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Skills Australia

Service and Creative Skills Australia's Response to Towards a new National Cultural Policy Public Consultation Paper

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INTRODUCTION

Service and Creative Skills Australia (SaCSA) is an industry-owned, industry-led Jobs and Skills Council (JSC), funded by the Department of Employment and Workplace Relations (the department). We offer workforce planning, guidance and advocacy for the following industries:

- Arts
- Personal Services
- Retail
- Tourism
- Hospitality

Working within a tripartite approach, SaCSA is the critical link between industry stakeholders, government and unions. We aim to provide a stronger, more strategic voice in ensuring Australia's Vocational Education and Training (VET) sector delivers stronger outcomes for employers, workers, learners, trainers and educators.

As the leader in workforce planning and development for the arts and creative industries, SaCSA collaborates with industry to identify and articulate current and future employment trends and develop solutions that best serve those needs. In recognition of this role, as part of the National Cultural Policy *Revive*, SaCSA was tasked with delivering the [Creative Workforce Scoping Study](#) in partnership with Creative Australia. This work highlighted significant, systemic issues that are impacting the future of the workforce. Furthermore, as part of our workforce planning and stakeholder engagement functions, SaCSA has received extensive feedback on a wide range of issues that impact the arts and creative industries workforce, which has informed this submission.

While the new National Cultural Policy seeks feedback aligned to the five pillars of *Revive*, SaCSA's response does not address each pillar individually in detail. Instead, it adopts a cross-cutting approach focused on education and workforce development, recognising that workforce capability underpins the delivery of all five pillars and will be essential to achieving the ambitions set out in the new National Cultural Policy.

Across the education continuum, from early years learning through to continuing professional development, investment in and engagement with creative arts education is dwindling. Arts education is the primary mechanism through which creative capability is developed and pathways into creative careers are established, making it critical to workforce attraction and capability development across the sector. In addition to this, the importance of lifelong learning in the arts sector will only continue to grow as cultural and creative jobs are augmented through the increasing use of AI in workplaces.

In the introduction to *Revive*, authors Christos Tsiolkas and Clare Wright emphasised that equitable access to arts and cultural experiences is a central theme of the National Cultural Policy, which prompts a re-consideration of how people are supported to become artists and cultural workers. This includes rethinking education, skills development and training pathways to ensure Australians have equitable access to, and are supported in participating in, the creative and cultural sector. The work SaCSA has undertaken in recent years demonstrates that this challenge is now more critical than ever if Australia is to sustain and grow its creative workforce.

In a world of increasing automation, experiences such as live performance, music, museums and galleries remain fundamentally human forms of connection and cultural expression. Ensuring Australians can

continue to access and participate in these experiences requires more than supporting artists alone. The creative and cultural sector also relies on technicians, producers, arts workers, administrators, marketers, educators and cultural leaders to ensure creative work can be developed, presented and experienced by audiences. Strong cultural infrastructure must therefore include the education systems, workforce development opportunities, funding mechanisms and policy settings needed to sustain this broader workforce ecosystem and support the continued growth of Australia's creative and cultural sector in line with the goals of the new National Cultural Policy.

EDUCATION PATHWAYS

Arts education plays an important role across all stages of learning, supporting the development of transferable skills including creativity, innovation, communication, collaboration, critical thinking and problem-solving.¹ These skills are applied across a wide range of roles within and beyond the creative industries and contribute to broader workforce participation, adaptability and innovation across the economy. Strengthening arts education therefore has value not only for the cultural sector, but for Australia's broader education and skills ecosystem.

However, participation in arts education is declining across multiple facets of the education system, weakening the pipeline needed to sustain the future arts and creative industries workforce. The sector is experiencing what has been described as a 'polycrisis in arts education', characterised by declining completions in the Creative Arts and Culture (CUA) training package, reduced enrolments in Year 12 arts subjects, a contraction in creative arts degree offerings at Australian universities, and minimal engagement with traineeship and apprenticeship pathways.² Together, these trends reflect declining investment in and engagement with arts education across the learning lifecycle.

