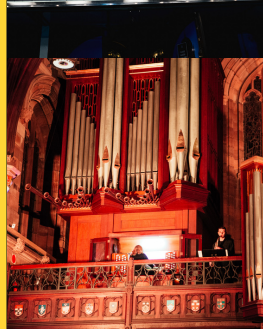


# INQUIRY INTO AUSTRALIA'S CREATIVE AND CULTURAL INDUSTRIES AND INSTITUTIONS



**AUSTRALIA - A MUSIC NATION AND THE PATH TO  
BECOME A MUSIC INDUSTRY POWERHOUSE**

**APRA  
AMCOS**



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# AUSTRALIA - A MUSIC NATION AND THE PATH TO BECOME A MUSIC INDUSTRY POWERHOUSE

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# Who We Are

**APRA  
AMCOS**



**APRA AMCOS has been representing Australian songwriters, composers and publishers since 1926. With over 108,000 members across Australasia, our membership includes the very best and brightest of established and emerging musical talent at home and around the globe.**

We administer rights on their behalf, supporting songwriters, composers and publishers in an industry that is a flagship of Australian culture and creativity, generating billions of dollars each year for the Australian economy.

We are affiliated with similar collective management organisations around the world. So when Australian and New Zealand songs and compositions are played overseas, Australian and New Zealand writers and publishers get paid. We also help music customers in Australia and New Zealand access music from the rest of the world.

We work in partnership with government to support the development and career paths in music through the cornerstones of live music, digital distribution, local venues, education and global exports.

APRA AMCOS has successfully initiated and led industry and government co-investment strategies, developing highly regarded capacity building programs, most notably: the National Aboriginal and Torres Strait Islander Music Office, SongMakers program in schools, the Live Music Office, SongHubs and the music export program Sounds Australia.

We advocate on behalf of music creators' rights and the Australasian music industry locally, nationally and internationally. Our Ambassador Program includes over 150 influential music creators representing the breadth and diversity of our songwriter, composer and publisher membership and other industry stakeholders such as music venue operators and music managers.

***With the right approach, and  
a singularity of purpose,  
Australia can join that  
handful of nations who  
are net exporters of music,  
and create a sustainable  
and thriving local industry.***

Jenny Morris MNZM OAM

Chair APRA

Address to the National Press Club

Canberra, 5 August 2020

# A Music Nation

**Australia is a music nation. From the dawn of time, music has been woven into the fabric of this land through ceremony, celebration and culture. From the expression of First Nation peoples to the vibration of migration, music is at the heart of how we come together and express ourselves. Music provides the soundtrack to what Australia tells the world.**

Music percolates through everything we do, from live gigs at clubs and hotels, radio and screen content, through education, the way we shop and dine, the music we exercise to and the music each individual listens to on their own. Of all the art forms with which Australians engage with, music is the most popular, with nearly all Australians listening to recorded music.

Music in our cities, regional centres and towns creates a competitive advantage. More than half of the population attends live music with every dollar spent on live music in Australia, three dollars' worth of benefits are returned to the wider Australian community. One in seven Australians make music and over 40,000 Australian songwriters were paid royalties for their works last year.

Music now stands alongside the powerhouses of Australian exports - food, agriculture, wine, tourism. At the Sounds Australia & Australia House industry market at SXSW in early 2019, there were 54 Australian artists in market. Indeed, over the last five years, APRA AMCOS' foreign revenue generated from the performance of Australian music overseas has doubled.

More Australian songwriters, than home-grown sports stars, are now globally recognised household names. There are now more Australian music artists, across a diversity of genres, succeeding on the international stage than ever before. If there's a federally funded Australian Institute of Sport, maybe there needs to be a federally funded 'Australian Institute of Music'.

We are at a critical time for our industry, at a junction when the economic models that support music are shifting around the world. The digital music revolution has provided enormous export opportunity for Australian music creators and businesses, but we risk cultural homogeneity if we don't ensure local artists can be seen and heard.

***Australians are unusually  
good at making music...***

***More than 'good'.  
We're exceptional.***

Jenny Morris MNZM OAM  
Chair APRA  
Address to the National Press Club  
Canberra, 5 August 2020

# A VISION FOR AUSTRALIAN MUSIC

In an address to the National Press Club on 5 August 2020, APRA Chair and music industry luminary Jenny Morris set out a vision for Australian music.

*A good song creates jobs. Lots of jobs.*

*Tens of thousands of Australians earn a living from music.*

*A good song also builds Australia's intellectual property assets, generating big incomes - including export earnings, because a good song travels the world finding new performers and new audiences.*

*...And what is a song? At its simplest, it's words to music.*

*But songs are so much more. They beat humanity's pulse. They're our connection to time and place.*

*Songs are bridges between people – between joy and heartbreak, memory and understanding – connecting generations, and spanning the globe.*

**Jenny Morris MNZM OAM**

**Chair APRA**

Address to the National Press Club

Canberra, 5 August 2020



## **From local to global, live to digital, the Australian music industry has the potential to do more.**

With a pipeline of talent coming from across the nation and with the advent of the next digital revolution, Australia has the potential to go from a music nation, to a music powerhouse. A powerhouse that can fully realise the cultural, economic and social benefits of an even healthier music industry accessible to all Australians.

Despite the devastation of COVID-19, a Goldman Sachs report into the international music market released in May 2020 estimates global industry revenue will soar to around US\$140 billion by 2030. Australian artists, publishers and creators have the potential to earn at least a 5 per cent market share of this, but we need to get the policy, investment and industry settings right.

In her Press Club address, Jenny Morris argued that now's the time for Australia to make a big statement about the economic value of our culture:

***"Australia should have a vision to become a net exporter of music. This won't happen overnight and it could well take a decade but you need a clear vision in order to start change now. Aussies have never backed away from a challenge - we need to back ourselves. The potential reward is nation defining."***

### **To achieve that vision, the Australian music industry needs four key priorities:**

- A federal, state and local whole-of-government policy and investment commitment to Australia as a net exporter of music
- A commitment to provide equity of access to music education in schools nationally, including in contemporary songwriting
- A national and coordinated approach to reduce red-tape together with tax incentives to protect and promote the cultural infrastructure of live music venues
- A re-commitment to local content to ensure the production and performance of local music content across all media platforms

***Think of songs like Imagine by John Lennon, or Took The Children Away by Archie Roach, or Better in Blak by Thelma Plum\*.***

***Each is a unique, emotive form of words, given a pulse and spirit by music, with a performance that can change lives.***

**Jenny Morris MNZM OAM  
Chair APRA**

Address to the National Press Club  
Canberra, 5 August 2020

**\*Better in Blak**, written by Thelma Plum, Alexander Burnett, Oliver Horton. Thelma Plum is published by Sony/ATV Music Publishing

# PREVIOUS SUBMISSIONS

**APRA AMCOS brings the committee's attention to our submissions to associated and relevant parliamentary inquiries.**

In particular, we draw the committee's attention to the APRA AMCOS submission to the *Inquiry into Factors contributing to the growth and sustainability of the Australian music industry*. This submission outlines a framework of priorities to support the Australian music industry including supporting the talent pipeline through the development of sustainable and diverse careers, live music initiatives, export priorities and education strategies.

**The following APRA AMCOS submissions are attached:**

- *Joint Standing Committee on Trade and Investment - inquiry into supporting Australia's exports and attracting investment*
- *House of Representatives Standing Committee on Indigenous Affairs - Inquiry into Pathways and Participation Opportunities for Indigenous Australians in Employment and Business - joint submission from APRA AMCOS and the National Aboriginal and Torres Strait Islander Music Office*
- *Joint Select Committee - inquiry into the Australian Government's response to the COVID-19 pandemic*
- *House of Representatives Standing Committee on Communications and the Arts - Inquiry into Factors contributing to the growth and sustainability of the Australian music industry*
- *Supporting Australian stories on our screens—options paper consultation - joint submission from APRA AMCOS and the Australian Guild of Screen Composers*

**We also refer the committee to the submission from Sounds Australia to the following inquiry:**

- *House of Representatives Standing Committee on Communications and the Arts - Inquiry into Factors contributing to the growth and sustainability of the Australian music industry*

# The Value of a Song

**Composition and songwriting generate capital - “cultural capital” that expresses an Australian voice; and ‘economic capital’ in global income, because recordings and performances go on for years.**

There are now 400 million paid music streaming subscribers worldwide - and over the next decade, this will triple.

