups.

Recommendation: Dedicated funding, recognition and capacity building for community music

We endorse the submission by Music in Communities Australia which provides further detail about priorities and potential actions.

Industry

Workforce Capability

This submission focuses on one subset of the music products workforce, that of *Musical Instrument Makers and Repairers*. Our members employ an even larger workforce in wholesale and retail companies that work across sales, warehousing, management, marketing, and other roles. Musical Instrument Makers and Repairers are a priority because:

- our members have told us that this is the highest priority area of skills needed^{iv},
- we have current and emerging skills shortages in this group of occupations, and
- the people that service, repair, tune, and make musical instruments are absolutely essential to music making.

Our State of the Industry Report^v in 2024 found that technicians were the most significant area of skills shortages for our industry. The perspective of retailers and wholesalers is slightly different because technicians are more often employed in a retail setting, which is why this appears as the #1 area of concern. Wholesalers have a different but related perspective on the issue, they tend not to be employing the service technicians but are very interested in there being a skilled workforce to service their products.

Table 41: Skills Shortages

In which areas do you have skill shortages, current staff lack sufficient skills, or you find it hard to recruit skilled staff?

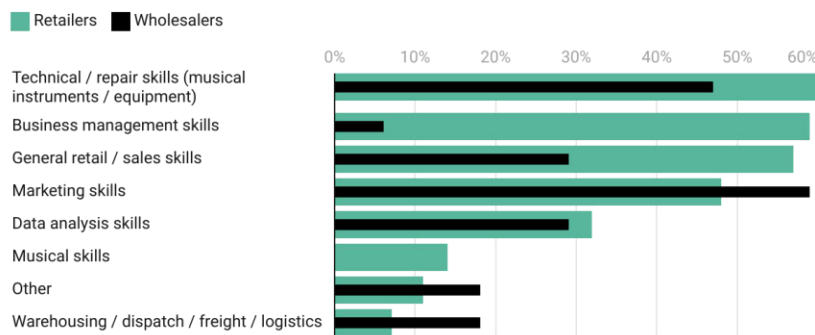


Chart: Australian Music Association • Source: State of the Industry 2024 • Created with Datawrapper

Without bows being rehired, guitars and other stringed instruments being repaired, brass and woodwind instruments being serviced regularly, pianos being tuned and maintained, and specialised and high end instruments being made in Australia, the result would be some combination of bad sounding instruments in poor condition, frustrated musicians, worse sounding musical instruments, and incredible waste in replacing instruments that need repair. The work of musical instrument technicians maintains a circular economy and sustainable life cycle for music products, and optimises the tools of music making to support music makers.

We are placing this in pillar 4 (Strong Cultural Infrastructure, this system of repair and maintenance being part of cultural infrastructure) but it supports activity in all other pillars, particularly 3 (Centrality of the Artist) and the general meaning of pillar 4 (Infrastructure, as in arts organisations, venues and institutions that require well maintained music products).

Detailed occupational definitions, training system issues, Jobs and Skills Council coverage and Arts Ready discussion are included at Appendix 2.

Recommendation: Reviewing and improving workforce development, training and support structures relevant to Musical Instrument Makers and Repairers, including the role of Jobs & Skills Councils and existing workforce support programs.

Product innovation, manufacturing & exports

Australian businesses produce and export world class music products. The scale of local manufacturing pales in comparison to other industries, and the cost of production and established global supply chains mean that most music products are and will continue to be imported. Local manufacturing is a relatively small but dynamic industry with many world class music products being developed, produced and exported. A small but important guitar manufacturing industry exists, with our two largest guitar manufacturers (Maton & Cole Clark) being based in Melbourne, and a rich array of smaller manufacturers, 'custom shops' and luthiers working across Australia.

Australians have innovated in many areas of music products, including:

- Stuart & Sons' unique acoustic piano design
- Kentville Drums' Australian take on drumheads (made from kangaroo hide)
- Cole Clark's patented True Balance pickup system, and its commitment to sustainably sourced native timber
- The new Sesura musicians' chair
- Leatherwood Bespoke Rosin's unique approach to custom rosin recipes
- The forthcoming, unique creation from Poly Effects, the 'Stage DAW'
- The extensive catalogue and global impact of RØDE microphones

Some of these companies receive export support during one phase of their business development but their R&D, product development, manufacturing processes, investment and export development are typically the initiative of the founders, which in many cases operate as small businesses. We are now working with Music Australia and members to support international attendance at trade shows, through the Music Australia International Conference Contribution program. This small grant program is an efficient and effective way to support travel to major international conferences and trade shows, which helps Australians in our industry develop export markets and overcome the travel barrier to being present at what are still essential industry events particularly in the United States, Europe and Asia. Several of the innovative products mentioned above, and a healthy range of new and established music products companies, are among the recipients of these small grants.

One current challenge is the Export Market Development Grant (EMDG) hiatus, for reasons we do not understand and with no clear timeline for resuming the program. Our proposal is that between MAICC and EMDG grants, this industry has two avenues for support that can match the level of export activity.

