

Creative State 2020+ consultation

Submission from Music Victoria – Victoria’s peak music industry body

August 2019

Executive summary

As the independent peak body for the contemporary music industry, Music Victoria (incorporating the Victorian Music Development Office) welcomes the opportunity to submit recommendations towards the Victorian Government’s *Creative State 2020+* strategy. It is encouraging to see this continued commitment and acknowledgement of the significant contribution musicians, professionals, businesses and punters make to the cultural fabric of Victorian society, its economy and reputation around the world.

The Victorian music industry has come a long way since its nadir in 2010 when draconian liquor licensing laws threatened the viability of the state’s live music venues and, as a result, the livelihoods of not only venue owners but Victorian musicians and the jobs of those people who are integral to a healthy industry. Since then, with significant support from state and local governments, Victoria has reclaimed its place as one of the live music capitals of the world, with safe and well-run venues hosting a greater diversity of live music.

However, there is still much work to do to ensure the Victorian music industry can thrive – across all sectors and jobs – and is well-established, viable and resilient against future disruption. The *Creative State 2020+* consultation process has provided an opportunity to gaze into the crystal ball and envision what the next phase of growth could look like for the Victorian music industry, up to 2025.

Music Victoria puts forward the following three overarching strategic themes for consideration in the *Creative State 2020+* strategy:

1. Developing and strengthening the entire Victorian music industry ecosystem as a whole is crucial – all aspects of the industry are inter-connected and rely on the health of the others. It’s paramount to find a balance between providing targeted support programs and broader initiatives that create a ripple effect across music sectors and have potential to result in a more viable and sustainable industry.
2. Dedicated effort is needed in market development. In the same way other industries develop their products and customers, the music industry relies on the strength of its audiences, their respect for the value of the art and their willingness to pay for it.
3. Musicians need to have time and space to create, produce and share good music. They can’t do this if they need to hold down a job while also taking on the roles of manager, tour manager, promoter, marketing strategist, publicist and accountant.

To formulate these three themes, Music Victoria has drawn on the broad range of consultations, deep research and data collection undertaken to support its advice and advocacy as Victoria’s peak music industry body.

The recommendations following have been formed through the analysis of these insights along with a focused industry consultation forum held in mid-August 2019, specifically for the purposes of this submission (more detail in the section on ‘Consultation’ in Appendix 1 and ‘Feedback from consultation’ in Appendix 2).

To support the delivery of these strategic outcomes, suggestions of initiatives – both new and existing – have also been compiled and can be found in Appendix 3.

With focused government investment in infrastructure and business capacity, effective strategic planning and strong partnerships between State Government and the creative industries, there is potential to see a solid return on the government's investment for both the state, the industry and the music loving community.

By taking an industry-wide focus and providing holistic support, in the same way vital manufacturing industries and job markets are nurtured, the Victorian government can achieve significant outcomes as world-leaders in this field.

By supporting these strategies and initiatives, Victoria can be leaders in establishing an industry with sustainable careers for artists and professionals; viable, ongoing music businesses and the creation of new jobs; an increase in access and diversity; and significant improvement in the physical and mental health of musicians and people who work in the industry.

A handwritten signature in cursive script that reads "Patrick Donovan". The signature is written in dark ink on a light-colored background.

Patrick Donovan
Chief Executive Officer
Music Victoria
(incorporating Victorian Music Development Office)

1. Ecosystem as the foundation for viability and growth

Developing and strengthening the entire Victorian music industry ecosystem as a whole is crucial – all aspects of the industry are inter-connected and rely on the health of the others. It's paramount to find a balance between providing targeted support programs and broader initiatives that create a ripple effect across sectors and have potential to result in a more viable and sustainable industry.

Creating a viable and resilient industry will help place the Victorian music community in a strong position now and into the future – enabling it to adapt and grow in an environment of continuous change and improvement. It will provide a healthy industry in which targeted First Nations music development can thrive; where Victoria's regions provide new audiences and touring opportunities while being able to access the state's rich music culture; and where diversity and inclusiveness have the opportunity to flourish.