The breadth of these challenges across all stages of learning presents an opportunity for the new National Cultural Policy to adopt a coordinated approach to strengthening arts education in Australia. The [Australian Universities Accord Final Report](#) advocated for a more connected tertiary education system that better supports learners to navigate between different parts of the tertiary sector. This reflects a broader policy recognition of the importance of connected education pathways and learner transition support, principles that could be applied broadly across the arts education pipeline. Extending this thinking beyond tertiary education would recognise the need for clearer and better-supported pathways through arts learning and training, from early childhood through to tertiary study, workforce training and ongoing professional development. This broader focus on pathway connectivity also highlights the importance of transitional learning pathways such as Vocational Education and Training in Schools (VETiS), which represents an important connection point between secondary school and tertiary education, and an area where stronger alignment, visibility and pathway support could help improve participation and progression into creative careers.

Use of VETiS CUA qualifications varies significantly across states and territories. Victoria (VIC) and New South Wales (NSW) record the highest VETiS CUA enrolments nationally, alongside substantial enrolments in Queensland (QLD) and Western Australia (WA), yet completion outcomes vary significantly. In 2023, annual VETiS CUA completions in VIC comprised only 13% of VETiS enrolments (17% in NSW), compared to the VET average where annual completions typically comprise around one-third of enrolments. By comparison, QLD (42%) and WA (49%) demonstrate higher than average completion rates in CUA qualifications delivered through VETiS.

These state-by-state differences suggest that low CUA training package completion rates for VETiS students may not be due to a lack of student demand, particularly given the high enrolment numbers in VIC and NSW. The variation in completion outcomes may instead reflect differences in how different state and territory education regulator's structure, fund, deliver and implement VETiS pathways.

¹ Sandra Gattenhof and John Nicholas Saunders, *The Polycrisis for Arts and Creative Education in Australia* (2026),

² See above

Current VETiS delivery models do not always support full qualification completion, even where students complete most qualification requirements. For example, NSW high school students undertaking the Entertainment Industry HSC VET course that totals 240 indicative hours can complete most of the units required for the Certificate III in Live Production and Technical Services, however an additional Entertainment Industry Specialisation Study course totalling 60 indicative hours is required to achieve the full qualification. While the NSW Education Standards Authority has developed this optional unit, not all schools deliver it, and students may not be aware that this specialisation course is required to complete their qualification.

SaCSA has initiated a pilot program with TAFE NSW to support recent high school graduates to complete the remaining Certificate III in Live Production and Technical Services units of competency through a summer term program. Although the pilot cohort was small, SaCSA's initial findings highlighted learner awareness issues. While one-third of students engaged in this pilot program understood the Entertainment Industry HSC VET course was part of the VET system, none were aware an additional specialisation unit was required to achieve the full qualification. Of the surveyed students, 67% indicated they wished their school had offered this pathway.

Current VETiS delivery models often prioritise tertiary education exposure over supported qualification completion and long-term pathway development. These findings suggest greater national attention is needed to position VETiS as a meaningful workforce capability-building and tertiary transition pathway, supported by clearer learner information and improved pathway visibility. Greater support is also needed to help students complete full qualifications at school where possible, or transition into clear post-school pathways to qualification completion where they wish to continue their training.

- **Recommendation 1** (*aligned to Pillar 3 – Centrality of the Artist*): The new National Cultural Policy considers a recommendation that the Australian Government works with states and territories to improve learner information and pathway visibility for VETiS. This includes supporting delivery models that enable full qualification completion at school, where possible, or clearer supported pathways to qualification completion after school for students seeking to continue their training.

WORKFORCE NEEDS AND TRAINING ALIGNMENTS

The Creative Workforce Scoping Study identifies that workforce shortages across the creative industries are driven in part by unclear career pathways and a misalignment between formal education and industry need. These challenges are particularly acute in regional and remote Australia, where access to training and workforce participation is more limited.