This industry largely supports itself and businesses survive based on product design and innovation, manufacturing processes, and market development. They work in an extremely challenging and competitive environment, being globally competitive on product quality and price while working with the relatively high wage, travel, and freight costs from being based in Australia. There are other ways for governments to support this industry, we are focusing on export development which is quite direct and tangible and aligns with current support for the export development for Australian music.

For our part, the AMA maintains institutional relationships with the major industry associations and attendance at music products events around the world through the International Coalition (of music products associations), our close partnership with NAMM (The NAMM Show) and Messe Frankfurt (Music China) in particular.

Recommendation: Maintaining export support funding through Music Australia and by reopening EMDG as soon as possible.

musiccareers.au

The AMA operates musiccareers.au to improve understanding of career pathways in music and the music products industry. This new initiative is focused on the gap in information available to young people, careers advisers, parents/guardians, and anybody considering career options or advising people about them.

musiccareers.au is simple in format and rich in potential. We are now turning our attention to the next phase of development, to work collaboratively with other parts of the music industry. This submission is not making recommendations on this topic, we are already doing the work and proposals can be made separately at another time. Two of the challenges we face are:

- The cost and challenge of reaching careers advisers in schools, and young people that would benefit from access to this (free) resource. We are exhibiting at Careers & Employment Expos for this reason, there is scope to expand this part of the work. Our model is extremely efficient, and a very modest level of funding would support a presence for *musiccareers.au* at all of the major careers events around the country.
- The federal government has career information resources of its own, including yourcareer.gov.au, which from our perspective is less detailed, flexible and responsive to industry needs and realities than our own resource. It would be useful to have the Department of Employment and Workplace Relations looking to the sector for career information and collaboration, including our musiccareers.au resource and The Push who are developing careers resources as part of the National Plan for Young Australians and Music.

Regulatory, Cross-portfolio & Data issues

The AMA deals with big cultural policy issues that affect the whole sector (arts education) and niche issues of regulation that affect the music products industry specifically.

Since the last National Cultural Policy was developed we have advocated and responded to government consultations on Low Interference Potential Devices License Class (ACMA), CITES (CITES Management Authority / DCCEE), Occupation Standard Classification for Australia – OSCA 2027 (ABS), Nuisance Tariffs (Treasury), NDIS funding and Music Therapy (Minister for NDIS), Nature Positive Plan (DCCEE), Live Music Inquiry (Standing Committee on Communications and the Arts), Sustainability Claims (ACCC), Skills Priority List (National Skills Commission) and we are members of two Jobs and Skills Councils (SaCSA and Skills Insight). At a state level we have dealt with and advocated on issues such as training funding and qualification review (VIC), native forests (VIC), expanded plastic packaging (WA), and in particular, music education.

See Appendix 5 for a full list of AMA submissions to the federal government since Revive was developed.

Only a few of these issues will be directly considered as part of the National Cultural Policy and we are not suggesting that very niche issues affecting the production, import and distribution of music products should be brought into scope. The proposal here is that *cultural impacts are considered* across a very wide range of regulatory and policy issues across the whole of government. This is consistent with the broader policy direction of Revive, which recognised that cultural outcomes are shaped across multiple areas of government.

Regulation as cultural infrastructure

This framework cuts across the entire value chain. It includes policy and regulatory settings in education, industrial relations, communications, environment, trade, taxation, statistics and classification systems.

These settings are typically outside the arts portfolio, but have a direct and often significant impact on cultural activity. The concept of cultural infrastructure should be expanded to include policy and regulatory settings that enable or constrain cultural activity. An obvious and topical example, with the emergence of AI and the challenge presented by AI to creators' rights, is the *Copyright Act 1968*. Specific actions referring to the Copyright Act or copyright policy settings have been mentioned in the past two National Cultural Policies, but were referenced under the third pillar rather than the fourth, and framed around a review or initiative rather than as an institution. The Copyright Act itself is a piece of cultural policy infrastructure that plays a role in enabling and regulating cultural activity and our industry.

Example: Radiofrequency spectrum

We support maintaining the Low Interference Potential Devices (LIPD) class license, and the current allocation of radiofrequency spectrum for cultural use, because it is and will continue to be essential for the operation of wireless microphones, in ear monitors and other wireless audio systems in live music performance and many other applications (churches, universities, schools, theatre, public places, and many others).

The proposal here is simple: *to maintain current settings*. The challenge is that although this regulatory setting is very important for the cultural activities that rely on them (a music festival, for example) and many of these are cultural activities, LIPD is the 'smaller' user of broadcast spectrum and broadcast spectrum is challenged, around the world, by the telecommunications industry. We are the smaller player among smaller players, spectrum allocation is quite complex, and we do not take anything for granted over the medium to long term.

Cultural policy could play a role here by asserting the importance of cultural uses of radiofrequency spectrum and the ongoing provision of spectrum allocation and LIPD licences. While this may not require any immediate action or change to current arrangements, a clear statement recognising cultural use as part of Australia's cultural infrastructure would provide a useful policy foundation for future regulatory reviews.

If (when) ACMA were to review the relevant spectrum allocation for wireless audio devices and consider a different use of, for example, the 600MHz band, a clear statement on considering and preserving the function of cultural uses would be a useful tool for our industry.