Strategic directions for Victoria as a creative state

1. *Goal: all aspects of the music industry eco-system are functioning, healthy, viable and sustainable.*
2. Actively and widely promote Victoria as the creative state and Melbourne as a music city.
3. Require Victorian events being supported by government funds, of any size, to include a quota of Victorian music – either live or recorded. Encourage the inclusion of Victorian music in other Victorian events through active promotion and incentives.
4. Develop a suite of opportunities in the creative industries, including the music sector, for inclusion in *Invest Victoria* offerings.
5. Create opportunities to showcase Victorian musicians across the diversity of genres through more inbound trade missions, or by establishing a single pre-eminent, annual inbound trade mission event (as government supports the tourism and fashion industries to do). In the short-term, continue to provide support for Victoria musicians to be showcased at other national showcase events, with the long-term aim of achieving a critical mass of artists being exposed through local, inbound trade missions.
6. Support the Victorian music industry in the same way other critical industries, such as manufacturing and dairy, are assisted by government – look at subsidising key sectors to aid their growth and sustainability while at the same time, requiring them to meet quotas and a range of targeted criteria (such as achieving demonstrable, system-wide outcomes).
7. Enable Victorian musicians by investing in their support networks. For example, by subsidising wages for additional staff for small to medium managers and bookers with mid-career experience to take on and grow the profiles and audiences of X number of artists/bands for 12 months.
8. Invest in the development of the industry's peak body, Music Victoria, to establish it as a significant entity which provides strategic leadership, industry-wide (national and international) relationships and assistance across the spectrum of contemporary Victorian music.
9. Use affirmative action or equity principles to bolster sections of the ecosystem that will result in a stronger system as a whole.
10. Find a balance between supporting innovation in business and emerging musicians and development in mid-late career music businesses, music professionals and musicians.
11. Support larger businesses to support or collaborate with small to medium businesses on professional development and mentoring (explore how this will work amongst competitors).
12. Establish partnerships with commercially-focused industries that have digital expertise, data expertise and expertise in trend forecasting to enable access to knowledge and tactics that can build resilience and place the Victorian music industry on better footing for future change.

2. Market development

Dedicated effort is needed in market development. In the same way other industries develop their products and customers, the music industry relies on the strength of its audiences, their respect for the value of the art and their willingness to pay for it to be viable and sustainable.

Strategic directions for Victoria as a creative state

1. *Goal: increase the number of consumers of Victorian music and embed their ongoing loyalty and commitment to music and Victorian musicians.*
2. Develop opportunities for young people to connect with the wonder of live music.
3. Develop meaningful showcase opportunities across industries to open pathways for Victorian musicians to reach new audiences (e.g. amongst gaming, film and TV, advertising).
4. Underpin the above pathways by encouraging collaborative efforts to expand audience reach by implementing quotas for inclusion of Victorian content across sectors (e.g. a project or organisation receiving Victorian government grants would be required to include a set amount of Victorian music, art and other relevant creative content).
5. Invest in research and development to explore methods for reinvigorating the value of music as a product for which audiences will pay (using advanced methods as would be seen in successful industries such as soft drink and confectionary marketing strategy).
6. Support the ongoing viability of Victoria's music venues (statewide) by providing development support for business models that attract a regular music audience without relying on the PR abilities of musicians.
7. Require venues to improve accessibility; continue to increase safety and amenity; and develop their understanding of diversity to enable broader audience attendance – and support them to do so.
8. Support the promotion of community radio to assist them in reaching wider audiences.
9. Invest in strategies to grow markets for Victorian musicians in regions which already have an interest – Europe, Japan, USA.
10. Explore emerging markets and provide support for Victorian managers to book their artists into these new audience opportunities.

3. Helping Victoria's music artists earn a living wage from their music

Musicians need to have time and space to create, produce and share good music. They can't do this if they need to hold down a job while also taking on the roles of manager, booking agent, tour manager, promoter, marketing strategist, publicist and accountant and often stage roadie and sound engineer.

Consider this scenario:

- Most Victorians who aspire to be professional musicians can't earn a living wage from their music.
- Many rely on part-time or casual work to make ends meet and in some cases, pay to play.
- Touring and holding down a job at the same time is almost impossible. Many Victorian musicians knock back offers of regional, national and international tours as they can't afford to take time off work, let alone being able to afford to pay rent and utilities while on tour.
- For those who do take time off regularly, this leads to insecure work.
- Earning a casual, part-time and often infrequent wage, leads to poor living standards and associated physical and mental health issues.
- Many rely on cash work which also robs them of tax returns, superannuation, access to WorkCover and a record of income needed to secure housing or bank accounts.
- For those who need to maintain employment, their time is limited for creating, rehearsing, producing and touring.
- As they can't even earn their own living wage, many Victorian musicians can't afford support teams such as managers, booking agents, publicists, etc. so they undertake these responsibilities themselves, further reducing their ability to create and produce music and hone their craft.
- Significantly, this also reduces the number of paid jobs available in the Victorian jobs market and impacts those seeking to work in support and infrastructure roles by limiting paid opportunities (and which affects the entire music industry ecosystem).
- The increased stress associated with this range of responsibilities and watching opportunities slip away is a contributor to the increase in mental health issues amongst Victoria's music community.
- The career length of many musicians is cut short – not simply because they may start families and find other interests but because it becomes *just too hard*.
- Building the infrastructure around the artist not only increases opportunity for them to find space to create, produce and perform as part of a community with a rich and vibrant culture but it also generates jobs and a viable industry – an industry that can pay an artist a living wage.