But there’s only a handful of net exporters of music. The US and UK are the obvious ones. But following closely is Sweden. Swedes have more US Billboard number ones than any European country besides the UK but their success isn’t tied to any specific style, genre, movement or trend.

Sweden is one of the best countries for live music, home to many internationally renowned DJs. They celebrate music like we celebrate swimming. Crucially, they have a comprehensive music education that includes songwriting.

Despite the devastation of COVID-19, a Goldman Sachs report into the international music market released in May estimates global industry revenue will soar to around US\$140 billion by 2030.

**Australian artists, publishers and creators have the potential to earn, at least, a 5 per cent market share of this if we get the framework right.**

# **A whole-of-government policy and investment commitment to Australia as a net exporter of music**

**APRA AMCOS advocates for a whole-of-government approach to the music industry to fully reflect its cultural, economic and social capacity driving employment, exports, local economic development, tourism, hospitality, youth engagement and health benefits across regional, remote and metropolitan Australia, and around the globe.**

The Australian contemporary music industry, like most industries, is comprised of diverse and often disparate sectors and elements. However, unlike most industries the Australian contemporary music industry struggles to be truly recognised as an 'industry', with most government support focused on the 'arts' based elements of the industry, rather than its full impact across multiple portfolio and policy priorities.

Other industries with similar economic and export opportunities, whether its tourism or the Australian wine industry, are supported more holistically by government. Within the creative industries the Australian film and television industry is supported by the Australian Government through Screen Australia - encompassing the development, production, promotion and distribution of Australian screen content. The Australian contemporary music industry has no equivalent.

We acknowledge the recent support provided by the Australian Government to support contemporary music through the Live Music Australia fund and its investment in the First Nations Contemporary Music program, the expansion of the Sounds Australia program, Women in Music Mentorship program and the boost to the Contemporary Music Touring Program administered by the Australia Council.

However, given the proven cultural, social and economic contribution of the Australian contemporary music industry, current levels of government support and investment is inadequate and to the detriment of government targets on health, education and social policies, digital economy jobs and skills strategies, the digital business plan and services exports.

***Australian music has largely been absent in our cultural policy. Literature funding started way back in 1908, and then the Australia Council and the old Film Commission were founded in the 70s.***

***But it wasn't until the 1980s that a government committee recommended the Australia Council should help develop contemporary music. It recognised that "rock music is Australia's most popular performance art, is the country's largest cultural industry (larger than all the others put together) and is capable of producing high export earnings".***

***True then. True today.***

***Music is a major commercial activity trading in the power of song. So why are governments struggling with policy?***

***Maybe because music and songwriting demands the attention of so many parts of government and so many portfolios at both federal and state levels.***

***There's the Arts Ministers, to be sure, but also the Trade Minister for digital exports and tourism, Foreign Affairs for cultural diplomacy and international touring, Small Business - every songwriter, musician and music business is a small business, State and Local Planning, for laws that either support or kill off live music venues, and Education, Training and Skills Ministers given the limitations of the music syllabus, resourcing and music activity in Australian schools.***

***The lack of coordination across these portfolios and tiers of government needs to be urgently addressed if Australia is going to achieve its potential.***

***Jenny Morris MNZM OAM***

***Chair APRA***

***Address to the National Press Club***

***Canberra, 5 August 2020***

**The opportunity now exists to consolidate individual Australian Government initiatives, coordinated with state and territory government investment and develop a strategic framework that will focus and enhance critical outcomes for Australian music to benefit the nation. Importantly it will provide a mechanism for identifying future whole-of-sector priorities and strategies to achieve a national over-arching ambition.**

Bringing together these initiatives in a coordinated and supported framework, will promote greater collaboration across the sector, and establish a uniquely national perspective across all practice types, providing a critical contribution to whole-of-government policy.

**Possible existing priorities for investment, policies and research into contemporary music to unlock Australia's talent pipeline include:**

- Develop a strategy for the investment in research to help inform best practice and policies to better support and sustainably grow the industry with the skills needed for future success
- Greater investment in music focused programs and investment to foster more career pathways for First Nations music artists, arts workers and arts leaders to support the creation of sustainable First Nations owned and operated music sector organisations
- Support local music businesses and drive a greater development in local producers of Australian music
- Tackle the barriers so that more women can break through the glass ceiling to enter the music industry and foster sustainable careers
- Expand the opportunities for First Nations artists to grow international audiences and export markets
- Ensure that Australia's cultural and linguistic diversity reflects and enriches the making, production, enjoyment and export of Australia's contemporary music
- Foster more people from diverse backgrounds engaged with the art of music making through community facilities and targeted mentorship programs

- The creation of a Federal Minister for Creative and Cultural Industries with a standalone ministry attached to the Department of Prime Minister & Cabinet to coordinate policy development across government
- As new art forms emerge and delivery systems for music change, we must ensure songwriters, publishers and creators have a copyright and regulatory framework in place to ensure there is fair payment for their work and their content
- Targeted programs and industry support for artist managers to equip them with enhanced skills to support the creation, touring and export of locally created music
- Greater collaboration between the music industry and other local creative industries including the screen sector, interactive games industry, online content creators, special events and festivals
- Supporting grassroots initiatives like songwriting collaborations, workshops, and performance opportunities that are integral to all stages of a career, and directly support export targets
- Develop industry standards in pay and conditions to ensure sustainable careers within the 'gig economy'
- The establishment of a Australian Contemporary Music Export Advisory Council lead by the Department of Foreign Affairs and Trade in partnership with industry
- Renewed commitments to the support, promotion and development of Australian music across broadcast and platform channels
- Funding structures and screen industry incentives at both the Federal and State level to better support local music talent with eligibility criteria that stipulates the engagement of local screen composers and musicians



***...our global popularity multiplies every year.***

***There's so much international achievement that it's hard to keep track.***

***There's a big conscious rising of First Nations artists – Kid Laroi, Birdz, Electric Fields, Thelma Plum, Baker Boy – getting big applause from global markets.***

***And while Flume and the Australian Chamber Orchestra win Grammys, improvising jazz trio The Necks are quietly named 'the best band in the world' by the New York Times.***

***While Tina Arena is awarded a "Chevalier des Arts" by France, Tame Impala take home Best International Group at the Brit Awards...***

***Just last week, Antonio Gambale, one of our nation's leading screen composers picked up two Emmy nominations.***

***There's a not-so-quiet revolution happening - our diversity is growing.***

***Sia, Gotye, Courtney Barnett, Vance Joy, Rufus du Sol, 5SOS, Alex Lahey, Alison Wonderland, Middle Kids, Tash Sultana, Dean Lewis, Amy Shark and Stella Donnelly are just some of the Australian artists who are writing and recording and appearing on global stages and screens.***

**Jenny Morris MNZM OAM**

**Chair APRA**

Address to the National Press Club

Canberra, 5 August 2020

# **A whole-of-government policy and investment commitment to Australia as a net exporter of music**

**APRA AMCOS plays a primary role in the development of the Australasian music industry through support of emerging song writing talent and music publishing activity, with a view to encouraging export of Australian music and improving our terms of trade in music.**

We have focused on, and participate in, the growing international success of Australian music over the last few decades. In 2009, the Australia Council for the Arts created an International Music Market Development Initiative, with the intention of advancing Australian music export.

APRA AMCOS, as the peak music industry body, partnered with the Australia Council and took on custodianship, providing the strategic, administrative and management support required to deliver the export project.

The national export program was named 'Sounds Australia' and was established to provide a cohesive and strategic platform to assist the Australian music industry access international business opportunities at key showcase conference events including SXSW and The Great Escape.

The significance of these returns and the corresponding investment in the local industry is reflected in the growth of APRA's international revenue – essentially the royalties flowing to Australasian songwriters from their overseas performing rights. In the past decade this has more than doubled from AUD\$20.5m to \$54.4m annually.