The opportunity of a cultural policy document is to use leverage and set priorities. The strongest policy setting would be to prescribe policy (for example, to maintain the current spectrum allocation for cultural use), less prescriptive options include a policy of actively supporting cultural use whenever spectrum is reviewed by ACMA, or simply mandating a process or standard for considering cultural use alongside other priorities (telecommunications industry, military & emergency services).

Example: CITES and Musical Instrument Certificates

The Convention on International Trade in Endangered Species regulates the movement across borders of a wide range of flora and fauna.

We support the high level of protection for species such as Ivory, the current moderate level of protection for species such as Indian Rosewood, and have been working to very carefully balance the protection of Pernambuco with the high impact of further regulation.

We have been calling for the introduction of Musical Instrument Certificates (MICs) since they were created in 2013.^{vi}

A CITES case study, including recent Pernambuco issues and the regulatory history of Musical Instrument Certificates, is included at Appendix 3.

Approaching regulatory issues in the National Cultural Policy

These two examples are just a snapshot of the regulatory issues that affect our industry and have implications for the music industry and cultural policy in Australia. Revive clearly recognises that cultural policy extends across government and beyond the arts portfolio alone. However, its practical approach is generally limited to specific actions, initiatives, or commitments to work across agencies and jurisdictions, rather than establishing a broader framework for identifying and responding to emerging regulatory issues with cultural impacts.

The possibilities include:

- Giving a clear mandate to one or more parts of government (such as Creative Australia) to actively engage with regulatory issues affecting arts & culture, with broad scope.
- Creating a new institution (such as a Commission) specifically for the purpose of protecting cultural interests and managing the cultural impact of regulatory change across any part of government or regulation.
- Prescribing specific policy settings that are fundamental to cultural life in Australia (for example, the Copyright Act, public broadcasting, arms length arts funding, radiofrequency spectrum allocation, creative and performing arts form part of the Australian Curriculum). These clear statements in government policy would be used as tools to support the regulatory settings necessary to enable cultural policy. Any example we could think of would probably be long-term, settled and bipartisan policy settings, rather than initiatives of a particular government.
- Taking specific initiatives in each version of the National Cultural Policy, to respond to challenges or review existing regulatory settings. This is the one area where previous National Cultural Policies have had some impact, such as the initiative to review Modern Awards in Revive or initiatives to reform and restructure the funding body.

We also need statistical and regulatory frameworks such as customs, occupation and business coding to take into account the nuances of cultural activity in Australia.

Recommendation: Creating a structure or mechanism within the National Cultural Policy to address cultural impacts of regulation and policy in any part of government

Recommendation: Implementing Musical Instrument Certificates (MICs).

Statistical Frameworks

Our interests are generally not measured or fall between the cracks when it comes to statistics codes and reporting, although the level of detail available for product imports is relatively good. Specifically, we need information about the industry in order to support it as an association and allow music products businesses to make informed decisions and plan based on current data. We also need information about participation in music in order to clearly identify challenges, trends and improvements in cultural participation.

Detailed statistical framework issues and recommendations are included at Appendix 4.

Appendix 1: AMA Position on Music Education

The Australian Music Association's position on music education is grounded in core principles and supported by practical policy positions, informed by collaboration, evidence and the AMA's core business, to be the voice of the music products industry and grow music making in Australia.

The AMA is an active and constructive partner in music education advocacy, with a proud history leading and supporting efforts to improve the provision of music education in Australia. The AMA supports the Music Education Right from the Start initiative which leads policy development, research and strategic thinking about systemic improvements in music education, and a major national collaborative effort involving education, music industry, and music education stakeholders. Its reports, initiatives, and our involvement in the Advisory Group have informed the positions we are taking.

This paper outlines what we believe, what's stopping it, what we think should happen, and how we will know if it works.

Summary and Structure

1. Foundations (what we believe)

Our advocacy for music education is grounded in the principle that all Australian children should have access to Quality Music Education. Policy development should focus on systemic uplift, with no net loss to the provision of Quality Music Education.

- a. All Australian children should have access to Quality Music Education
- b. "No Net Loss" principle

2. System Priorities (what's stopping it)

There are many large and small challenges in music education but workforce capability and equity of access require special attention and ongoing focus.

- a. Workforce Capability
- b. Equity of Access

3. Core Structural Positions (what we think should happen)

The AMA takes position on some questions of priorities, delivery and structure, but not others.

- a. Classroom music in primary schools is a major priority
- b. 'Curricular' and 'co-curricular' music education coexist as core business
- c. Specialist music teachers are part of the solution
- d. Equal treatment of artforms should not constrain policy development
- e. 'Minimum time' requirements are necessary
- f. Comment on curriculum impacts but not curriculum content
- g. Resourcing should be based on school and student needs

4. Accountability (how we know if it works)

5. Initiatives to improve the provision of Quality Music Education to all Australian children should include accountability measures.

- a. Data and Measurement
- b. Governance and Planning

1. Foundations

(a) All Australian children should have access to Quality Music Education

Music is established within the Australian Curriculum: The Arts and should be taught throughout the primary school years, but we know the curriculum leaves room for interpretation, does not set sufficiently strong expectations for provision and is not consistently delivered in practice.

The AMA adopts Quality Music Education as the central organising principle for policy.

