

National Cultural Policy

Joint Submission from the Australian Music Industry Network (AMIN)

The Australian Music Industry Network (AMIN) connects and represents the state and territory music industry associations of Australia - Music Victoria, MusicNSW, WAM, QMusic, Music NT, Music Tasmania, Music SA and MusicACT.

As a body, AMIN works to connect and represent the Australian music industry, with particular focus on artists, venues and industry professionals. Our organisations have a combined membership of over 7,500 artists, venues, managers, promoters, labels, and other music businesses. We deliver programs and services focused on the development of the Australian music ecosystem, ensuring that our members have access to the tools to develop their careers and businesses. These necessary tools include things such as professional development programs, industry best practice guides, mentorships, skills development programs and advice on how to navigate the industry.

In addition to this submission, and our individual submissions, we'd also like to express our support for the group industry submission **Australian Contemporary Music Industry Joint Submission**, including the call for a Music Australia, a national music agency within government.

We have responded to the 5 pillars, as laid out below.

<p>1. First Nations</p>	<p>As a matter of priority, an independent and First Nations-led body with the remit of supporting First Nations music development across Australia should be established, with consultation from relevant community and industry leaders. It should be provided significant funding, and adequate support from both government and the music industry to deliver outcomes for First Nations artists, industry, businesses and audiences and develop career pipeline opportunities for First Nations creative professionals. It could be connected in with other First Nations art forms - such as theatre, dance, visual arts.</p>
<p>2. A Place for Every Story</p>	<p>In the arts, regional Australia is under-funded, under-represented and under-supported.</p> <p>Contemporary music touring in regional Australia has the potential to drive regional economic development, build creative communities, drive regional participation in music and the arts and give voice a more diverse array of Australian experiences.</p> <p>For both crowds and creatives, regional touring should be enhanced, and a priority of this Government.</p> <p>AMIN recommends the national expansion of MusicNSW's Regional Touring Network website - an easy-to-use, free,</p>

	<p>informative map-based tool to help artists and industry expand their regional horizons.</p> <p>rtn.musicnsw.com</p>
<p>3. The Centrality of the Artist</p>	<p>The state and territory music bodies are the only organisations in Australia that represent music artists without vested interests.</p> <p>Through our extensive work in supporting artists, from early-career onwards, the AMIN bodies ensure that Australia has a constant flow of experienced, savvy, knowledgeable and entrepreneurial artists coming through the pipeline.</p> <p>As we are not trying to make money from artists or the industry, we are well positioned to support and drive music development in Australia from a holistic, sustainable and equitable framework.</p>
<p>4. Strong Institutions</p>	<p>Music Industry Review</p> <p>The Music Industry Review, currently being undertaken by Alex Shehadie and her team, is due to release its report at the end of August. While the recommendations have not yet been published, we expect there will be several actions looking to support industry collaboration to improve our workplaces for workers, whether it's a boardroom, a studio or a stage. Our industry is ready and willing to do the necessary work, but we ask that the Federal government provide support in the form of leadership and funding to help us navigate these much-needed reforms.</p> <p>State and Territory Music Bodies - Vital Infrastructure</p> <p>National organisations and agencies have an obligation to consider regional engagement and access as part their remits. This is often not realised.</p> <p>With all states and territories being represented in the AMIN group, the music bodies are crucial music infrastructure in Australia and are the key professional development delivery organisations. We work on a state level, but would welcome a collaborative partnership with federal govt to ensure a strengthening of the national landscape.</p> <p>With our local focus and national coverage, we're best placed to support the national delivery of any Federal programs, and should be utilised in any cultural plan.</p> <p>We would welcome co-funding models to increase outcomes for musicians, industry professionals across the country.</p>

<p>5. Reaching the Audience</p>	<p>Audience Development Audiences in Australia are some of the most music-loving in the world. But with COVID-19 restrictions having significant impacts on audience behaviour - significant work will need to be undertaken across the next five years to support audiences reconnecting with live music.</p> <p>Regional Access and Engagement National touring circuits often bypass regional areas. This is a missed opportunity for artists and industry, as well as regional audiences who are hungry for live music experiences. Alongside funding the expansion of the Regional Touring Network to all states and territories, there should be specific focus of audience development programs in regional areas.</p> <p>Further, regional communities do not have access to accessible venues with viable capacities for presenting live music essential to participate in touring circuits, but many have shuttered historic or undercapitalised facilities that are either privately or publicly held. With relatively modest funding these facilities, including outdoor festival grounds can quickly become worthwhile live music venues. We recommend an expansion and continuation of the Live Music Australia program with an emphasis on live music venue revivals.</p>
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Are there any other things that you would like to see in a National Cultural Policy?

<p>National Access Accreditation Live music venues and festivals across Australia need support to become more accessible. Unlike a lot of theatres and other live performance spaces, venues are not government funded and often lack the financial security to implement better accessibility. They're also often disconnected from government best-practice. Morwenna Collett and MusicNSW have been working on the Australian adaptation of the UK's Attitude is Everything Charter - a national accreditation scheme for live music accessibility.</p> <p>Not only will Australia's audiences and artists with disability benefit from an Australian scheme, but it will also support businesses to expand their audiences and networks. In the UK they refer to this as the Purple Pound - the financial impact of encouraging and allowing people with disability to better engage with events and activities they're traditionally excluded from.</p> <p>Skills Development and Career Pathways As a result of COVID-19, significant numbers of professionals have left the creative workforce. As a priority, programs supporting skills development and education pathways should be fast-tracked. This could include creative apprenticeships, accredited vocational training and industry-partnered employment programs to address current industry labour shortages.</p>
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On behalf of Music Victoria, MusicNSW, WAM, QMusic, Music NT, Music Tasmania, Music SA and MusicACT.