



**APRA
AMCOS**

22 August 2022

A New National Cultural Policy Submission – APRA AMCOS

SUMMARY

APRA AMCOS is one of the key representative bodies of the Australian contemporary music industry that came together to support a hallmark plan to partner with government and revolutionise the industry at a critical time in its development. We refer the Australian Government to that joint submission.

At the centre of this ground-breaking plan is the call for the Australian Government to commit to establishing a new national music development agency with \$100 million in recurrent annual investment, establishing a framework for long term investment and strategic focus and implementation of a tax offset for live music in order for the Australian contemporary music industry to rebuild and realise its local and global potential.

In the interim the government must urgently address critical post-pandemic needs with targeted funding for Support Act, investment in urgent skills development, insurance and supporting immediate export opportunities.

This bold plan and substantial investment is needed to support:

1. First Nations music priorities
2. Immediate investment and support
3. Supercharge policy and investment: 'Music Australia'
4. Strong intellectual property framework
5. Visibility and prominence of Australian music content
6. National catalyst for live music with a tax offset

APRA AMCOS has also articulated the need to significantly increase investment in music education, with a particular focus on universal access to songwriting as well as music production in schools to fully realise the potential of the Australian music industry.

ABOUT APRA AMCOS

As Australia's largest music industry body, representing the rights of over 111,000 songwriters, composers and publishers across Australasia, APRA AMCOS welcomes the opportunity to make a submission to the Australian Government's National Cultural Policy consultation.

APRA AMCOS administers the rights on behalf our members, 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 across live, broadcast, digital, screen and digital games platforms.

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.

APRA AMCOS works regularly in partnership with governments at all levels to support the development and career paths in music through the cornerstones of live music, digital platforms, local venues, education and global exports

In 2020, APRA Chair and music industry luminary Jenny Morris OAM MNZM gave an address to the National Press Club in Canberra to set out a vision for Australian music to become a net exporter of music:

“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 this vision, Jenny Morris articulated four key priorities:

1. A federal, state and local whole-of-government policy and investment commitment to Australia becoming a net exporter of music.
2. A commitment to provide equity of access to quality music education in schools nationally and songwriting as part of the national curriculum.
3. A national and coordinated approach to reduce red-tape, together with tax incentives to protect and promote the cultural infrastructure of live music venues.
4. A re-commitment to the visibility and prominence of local content to ensure the production, performance and delivery of local music content across all media platforms.

This submission helps provide a co-investment roadmap for government and industry to ensure Australia can achieve this vision and stand alongside other great music creating nations like the US, UK and Sweden.

A VISION FOR AUSTRALIAN MUSIC

The election of an Albanese Labor Government presents a once-in-a-generation opportunity for Australian music and for the nation.

Whether it is a young songwriter in their bedroom writing the next global hit, a composer creating a soundtrack to the next great film or game, artists and musicians producing, recording and performing for a festival, concert or local gig, from Bankstown to Brunswick, Bundaberg to Broome, there is a pipeline of music talent coming from across the nation.

With the advent of the next digital revolution and as the global appetite for music continues to grow, 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 vibrant, healthy and sustainable music industry accessible to all Australians.

The next ten years will be critical if Australia is to realise future job creation and build skills in one of the fastest growing global industries at the forefront of cultural expression, community building, innovation, and economic growth.

Australia has produced some of the world's best songwriters, composers, producers and artists. Household names including: The Seekers, Little River Band, Air Supply, Peter Allen, Savage Garden, INXS, Midnight Oil, Men At Work, Kylie Minogue, Nick Cave, Gurrumul, Goyte, Sia, Paul Kelly, Rufus du Sol, Courtney Barnett, Tame Impala, Vance Joy, 5 Seconds of Summer, Flume, Dean Lewis, Troye Sivan, Tones & I, Archie Roach, Missy Higgins, Baker Boy, Peking Duk, Guy Sebastian, Thelma Plum, Gang of Youths, Sampa The Great, The Wiggles and The Kid Laroi.