This concept, as articulated in work such as *Music Education: A Sound Investment* and subsequent work by Music Education Right from the Start, provides a comprehensive and practical definition of what effective music education looks like in schools. It encompasses continuous, sequential learning, appropriate resourcing, a skilled and confident workforce, and universal access to a meaningful and structured education in music.

The AMA uses this as a reference point for policy design and evaluation.

(b) “No Net Loss” principle

In any school system, curriculum review, music education plan or policy initiative, the AMA supports a “no net loss” principle as a policy guardrail.

Efforts to improve consistency across jurisdictions, or other system reforms, should not result in outcomes such as

- reduced classroom music time,
- weakened instrumental programs, or
- loss of specialist teacher provision.

This is particularly relevant where strong systems already exist (for example, in Queensland public schools).

Any reform process should lift outcomes overall, not standardise downward.

2. System Priorities

Evidence and experience tell us that two systemic issues consistently emerge as the primary barriers to achieving Quality Music Education:

(a) Workforce Capability

The preparedness and confidence of the teaching workforce is the most significant constraint on delivery. This requires multiple, coordinated responses, including:

- Improving the provision of music in Initial Teacher Education (ITE) courses for primary teachers
- Supply and deployment of specialist music teachers
- Ongoing professional development for both specialist and generalist teachers
- Mentoring, systemic leadership, and other forms of professional development and workforce support
- The broader ecosystem of tutors, conductors, teaching artists, and associated educators.

(b) Equity of Access

Music education is currently delivered well in some contexts and inadequately, or not at all, in others. This inequity exists across school sectors (public vs non-government), geographic regions, jurisdictions, and socioeconomic contexts.

This is not acceptable as a long-term outcome. All children should have access to Quality Music Education, regardless of circumstance.

3. Core Structural Positions

(a) Classroom music in primary schools is a major priority

There are many channels for music education provision in Australia, including primary school classroom music, secondary mandatory classroom music, secondary elective music, co-curricular music within primary and secondary schools, music programs outside but often related to school programs, community music groups, arts

organisations, private tuition, vocational and higher education, formal and informal learning environments, across the full range of educational approaches, methodologies, and musical genres.

None of these are without some challenges, and the core challenges of workforce capability and equity warrant attention in most if not all of these areas.

The delivery of music education in primary school classrooms remains the highest priority and warrants a higher level of policy development, scrutiny, effort and advocacy because:

- Primary classrooms uniquely offer the opportunity to provide Quality Music Education to all Australian children
- Quality music education in primary school has well documented benefits to students and schools
- Strong classroom music provision in primary schools can be a strong foundation for children to pursue an interest in music, engage with additional and co-curricular music education programs, and be best prepared for secondary classroom music
- This area remains the greatest opportunity for systemic uplift to improve music education in Australia overall.

(b) 'Curricular' and 'co-curricular' music education coexist as core business

The AMA considers co-curricular programs and instrumental music education to be a core part of the music education system, complementing classroom-based learning.

We do not frame this as a universal entitlement delivered solely within schools, but acknowledge the significant equity gap and the challenge presented by a mixed, largely unstructured system of delivery. In practice, instrumental music includes a wide range of individual, classroom, small group and ensemble learning, inside and outside schools, and is delivered through a mixed ecosystem including:

- schools
- private tutors
- external providers, including arts organisations and regional conservatoriums
- community music groups
- music education businesses including music stores and tuition studios.

In conjunction with the 'no net loss' principle, the existing system of instrumental music should be recognised as a core part of music education including within school systems. Where there is policy effort to develop instrumental and other co-curricular music programs, efforts should follow the same principles, to improve

- workforce capability,
- equity, and overall
- support and enhance the delivery of Quality Music Education

(c) Specialist music teachers are part of the solution

Some schools and school systems prioritise the role of music specialists while others allow them to exist within the system without formal recognition, support or any effort to deploy music specialists throughout the system.

Music specialists are not a complete solution but are a critical part of efforts to provide Quality Music Education to all Australian children.

(d) Equal treatment of artforms should not constrain policy development

There are different resourcing issues, learning outcomes, levels of workforce confidence and capability, connections to other curriculum areas, and existing systems for the major creative and performing arts subject areas (music, visual arts, dance, drama, media arts), not to mention literature which remains one of the two highest priority areas in education for good reason. There has been some effort to treat the 'five' artforms in the

Australian Curriculum: The Arts equally, or to provide equal time for all artform subjects, these approaches may have unintended negative consequences for music provision.

Our position is not to de-prioritise other artforms or subject areas, but to pursue solutions that address workforce capability and equity issues, improve and expand the provision of Quality Music Education, without being constrained by 'equal treatment' or 'equal time' for all parts of the creative arts curriculum.

(e) 'Minimum hours' requirements are necessary

To move from principle to implementation, systems require clear and measurable expectations. The AMA supports the establishment of minimum time allocations for music education.

This is not a complete solution, but a necessary lever:

- to establish a baseline expectation
- to clearly signal priority within crowded timetables
- to enable measurement and accountability

We support proposals from experts and existing practice in some Australian school systems to maintain an hour every week, for every child, continuously through the school year, for classroom music education across the primary school years.