These concerns are reflected in the [SaCSA Arts Workforce Plan Update 2025](#) and graduate outcomes data, which show that many arts graduates do not move directly into arts-related employment. For both VET CUA and Higher Education Creative Arts graduates, the most common first employment outcome is Sales Assistant. While arts qualifications remain linked to improved long-term employment outcomes in creative fields, stakeholders identified a need for stronger alignment between education and industry need across all forms of tertiary education, clearer career pathways, and more responsive training that supports workforce adaptability, particularly in anticipation of job augmentation in the age of AI.

The following recommendations outline opportunities for the new National Cultural Policy to strengthen workforce-aligned training and support accessible, equitable and culturally responsive workforce development opportunities across the cultural sector.

Creative Industry Traineeship Pathways

Traineeships provide a mechanism to address workforce shortages by enabling learners to develop applied, industry-relevant skills while completing a nationally recognised qualification. They also help build stronger education-to-workforce pathways by connecting training directly with paid industry

experience and potential employment outcomes. Despite this, traineeships remain underutilised in the cultural sector due to limited availability, low awareness and employer cost barriers.

While the most recent Federal Budget has seen the introduction of more targeted eligibility criteria for the Australian Apprentice Incentive Scheme starting on 1 January 2027, stakeholder feedback received by SaCSA indicates that increased support for traineeship pathways would serve as an important educational pathway and improve access to roles in the creative workforce.

Using government investment to increase traineeship utilisation within larger organisations is consistent with existing Australian Government policy settings. The Australian Skills Guarantee uses government procurement to create apprenticeship and traineeship opportunities, demonstrating how public investment can be leveraged to encourage organisations to support workforce development through industry-embedded training pathways.

Building on this established approach, existing government funding agreements could be leveraged to increase traineeship uptake across the creative industries by incentivising National Performing Arts Partnership Framework Organisations, state legislated cultural institutions, funded broadcasters and production houses with a permanent workforce to employ at least one trainee annually. Trainees would complete VET qualifications aligned with occupations in shortage as identified in the Creative Workforce Scoping Study, and employers would be supported by additional government funding to offset salary and training costs. Group Training Organisations could also be funded to support the placement and ongoing administration of the trainees. National Performing Arts Partnership Framework Organisations, state legislated cultural institutions, funded broadcasters and production houses with a permanent workforce are well placed to deliver this initiative due to their scale, infrastructure, and ongoing workloads.

Tech Connect Queensland's (TCQ) three-year pilot traineeship program demonstrates the potential of paid traineeships as an employment pipeline for live performance technicians. Delivered through a collaboration between Arts Centre Melbourne, Queensland Performing Arts Centre (QPAC) and Stage Queensland, TCQ offers young people a 12-month paid traineeship in live production. Since the program launched, TCQ has supported 38 young people across 14 venues, achieving a 92% course completion rate and 100% employment retention one year after graduation.³ Alongside the traineeship program, Arts Centre Melbourne also delivered mentoring and workplace training for supervisory staff to build their capability and confidence in supporting trainees, helping strengthen both the trainee and mentor experience.

TCQ demonstrates the potential for major cultural institutions to deliver structured traineeships, however, as these institutions are primarily located in metropolitan areas, a complementary regional approach should also be considered. SaCSA has received feedback from touring theatre organisations that recent graduates often enter the workforce without the specialised capabilities required for small-team regional touring work. These organisations subsequently provide critical on-the-job training that develops the multi-skilling, hands-on experience and problem-solving capabilities needed for touring crews. However, stakeholders advised that sustaining this workforce development activity is financially difficult without dedicated funding support, particularly given the rising costs associated with regional touring, as identified in SaCSA's Creative Workforce Scoping Study.