And those less well known publicly that have written songs, composed and produced for local and international screen productions, digital games and internationally renowned artists; Sarah Aarons (Demi Lovato, Dua Lipa) Lisa Gerrard (Gladiator), Sam Dixon (SIA, Adele) Christopher Gordon (Master & Commander), Tushar Apte (BTS), Nat Dunn (Marshmello, Rita Ora) Antonio Gambale (Unorthodox), Twice As Nice (Rihanna), Khaled Rohaim (The Kid Laroi), Anna Laverty (Courtney Barnett, Stella Donnelly), DNA (Ricky Martin, Geri Halliwell), Antony Partos (The Slap, Jasper Jones, Mystery Road), Burkhard Dallwitz (Underbelly, The Secret River), Amanda Brown (The Secrets She Keeps), Caitlin Yeo (Bomb Harvest, The Rocket, The Butterfly Tree), Joff Bush (Bluey), David Hirschfelder (Strictly Ballroom, The Dressmaker), Nigel Westlake (Babe, The Nugget,), Jed Kurzel (Snowtown, Alien: Covenant), Christopher Larkin (Hollow Knight), Dan Golding (Untitled Goose Game), Johnny Galvatron (The Artful Escape) and Jeff van Dyck (Unpacking).

Despite this enormous contribution to our national identity, our sense of community and GDP, no national government has developed a long-term vision for Australian contemporary music. The Albanese Labor Government has the potential to create a professional, rigorous and representative policy and investment framework to supercharge Australian music, leaving a legacy for generations.

THE UNTOLD SUCCESS STORY

Australian contemporary music is fast becoming the nation's biggest cultural export. Whether it's a live concert in LA, Berlin or Mexico City, an Emmy or Grammy nominated score or album, or billions of streams around the world, Australian music is crossing borders and crossing platforms.

Music is unique in its breadth and opportunity – relevant and vital to multiple government portfolios including the arts, education, communications, health, innovation, small business, export, regional, indigenous, trade, tourism, the night-time and visitor economy and foreign affairs.

- For every dollar spent on live music, three dollars is returned to the community.
- Australia is already in the top ten music markets in the world. We now have the opportunity to become one of the world's great music exporters.
- Contemporary music alone represents well over 50 per cent of all performing arts activity across Australia.
- A Goldman Sachs report into the international music market estimates a booming decade for the music industry, with total music revenue to double to about \$131 billion by 2030.
- The Australian music industry has the potential to earn between 5-10 per cent market share of this, but we need to get the policy, investment and industry settings right.

THE MISSING LINK

Despite what contemporary music provides in terms of national identity and contributes to Australia's GDP, no national government has ever looked to fully realise the potential impact of this great Australian industry.

The Australian contemporary music industry is comprised of tens of thousands of individual music creators and music professionals and small to medium businesses. While there are peak industry associations and organisations, there is no single entity that is able to strategise, support and invest in the development of the industry at a national level.

The Australian Government has a centralised strategic investment model for the development of the screen industry through policy and investment (Screen Australia¹), export (Ausfilm), tax offsets (producer, location, post-production) and skills and training (Australian Film, Television & Radio School and the National Institute of Dramatic Arts). Indeed, government provides similar investment models for other major industries including transport, tourism, higher education and agri-business.

Support for the Australian contemporary music industry is fragmented and lacks coordination with state and territory governments. The Australian Government's Office for the Arts currently funds live music, Sounds Australia, First Nations music and the Women In Music mentorship programs with support ending in 2023/4. Despite this, 'music' doesn't even exist as a key industry on the Office for the Arts homepage. The Australia Council is focused largely on funding major performing arts organisations and currently invests approximately 5% of its music budget into contemporary music.

¹ Screen Australia currently receives around \$92 million in direct funding from the Australia Government, not including the benefits delivered to the screen industry by way of tax offsets or from Screen focused skills and training instructions and programs.

FIRST NATIONS

APRA AMCOS recognises that Aboriginal and Torres Strait Islander culture is central to Australia's national identity and we all have a role to play in celebrating and preserving the knowledge and wisdom of the oldest continuous culture in the world.