The extrapolation and significance of these figures across the industry is explained in the recently published report BORN GLOBAL, Australian Music Exports attached to this submission.

Over the last decade we have fostered the development of the Sounds Australia program with the vision to fast-track the global success of Australian music by assisting with research, policies and activities in developing and established markets.

**Increasingly, music listening is becoming a digital-first experience. 89% of people who listen to music do so through on-demand streaming services like Apple Music and Spotify. These platforms are introducing music fans to artists from all across the globe and conversely, more Australian music is being consumed by listeners internationally.**

There are now 400 million paid music streaming subscribers worldwide - and over the next decade, this will triple. It is imperative that any music export strategy has a strong and agile digital component to ensure the continued growth and success of Australian music. Editorial playlists, which are curated by the music streaming services themselves, are influential in introducing new music to audiences, so it's vital that Australian artists are routinely featured there.

In 2018 former triple j Home & Hosed host Dom Alessio joined the Sounds Australia team as Digital Export Producer. Within the year, Sounds Australia became a global curator on Apple Music, which reaches people in over 110 countries. This raised the profile of Sounds Australia's suite of playlists and positioned them as a voice of authority on the platform, and made it easier for Apple Music customers to listen to and discover Australian music.

As podcasts and new applications such as TikTok influence which songs become global hits, new strategies will need to be implemented so Australian artists aren't left behind. Emergent technologies, including virtual, augmented and mixed realities, have the potential for artists to be seen by a wider audience and experienced in a new way. 5G mobile networks, with data transfer speeds up to 100 times faster than current 4G networks and a possible tenfold reduction in latency, will open up incredible possibilities for instantaneous video streaming and collaborations.

The worldwide reach of services like Spotify and YouTube has expedited the path to international success in a way that has never been seen before. With more of the global music industry wanting to work with Australians than, access to tools and resources which educate Australian artists and their teams on international markets will be crucial. The information available must be comprehensive, timely and credible, so they are ready to take full advantage of export opportunities that arise.

Although digital platforms are seen to have created a level playing field, financial returns on each stream to artists and songwriters remain low, and the bigger the artist, the stronger the negotiating power for a higher royalty. With almost 40,000 songs a day being released on digital services, being found amid a vast sea of content also remains a challenge.

**The digital space offers the prospect for a diverse range of Australian artists to have their music heard by a global audience. As both technology and consumption habits evolve, the chance for the world to hear more Australian voices and stories is greater than ever before.**

APRA AMCOS has also organised international co-writing programs for our members called Songhubs in Australia and in developing key export markets with the participation and assistance of Sounds Australia. These include Mumbai, Bali, Stockholm, Austin, Sao Paulo, Singapore, Toronto, Los Angeles and Nashville. We held our first “K-Pop” Songhubs in Seoul in November with a view to improving our understanding of and access to this evolving international sector of the music industry. This is following on from a song by an APRA writer member in the latest album by the global hit band K Pop band BTS.

Other export focused initiatives of APRA AMCOS from a membership perspective include our Professional Development Awards, which support emerging songwriters working in a broad range of genres by providing funding to attend workshops, music education courses, composer seminars, co-writing sessions and other relevant international and local activities.

APRA AMCOS also has membership representatives working with our writers who are touring or living in our major markets. Our representatives are working in London and Europe, Los Angeles and Nashville.

APRA is the oldest and most developed collecting society for musical works in the region. We have leveraged our considerable expertise, economies of scale and knowledge of Asia to secure these licensing mandates. We also assist in complying with Australia’s capacity building obligations in regional fora such as APEC, and we play a leading role in the Asia Pacific Committee of the International Confederation of Authors and Composers Societies (CISAC) based in Beijing.

We also work closely with the Copyright Development Division of the World Intellectual Property Organisation (WIPO) to support regional harmonisation and development, administration and enforcement of copyright law. The efficiencies and level of development of copyright administration in Australia provides us with a significant competitive advantage in the region.

# #musicdiplomacy and the soft power dividend

**Year upon year, Australian acts are being booked on iconic career defining festival stages such as Coachella, Bonnaroo, Glastonbury, Lollapalooza and Governors Ball. They are being featured on NPR, NME and Hype Machine 'end-of-year', 'best of' and 'ones to watch' lists, making show-stopping appearances on US television shows. Artists like Hiatus Kaiyote, Flume, Tame Impala and the Australian Chamber Orchestra are receiving nominations for Grammy's and BRIT Awards.**

All of these feats in isolation are significant; combined they are beyond impressive. The results and achievements are considerable and are an absolute testament to the talents of each and every one of the artists.

These talented Australian artists and their team of representatives are just like our Olympians. They are the best-of-the-best, our cultural ambassadors and now is the time for the Australian Government to double down and capitalise even further on these incredible advances, with genuine and significant investment.

The opportunity for Australian and State Governments to foster a culture of engaging Australian Music First #musicdiplomacy across all international government activity, events and promotions. This might include hiring an Australian act to perform at an event for a fee or ensuring that Australian music is always used as background to both formal and social functions hosted by Australian Embassies, Consulates, State Trade Offices or High Commissions. We'd encourage DFAT branches to utilise the monthly Sounds Australia playlists or contact them to curate a playlist fit for purpose.

Over the last decade Sounds Australia has collaborated with DFAT posts in a number of key territories, successfully demonstrating that culturally lead promotional activity can stimulate access, produce ongoing trade outcomes and establish pathways for Australian music businesses, particularly in emerging markets. To date, this activity has included Australian High Commissions, Embassies and Consulate-General in Argentina, Berlin, Brasillia, Chile, Houston, London, Los Angeles, New Delhi and New York.

Sounds Australia's music export activity exudes soft power values and contributes to cultural diplomacy outcomes by positioning Australia as a high quality exporter of contemporary music, a country of professional operators with an appetite to establish long-term, mutually beneficial cultural and business partnerships.

# #musicdiplomacy and the soft power dividend

**The diplomacy objectives that underpin Sounds Australia's activity are:**

- to showcase Australia as an outward-looking, culturally diverse and innovative nation by presenting Australia's best contemporary music industry leaders and artists
- to promote our finest cultural, artistic and successful contemporary music artists to the wider global audiences
- present Australia as a contemporary and creative nation of excellence, committed to engagement with key international partners
- build upon and develop long-term connections and trade linkages for the Australian music industry, promoting collaboration, reciprocity and exchange

A genuine opportunity exists for the Australian government to provide further support for Sounds Australia across multiple portfolios in tandem with the Arts; including Jobs and Innovation, Tourism, Trade, and as most importantly the Department of Foreign Affairs.

We propose the establishment of an Australian Music Export Advisory Council lead by the Department of Foreign Affairs and Trade in partnership with industry. The Council would be made up of pre-eminent Australian policy leaders, academia and industry to develop an in-depth understanding of the issues, problems and opportunities associated with improving the capacity of Australia's music industry to enhance its role as a globally significant exporter of music.

Music as a cultural product can provide substantial content for digital diplomacy engagement and provides significant opportunity to tell the Australian story through our songwriters and musicians, who are daily creating the soundtrack of Australian lives.

# **A commitment to provide equity of access to music education in schools nationally, including in contemporary songwriting**

**By making songwriting part of every child's education, we will help all students build a range of important skills and help realise the full potential of Australia's music talent.**

There's so much research showing how a quality music education improves students' academic performance and 'soft skills' in things like critical thinking and communication. Research shows the best music education can help keep students engaged in their learning, especially when it connects with their out-of-school interests such as in songwriting and producing. Songwriting in schools has also been found to be a 'site of resilience', helping students navigate the challenges of adolescence.

For First Nations children, participation in First Nations-led arts and cultural activity, including songwriting, helps develop their grit, their school attendance improves and they reach higher levels of educational attainment.

A system of early mentoring by industry professionals is behind the decades-long songwriting success of Sweden, the world's top music exporter. The lesson is there for us: when we build Australia's songwriting capacity, we build our intellectual property, creating careers and generating income for the nation.

We refer the committee to submissions from our colleagues in the music industry who provide detailed analysis of the benefit of a comprehensive and quality music education.



