



22 October 2020

Committee Members
Standing Committee on Communications and the Arts
Parliament of Australia
communications.reps@aph.gov.au

Re: Australia's creative and cultural industries and institutions

Dear Committee Members,

Theatre Network Australia (TNA) is Australia's peak body for the performing arts, focussing on strengthening the small to medium and independent sectors. We have over 500 members across Australia, including large companies and institutions, small to medium companies, and independent practitioners.

Our submission below includes input from ongoing engagement with our members and the wider sector, along with input from staff, board and our advisory committees¹. The opportunities we see for the creative and cultural industries and institutions include:

- ⇒ Improved measurement and reporting of the economic and employment impacts of the cultural and creative industries through the ABS,
- ⇒ Supporting the development of a National Indigenous Arts and Cultural Authority,
- ⇒ Investing in the growth of the Small to Medium arts sector,
- ⇒ Building back better using arts and creativity,
- ⇒ A National Arts and Culture Plan driven and implemented by the Australia Council for the Arts,
- ⇒ Continuation of a JobKeeper-style support program for employees in our industry,
- ⇒ A Guarantee Against Loss program for presenters, festivals and venues,
- ⇒ A focus on regionally-led, industry-led solutions,
- ⇒ Investing in a Young People and Culture Plan.

We would be pleased to present this evidence at an Inquiry Hearing if you require further insight.

Yours sincerely,

A black rectangular box redacting the signature of Nicole Beyer.

Nicole Beyer
Executive Director,
Theatre Network Australia

¹ <https://www.tna.org.au/who-we-are/>

1. The direct and indirect economic benefits and employment opportunities of creative and cultural industries and how to recognise, measure and grow them

When we include creatives imbedded in non-creative industries, the cultural and creative workforce is 8.1% of Australia's total workforce (868,098 people). The cultural and creative economy contributes \$111.7billion (6.4%) to the Australian economy². The cultural and creative *industries* contribute \$91billion of that (5.2%)³.

This contribution is significant and cannot be ignored, yet data collection and reporting of the value of the cultural and creative industries has been inconsistent at best.

Opportunity: measuring and reporting the economic and employment impacts of the cultural and creative industries.

The emergence of independent think-tank A New Approach over the past three years has given Australia a source of consistent and robust research into the investment into and public valuing of arts and culture. Their five reports to date focus on: investment; impacts; changes in production, consumption and distribution; attitudes; and ensuring Australia's creative and cultural future.

A New Approach argues that Australia's data collection methods are not keeping pace with the significant changes to the nation's cultural and creative industries and employment classifications. They warn that as a consequence, Australia is missing emerging areas of strength and losing opportunities to strengthen the economy further. They give the example of trade, where there have been no detailed analyses of Australia's cultural and creative trade performance since 2008–09⁴.

A further opportunity is with the Australian Bureau of Statistics. Regional Arts Australia's submission to this Inquiry posits that given the scale of the cultural and creative industries and their importance to future employment, the ABS could produce a cultural and creative industries satellite account every year as it does for tourism. This gives estimates of tourism's direct contribution to the economy including GDP, value added, employment and consumption by product and industry.

We join our colleagues in calling on the Government to devote resources to measuring the economic impact of the cultural and creative industries.

Opportunity: support the development of a National Indigenous Arts and Cultural Authority.

The First Nations arts and cultural sector has identified a significant gap in existing structures and is working towards agreement to create a NIACA. TNA urges the government to continue supporting the development of this authority. TNA endorses the following, which was authored for the interim NIACA website⁵, hosted by the Australia Council for the Arts:

In 1973, a national summit was hosted by the Australia Council and attended by approximately 400 Aboriginal and Torres Strait Islander artists, organisations and community representatives in Canberra. The national summit recommended the establishment of the then Aboriginal Arts Board, and the programs it should deliver to assist the growth, profile and presentation of Aboriginal and Torres Strait islander Arts.

² Bureau of Communications and Arts Research (BCAR), 2018.

³ A New Approach, 2020. Adapted from BCAR 2018 by ANA. <https://www.humanities.org.au/wp-content/uploads/2020/09/ANA-InsightReportFive-WorkingPaper.pdf>

⁴ Ibid.