(f) We comment on curriculum impacts but not curriculum content

The AMA does not take a position on curriculum content. As an industry body, our interest is in:

- whether systems deliver music education effectively
- whether policy settings support or undermine that delivery

Curriculum design should remain the domain of education experts. However, where curriculum structures and related policy settings affect access, continuity or outcomes, it is appropriate to comment on system impacts.

(g) Resourcing should be based on school and student needs

Music education is under-resourced in general, and severely under-resourced to the point of minimal, insufficient or even non-existent delivery in some areas.

Serious initiatives to improve the delivery of Quality Music Education in school systems should be matched with appropriate resourcing. We support:

- Capacity building and centralised support within school systems
- the delivery of external programs that support schools and complement what can be delivered within them
- grants and other resourcing support to schools, to enable the development of music programs appropriate to their school's needs
- bursaries, subsidies, vouchers and other forms of funding for individual children, to improve equitable access to music education including co-curricular programs
- dedicated resourcing for evaluation and accountability.

4. Accountability

(a) Data and Measurement

We do not have a clear national picture of music education provision. Key unknowns include:

- how many students receive music education
- how much time is allocated

- the level of teacher training and capability to teach music
- access to instrumental music programs

The AMA places particular importance on this issue. Policy commitments must be accompanied by measurement.

Data can be collected and monitored through surveys, research, program evaluation and systemic data. We propose data collection and consistent reporting for the provision of education in all subject areas, participation in subjects (particularly at secondary school / elective level), resourcing, and workforce capability to teach all subject areas. Only comprehensive data will allow us to assess the situation for music education over time, in relation to other subject areas, and identify opportunities for improvement.

(b) Governance and Planning

We support the development of operational Music Education Plans, and policy commitments that prioritise the delivery of Quality Music Education and any necessary systemic uplift to reach this standard.

We do not prescribe a particular format or structure for these plans, but prioritise

- endorsement and accountability at the highest possible levels (including senior officials, Departments of Education, and Ministers)
- plans that address systemic issues
- accountability and evaluation mechanisms built into plans
- consultation with stakeholders.

Appendix 2: Workforce Capability and Training System Gaps

Musical Instrument Makers and Repairers

First, by way of occupational definitions, in our recent proposal to the OSCA 2027 review we proposed using four (rather than the current one) specialisations under the occupation code 391933 — *Musical Instrument Maker or Repairer*:

- Piano technicians
- Guitar technicians
- Brass and woodwind instrument repair technicians
- Luthiers

There are many other niche specialisations in addition to these (repairers/technicians for drums/percussion, pipe organ, electric organ, accordion, bagpipes, and others) and specialisations within these (Flute technician, Archetier, luthiers for guitars and bowed stringed instruments). The number of professionals in Australia for some of these specialisations can be counted on one hand, in others there are hundreds.

This workforce falls between every crack of government support and recognition, other than the OSCA code itself:

- There is an accredited course but it is not nationally accredited, which is fine for the current training pathway but obscures its national recognition in the Jobs & Skills Council
- It is not listed on the Core Skills Occupation List or Skills Priority List, even though there is a shortage and it is a priority for some employers seeking a migration pathway
- It is not listed on apprenticeship / traineeship funding lists
- There are two, if not three, Jobs & Skills Councils that theoretically apply to this profession and its training needs. Skills Insight covers furniture, where the qualifications actually sit in the vocational training framework, while SaCSA covers both parts of the venn diagram for this workforce: retail & arts; arguably Manufacturing Skills Alliance covers miscellaneous technicians and the cohort of workers that proceed from training to guitar manufacturing jobs.
- Arts Ready and other existing institutions can theoretically support traineeships in our industry but we have not yet had success developing traineeships for these professions. This is not the fault of Arts Ready or any particular institution, but we are simply not yet operating within that system.
- There is no formal accrediting body or guild for these professions, other than Piano Technicians (their association, APTTA).

Workforce Plan

We are currently working on a Workforce Plan which will set out some context and actions for developing this workforce, support the existing cohort of professionals, represent the workforce, develop training pathways, and address the skills shortage we have across all parts of the Musical Instrument Maker or Repairer workforce.

At the time of writing, the plan is not ready for sharing or to present all the actions. We anticipate taking steps to develop a formal training pathway, perhaps through traineeships, for Brass & Woodwind Instrument Repair Technicians first, and support informal workforce development (professional learning, networking, developing standards) for Guitar Technicians, and supporting other groups in response to their particular needs.

We have been laying groundwork for the development of training and other solutions. In 2025 the AMA participated in a review of the accredited courses Certificate III in Musical Instrument Making and Maintenance (22704VIC), and Certificate IV in Musical Instrument Making and Repair (22703VIC), successfully advocating for structural changes and details that will enable broader application of the qualification to other instrument groups.^{vii}

These jobs are essential to the operation of musical instruments and therefore to musical life in Australia, they will not be replaced by automation or AI, cannot be sent offshore, and can provide good stable employment for people that are skilled in these technical occupations. The major challenge in developing solutions and particularly training solutions is the small numbers involved, and the small potential cohort of trainees each year. We are actively laying foundations for training to take place but absolutely anticipate that funding will be required to establish training.