***I finished high school in 2010, and by any standard I was extremely lucky that my school offered music as a subject. Most don't - and those numbers are falling.***

***The mandated curriculum left me completely uninspired and doubting there was any way I could make a living from music out in the real world.***

***How could I have that impression when what was impressed upon me was that music is a language of the past? Concertos, sonatas, Gregorian chants. I was desperate to find my own musical voice, but was only encouraged to mimic the voices of men that had been dead for centuries.***

***Instead of focusing on the curriculum, I would lock myself away in room with a piano, listen to Missy Higgins and write songs.***

***Imagine the head start I might've had if someone had actually taught me how to do that; how to find my own voice and be a successful musician in today's world.***

**Sophie Payten (Gordi)**

As part of Jenny Morris'  
National Press Club address  
5 August 2020

# **A commitment to provide equity of access to music education in schools nationally, including in contemporary songwriting**

## **SongMakers**

Originally a joint initiative with the Federal Government and APRA AMCOS and launched in 2014, the SongMakers program creates songwriting collaborations in secondary schools. The program received government funding for 4 years and the APRA Board has continued its funding, in recognition of the program's successes. The Victorian Government invested in the program for two specialised programs in Shepparton and Wodonga and recently the Tasmanian Government invested in a two-year pilot of the program.

SongMakers matches secondary schools with high profile songwriters and producers who work with students to write and record new music, right there in the classroom (or thanks to a COVID-safe pivot, over zoom).

The program also includes vital professional development for school teachers, many of whom struggle to scaffold students into creative industries, against the backdrop of a curriculum that has not kept pace with students' out-of-school interests.

The SongMakers program provides real-world collaborative songwriting experiences, demonstrates the technology processes involved in recording and importantly, introduces the concept of 'ownership' and intellectual property.

A longitudinal study of the program has been undertaken by the University of Tasmania (2014 -2018) and found SongMakers to be 'internationally significant in the fields of arts education and vocational education, with few comparable programs demonstrating the kinds of consistent and sustained positive outcomes for students' learning in and beyond music.'

It found that, among other things, SongMakers increased:

- range and quality of students' songwriting and general music skills
- real world understanding of the contemporary music industry, including about producing songs;
- awareness of the diversity of professional careers in the industry;
- understanding of, and willingness to try, different creative approaches; and
- motivation to pursue a creative career and/or related skills and training on leaving school

SongMakers also increased students' all-important enterprise skills, including in collaboration, goal-setting, working to deadlines and problem-solving. The report also found that SongMakers acted as a catalyst for cultural change in schools as it motivated teachers to create more ways for students to make original music and connect with the industry. As well, the program was found to be a boost for the mid-career professionals (mentors) by providing unique professional learning and networking opportunities which diversified their skills and income.

*Our commitment to inspire and support all learners to be connected, resilient, creative and curious is exemplified in the SongMakers program. We have been delighted to be involved in the SongMakers program across Tasmanian schools since 2014 and extended that involvement by becoming a funding partner in 2018, the first State Department of Education to do so. Our experiences through SongMakers are now informing the development of our Statewide curriculum through our years 9-12 arts pathways project. Maybe we will produce the next famous Tasmanian export but more importantly we will develop the transferable skills and attitudes our learners need for a fast-moving future: confidence, flexibility, adaptability and open-mindedness.*

**Jane Polley, Curriculum Leader, The Arts,  
Department of Education, Tasmania**

*Teaching kids the craft of songwriting gives them a creative practice they can do for the rest of their lives.*

**Kav Temperley (Eskimo Joe)**

*I realised my songwriting had value when ... On a real song level: when people were emotionally effected and moved by it. On a business level: when I began to understand the monetary value of original songs.*

**Holly Rankin (Jack River)**

*Where I come from has always informed my songwriting, my music, my career path. To make great music, you need to stand for something.*

**Tina Arena**

*It all starts with the song. You make a living as a musician by having income from different sources: touring, songwriting royalties, record sales, syncs, sponsorship and more. Without the SONGS, none of that exists. None of the jobs in the music industry exist.*

**Missy Higgins**

*There are so many facets to contemporary songwriting and producing across both the creative and business side of things. And it's hard to learn all the inner-workings without having the opportunity to be mentored and to get real hands-on experience. This opportunity needs to be accessible to all Australians, or real talent will fall between the cracks.*

**KLP (Kristy Lee Peters)**

*It's so important for composers to be able to develop artistically and nurture their craft from early on. I believe my success internationally is a direct result of having had such meaningful instruction, collaboration and opportunity to learn from gifted mentors in my formative years."*

**Ashley Irwin (LA based composer)**

## Shepparton and Wodonga case-study

Over 2017 and 2018, a customised version of the SongMakers program saw some of Australia's best artists, producers and managers collaborating with students and staff at the Wodonga and Shepparton Flexible Learning Centres (WFLC) in regional Victoria.

The program was designed for a small group of students in years 7 to 12, most of whom had experienced long periods of disengagement from education, were in out-of-home care and/or in the youth justice system. The project was designed to help lift students' engagement and motivation to learn, by leveraging their already strong interest in music as instrumentalists, rappers and listeners/consumers. Through modelled collaboration, students were mentored to workshop concepts, trial ideas, revise lyrics and create music that captured their unique voice.

They wrote and recorded from scratch; rehearsed for studio and live performances; visited recording studios to meet engineers and were given insight into just about every aspect of the industry, from the germ of the song idea to their own finished product. The project put disadvantaged young people firmly in the driver's seat of their own creative journey and gave them permission to explore and share their skills with others.

Outcomes included:

- Improvements in students' school engagement and collaborative skills
- Improvements in students' ICT and general literacy and their analytical skills
- Increase in students' awareness of career possibilities in the creative industries and transferrable career-ready skills in, for example, goal-setting and planning
- Development of a stronger sense of self for each student, including reducing self-limiting beliefs and boosting confidence

*The program gave our students a direction for how to hope, plan and achieve future goals. Our students have not taken traditional pathways in their education and possibly will not in their careers either. This program has given them the skills to be independent to navigate career aspirations and more importantly to have the confidence and self-belief to do so. Students were constantly asked to make choices that required putting the program before their immediate needs. In all cases bar one, the students chose the program. Our students do not commonly demonstrate placing a long-term goal above immediate needs.*

**Kristy Shaddock,**  
**Lead Teacher, Wodonga Flexible Learning Centre**

***I first started playing in Sydney in the late seventies. French's Tavern on Oxford Street was the first I remember.***

***Bondi RSL, The Trade Union Club, Graphic Arts Club, Kardomah Cafe, The Manzil Room ...***

***Later on the Strawberry Hills Hotel, the Hopetoun, Dee Why, Selina's, The Annandale, War and Peace.***

***Many of these places have gone but their legacy lives on in the venues and the festivals under threat today...***

***These places were my universities.***

***I still go to music festivals, pubs, clubs, and cafes all the time to do extra study. Take a little refresher course. Listen and learn. This is where we grow and thrive, love and hate, compete and cooperate.***

***This where we make our communities, carve our sound, and develop our unique art. Fight for it!***

**Paul Kelly**

Statement, Don't Kill Live Music Rally

21 February 2019

Hyde Park, Sydney

# **A national and coordinated approach to reduce red-tape together with tax incentives to protect and promote the cultural infrastructure of live music**

**Australia has just one Opera House, but there are thousands of venues who stage live music across the country each year. These venues are our small-to-medium arts venues, the Australian music industry's training grounds for songwriting and performance, providing not just a workplace for artists to make a living, but also a pathway for artists to global success.**

Live music can be found and enjoyed in town centres, regional capitals and cities across the country any night of the week. It provides an enjoyment, an amenity and a variety of activity for the night-time economy.

National research conducted by the University of Tasmania in 2015 found the venue-based live music industry in Australia contributed \$15.7 billion of value to the Australian community, providing vital commercial, individual and civic benefits.

The report, *The Economic and Cultural Value of Live Music in Australia* set out to value the economic, social and cultural contribution of the Australian live music industry with both a national consumer survey undertaken alongside a survey of venues in Hobart, Melbourne, Adelaide and Sydney.