SaCSA's study highlighted that regional and remote areas oftentimes experience unique workforce shortages, alongside more limited and inconsistent employment opportunities that necessitate place-based approaches to workforce development. In response to these conditions, a regional traineeship pilot program could support regional touring companies to employ paid trainees in shortage areas through targeted financial and advisory support, strengthening access to local training opportunities, industry networks and career pathways within regional communities.

In addition to these two initiatives and building on the expanded use of traineeship pathways across the country, a concurrent longitudinal study should be undertaken to inform the future development of traineeships and VET delivery across the creative and cultural industries.

³ Vincent Fairfax Family Foundation, *Tech Connect Queensland: Empowering young people to build creative careers* (webpage)

- **Recommendation 2** (*aligned to Pillar 3 – Centrality of the Artist*): Incentivise National Performing Arts Partnership Framework Organisations, state legislated cultural institutions, funded broadcasters and production houses with a permanent workforce to employ at least one trainee annually, supported by additional funding to offset salary and training costs. Additional investment could also be provided to Group Training Organisations to deliver ongoing pastoral and administrative support to both trainees and employers. Traineeships should be aligned to nationally recognised VET qualifications linked to occupations identified in shortage in the Creative Workforce Scoping Study.
- **Recommendation 3** (*aligned to Pillar 3 – Centrality of the Artist*): Establish a Regional Traineeship Pilot Program that provides funding support to regional touring companies to employ paid trainees in areas of critical shortage, improving access to training and employment opportunities in regional Australia while addressing workforce gaps.
- **Recommendation 4** (*aligned to Pillar 3 – Centrality of the Artist*): Undertake a concurrent longitudinal study to evaluate traineeship outcomes and inform the future development of VET training products.

Flexible Skills and Training Pathways

In addition to traineeships, the Creative Workforce Scoping Study identifies demand for shorter, targeted training opportunities, such as skill sets and micro-credentials, that support ongoing workforce development across the creative industries. Industry stakeholders are seeking more flexible training options that enable workers to build new skills throughout their careers, particularly in response to technological change and AI-related job augmentation. This is reflected in the Creative Workforce Scoping Study findings, with 65% of surveyed performing arts organisations stating they would benefit from more short-term training opportunities.

Skill sets, which are short-form training options made up of single VET training package units of competency or combinations of units linked to specific industry needs, provide an example of one mechanism through which this demand could be addressed. However, uptake of existing CUA skill sets remains limited. In 2024, there were approximately 71,000 enrolments in CUA qualifications, but only 96 enrolments in CUA skill sets. While enrolments in skill sets across the broader VET sector have doubled in the past decade (from 86,000 to 116,000), enrolments in CUA skill sets have remained stable over time. This suggests a disconnect between industry demand for shorter and more responsive training pathways and engagement with the short-form training options currently available for the creative industries.

The need for greater access to, and availability of, short-form training pathways across the creative industries is not only an issue identified by industry stakeholders but also aligns with broader national workforce priorities. The Productivity Commission's *Building a Skilled and Adaptable Workforce* final report identifies low participation in work-related training as a constraint on skills development and productivity in Australia, with small and medium enterprises facing higher barriers to training participation. This demonstrates the importance of prioritising short-form training pathways across the creative industries, not only in response to industry demand, but also in support of broader national productivity and workforce development goals.

The new National Cultural Policy should take this research into consideration and prioritise support for flexible training solutions that can increase workforce capability and support lifelong learning across the creative and cultural industries. However, for these training solutions to offer effective support across the cultural sector, the breadth of skills shortages within the various creative industries must be adequately recognised and government funding prioritised to support the delivery of these flexible training pathways.

- **Recommendation 5** (*aligned to Pillar 3 – Centrality of the Artist*): That the new National Cultural Policy supports flexible and accessible workforce and skills solutions, such as funded skill sets and micro-credentials, that address critical skills gaps across the creative industries. Targeted government funding should support the delivery and accessibility of these solutions, with initial investment prioritising small and medium enterprises and sole traders through mechanisms such

as a voucher pilot and exploration of expanded tax incentives for sole traders, consistent with recommendations from the Productivity Commission.