⁵ <https://niaca.com.au/>

Since 2008, a number of art form specific Aboriginal and Torres Strait Islander peak bodies representing many Indigenous artists and arts organisations have been established in the areas of dance, literature, visual arts, music, festivals and art fairs. These organisations play a vital role in supporting the growth and sustainability of their respective sectors through advocacy, support, representation and the establishment of strategic networks and partnerships. However, the absence of an effective national representative body has meant that Aboriginal and Torres Strait Islander artists and cultural organisations have been constrained in their efforts to develop coordinated, cross-art form and community driven solutions to challenges facing the sector.

A NIACA would provide a much needed central peak body for the Indigenous arts and cultural sector, providing First Nations artists and cultural organisations with a national voice across all areas of practice. The body would promote social, cultural and economic development, including important leadership on matters such as the upholding of Traditional Knowledge (TK) and Traditional Cultural expression (TCE) and their cultural and intellectual property; arts practice priorities; and emerging issues and opportunities to increase economic returns for First Nations communities through increased participation in the creative industries.

Growth opportunity: Invest in Small to Medium companies

There is an opportunity to create hundreds of new jobs in small to medium arts companies. In 2019, a comprehensive assessment process shortlisted 162 companies, out of a total of 412 applications, to receive Four Year Funding from the Australia Council for the Arts. Only 95 of them were able to be funded, because of funding constraints.

The remaining 67 companies are 'shovel ready', and with federal investment, would create new part-time and full-time jobs. TNA's 2019 Company Salary Survey shows that companies employ an average of 7.8 core positions, both full and part-time. Investing in growth of this sector could create between 350 and 520 new permanent jobs and hundreds of casual and freelance roles⁶.

Companies in the unfunded short-list are of a standard that the general public would recognise as excellent and worthy of federal support.

In 2018, South Australia's Brink Productions (see case study below - an extract from Australia Council for the Arts' 2018 Annual Report) presented *Memorial* at the Adelaide Festival to sold out audiences, receiving rave reviews before touring the epic work to the Barbican in London where it also got five-star reviews. This tiny but productive company has only two ongoing staff, and is ready to grow to a new phase. Restoring multi-year funding (lost in 2016) would leverage more earned income, philanthropic income and sponsorships; create new ongoing positions and support dozens of projects and casual staff. Brink could expand its outreach, multiplying the number of artistic visions it can support, collaborating with more independent artists, communities and audiences to premiere two or three new Australian works annually instead of one each year.

There are at least 67 such companies around Australia, ready to shift into high gear, with federal investment. They include youth arts companies, First Nations led arts organisations, disability led dance organisations, circus and physical theatre companies and more.

⁶ <https://www.tna.org.au/wp-content/uploads/2020/06/TNA-2019-Salary-Survey-Report.pdf> A sub-analysis of 32 small to medium arts organisation respondents that are currently funded by the FYFO program shows a core staff average of 5.26 equivalent full-time.

Case Study – Brink Productions: a small to medium company punching above its weight

Brink Productions is an Adelaide-based small to medium arts organisation which has celebrated 24 years of creating brilliant theatrical experiences for diverse audiences. Brink's 2018 work takes Alice Oswald's poem *Memorial: An Excavation of the Iliad* and creates a richly layered, large scale theatrical experience. *Memorial* is an intense and urgent elegy for each of the 215 dead soldiers named in Homer's epic, and a meditative requiem to all those who have made the ultimate sacrifice during conflict and war. It is a reflection on the waste and horror of war, of 'a thousand lives arrested in unspeakable moments of visceral human experience.'



Memorial by Alice Oswald and Brink Productions, featuring Helen Morse, musicians, singers and the Soldier Chorus of community volunteers – presented by Adelaide Festival 2018. Credit: Shane Reid.

The project involves significant collaborators within the artistic team, including direction by Brink's Chris Drummond and choreography by Circa's Yaron Lifschitz. It is performed by one of Australia's most celebrated actors, Helen Morse, joined by an ensemble of singers and musicians. Jocelyn Pook's astounding score equals the beauty of Oswald's poetry, her music creating a landscape through which Morse's performance travels. Enveloping it all is the Soldier Chorus – 215 community members made up of local choirs and individuals give voice and mass choreographic presence to the text and music. They move as a haunting and uplifting presence across the stage, which evolves from battlefield to meadow to starlit sky.

Impressive partnerships and a sophisticated portfolio of investment were secured to create the work, including an Australia Council project grant and funding through the Major Festivals Initiative – the Adelaide, Brisbane and Melbourne Festivals were co-commissioning partners. The Barbican Centre in London is a co-producer and international presenting partner, growing the international profile of Australian arts and artists. Other support included Australian Government and UK funding for the commemoration of the centenary of Armistice.