This research was undertaken in partnership with the University of Tasmania, City of Sydney Council, City of Melbourne, The Government of South Australia, and The Live Music Office as an initiative of the City of Sydney Live Music and Performance Taskforce.

***It's impossible to talk about Australian music without mentioning Dance Monkey - the song of the year. Number 1 in 25 countries!***

***Before that global fame, the irony isn't lost on anyone that, when Tones And I was busking on the streets of Byron Bay, the crowds got so big the police took away her permit.***

***What a perfect illustration of Australian music's historic relationship with government: publicly adored but rarely supported, often seen as a nuisance, and regularly shut down.***

**Jenny Morris MNZM OAM**

Chair APRA

National Press Club Address

As well as this, Tourism Research Australia data shows investment in music and cultural events has one of the greatest impacts in increasing regional visitation. Music, in particular, is one of the highest value events that can drive overnight trips and provide a competitive advantage to regional areas.

Indeed, with every dollar spent on live music in Australia - three dollars' worth of benefits, as well as health and well-being advantages, are returned to the wider community.

A nationally coordinated approach across federal, state and local governments to cut red-tape, absurd planning decisions and over-zealous councils closing down live music venues must be a priority if Australian music is to succeed locally and globally.

There should also be an investigation into 'Sustainable Remuneration' for artists. The idea of a 'call out fee' for artists, that other trades and professions place on the exchange of their skills is one concept that should be explored as part of a broader industry dialogue on live music.

### **Live Music Office**

Established by the Federal Government, in partnership with APRA AMCOS, the Live Music Office was set up and funded in 2013 to review the impact of policy frameworks on the Australian live music sector. The Office's scope includes planning, licensing and regulatory policies, as well as cultural, audience and market development strategies. It is now solely funded by APRA AMCOS

The goals of the Live Music Office are to support the growth of the venue-based live music sector in Australia to increase live music performance opportunities and support live music audience and sector development.



**Despite the successes of the Live Music Office in tackling regulatory barriers across state and local government jurisdictions around the country, it remains chronically underfunded.**

Since the Office's creation, it has helped to reduce burdensome red-tape and barriers to entry for live music and cultural activity as part of night-time economic and town centre activation policies.

**It has assisted to change close to fifty pieces of legislation and planning controls including:**

- **SA** - Removal of entertainment conditions on liquor licences, small arts venue state building code variation and exempt development
- **WA** - Supporting special entertainment precincts and the Arts and Cultural Regulation Roundtable
- **Victoria** - Liquor Control Reform Act Objects, Agent of Change planning amendments, building regulations for small venues and State Planning Schemes for precincts and live venues
- **Queensland** - Special entertainment precincts for Maroochydore, Nambour and Southport
- **NT** - Removal of entertainment conditions on liquor licences and risk based licensing fee consideration for live music venues
- **NSW** - Liquor Act including Objects of the Act, lockouts exemptions, building code variations, and removing entertainment conditions, exempt development and Special Entertainment Precincts for Local Government

In August 2019, APRA AMCOS conducted a survey to provide over two hundred stakeholders with the opportunity to give feedback on the quality of work practices and services provided by the Office.

Respondents were from across federal, state and local government, industry, venues and creators located in regional, remote and metropolitan Australia. A small number of international participants involved in live music regulatory best practice were also surveyed.

The findings of the survey showed the work of the Live Music Office has been successful in transforming the regulatory barriers in many places across the country and embedding live music as an important cultural and economic activity.

We refer the committee to the submission made to this inquiry from the Live Music Office.

# Tax rebates for live music and offsets for screen

**Given the cross-portfolio value and benefits the music industry delivers - arts, small business, domestic and international tourism, education, health, regional development - the Australian Government should consider the opportunity of macro policy announcements for the sector. Progressive tax policies including rebates, offsets and R&D incentives for the sector would assist businesses to recover and remove calls on direct funding from Treasury and increase economic activity for music and associated industries.**

## **LIVE MUSIC INCENTIVES**

APRA AMCOS calls on the implementation of a broad-based tax rebate for live music. This would help foster the development of more live music and would have a positive impact on Treasury with new receipts from increased commercial activity.

In 2015 APRA AMCOS in conjunction with the Australia Council, ARIA and PPCA, Australian Hotels Association and Restaurant & Catering Industry Association commissioned Ernst and Young to investigate whether tax offsets would stimulate more live music activity across the country.

EY surveyed some 23,000 venues (both those staging live music and those not staging live music) and a range of major and independent record labels, offering several options for tax offsets. Almost half (45 per cent) of restaurants and cafes surveyed stated they would stage live music if tax offsets were provided. Hotels and bars also supported the move, with one in five stating they would introduce (or re-introduce) live music if tax offsets were available.

### **The highlights and key findings from the EY report are:**

- The highest output, employment and value-add came from providing a combination' venue cash offset of \$40,000 for new live music venues, and 20 per cent expenses offset for existing live music venues.
- Based on the venue survey data, 45 per cent of restaurants/cafes/other, 21 per cent of hotels/bars and 5 per cent of clubs and nightclubs that are not currently staging live music would stage live music if a range of tax offsets were provided, an estimated 2,017 new venues intending to stage live music across Australia.

# Tax rebates for live music and offsets for screen

## LIVE MUSIC INCENTIVES

- Sound recording producers reported that an offset would assist in reducing overhead costs and allow for increased investment in new and current artists.
- Tax offsets generate additional spending in the economy, which results in additional tax revenue for government. The net difference between the total tax offset paid by government and the additional tax revenue received varied across the various scenarios investigated, and was highest under the combined venue scenario of \$10,000 cash offset for new music venues and 5 per cent expenses offset for existing music venues, **providing a net return to government of \$40.2m, and the greatest return on investment for government.**

## Research and Development (R&D) tax incentives

The Australian Government introduced the R&D tax concession in 2011 allowing companies to claim a tax deduction in their income tax return of up to 125% (and 175%) of eligible expenditure incurred on R&D activities. In 2018 a cap was introduced of \$4 million in refunds.

Small innovative creative industries would similarly benefit from an opportunity to increase their cash flow when they most need it - during their initial growth phase and when reporting a tax loss.

Eligibility considers that core R&D activities are the part of the work where the company tries to do or make something that has not been done before and cannot be done without experimenting. Core R&D activities could be, for example, the testing of a new or improved product, device, process or service. A business must have at least one core R&D activity in order to claim.

Research has found that a dollar in tax credit for R&D stimulates a dollar of additional R&D. Recipients of tax credits perform significantly better on a series of innovation and performance indicators.

# Tax rebates for live music and offsets for screen

## ENHANCE SCREEN INDUSTRY OFFSETS

**Australia succeeds best when the screen industry tells our stories, not just through our voice and our images, but with an Australian soundscape like those in *Shine*, *Bluey*, *Mystery Road* and *Priscilla: Queen of the Desert*.**

Whether it's a film or television series score, the tune to an advertisement, or the soundtrack that brings to life a documentary or children's television show, this country has some of the most talented screen composers in the world and we need to protect this talent and safeguard against the erosion of fees and their intellectual property.

Enhancing the public incentives to help protect the use of local screen composers and Australian music content is becoming increasingly essential to not only support the viability of local screen composers but also safeguard future income to be retained within Australia's creative economy.

Screen music sources which includes TV, Video and Cinema generated some \$110m in revenue in 2018-2019 which was distributed by APRA AMCOS to creators. This is a significant contribution to Australia's creative economy and provides a bedrock for the livelihoods of local screen composers. We want to ensure that future screen music revenue sources stay local and benefit the economy for all Australians.

Funding structures and screen industry incentives at both the Federal and State level could better support local talent with eligibility criteria that stipulates the engagement of local screen composers and musicians. Significant Australian Content (SAC) should include screen composers as key creative and Heads of Department in all cases where public funding or incentives are in place.

# Tax rebates for live music and offsets for screen

## ENHANCE SCREEN INDUSTRY OFFSETS

The recent increase of the Producer Offset to 30 per cent for television production as part of the Australian Government's response to the Screen Options Paper is welcome but there remains a huge opportunity for the Government to further invest in the creation and commissioning of Australian screen content beyond funding Screen Australia and the Australian Children's Television Foundation, to fully celebrate local skills and talent.