The development of cultural policy with a framework to support the creation of great local music must ensure First Nations musicians, artists and workers have a voice and agency across the full breadth of the music industry ecology.

APRA AMCOS supports the priorities developed by First Nations Performing Arts companies and organisations which also apply to the contemporary music industry:

1. High-level principles

- The First Nations pillar of the national cultural policy must be strengthened from 'recognise and strengthen' to 'invest, implement and sustain'.
- Self-determination must be an embedded principle in all First Nations programs and initiatives.
- To achieve the goal of producing and presenting more First Nations work we must strengthen First Nations led music organisations to deliver this critical role.

2. Key Priorities

- Work with First Nations music workers to develop a specific Music Skills & Workforce Capacity Building Plan for the next decade and beyond.
- A dedicated First Nations Music Commissioning Fund for First Nations artists and First Nations led organisations.
- Acknowledge that cultural processes cost money. Invest in and fund these costs.

3. Specific programs and initiatives

- Make adherence to cultural protocols, Indigenous Cultural and Intellectual Property (ICIP) management and community consultation an explicit and eligible expense in projects and grant budgets.
- Develop programs to identify and develop regionally based, and on Country, First Nations musicians, engineers, managers and crew technicians.
- Create pathways and resources (including bridging funding) to prepare emerging companies and businesses for start-up capital and multi-year funding.

Indigenous Cultural Intellectual Property (ICIP)

There is a strong and growing demand for Indigenous music in the entertainment industries, live, recorded, and to soundtrack film, television, and promotional content. Despite this, while First Nations musicians are participating as musicians providing cultural content for commercial projects, they are largely excluded and underrepresented in the governance of the music economy. Not enough Indigenous music that is recorded and published has had the correct rights attributed for their creations and contributions. Historically there exists a lot of music recorded inauthentically, or without the required consultations and consent to properly share Indigenous culture.

APRA AMCOS endorses and supports the work of the National Aboriginal & Torres Strait Islander Music Office (**NATSIMO**) in undertaking research and consultation into Indigenous Cultural and Intellectual Property (ICIP) and music as traditional cultural expression. There is an obvious absence of infrastructure for proper consultation and the sharing of economic benefits for the recording, publishing, and licensing of music containing traditional cultural expressions.

Australian copyright and intellectual property laws still do not recognise communal ownership, or the relationship of an Indigenous artist as ‘custodian’ of culture. APRA AMCOS and NATSIMO acknowledges the work done by the Australia Council for the Arts in the ‘Protocols for producing Indigenous Australian music.’ The Protocols are a good example of Best Practice, and should be widely known and followed.

IMMEDIATE INVESTMENT AND SUPPORT

The Albanese Labor Government can build a cultural legacy like the Whitlam and Hawke-Keating Governments before it. It can usher in a new cultural era to supercharge the development and creation of great Australian music for audiences at home and around the globe.

The first step is to stabilise our industry by maintaining existing programs of support, urgently investing in skills lost to the pandemic and set in place the structures to support new growth by ensuring our visibility and attracting investment.

- **Emergency support.** Provide additional support for Support Act for ongoing crisis relief and to help the industry create sustainable cultural and behavioural change in relation to mental health, wellbeing and safety at work issues for artists and music industry workers
- **Skills and training support.** New investment in traineeships and skills development for young people as well as retraining opportunities to rebuild capacity and address skills shortage across the live music industry ecosystem.
- **A Commonwealth-backed insurance scheme.** With the uncertainty of COVID-related health measures, a Commonwealth-backed insurance scheme will increase industry confidence and navigate further closures.
- **Coordination with industry on public liability insurance.** Investigate legislative reform to deliver a consistent public liability framework to improve outcomes for both consumers and policy holders, ensuring the viability of live music venues, events and businesses operating in the live music ecosystem.