Memorial premiered to standing ovations at the 2018 Adelaide Festival ahead of seasons at the Brisbane Festival and the Barbican. *Memorial* has introduced Brink to new audiences and artistic communities in Australia and internationally, and has showcased Brink as a small to medium company working at the highest level to create large scale epic performance.

Brink's community engagement through the Soldier Chorus created connection and an outpouring of creative joy. It enriched the quality of the artistic work, giving lived-experience to its themes and embodying the motivation behind the adaptation.

This Case study is an edited version from the Australia Council for the Arts' Annual Report 2017-18.

2. The non-economic benefits that enhance community, social wellbeing and promoting Australia's national identity, and how to recognise, measure and grow them

Opportunity: Build back better using arts and creativity

To build our country back better post COVID-19, we will need to use all the tools we have to reimagine and plan for a world that we have never experienced before. We will need our young people to be empowered, we will need stronger communities, and we will need healthier individuals at all ages and stages of life. Importantly, we will need to ensure that access for people with disabilities is imbedded into all aspects of society. Arts and creativity can play a key role in that rebuilding.

The Australia Council for the Arts' National Arts Participation Survey⁷ highlights the value of arts and creativity to Australians and to our nation's future by:

Delivering economic value and future success through their role in child development, education, local economies, tourism and skills for the future;

Building social cohesion through their power to shape our sense of national identity, celebrate our diversity and promote empathy and connection that can bridge social divides;

Supporting our health and wellbeing, including meeting major challenges such as ageing, social isolation, loneliness and mental health (p. 11).

A New Approach's third report, A View From Middle Australia⁸, interviewed middle-aged, middle income swing voters from suburban and regional Australia. The participants identified two key roles that arts and culture play in our society: they said that the arts and culture are essential for creativity and imagination; are a source of joy and inspiration; and that they *enrich* our lives in many ways. They also said that the arts and culture help us to understand each other. They bring communities together, encourage unity in diversity, and increase acceptance of differences across society.

The following are responses by those participants to the question: what would Australia be like *without* arts and cultural activities?

Arts and culture really brings people and whole communities together. Without it, we'd be much more isolated as individuals. That's never a good outcome. (Male, Townsville)

Without imagination or creativity, life would be horrible, no freedom of expression (Male, Melbourne)

I think if you don't have cultural—all those sorts of things—people get mental health issues. All of these things make us happier, which is better for our mental health. Without those things, there is a lot more strain on services like that. (Female, Brisbane)

You may as well live on Mars. (Female, Sydney)

It would be like certain countries that have been devastated by war...Like Syria, destroying all their culture, yeah. It would just be ruined, basically. (Male, Melbourne)

⁷ Australia Council for the Arts, 2020, Creating Our Future Results of the National Arts Participation Survey . <https://www.australiacouncil.gov.au/research/creating-our-future>.

⁸ Fielding, K., Trembath, J.L., 2020, A view from middle Australia: Perceptions of arts, culture and creativity. Produced by A New Approach think tank with lead delivery partner the Australian Academy of the Humanities, Canberra.

As we recover from COVID-19, a key role that arts and culture can play is in improving mental health and social inclusion. In ANA's second Insight Report, they showed that in a range of research outcomes from around the world: arts engagement reduces depression and stress and can improve self-worth; incorporating arts and creative programs into health settings improves a wide range of patient outcomes, particularly in in-patient hospital contexts; and that two hours a week participating in cultural and creative activities has a significant and measurable positive impact on mental health.⁹

We also know that the arts are powerful drivers for regional, domestic and international tourism. With international tourism curtailed for the medium term, there is an opportunity to build on Australians' strong and growing engagement with arts festivals and events, reinvigorating domestic tourism and our economy¹⁰.

3. The best mechanism for ensuring cooperation and delivery of policy between layers of government

Opportunity: National Arts and Culture Plan

TNA supports A New Approach's call for government to develop a National Arts and Culture Plan, similar to Sport 2030, to be implemented across the Australian Government; with states and territory governments; with the Australia Council for the Arts; and with the wider arts and cultural industries¹¹. A comprehensive plan would provide a blueprint to guide all layers of government, and could result in strong outcomes as well as efficiencies in the areas of research, data collection, audience development, and of course coordination of efforts to respond to COVID-19.