Both the Australian Guild of Screen Composers and APRA AMCOS together urge the government to not lower the feature film producer offset and include a cultural uplift of 10 per cent to incentivise the use of local creators and harmonise rates at 40 per cent.

The risk of not doing this is a policy approach that rewards productions that bring in non-Australian heads of department including Screen Composers with tax-payer funded tax breaks and cementing a loss of Australian intellectual property to overseas ownership.

***Every dollar the government spends should be ensuring an Australian job, and future sustainability of the industry.***

***Funding structures and screen industry incentives must better support local talent with eligibility criteria that stipulates the engagement of local screen composers and musicians.***

Dean Ormston  
CEO APRA AMCOS

# **A re-commitment to local content to ensure the production and performance of local music content across all media platforms**

## **Broadcast Quotas**

Broadcast quotas are incredibly important for the local music industry. Given we know Australians like to hear their own sounds and voices, quotas provide an enormous opportunity for radio stations to celebrate great Australian musical works and discover the exciting new talent emerging across the country and grabbing international headlines.

APRA AMCOS' strong view is that local content requirements continue to remain highly relevant to the Australian broadcast media landscape. Ensuring that Australian content remains easily accessible to all Australians helps to develop and reflect a sense of Australian identity, character and cultural diversity. In particular, our local songs are a vital means of expressing our history, ideas, perspectives, values and identity and equally a means of projecting that voice to our fellow Australians and the world.

The existing quota levels, which are low by comparative international standards, means we advocate in the strongest possible terms that the Australian content requirements that currently apply to the various broadcast sectors be neither removed nor decreased. In fact, given the talent we see, they should be easily achieved.

However, compliance with radio quotas needs to be considered very carefully to ensure the Commercial Radio Code remains relevant. APRA AMCOS' key concern is that under the existing Code radio broadcasters are able to self-categorise which format they fall within for the purposes of determining which Australian Music quota applies to their service.

***One of the major pain points hurting the sustainability of our industry and stunting the growth of a major cultural export is the cultural strait-jacket we've put ourselves in.***

***While most of our larger trading partners celebrate and support their creative industries with healthy local content quotas and investment, ours have been traded away, and capped in our US Free Trade Agreement.***

***Local radio and TV broadcasters argue the impost and cost of local content quotas and global streaming services are reluctant to deal with any notion of local content reporting.***

***Government policy could provide a big carrot, rather than stick, to the production and performance of Australian content.***

**Jenny Morris MNZM OAM  
Chair APRA**

Address to the National Press Club  
Canberra, 5 August 2020

For example, if a station categorises itself as falling within the 'Classic Rock' format, a minimum quota of 20% Australian Music will apply, whereas if the same station categorised itself as 'Gold – encompassing Classic Hits', an Australian music quota of only 15% would apply, and if the category of 'Easy Gold' were chosen, the quota would be only 10%.

The various format categories are not defined anywhere within the Code and are out of date - they have not been updated since at least 2001. Compare this with a jurisdiction like Canada which sets a 35% quota for all commercial radio stations. The Canadian quota requires that 35% of all musical selections played by the station must be Canadian. This domestic policy setting underpins the enormous domestic and international success of Canadian artists such as Drake, Justin Bieber, The Weekend, Arcade Fire and KD Lang.

The Codes of Practice for Community Radio Broadcasting state that stations are required to broadcast at least 25 per cent of Australian music, but many stations go above and beyond this mandate.

## **Australian music and streaming**

In the streaming space, APRA AMCOS recognises the need for a more flexible approach with streaming services as it is not a linear medium like radio. Music streaming services have local curation teams and have demonstrated good support for local artists.

APRA AMCOS is in regular conversation with music streaming services to ensure there is an opportunity for Australian music to be heard and discovered by local audiences, and mitigate the risk of foreign artists unfairly dominating local charts.

Promoting local artists to local consumers in an on-demand environment may even prove to make good business sense rather than be seen as a cost or inconvenience. It is also a way for foreign multi-national companies to support the local music industry in one of the increasingly important territories in which they operate.

Whilst locally based curation teams of global streaming services provide support to the local industry, there are no guidelines or parameters to ensure that these standards are maintained. APRA AMCOS has very good relationships with all of the streaming services and acknowledges the support they provide local artists. It is worth noting that no data is available to allow the industry to see the degree of local content in locally curated playlists.



*Copyright has afforded me to take some genuine creative risks, and I want the next generation of songwriters and composers to take those leaps too, and to propel us to new places.*

**Kate Miller-Heidke**

*... (as a songwriter) royalties are your living. You work hard to write a song. If we could all do that we'd all be writing hits everyday...people love their live music, but people have got to write that music in the first place and they need to make a living...*

**Ian Moss**

*... It's so crucial to be educated in all forms of music business copyright especially because our music can be played on different forms of media without our knowledge and these laws allow us to have more control of where our music is being played...it's a form of security.....*

**Emily Wurramara**

*... As an artist and a creator it gives me security and ownership of my original works. Copyright is my superannuation....*

**Alex Hope**

*It's virtually impossible to make a long term career plan as a songwriter, composer or musician, because the nature of the business is instability. Copyright and authorship is vital to sustainability, creativity, and longevity.*

**Amanda Brown, composer, and APRA Board member**

*Native Tongue Music Publishing is a local, family owned music publishing company. Since 2003 we have invested heavily in Australian songwriters and artists, helping shape successful careers that extend well beyond our shores. Fundamental to our business model is a robust copyright framework. Without protection for the rights of the songwriters we represent, such long term investment is not sustainable. In addition, a strong live music ecosystem is the spine of the industry, affecting all music businesses. It is therefore an essential component to the success of all creative industries.*

**Jaime Gough, Native Tongue Music Publishing Australia**

*As a global independent music publishing company, Kobalt Music Group saw an opportunity in mid 2010 to establish a direct footprint in Australia and to grow our business by investing significantly in local artists, songwriters, and creators many of whom have gone on to global success and none of which would have happened without the existence of a robust copyright framework and local industry support such as the content quotas, which are vital to a sustainable music industry."*

**Simon Moor, Kobalt Music Group APAC**

*As a freelance film and TV composer, the work is either feast or famine. Traditionally, we have all survived on our royalty streams to feed us in the tough times between projects, especially since the up-front fees are not enough to live on alone. However, with the rise of the streaming giants becoming the main platform for viewers, these royalties have been diluted catastrophically without any additional compensation in the upfront agreements. In fact, many composers are now expected to offer more music, in less time, for a wider scope of rights, and a smaller fee. This is simply not sustainable and I fear the art and craft of what we do is at risk of becoming extinct here in Australia. Careers are already being lost, diversity is already shrinking, voices are being lost, and many Australian films and TV shows will simply no longer have Australian music.*

**Caitlin Yeo, composer**

## Copyright

**To increase the accessibility of local music, Australia must ensure the policy settings are right through a copyright framework that ensures music creators receive fair payment for their intellectual property and continue to innovate in one of the fastest moving industries in the world.**

Too often, it is assumed that the rights of creators are a reasonable sacrifice in the interests of technological development. APRA AMCOS sees no reason why technological innovators whose businesses rely on creative content, should not be required to reach commercial agreements with the owners of that content, as they do in respect of every other input cost.

There is no reason why technological innovation should be encouraged at the expense of creators or so as to diminish the rights of creators to benefit from the exploitation of their product, simply because technology enables easy access to and dissemination of the product.

The copyright industries are particularly well adapted to facilitating the large scale use of creative products, having many years ago responded to technological innovation by forming collective licensing bodies for this very purpose. Creators, including APRA AMCOS members, have been demonstrably harmed by certain technological platforms who for many years refused to enter into commercial licence agreements on fair and reasonable terms for the use of their music.

During that period many APRA AMCOS members' incomes have declined, piracy of their works has dramatically increased, and their works have been devalued generally by the availability of free access to content. Some of these outcomes are simply a product of development, and copyright owners like all others must be able to accommodate change.

APRA AMCOS has always sought to adapt to the changing commercial environment by ensuring that its members' rights are licensed wherever possible, to alleviate these harms – indeed, Australia is a world leader in licensing new music and audio-visual services.