- ***Creation of a dedicated Commonwealth Music Export Development Fund***

Several years of disruption and border closures has seen the Australian music industry suffer significant economic and professional losses. We are at a critical crossroad where fierce competition and issues around visas and insurance threaten to impinge on our ability to effectively export in a meaningful way. As our artists and music navigate back to the world stage, it has never been more critical to have tangible and impactful support to help mitigate the serious risks and financial hardships associated with successfully exporting music.

As it stands there is no dedicated long-term Federal funding available for international activity for the contemporary music sector despite historically showing that investment in music export produces impactful outcomes and exponential growth. There is an enormous opportunity to formulate a strategic co-investment program between Government and industry that will see us drive towards the shared vision of becoming a net exporter of music that stands alongside other great music creating nations like the USA, UK and Sweden.

The quality of Australian musicians is unparalleled. The demand for our artists and industry globally has never been greater. The time to pave the essential pathways that will bridge Australian music to the rest of the world is now. We refer the Australian Government to the Sounds Australia submission for more information.

SUPERCHARGE MUSIC POLICY AND INVESTMENT – *‘Music Australia’*

The Australian contemporary music industry has a vision - for Australia to become a global music powerhouse, and a net exporter of music. A growth focused industry that ensures our music creators, artists and industry workers have sustainable careers, contributing to Australia’s cultural and economic wealth.

Music is pervasive and the opportunity is enormous. However, there is no single national entity that is able to strategise, support and invest in the development of the industry at a national level.

COVID highlighted the disparate, unsupported circumstances of many small, highly valuable music organisations and programs – all essentially surviving hand to mouth – from one grant round to the next and with no guarantee of continued support.

New growth requires a new and ambitious model of investment. The Australian contemporary music industry calls on the Albanese Labor Government to establish a legacy for generations and provide a substantive, committed strategic investment through a dedicated, overarching umbrella vehicle that reflects the potential of contemporary music.

A national contemporary music development agency – ‘Music Australia’ would oversee and support the investment in key strategic objectives including:

- **First Nations artists and First Nations led organisations:** *The support of First Nations music would be central to and prioritised throughout all the programs and activity delivered by Music*

Australia. For instance, the National Aboriginal and Torres Strait Islander Music Office, NATSIMO, could sit alongside Music Australia, and inform Music Australia strategy.

- **Policy Development:** *To work with industry and partners across all levels of government to ensure the policy settings are right to foster a new age of creation across the contemporary music ecosystem.*
- **Workplace safety and culture:** *Partner with industry to support the recommendations of the Music Industry Review into sexual harm, sexual harassment and systemic discrimination. This report is due to be publicly released at the end of August 2022.*
- **Research:** *Bringing together the available information, and new research into a regularly updated snapshot of industry activity will be critical in charting our development, informing government policy, and identifying strategic investment. The work of UK Music is notable in this area, with its annual publication of “The Music Industry in Numbers” being an essential reference.*
- **Creative Development :** *Skills, Fellowships, Residencies, Song-writing Camps, Music Education Programs in Schools for the creative development and delivery of great new Australian music*
- **Market and Audience Development:** *Web3, Screen (Games/Film/TV), as well as strategic investment in regional, CALD and youth audience development programs*
- **Industry Development:**
 - *Talent Accelerator*
 - *New investment in traineeships and skills development, including mentorship programs, to rebuild capacity across the live music industry in metropolitan and regional areas*
- **Export:** *Support a whole of government goal for Australia to become a net exporter of music*

LOCAL CONTENT

Visibility and prominence of Australian music content

Address challenges around the visibility and prominence of Australian music content.

It is vital to ensure that Australian content remains easily accessible to all Australians and helps to develop and reflect a sense of Australian identity, character and cultural diversity. 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.

Local content quotas and benchmarks are incredibly important for the local music industry. Given we know Australians like to hear their own sounds and voices we urge the government to review broadcast quotas, investigate local content benchmarks for audio streaming services and establish an ambitious local content requirement for video on demand services.

As well as this, the Australian Government must turn its attention to the longer-term value of supporting our world class composers through incentives aligned with screen and digital games offsets so that the entire screen ecosystem can benefit. We also urge for a review into the bargaining power between local music creators and large digital platforms.