A simplistic translation of the Sport 2030 strategic priorities into an Arts and Culture context shows what could be achieved:

Building a More *Innovative and Creative* Australia
Achieving *Artistic and Cultural* Excellence
Safeguarding the Integrity of *Arts and Culture*
Strengthening Australia's *Arts and Culture* Industry

A National Arts and Culture Plan could use similar mechanisms to Sport 2030 for greater collaboration across layers of government, and between portfolios. The Meeting of Cultural Ministers (and its committees including the Statistics Working Group and the officials meeting) provides a non-partisan platform for dialogue between the state and federal Ministers and their agencies, including the Australia Council for the Arts. This could be supported by an annual Arts and Cultural Industry Dialogue to discuss opportunities for collaboration and harmonisation across the sector hosted by the Commonwealth Minister for the Arts.

TNA urges the government to capitalise on the existing infrastructure and comprehensive industry networks that the Australia Council for the Arts can offer to enhanced cooperation and delivery of policy. Council's strengthened research team, its transparent, arms-length peer assessment processes, and its cooperative working relationship with the Office for the Arts puts it in pole position to drive the development and delivery of the National Arts and Culture Plan.

⁹ Fielding, Glisic and Trembath, *Transformative: Impacts of Culture and Creativity*, Produced by A New Approach (ANA) think tank with lead delivery partner the Australian Academy of the Humanities.

¹⁰ Australia Council 2020, *Domestic Arts Tourism: Connecting the country. Australia Council 2018, International Arts Tourism: Connecting cultures*.

¹¹ A New Approach, *A view from middle Australia: Perceptions of arts, culture and creativity*, pp 49-51.

4. The impact of COVID-19 on the creative and cultural industries

ABS data shows that Arts and Recreation services continue to be the second hardest hit industry with regard to jobs lost. While the hardest hit sector, Accommodation and Food services, has started opening in all states and territories as at October 19, arts and cultural companies remain severely restricted. This is reflected in the ABS figures between 5 and 19 September, where Accommodation and Food has increased payroll numbers by 5.5% but Arts and Recreation only 1.1%¹². Cafes and restaurants are reopening quickly, but until a vaccine is secured, Arts and Cultural venues will remain drastically curtailed, with capacity limits likely throughout most of 2021.

Performing Arts Connections Australia is the national peak body representing and supporting performing arts centres and presenters. Their data demonstrates that regional and metropolitan performing arts centres (excluding state owned centres) invest \$44 million in programming. In 2018 - 2019 they presented 64,000 performances and hosted 12million attendees. They are projecting significant challenges in programming for 2020-21, including an indication that programming budgets (i.e. direct investment in touring product) have already been cut by \$11.2m for 2021¹³.

This will have a flow on effect for producing companies – even productions which were ready to go in 2020 will need to be remounted, re-rehearsed and re-cast, if they do manage to be programmed.

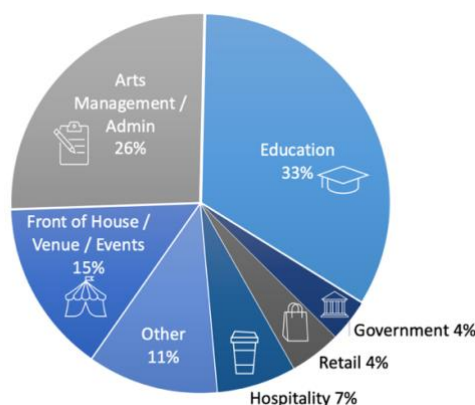
COVID-19 Devastating Impact on Independent Practice

This year, Theatre Network Australia surveyed 283 professional independent artists and producers – those who work outside of company structures – for our second biennial report into working trends and conditions. We added a section asking about COVID-19 impact, and our findings show a very clear picture of the devastating impact.

The independent arts sector is not simply a fringe endeavour, as vibrant and exciting as the fringe scene is! TNA has counted the programs of venues and festivals across Australia, and found that over half of the programming is work produced by independent companies – those operating solely on project funding and working gig to gig. An example is the Sydney Festival 2020: of the Australian work in the program, half of it was independent. This work is a major part of our professional performing arts industry, yet independent arts workers remain the most vulnerable.

Our 2020 survey found that independents work on average 11 projects/gigs a year. Further, almost 70% of respondents maintain some form of employment outside of their creative practice, as chart 1. below shows.