Existing Infrastructure: JSCs and Arts Ready

Jobs and Skills Councils have been established to support particular sectors and their training packages. This concept is fine, and our experience dealing with them (AMA is a member of two JSCs) has been good. SaCSA in particular has a good relationship with the music industry and at an individual level, its staff are responsive and understand the issues we are raising here. At an institutional level, however, they do not necessarily have the tools to help us or put our industry's issues 'in scope'.

We would benefit from clarifying which of the JSCs has coverage of our workforce and its training needs, and in what way/s. We have a state-accredited qualification which effectively serves our needs nationally, but that puts it 'out of scope' for a JSC. We have a qualification that sits under 'Furniture', but the relevant JSC does not deal with state-based qualifications and its general work is quite removed from our industry.

JSCs already work collaboratively as a system, perhaps the government could give them the tools to

- resolve or clarify questions of coverage in 'grey areas',
- add coverage of state-accredited courses, at least in their workforce plans and initiatives (if not their training package review function), and
- expand scope to a range of solutions besides formal VET training solutions.

Arts Ready was established as part of the 2013 Creative Australia policy, which at the time took a number of initiatives from sports and applied them as potential solutions for the arts.^{viii} The institution (within Sports Ready) still exists and is apparently used for some traineeships, but is not really an active player in helping us solve problems. We now have an institution (SaCSA) that actively engages with training and workforce issues for our sector.

A review of Arts Ready's scope, coverage, resourcing, and ability to address workforce issues in the arts would be timely, now 13 years after it was established. This is directly related to the National Cultural Policy because an earlier policy enabled its creation. This is directly relevant to our plans because traineeships or apprenticeships appear to be a viable pathway for addressing some of our challenges.

We have no specific proposal for resourcing but anticipate needing:

- Startup costs to develop new courses or traineeships for specific occupations
- Funded places for new traineeships or apprenticeships, which in fact goes against the direction of travel for government investment in apprenticeships.

The relatively small number of trainees each year would make the potential government subsidy relatively modest (small numbers of enrolled students = low cost) and essential (small numbers of enrolled students = difficult for an RTO to maintain a program).

Migration

The skilled migration system is far too complex to address here but it is worth mentioning that this system could be used to fill workforce shortages but it is currently not working for our members. COSBOA recently submitted a paper on skilled migration to the Joint Standing Committee on Migration which addresses some of the issues we are facing. AMA is a COSBOA member.^{ix}

Appendix 3: CITES and Musical Instruments

Species Listings

The Convention on International Trade in Endangered Species regulates the movement across borders of a wide range of flora and fauna. Our industry uses and has used some of these species, including

- Ivory, which has long been protected at the highest level (Appendix I) but is still found in vintage musical instruments and continues to be a regulatory issue for our industry,
- Indian Rosewood, which is not endangered at all (unlike other species such as Brazilian Rosewood, and we are using common rather than scientific names here) but remains listed at Appendix II level with reasonable permit exemptions, because it looks like other more endangered forms of rosewood and warrants some monitoring of international trade, and
- Pernambuco, which has been widely used to make stringed instrument bows for centuries.

We support the high level of protection for species such as Ivory, the current moderate level of protection for species such as Indian Rosewood (in fact, we opposed a proposal in 2022 to reduce its level of protection), and have been working to very carefully balance the protection of Pernambuco with the high impact of further regulation. In 2025 the AMA supported a music industry consensus on CITES policy and listings proposals covering Annotations, Musical Instrument Certificates, and Pernambuco.^x We are now actively working with the Australian Government's CITES Management Authority to work through changes that were passed at the CITES Conference of the Parties.

On the Pernambuco, we have been working with our industry, partner organisations in Australia, international partners, and the Australian Government to advance the best solutions for this species, after Brazil proposed a very strict (Appendix I) listing at CoP19 (2022) and Cop20 (2025). We now have a kind of 'compromise' resolution but there is considerable work to do^{xi}. This is an example of where the Australian Government has been responsive and taken seriously both the cultural impact of regulation, the scientific argument for greater protection, and the practical considerations of different regulatory settings. Australia has provided some leadership on this issue at an international level.

MICs

While this is a strong area of government-industry consultation and cooperation, we still have not cleared the regulatory hurdle of implementing Musical Instrument Certificates (MICs). Just this month, the CITES Secretariat is seeking information about rapid movement of musical instruments containing CITES listed species, Australia will still need to report no action on MIC.^{xii} We have been calling for the introduction of MICs since they were created in 2013, all through the EPBC Act / Nature Positive reform process, we agree with the Samuel Review's recommendation to implement a consolidated permit / passport system (ie. MICs), and continue to raise this at any given opportunity. It seems that the issue is not the complexity of the change or the willingness of governments of either persuasion, the industry, or any stakeholder to agree with this regulatory change, but simply having the impact on culture being lost in a bigger and more complex regulatory system.

At this point we are waiting for government to 'get around to' the work of implementing Musical Instrument Certificates. We maintain that these are a necessary and useful tool, Australia is lagging behind other countries, and there is no reason not to prioritise this relatively modest and uncontentious change to Australia's environmental law.