However, what creators do not need is to have their rights eroded, effectively denying them the opportunity to participate in new markets as they develop. Indeed, with the major increase to live performance on digital platforms during the COVID-19 pandemic, we believe the Australian Government has the opportunity to ensure there is a review in the application of the authorisation liability provisions to online services.

# **First Nations Artists and Music must be at the heart of any creative industry strategy**

In our submission to the House of Representatives Standing Committee on Indigenous Affairs Inquiry into Pathways and Participation Opportunities for Indigenous Australians in Employment and Business, the National Aboriginal and Torres Strait Islander Music Office and APRA AMCOS emphasised the critical importance of creating a more balanced music industry where First Nations people and people of colour are employed within higher levels of power and influence within the Australian music sector.

We want to see the development and support for First Nations owned and operated music sector organisations, including everything from record labels, publishers, recording studios, festivals, booking agents, promoters and artist managers.

We want First Nations music in Australia to be strong and independent.

Aboriginal and Torres Strait Islander artists are achieving extraordinary levels of success both locally and internationally. The likes of Thelma Plum, Briggs, Jessica Mauboy, Dan Sultan, Mojo Juju, Emily Wurramara, Young Australian of the Year Baker Boy, Eleanor Dixon and Birdz are part of a new wave of global success.

It is well documented that First Nations people in Australia experience widespread socioeconomic disadvantage, education and health inequality. First Nations people are on the lower socio-economic scale in Australia and there are very few First Nations CEOs or people in positions of significant power. This is also true of First Nations people in the Australian music sector.

Despite the increasing profile and popularity of First Nations artists, First Nations people lack a presence in higher levels of management and roles of influence within the industry. This presents an enormous opportunity for both Government and Industry to develop sustainable pathways for Aboriginal and Torres Strait Islander people into the industry through education, the development of First Nations led, owned and operated music businesses, a robust Indigenous cultural intellectual property and copyright system, live music opportunities and export development.

# **First Nations Artists and Music must be at the heart of any creative industry strategy**

According to a Statement on Indigenous Australian Music and Dance endorsed in 2011 by the International Council for Traditional Music, around 98 per cent of Aboriginal and Torres Strait Islander music traditions have been lost. A partnership approach to invest in music will go some way to protect against further loss of music traditions and help foster renewed cultural pride through music.

Both the National Aboriginal and Torres Strait Islander Music Office and APRA AMCOS support the development of protocols to educate people seeking to use traditional cultural expressions on the importance of informed consent, respect and benefit sharing in communities that hold rights over such cultural expressions. We point the Committee to our work in assisting the development of music protocols which are elaborated by the Australia Council for the Arts.

## **We propose that greater investment in music focused programs and support can:**

- Close the gap for First Nations people and support a growth in cultural expression through music and language
- Enhance education opportunities for First Nations children and young people
- Foster more career pathways for First Nations music artists, arts workers and arts leaders to support the creation of sustainable First Nations owned and operated music sector organisations
- Expand the opportunities for First Nations artists to grow international audiences and export markets

***More information on these proposals can be found in our submission to the Inquiry.***

**AUSTRALIA - A MUSIC NATION AND THE PATH TO  
BECOME A MUSIC INDUSTRY POWERHOUSE**

# **Full Text**

**Jenny Morris  
speech to the  
National Press Club**

## NATIONAL PRESS CLUB ADDRESS

**Jenny Morris MNZM OAM**  
**Chair Australasian Performing Right Association**

**5 August 2020**

***Note:** Jenny Morris was diagnosed with spasmodic dysphonia in 2015. Sophie Payten (Gordi) assisted in delivering Jenny's address.*

### INTRODUCTION

I thank the National Press Club for the opportunity to speak to you today. This is one of the 4000 venues across Australia that present live music, and music lovers thank you.

I begin by acknowledging the traditional custodians of this land, the Ngunnawal people.

From before time, music has flowed through the veins of this country through ceremony, celebration and culture. I pay my respects to Elders past and present, and to all First Nations people who share culture through song.

### OPENING

Because that's what I want to talk to you about today - the power of song.

To help me do that, I'm going to ask my friend, the wonderful Sophie Payten, who many of you know as Gordi, to join me.

She's just performed a remarkable concert at the Sydney Opera House on the weekend.

Thank you Sophie for conveying my words.

### ***Sophie starts speaking***

David Byrne says you have to write a lot of crap songs to get a good one out.

I'm a songwriter and there's no better feeling than to 'get a good one out'.

It's a work of great value: to me, yes, but more importantly, to my audience, my community, my culture, ....

And, of course, to our economy. A good song creates jobs. Lots of jobs. Tens of thousands of Australians earn a living from music.

A good song also builds Australia's intellectual property assets, generating big incomes - including export earnings, because a good song travels the world finding new performers and new audiences.

I am Chair of the Australasian Performing Right Association - we're the more interesting APRA! We've been around since 1926 and today we represent the rights of 103,000 songwriters, composers and publishers across Australia and New Zealand.

At the heart of what APRA does is collect money for the use of our members' intellectual property. Their songs.

And what is a song? At its simplest, it's words to music.

But songs are so much more. They beat humanity's pulse. They're our connection to time and place. Songs are bridges between people - between joy and heartbreak, memory and understanding - connecting generations, and spanning the globe.

Think of songs like Imagine by John Lennon, or Took The Children Away by Archie Roach, or Better in Blak by Thelma Plum.

Each is a unique, emotive form of words, given a pulse and spirit by music, with a performance that can change lives.

## **A SONG**

I know this band of three brothers and two friends. They began in the family garage... young, naïve, but enthusiastic. What they lacked was a singer. That big focal point.

For a laugh, the keyboard player asked his best friend - who insisted he couldn't sing - if he'd come stand in for a bit.

He was 'shy and gawky', but soon those best friends began writing. They used poetry, lyrics and melody to express their emotions. That desire to express became bigger, more necessary.

Together, they took this 'garage band' and captured the imaginations of millions. They were Michael Hutchence and Andrew Farriss, and their band was INXS.

How did their music generate such powerful inspiration? It's no great mystery: skill. Craft. The craft of songwriting.



But songwriters are driven by passion too. That's why we keep on keeping on, even when our work isn't supported.

There's a force bigger than us that propels us into artistic expression.

## **A NATIONAL PRIDE**

Let me put this to you: Australians are unusually good at making music. More than 'good'. We're exceptional.

Perhaps we shouldn't be surprised. For tens of thousands of years the songlines of First Peoples shaped this sacred land. There's something about this place.

There used to be years and years between Australian artists breaking internationally. Now, our global popularity multiplies every year.

There's so much international achievement that it's hard to keep track.

There's a big conscious rising of First Nations artists – Kid Laroi, Birdz, Electric Fields, Thelma Plum, Baker Boy – getting big applause from global markets.

And while Flume and the Australian Chamber Orchestra win Grammys, improvising jazz trio The Necks are quietly named 'the best band in the world' by the New York Times. While Tina Arena is awarded a "Chevalier des Arts" by France, Tame Impala take home International Group at the BRIT Awards. Just last week, Antonio Gambale, one of our nation's leading screen composers picked up two Emmy nominations.

There's a not-so-quiet revolution happening - our diversity is growing.

Sia, Gotye, Courtney Barnett, Vance Joy, Rufus du Sol, 5SOS, Alex Lahey, Alison Wonderland, Middle Kids, Tash Sultana, Dean Lewis, Amy Shark and Stella Donnelly are just some of the Australian artists who are writing and recording and appearing on global stages and screens.

Last year the music export office, Sounds Australia, stood strong alongside Australia's export powerhouses, food and wine, at one of the world's biggest marketplaces, South By South-West (SXSW) in the US.

Year upon year Australian acts are booked for career-defining festivals like Coachella, Bonnaroo, Glastonbury, Lollapalooza and Governors Ball. They're on NPR, NME and Hype Machine 'end-of-year', 'best of' and 'ones to watch' lists, making show-stopping appearances on US shows like Ellen, Jimmy Fallon, Conan and Jimmy Kimmel.