Chart 1. Independents - Employment in other industries



¹² <https://www.abs.gov.au/statistics/labour/earnings-and-work-hours/weekly-payroll-jobs-and-wages-australia/latest-release>

¹³ <https://paca.org.au/wp-content/uploads/2020/05/Snapshot-Current-Presenter-Intent-2020-22.pdf>

Along with quantitative data, we also asked respondents to report in their own words the impact of COVID-19 on their practice.

The results included 6% positive outcomes. Respondents said:

'I went from leaving the house at 7am and coming back at 11pm nearly 7 days a week working multiple creative projects to cold turkey at home. It took me a while to adjust, but what it has done has allowed me to take a step back, reassess my priorities and focus myself more.'

'Jobkeeper has allowed me the first stable income I've ever had.'

18% had neutral or both positive and negative impact. Respondents said:

'It had both a positive and negative impact. It did give me more time to work on my creative practice specifically writing my own work but negatively affected my mental health.'

'Had to stop devising a theatre show and turn it into a webseries instead. Missed out on performing live all together so far.'

The remaining 75% reported mostly negative outcomes. This included:

'All domestic & international tours postponed or cancelled.'

'I lost 8 months of touring full-time work as well as the ability to work independently on my own projects/creative developments due to gathering restrictions.'

'I was meant to be on tour with a company that performs in schools across Australia from May - November.'

'It devastated it- was meant to be earning and making in NYC right now. Loss of opportunity and income at all levels. Increased isolation.'

'The play I was rehearsing was cancelled and I lost all my teaching work at 5 different institutions'

'Losing my stable non-arts job has been the most worrying part.'

'I have never lived [in] a more stressful time (mentally, emotionally, physically and financially).'

The quantitative data includes:

- ⇒ 70% of creative gigs were cancelled or postponed.
- ⇒ 83% of respondents lost work in other industries due to the COVID-19 pandemic. These roles are in education, arts management, retail, venues and events, and hospitality – all industries which were significantly shutdown during COVID-19, and will take months to recover.
- ⇒ 12% of respondents relocated due to COVID-19. Of those that relocated, 45% said it was to be with family or friends

- ⇒ JobKeeper and the enhanced JobSeeker have been accessed by 61% of respondents. However, 16% of those who applied for one or the other, did not receive either. Overall, 35% of respondents did not receive JobSeeker or JobKeeper.
- ⇒ Nearly 1 in 3 Independent Artist respondents (30%) accessed mental health services due to the impact of COVID-19.

Opportunities:

We support the call by the Live Entertainment Industry Forum for a “Continuation of a JobKeeper-style support program for employees in our industry until such time as the live entertainment industry returns to normal operation and without the constraints of major restrictions”¹⁴.

We also support various calls for the government to invest in a Guarantee Against Loss program so that large and small presenters feel confident in programming many months ahead and can contract producers with adequate lead time.

5. Avenues for increasing access and opportunities for Australia's creative and cultural industries through innovation and the digital environment.

Access opportunity: regionally-led, industry-led solutions

TNA endorses the submission from our colleagues at Regional Arts Australia, in which they recommend regionally-led and industry-led solutions to increase social inclusion. RAA highlights the additional challenges that regional Australia faces, with drought, floods and bush fires as well as COVID-19. They urge the increase of digital capability as a way to enhance education pathways for communities, and training in regional Australia.

RAA proposes:

Industry led responses:

Support for small to medium organisations to lead the recovery efforts, administering funding, developing and delivering local community-led recovery projects that engage local artists, local audiences and creative regional tourism initiatives. Small to medium not-for-profit organisations are agile and can respond both promptly and deeply to community needs, especially when they are embedded in the communities they serve. Support needs to be now and consistent over the coming years, 2021, 2022, and 2023 as recovery will take time.

Place-based programs:

Place-based programs seed longer term cultural and economic sustainability, boosting local capacity, diversifying audience engagement, increasing accessibility and connection. Investment in innovative approaches and new types of programming within existing areas of strength such as festivals and cultural infrastructure would make arts, cultural and creative activities more accessible to all Australians.

Building digital capability:

To be effectively equipped for the advances, challenges and opportunities that will be part of our future, we need to be supported by robust digital infrastructure and local technical knowledge.

¹⁴ <https://leif.net.au/2020/10/14/australias-live-entertainment-industry-counts-the-cost-of-covid-extended-support-needed/>

We need to ensure infrastructure and training that will enable regional and remote communities to undertake projects that integrate communication platforms with content creation.