We have been told that this will occur as part of the second or third part of the Nature Positive reforms. We would welcome a review of whether legislative changes is in fact necessary (could MICs be implemented by regulation under the current EPBC Act), and if so, advancing that legislation as soon as possible. This is one of the least contentious part of the entire Nature Positive reforms.

Appendix 4: Statistical Frameworks

Our interests are generally not measured or fall between the cracks when it comes to statistics codes and reporting, although the level of detail available for product imports is relatively good. Specifically, we need information about the industry in order to support the industry (as an association) and allow Australia's music products industry to be well informed and plan their businesses based on current data. We certainly need information about participation in music in order to clearly see challenges, trends and improvements in cultural participation.

Recent efforts to measure the economic value of the music industry, led by Music Australia through its report The Bass Line have included data from the AMA to represent over a billion dollars of the estimated \$10b revenue of the Australian music industry.

However, we are unable to clearly analyse trends in musical instrument retail, musical instrument making and repair, and certain product categories.

The data we receive and analyse from the Australian Bureau of Statistics allow us to:

- Report import trends by category, which assists our members in their planning, reporting, and market analysis;
- Provide reliable and consistent data into the Music Australia report The Bass Line, measuring the economic value of the music industry, which shows that music products is one of the largest segments of the music industry;
- Provide reliable and consistent data to NAMM for its Global Report, which consistently shows Australia as 'punching above its weight' with one of the highest spend per capita (typically Australia or the United States) and typically the 5th or 6th largest market in the world^{xiii}.

What's working

- Harmonised System codes for chapter 92 give us a relatively clear picture of imports for music products, and therefore customs data gives us a relatively reliable picture of the market.
- The ATO's Small Business Benchmarks specifically include musical instrument retail, which gives us one additional source of information. This could be expanded to other parts of the music industry that are largely made up of small businesses.
- To some extent the reporting of Year 11 & 12 enrolments shows us trends in enrolment over time and by state.

What's not working

- For our purposes, OSCA codes only provide some measurement of the Musical Instrument Maker or Repairer workforce. This is a relatively clear category in our minds, but the description of the category could be clearer.
- Enrolments in vocational and higher education courses is not clearly reported by subject area (such as music). Even allowing for some 'grey areas' and methodological challenges, the federal government does collect data and could work to provide greater detail and consistent, timely, easy to use data downloads.
- School subject enrolments are only provided for years 11 & 12 in most jurisdictions. Ideally we would like to see data (depending on the stage of schooling, participation in mandatory classes for stage 1-4, enrolment for elective subjects in stage 5-6) for all subject areas. An important gap in our knowledge is the change in participation from year 7-8 to year 9-10, where music becomes an elective subject choice.
- Harmonised System codes have not kept up with product trends. In particular, HS code 9207900050 "Electric musical instruments (excl. keyboard instruments and electric guitars)" includes electronic drums which now constitute a substantial part of the drums & percussion market, this should have a code separate to the existing 'other' code. HS code 8543700090 "Electrical machines and apparatus, having

individual functions, not specified or included elsewhere in Chapter 85” is too large and unclear to be any use in analysis, and several import product categories including DJ equipment and effects pedals are not clearly identified in a specific HS code.

We effectively have no government source of data to measure employment in what is a relatively well defined sub-sector of the retail workforce (musical instrument retail), and with at least several thousand FTE employees, well above the minimum threshold for specific business or occupation coding.

The recommendation in this submission is *Improving national cultural, industry and participation data, including subject participation reporting and statistical frameworks relevant to music and music products*. This is a catch-all for a wide range of actions, some of which require government initiative, others that require consideration of our industry as various statistical frameworks come up for periodic review.

From our perspective, progress on music industry data could include:

- Maintaining all available sources of data for the music industry and music products, with no loss of existing codes or data collection & reporting tools.
- Enabling more data, and a more streamlined sharing of information, to flow from the ATO to Creative Australia. This would allow it to maintain its reporting on the economic value of our industry, improve the validity and detail of the report, and probably make the whole effort more efficient.
- Using every review of statistical frameworks to improve the validity, rigour, and detail of data collection for the cultural sector. This includes coding systems and data collection for businesses, workers, occupations, participation in education and training, and other relevant data.
- Considering cultural products in the next round of review of the Harmonised System codes for Australia. We would propose creating new HS codes at least for electronic drums and DJ equipment.
- Working with the Department of Education to improve reporting of participation in particular subjects (such as music), at least by state and subject area.

Appendix 5: AMA submissions to the Federal Government since 2022

Working table based on documents provided. "Relevant system/s" uses the submission framework in this draft: Participation; Production/workforce; Regulatory/cross-portfolio.