First Nations-Led Workforce Development

The new National Cultural Policy must continue to support workforce development approaches that enable First Nations communities to access and shape culturally appropriate education, training and employment pathways within the creative sector. This includes supporting training delivery that is community-led and responsive to the cultural and professional needs of First Nations learners and practitioners.

There are already examples across the sector demonstrating how self-determined and industry-connected workforce development can be delivered. BlakDance's [*First Nations Performing Arts Workforce Development Framework 2025–2030*](#), alongside its accredited training programs, provides a model for culturally responsive workforce development pathways for First Nations practitioners.

The current National Cultural Policy recognises the importance of this approach through the establishment of the First Nations Board, which includes responsibility for developing a First Nations creative workforce development strategy. As development of the strategy progresses, SaCSA welcomes opportunities to collaborate with the First Nations Board, particularly in relation to the CUA training package development and VET delivery, to help ensure the VET system provides accessible, culturally appropriate training and skills development opportunities for First Nations learners.

- **Recommendation 6** (*aligned to Pillar 1 – First Nations First*): SaCSA welcomes opportunities to collaborate with the First Nations Board on the development of the First Nations creative workforce development strategy.

Regional Creative Precincts

Alongside culturally responsive workforce development initiatives, there is also a need for place-based approaches that strengthen access to training, employment and creative infrastructure in regional and remote communities. *Revive* identified the Regional Precincts and Partnerships Program as a potential mechanism for supporting arts and culture precincts in regional Australia. The new National Cultural Policy should build on this thinking by recognising that sustainable regional creative development requires investment not only in physical infrastructure, but also in the training, workforce development, industry engagement and community arts activity delivered within these spaces.

Creative hubs such as The Station Creative Workspace in Wagga Wagga, operated by Eastern Riverina Arts, demonstrates the benefit of funding local arts organisations to operate shared creative spaces that support collaboration, professional development, and local creative practice in regional areas. These place-based initiatives are important for increasing visibility of creative career pathways within regional communities and reducing the need for creatives to relocate to metropolitan centres for employment.

Importantly, local communities should advise on the development of any regional creative clusters or precincts, recognising that each region experiences different workforce needs, barriers and opportunities that require locally responsive investment approaches.

- **Recommendation 7** (*aligned to Pillar 2 – A Place for Every Story*): Consider further research and investment into regional creative precincts that provide artists and cultural workers with access to diverse training, employment and professional development opportunities without needing to leave their communities. Investment priorities for each regional creative precinct should be informed by local voices to ensure the unique needs of each region are addressed.

Employer Incentives

Workforce development cannot rely solely on education and training systems. Employers and cultural organisations also require incentives to support sustainable employment, traineeships and workforce development opportunities across the sector. In practice, incentives can help offset the risk and cost associated with employing and training creative workers in a highly competitive and project-based industry. The upfront costs associated with delivering creative products and experiences in Australia can act as a disincentive to local investment, particularly where international markets provide stronger financial incentives.

Stakeholders have identified recent investments in the screen sector, including the Australian Screen Production Offset, as a model that could be expanded more broadly across the creative arts sector to support investment in locally produced creative work. The United Kingdom's Creative Industries Tax Reliefs for Corporation Tax have also been identified as international best practice for a more holistic cross-sector approach to creative industry tax incentives in Australia.

It is important to note that any solution designed to incentivise employers and organisations balances support for the continued growth and development of Australian intellectual property (IP) with encouraging the importance of international IP, recognising that internationally recognised products can help attract audiences, contribute to growing Australian IP, and provide jobs and training opportunities for local creative workers.

- **Recommendation 8** (*aligned to Pillar 5 – Engaging the Audience*): Establish a Creative Industries Tax Offset Scheme, modelled on the UK's Corporation Tax reliefs, to support the development of locally produced IP across creative sectors, while also attracting major international productions and events that contribute to workforce growth and skills development in Australia's creative industries.