Ensuring we have a fit-for-purpose legislative, regulatory and investment environment is essential to a viable and relevant cultural and creative economy. By embedding the expansion of digital literacy in projects that are desired by communities we will effectively drive engagement across communities in regional and remote Australia.

Access Opportunity: A National Young People and Culture Plan

The young people of Australia are facing devastating issues post COVID, with severe negative impacts on employment, mental health, resilience and feeling connected and engaged as participants in their community and wider Australian society.

An investment in Australia's youth arts and arts for young audiences sectors would offer the Federal Government an effective, affordable opportunity to address pressing cross portfolio issues. We support the development of a funded Young People and Culture Plan driven and implemented by the Australia Council for the Arts.

Supporting Young People's Engagement in Arts and Culture

The Australia Council's 2020 National Arts Participation survey asked nearly 9000 Australians about their attitudes and their arts engagement ¹⁵. The following findings show the clear benefit of supporting young people's engagement in arts and culture:

Three quarters of Australians prioritise the important role arts and creativity play in the lives of children and young people and their learning and development (74% ranked this in their top three priorities for public or private investment).

Almost all young Australians aged 15–24 years recognise the positive impacts of arts and creativity in our lives and communities (91%). Young Australians are highly engaged – four in five attend arts events (83%), including live music (66%) and festivals (61%). One in two young Australians connect with their culture and community through arts and creativity (53%) and two in three creatively participate in the arts (66%).

The majority of young Australians agree First Nations arts are an important part of Australia's culture (76%) and 47% attend First Nations arts or festivals. The vast majority of young Australians read for pleasure (73%); stream music, either paid (60%) or for free (70%); and use digital platforms to explore (84%) or express creativity (62%).

Being involved in arts and cultural activity has a powerful impact on young people's educational outcomes¹⁶. Young people involved in the arts: achieve better grades and overall test scores across all subjects including in Mathematics and Reading; are less likely to drop out of school; demonstrate greater resilience in coping with challenges; and have increased self-worth, self-confidence and sense of wellbeing.

¹⁵ <https://www.australiacouncil.gov.au/research/wp-content/uploads/2020/08/Creating-Our-Future-Results-of-the-National-Arts-Participation-Survey-PDF.pdf>

¹⁶ Fiske, E, 1999. **Champions of Change: The Impact of the Arts on Learning**; ANA Report 2, <https://www.humanities.org.au/new-approach/report2/>.

Invest in a Young People and Culture Plan

A cross-portfolio investment combining Arts, Health, Regional Development, Social Services, Emergency Management and Education has the capacity to deliver outcomes across portfolios whilst supporting Australia's professional artists, children, young people and disadvantaged communities. The youth arts and arts for young audiences sector employs professional artists to engage with communities. These are fiscally lean organisations with minimal overheads whose principal expenses are wages for contract and permanent staff.

The benefits of a new investment in a Young People and Culture Plan would:

- Directly support the mental health and resilience of young Australians,
- Deliver programs that strengthen communities and build community cohesion,
- Prioritise and increase access and inclusion for underrepresented and disadvantaged young people,
- Support contractors and small businesses most affected by the COVID shutdown,
- Build community projects that foster confidence and community connection,
- Provide young people an active voice in their community's disaster recovery,
- Increase innovation and agility in the entire arts sector,
- Generate creative thinkers, arts consumers and audiences from the grass roots, and
- Provide employment and stimulate the economy.

An investment of \$15 million per year for four years from 2022 – 2025 to engage young Australians in arts-based community projects could include the following initiatives.

Young People and Culture Plan - Initiatives	Investment
An investment in companies creating and touring work for young Australians with incentives and support to engage regional and disadvantaged communities;	\$6million p/a
An investment in companies and community organisations to engage professional artists to work with young people to respond to community needs;	\$1m - \$2m p/a
A collaboration with the Department of Education to trial embedding creative programs across curriculum in public schools to increase retention and academic achievement;	\$3million p/a
An initiative to fund partnerships between youth arts companies, adult companies and major venues to create new Australian work for inter-generational audiences; and	\$3million p/a
Funding toward researching the outcomes of this investment in the civic life of participating communities.	\$1m - \$2m p/a

This investment would increase opportunities for Australian children and young people to experience arts and culture; enhance their development and overall well-being as well as help build social and personal capabilities that will aid young people throughout their lives.

END