Date	Submission / correspondence	Responding to	Brief issue summary	Relevance to this submission
19 Aug 2022	AMA submission: CITES	CITES CoP19 proposals	Pernambuco / brazilwood, rosewood and African mahogany; impacts on bows, instruments and trade.	Industry
22 Aug 2022	AMA Cultural Policy submission	National Cultural Policy consultation	Music education, participation, spectrum, Musical Instrument Certificates.	Participation, Industry
15 Sep 2022	Musical Instrument Pernambuco Statement	CITES CoP19 Prop. 49	Pernambuco and stringed instrument bows; conservation and cultural impacts.	Industry
21 Nov 2022	CITES letter with Symphony Services Australia	CITES CoP19 negotiations	Pernambuco bows; commercial permits, repairs and travel burdens.	Industry
25 Nov 2022	AMA submission: ANZSIC / ISIC codes	ABS industry classification review	Recognition of musical instrument manufacturing, wholesaling, retailing and repair.	Industry
6 Jan 2023	Skills Priority List survey	National Skills Commission Skills Priority List	Musical Instrument Maker or Repairer shortage; piano technology, repair and manufacturing workforce.	Industry
9 Mar 2023	Senate Inquiry into the National Cultural Policy	Senate inquiry into Revive	Music education, participation, spectrum and Musical Instrument Certificates; critique of Revive implementation.	Industry, Participation
15 Sep 2023	ACCC Sustainability Claims submission	ACCC Environmental and Sustainability Claims Draft Guidance	Sustainability claims for timber and musical instruments; evidence, certification and consumer information.	Industry
27 Feb 2024	ACCC Mandatory Reporting Consultation	Consumer product safety mandatory reporting consultation	Mandatory reporting guidance for low-risk music products and small suppliers.	Industry
30 Mar 2024	Nature Positive Plan submission	Nature Positive legislation / EPBC reform	Musical Instrument Certificates / passports and wildlife trade permitting.	Industry
31 Mar 2024	Nuisance Tariffs submission	Treasury nuisance tariff reforms	Tariffs on music products; balancing consumer cost, red tape and local manufacturing.	Industry
30 Apr 2024	Live Music Inquiry submission	Parliamentary inquiry into live music	Music education, participation, live music resources and spectrum.	Participation; Industry
4 Dec 2024	Letter to Minister Shorten	NDIS music therapy changes	Music therapy access, NDIS settings and impacts on participants and practitioners.	Participation
16 May 2025	LIPD Class Licence submission	ACMA remaking of LIPD class licence	Wireless audio devices, microphones, WMAS and spectrum settings.	Industry
20 Nov 2025	Pre-CoP20 letter	CITES CoP20 preparation	Pernambuco, traceability, stockpiles, MICs and transition arrangements.	Industry
24 Apr 2026	OSCA 2027 submission	ABS occupation classification update	Musical Instrument Maker or Repairer specialisations: piano technician, guitar technician, luthier, brass and woodwind repair technician.	Industry

References

- ⁱ Australian Music Association, *Quick Music Stats* (12th June, 2025) <https://musiccareers.au/quick-music-stats/>.
Note: Creative Australia's report on arts participation will be released soon after the close of submissions. We do not have the current figure but it has remained at approximately the same level, between 15-20% of the population. The proportion of children participating in music is not really addressed in this report and we do not have a clear picture, but it would likely be similar or higher. The overall point, that the millions of people making music is considerably more than the thousands of people working as professional musicians, stands regardless of the 2026 participation data or the accuracy of estimates for school music participation.
- ⁱⁱ Creative Australia, *The Bass Line: Second Edition* (19th May 2026) https://creative.gov.au/sites/creative-australia/files/documents/2026-05/MusicAustralia_The%20Bass%20Line%20Second%20Edition.pdf
- ⁱⁱⁱ Music Education Right from the Start <https://www.musiceducation.com.au/>
- ^{iv} Australian Music Association, *State of the Industry Report* (17th October, 2024).
<https://australianmusic.asn.au/new-report-state-of-the-industry/>
- ^v Australian Music Association, *State of the Industry Report* (17th October, 2024).
<https://australianmusic.asn.au/new-report-state-of-the-industry/>
- ^{vi} Australian Music Association, *CITES Musical Instrument Certificates* (2019) <https://australianmusic.asn.au/wp-content/uploads/2019/02/Musical-Instrument-Certificate-Statement-ENG-3-19.pdf>
- ^{vii} Australian Music Association, *Substantial changes made to musical instrument making and repair courses* (17th December 2025) <https://australianmusic.asn.au/substantial-changes-made-to-musical-instrument-making-and-repair-courses/>
- ^{viii} Commonwealth of Australia, *Creative Australia* (2013)
<https://www.arts.gov.au/sites/default/files/documents/creative-australia-national-cultural-policy.pdf>
- ^{ix} COSBOA, *Inquiry into the value of skilled migration to Australia* (5th January 2026) https://cosboa.org.au/wp-content/uploads/2026/03/98ffda_b54398071c1b4b59847c98abf97c1dd7.pdf
- ^x Australian Music Association, *AMA supports international CITES advocacy* (17th November 2025)
<https://australianmusic.asn.au/ama-supports-international-cites-advocacy>
- ^{xi} Australian Music Association, *Pernambuco compromise at CITES CoP20* (8th December 2025)
<https://australianmusic.asn.au/pernambuco-compromise-at-cites-cop20/>
- ^{xii} CITES, *Rapid movement of wildlife diagnostic samples and efficient movement of musical instruments*
<https://cites.org/eng/node/146435> *Note: A questionnaire was prepared by the CITES Secretariat in line with Decision 20.136, responses are due on 31st May 2026*
- ^{xiii} NAMM, *Global Report* (2025) <https://www.namm.org/sites/default/files/2025-11/NAMM2025GlobalReportV3.pdf>