WORKFORCE SUSTAINABILITY

A stronger evidence base is required to support workforce planning, policy development and industry support across the cultural and creative industries. Current gaps in how the sector is defined and measured limit the effectiveness of workforce and training responses.

This section outlines SaCSA's recommendations to strengthen workforce data collection and support research projects that provide occupation-level insight into workforce shortages across the cultural industries, helping to inform more targeted policy, training and workforce responses that will support the aims of the new National Cultural Policy.

Building a Stronger Evidence Base

The Creative Workforce Scoping Study identified that work in the cultural and creative industries is often project-based and characterised by non-linear employment patterns, with many practitioners relying on multiple income sources. Current Census questions focused on a person's "main" job do not adequately capture this reality and may underrepresent the scale and composition of the workforce. Expanding Census data collection to better capture multiple job holding would improve workforce data and support more informed policy and workforce planning.⁴

In addition to how the workforce is captured, there are inconsistencies in how the sector is defined. Australia currently lacks a nationally consistent definition of the cultural and creative industries, limiting consistent reporting and comparison across datasets, jurisdictions and policy frameworks. International models such as the United Kingdom's Department for Culture, Media and Sport (DCMS) demonstrate the value of standardised industry definitions supported by mapped industry and occupation codes.

⁴ While secondary job holding is partially captured through existing surveys, these do not provide the same whole-of-population insight as Census data.

Establishing a nationally agreed definition of the cultural and creative industries, alongside continued refinement of Occupational Standard Classification for Australia (OSCA) and Australian and New Zealand Standard Industrial Classification (ANZSIC), would strengthen workforce data collection and reporting and contribute to a more accurate evidence base for policy development and targeted interventions. To be effective, this approach would need to be implemented consistently across all levels of government.

- **Recommendation 9** (*aligned to Pillar 4 – Strong Cultural Infrastructure*): Amend Census questions relating to employment, occupation and duties to capture multiple job holding, including secondary and tertiary employment, to improve the accuracy and completeness of data on the cultural and creative industries workforce.
- **Recommendation 10** (*aligned to Pillar 4 – Strong Cultural Infrastructure*): Set a nationally agreed definition of the cultural and creative industries and implement this consistently across all levels of government to align data collection and reporting.
- **Recommendation 11** (*aligned to Pillar 4 – Strong Cultural Infrastructure*): Continue to refine OSCA and ANZSIC classifications to better reflect industry roles and the structure of the creative workforce.

Strengthening Occupation-Level Insight into Workforce Shortages

While improving data capture and definitions strengthens the overall evidence base, further occupation-level analysis is required to understand the specific drivers of workforce shortages across the creative industries. The Creative Workforce Scoping Study identified that many shortages are not fully captured through existing reporting measures such as the Occupation Shortage List (OSL) and Australian Apprenticeship Priority List (AAPL), limiting visibility of workforce need and individuals' access to government support. SaCSA is now undertaking further analysis of some occupations identified as in shortage in the Creative Workforce Scoping Study to identify the individual drivers of workforce attrition and barriers to participation within these specific roles.

SaCSA's [Scoping Creative Future: Career Journey Mapping](#) project also addresses gaps in workforce knowledge by building a clearer picture of how individuals enter, progress through and exit specific creative, technical and administrative roles in the creative sector. This work provides valuable insight into the points at which people are most likely to leave creative careers, the barriers contributing to workforce attrition, and where stronger support pathways may be needed. SaCSA currently has funding to develop Career Journey Maps for 30 creative industry work areas identified in the Creative Workforce Scoping Study as experiencing shortages, representing approximately 50% of the shortage occupations identified through the study. This project's first iteration addresses the highest priority workforce shortage roles identified in the study, however, there is value in expanding the project over time to include the remaining priority roles and build a more comprehensive understanding of workforce needs across the sector.