STRONG INTELLECTUAL PROPERTY FRAMEWORK

To help drive innovation in Australian music across genres and platforms, Australia must maintain a robust intellectual property framework that supports and encourages the creation of music including across digital platforms. Copyright is the economic foundation of the Australian music industry and strong copyright laws ensure artists and other rightsholders can protect their work and investment and make an income. The Cultural Policy must include a commitment to maintaining copyright and ensuring it continues to work to incentivise creation and investment in music.

NATIONAL CATALYST FOR LIVE MUSIC

Live music is the base of the Australian contemporary music industry. Prior to the COVID-19 pandemic the venue-based live music industry was a significant part of the economy, and an important part of Australian's social and cultural lives. Close to half of all Australians accessed live music in 2019/20. In 2018/19 around 5,000 venues hosted over 10,000 unique musicians and bands who performed over 400,000 'gigs' to audiences around Australia. In total these gigs helped generate over \$2.4 billion in direct revenue for venues in 2018/19 and supported 23,700 jobs.

The live music ecosystem was decimated over 2019/20 (FY20) & 2020/21 (FY21) with the impact of COVID-19 as public health orders resulted in the cancellations of thousands of gigs. Venues sat empty for months on end. A survey of live music venues conducted by APRA AMCOS and BIS Oxford Economics in November 2021 suggests the number of venue-based live music gigs was some 70% less in 2020/21 compared to 2018/19 (FY19) levels. APRA AMCOS licencing data revealed that at its lowest point, venue-based live music activity was 10% of pre-COVID activity.

A simple, quantifiable, broad-based tax offset that incentivises new and existing hospitality venues to present live music, sustainable work opportunity for those in the gig economy – both new and emerging artists, and career musicians and expand the footprint of live music venues and touring.

The single biggest incentive to increase the opportunity for live music activation across Australia is tax offsets for live music - available to existing live music venues, non-live music venues and touring artists.

While grants, philanthropy, crowdfunding and loans are all important sources of individual artist and project funding, a new report by Oxford Economics and commissioned by APRA AMCOS outlines the impact of tax incentives for both **venues** and **touring artists** as a broad-based approach to help incentivise the presentation of live music in venues, cities and regions across the country.

More gigs directly translate into more musicians hired and paid to play. New modelling will show that a tax offset would lift artist's venue-based performance incomes by up to 20%.

In total, artist incomes would be expected to lift by between \$85 to \$140 million depending on the scenario modelled. If tax offset were applied to both live and non-live venues the lift in income would be an estimated \$175m or more.

The full Oxford Economics Report will be released in September 2022.

MUSIC EDUCATION

1. National investment for songwriting in schools – skills for a sustainable career

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. Renewal of national investment in the school songwriting program SongMakers is needed to accelerate the skills of students and develop intellectual property that can be exported around the globe. Investment as low as \$1million per year will provide real-world experience and mentorship for over 4800 music students in 300 schools across Australia, incorporating deeper engagement with outer metropolitan, regional and remote schools.

Research shows how a quality music education improves students' academic performance and 'soft skills' in things like critical thinking and communication. Research also 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, improves school attendance and enables them to 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.

2. Establishment of a National Songwriting Academy program

To develop and better equip future songwriters in Australia for national and international success, a national elite training organisation should be established to sit alongside other Australian Government globally recognised organisations in the performing arts which support Australia's thriving creative economy. These include the National Institute of Dramatic Arts, Australian Film, Radio and Television School, the Australian Ballet School and the National Academy of Music.

A National Songwriting Academy would be a program dedicated to training the most exceptional young songwriters from across Australia and would be the only professional songwriting training institute of its kind in Australia, and one of few in the world. The academy would engage the professional skills of established and high-profile Australian and international songwriters to teach the craft of songwriting.

The academy would provide a two-year education program focused on the craft of songwriting in contemporary music and provide young emerging songwriters with a unique network of domestic and international professional industry contacts and collaboration opportunities.

ENDS