Young artists are leading a new wave – like Gordi, L-FRESH and Ngaiire - who you'll hear from later – creating distinctly local sounds with global appeal.

It's impossible to talk about Australian music without mentioning Dance Monkey - the song of the year. Number 1 in 25 countries!

Before that global fame, the irony isn't lost on anyone that, when Tones and I was busking on the streets of Byron Bay, the crowds got so big the police took away her permit.

What a perfect illustration of Australian music's historic relationship with government: publicly adored but rarely supported, often seen as a nuisance, and regularly shut down.

### **THE HISTORY OF MUSIC POLICY**

Australian music has largely been absent in our cultural policy. Literature funding started way back in 1908, and then the Australia Council and the old Film Commission were founded in the 70s.

But it wasn't until the 80s that a government committee recommended the Australia Council should help develop contemporary music.

It recognised that "rock music is Australia's most popular performance art, is the country's largest cultural industry (larger than all the others put together) and is capable of producing high export earnings".

True then. True today.

Music is a major commercial activity trading in the power of song. So why are governments struggling with policy? Maybe because music and songwriting demands the attention of so many parts of government and so many portfolios at both federal and state levels.

There's the Arts Ministers, to be sure but also the Trade Minister for digital exports and tourism, Foreign Affairs for cultural diplomacy and touring, Small Business - every songwriter, musician and music business is a small business, State Planning, for laws that either support or kill off live music venues, and Education, Training and Skills Ministers given the limitations of the music syllabus, resourcing and music activity in our schools...

### ***A Moment of Digression - Sophie's words***

For a moment I will digress from Jenny's words - go a little Fleabag and break the fourth wall - to talk about my own experience of music at school.

I finished high school in 2010, and by any standard I was extremely lucky that my school offered music as a subject. Most don't - and those numbers are falling.

The mandated curriculum left me completely uninspired and doubting there was any way I could make a living from music out in the real world. How could I have that impression when what was impressed upon me was that music is a language of the past? Concertos, sonatas, Gregorian chants. I was desperate to find my own musical voice, but was only encouraged to mimic the voices of men that had been dead for centuries.

Instead of focusing on the curriculum, I would lock myself away in a room with a piano, listen to Missy Higgins and write songs. Imagine the head start I might've had if someone had actually taught me how to do that; how to find my own voice and be a successful musician in today's world.

But I digress.

Now back to Jenny's words -

Without songwriting in quality music education for every child, we're robbing our country of the full potential of our talent.

I'm no expert but, as far as I know, in visual arts education, students aren't stuck painting and repainting reproductions of classic works.

You learn the techniques, you study the history and then you find your own voice. There's so much research showing how music education improves students' grades across all subjects.

Even better, teaching composition and songwriting invests in Australia's intellectual property, so we're creating careers and generating income for the nation. Not only that but music is often the subject that entices school attendance, especially in low socio-economic and remote areas.

It is well documented that First Nations arts and cultural participation can support the development of strong and resilient First Nations children and improve school attendance and engagement as well as higher levels of educational attainment.

Education is the first of three pain points hurting the sustainability of our industry and stunting the growth of a major cultural export.

The second is absurd planning decisions and over-zealous councils closing down live music venues – the places Paul Kelly calls his Universities.

These are our industry's workplaces, but red tape is devastating them across our states and territories. In NSW alone, there are seven different agencies that regulate noise.

Or as I like to call it, 'sound'.

NSW regulates music genres, types of musical instruments and artist numbers. There's this one venue with conditions saying music can only be performed in a southerly direction!

The third is the cultural strait-jacket we've put ourselves in. While most of our larger trading partners celebrate and support their creative industries with healthy local content quotas and investment, ours have been traded away, and capped in our US Free Trade Agreement.

Local radio and TV broadcasters argue the impost and cost of local content quotas and global streaming services are reluctant to deal with any notion of local content reporting. Government policy could provide a big carrot, rather than stick, to the production and performance of Australian content.

It's a triple-lock around learning, creation, presentation and performance of music. It is the great tragedy of our sector and the real job killer in our industry.

## **A NET EXPORTER**

Composition and songwriting generate capital - "cultural capital" that expresses an Australian voice; and 'economic capital' in global income, because recordings and performances go on for years.

There are now 400million paid music streaming subscribers worldwide - and over the next decade, this will triple.

But there's only a handful of net exporters of music. The US and UK are the obvious ones. But following closely is Sweden.

Swedes have more US Billboard number ones than any European country besides the UK but their success isn't tied to any specific style, genre, movement or trend.

Sweden is one of the best countries for live music, home to many internationally renowned DJs. They celebrate music like we celebrate swimming. Crucially, they have a comprehensive music education that includes songwriting.

Despite the devastation of COVID-19, a Goldman Sachs report into the international music market released in May estimates global industry revenue will soar to around US\$140 billion by 2030.

Australian artists, publishers and creators have the potential to earn, at least, a 5% market share of this if we get the framework right.

## **THE CALL FOR HELP**

So where are we at? On 10 June, the Australian music industry put out an SOS: an Open Letter with over 1000 signatures.

“Australian music is a proud national asset that entertains, comforts, and uplifts our communities,” it read.

“It helps to define who we are as a nation, is a central pillar of our health and well-being and is a key driver of learning in schools.

“Our artists and industry are always there to come to the aid of our nation during a crisis. Now it is time for the nation to come to our aid,” it read.

It was a scream for help like never before.

One of you reported that “the signatories read like the greatest homegrown festival bill of all-time.”

Jimmy Barnes, Archie Roach, John Farnham, Thelma Plum, Nick Cave, Icehouse, Kate Miller-Heidke, Jessica Mauboy, Gotye, Jack River, Savage Garden.

Artists were joined by venues, festivals, managers, crew, agents, promoters, publicists, labels, publishers. The thousands of people who make music happen.

Since the March shutdown, a conservative estimate puts the live music loss at half a billion dollars. This is a crisis at a scale the industry has never seen.

Our artists are often the first to put up their hands in a crisis, volunteering in concerts and donating time, recorded music, or money when we can.

And we are just small businesses who rely on the money we earn from performing live and the licences we collect from businesses who use our music.

I know I'm not alone in feeling happy to do that because it's the right thing to do, and making music is awesome wherever, why ever, whenever.

That's why musicians often play for next to nothing. For the love of it.

We're the biggest subsidisers of our artform by a country mile. But while artists bring joy and excitement to so many, they often struggle to support themselves and their families.

So many musicians fall through the cracks because they're not in conventional employment – they're outside the 9-5 economy.

We are the original gig economy. But COVID has laid bare the down side of the gig economy. It's unsustainable.

## **CLOSE**

Nations like South Korea and Canada are realising the massive cultural and economic benefit of investing in music. They're building a national pride around their songs.

With markets like Latin America growing faster than anywhere else in the world, with countries in Asia maturing quickly, Australia's primed to harness unique opportunities with our beautiful diversity.

Now's the time for Australia to make a big statement about the economic value of our culture. The federal and state governments have invested heavily in our screen industry, and we have globally recognised food and wine industries.

The contemporary Australian music industry is yet to achieve its potential.

We need a clear vision. And I think that vision should be for Australia to become a net exporter of music. This won't happen overnight and it could well take a decade BUT you need a clear vision in order to start change now. Aussies have never backed away from a challenge - we need to back ourselves.

The potential reward is nation defining.

To achieve that vision, we need 4 things:

- A federal, state and local, whole of government policy and investment commitment to Australia as a net exporter of music.
- A commitment to provide equity of access to music in schools nationally and songwriting as part of the national curriculum.
- To protect and promote the cultural infrastructure of live music venues
- To incentivise and ensure the production and performance of local music content across all media platforms.

With the right approach, and a singularity of purpose, Australia can join that handful of nations who are net exporters of music, and create a sustainable and thriving local industry.

With ambition like this, not only will we secure this renaissance we're experiencing, we'll capture the imagination and power the careers of the next generation of Australians ready to emerge.

With First Nations songlines reaching back more than 60,000 years, our diverse nation here at the Asia Pacific rim is ready.

Because the whole world is waiting for us – and they want to hear more.

**ENDS**



**BLANK**



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