In parallel, SaCSA has been developing Drivers of Shortage reports for other sectors in our remit, including personal services and hospitality, complementing Jobs and Skills Australia's work identifying shortage drivers by occupation. These reports demonstrate the root causes of workforce shortages, their impacts, and recommend evidence-based solutions to strengthen workforce development, improve training alignment and support long-term policy responses. SaCSA is in the early stages of developing a similar report for the creative and cultural sector which will provide deeper insight into the causes of workforce shortages for Creative Producers and support more targeted, evidence-based action.

- **Recommendation 12** (*aligned to Pillar 4 – Strong Cultural Infrastructure*): SaCSA to continue delivering Career Journey Maps for all occupations identified as in shortage in the Creative Workforce Scoping Study, supporting evidence-based responses to workforce shortages.

SaCSA appreciates this opportunity to contribute to the development of Australia's new National Cultural Policy. Should you have any questions or require further information regarding this submission, please do not hesitate to contact us.

APPENDIX A - SUMMARY OF RECOMMENDATIONS

Pillar 1 – First Nations First

Recommendation 6: SaCSA welcomes opportunities to collaborate with the First Nations Board on the development of the First Nations creative workforce development strategy.

Pillar 2 – A Place for Every Story

Recommendation 7: Consider further research and investment into regional creative precincts that provide artists and cultural workers with access to diverse training, employment and professional development opportunities without needing to leave their communities. Investment priorities for each regional creative precinct should be informed by local voices to ensure the unique needs of each region are addressed.

Pillar 3 – Centrality of the Artist

Recommendation 1: The new National Cultural Policy considers a recommendation that the Australian Government works with states and territories to improve learner information and pathway visibility for VETiS. This includes supporting delivery models that enable full qualification completion at school, where possible, or clearer supported pathways to qualification completion after school for students seeking to continue their training.

Recommendation 2: Incentivise National Performing Arts Partnership Framework Organisations, state legislated cultural institutions, funded broadcasters and production houses with a permanent workforce to employ at least one trainee annually, supported by additional funding to offset salary and training costs. Additional investment could also be provided to Group Training Organisations to deliver ongoing pastoral and administrative support to both trainees and employers. Traineeships should be aligned to nationally recognised VET qualifications linked to occupations identified in shortage in the Creative Workforce Scoping Study.

Recommendation 3: Establish a Regional Traineeship Pilot Program that provides funding support to regional touring companies to employ paid trainees in areas of critical shortage, improving access to training and employment opportunities in regional Australia while addressing workforce gaps.

Recommendation 4: Undertake a concurrent longitudinal study to evaluate traineeship outcomes and inform the future development of VET training products.

Recommendation 5: That the new National Cultural Policy supports flexible and accessible workforce and skills solutions, such as funded skill sets and micro-credentials, that address critical skills gaps across the creative industries. Targeted government funding should support the delivery and accessibility of these solutions, with initial investment prioritising small and medium enterprises and sole traders through mechanisms such as a voucher pilot and exploration of expanded tax incentives for sole traders, consistent with recommendations from the Productivity Commission.

Pillar 4 – Strong Cultural Infrastructure

Recommendation 9: Amend Census questions relating to employment, occupation and duties to capture multiple job holding, including secondary and tertiary employment, to improve the accuracy and completeness of data on the cultural and creative industries workforce.

Recommendation 10: Set a nationally agreed definition of the cultural and creative industries and implement this consistently across all levels of government to align data collection and reporting.

Recommendation 11: Continue to refine OSCA and ANZSIC classifications to better reflect industry roles and the structure of the creative workforce.

Recommendation 12: SaCSA to continue delivering Career Journey Maps for all occupations identified as in shortage in the Creative Workforce Scoping Study, supporting evidence-based responses to workforce shortages.

Pillar 5 – Engaging the Audience

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Recommendation 8: Establish a Creative Industries Tax Offset Scheme, modelled on the UK's Corporation Tax reliefs, to support the development of locally produced IP across creative sectors, while also attracting major international productions and events that contribute to workforce growth and skills development in Australia's creative industries.