Strategic directions for Victoria as a creative state

This is where the health of the entire ecosystem is most important – helping Victoria's music artists return to an environment where they can earn a living wage.

1. *Goal: develop an industry where the majority of those relying on its income can earn a living wage.*
2. Market development is crucial as outlined above – increased income and job certainty for musicians, music professionals and music businesses will only flow through the system if there are larger audiences, who are willing to pay for music.
3. Invest in the business aspects of the industry to provide musicians with access to the infrastructure and support teams they need and return the responsibility of this work to those with the skills and capacity. If managers and bookers can afford staff, time and risk they can take on new artists and have capacity to build those artists – and the associated asking price.
4. Encourage growth in specific jobs for musicians that provide them with flexibility and minimum wage (similar to those jobs that are created for professional athletes).
5. Create links to other industries to access the existing deep insights, experience and evidence on how to diversify income streams for various markets. Provide this information in ways relevant to music businesses, professionals and artists.
6. In the short term, until artists are able to earn a living wage and have the potential to generate income to hire support teams, continue to provide direct assistance to artists through grants and professional development programs that build their business acumen.

Appendix 1

Consultation and inputs to this submission

As a peak body, Music Victoria has consulted widely with industry, members and stakeholders in researching and developing this submission.

For these consultations, we asked participants to consider what blue sky vision they had for the Victorian music industry in five years' time, and how the *Creative State 2020+* strategy can help the industry achieve that.

This included hosting a *Creative State 2020+* consultation session at Music Victoria with 60 members representing a wide cross-section of the ecosystem which makes up our music industry: artists, managers, record labels, local government, promoters, venues and business owners.

We asked participants to present what they considered to be the biggest opportunities and barriers under eight key themes: growing audiences; artist's income; equal access and diversity; First Nations; physical and mental health; regional development; global engagement; and technology and its impact.

We then asked participants to vote for the issues they felt deserved a high priority, followed by a session where collaborated on developing ideas for implementation of the highest priority issues – the outcomes of which are included in the previous pages of this submission.

However, the detailed content from the forum was very insightful and as such, the list of opportunities and challenges identified by participants, along with the voting patterns, has been included in Appendix 2.

In this submission, we have also considered industry feedback collated through the 2018 Music Victoria White Paper consultation and Music Victoria's 2019 strategic planning process. The White Paper (Appendix 4) was presented to the Victorian Government prior to the 2018 election with the commitment from the Minister for Creative Industries, Martin Foley, that the recommendations will be considered in the development of the *Creative State 2020+* strategy.

As part of its ongoing business, Music Victoria, which includes the Victorian Music Development Office, is in the midst of or is preparing for further research and consultations over the next 18 months which will look into:

- regional issues and needs
- consumer listening habits
- an audit of Victorian music businesses
- career paths of music industry professionals.

Reports and findings from each of these research projects will be shared with Creative Victoria as data is collated and analysis completed.

Appendix 2

Overview of feedback from consultation with Victorian music industry on 13 August 2019

Growing audiences – opportunities

No votes

- Genre-less communities – identity and connection
- More support from government for events like Victorian Music Crawl
- Global touring support for Victorian artists
- Dollars for venues and promoters
- Global promotion, global vision
- Utilise YouTube platform to build audience
- Venues can create communities
- Concerts at universities and colleges
- Music never been listened to by so many Australians
- Help with digital marketing

One vote

- Open mic venues
- Making it easier to make music podcasts to promote Australian music overseas

Two votes

- Prioritising first nation platforming
- Promoting diversity and inclusion will grow markets

Three votes

- New research helping us understand listening trends

Four votes

- Governance around commercial radio quotas
- Breaking down streaming service and mainstream media monopolies to allow more diverse artists/musicians to flourish
- Support for community radio – help promote it so its audience grows and therefore artist audiences grow

Six votes

- Radio quotas

Seven votes

- Support live music venues

Growing audiences – challenges

No votes

- Audience interest in and value for music – how to increase?
- Difficulty for artists to get visas internationally
- Over saturation
- Costs of touring in Australia
- Oversaturation – how to make sure everyone's heard
- Competition for disposable income
- How to reach your audience

One vote

- Access for artists living with disability

Three votes

- Commercial radio pretty much only playing music associated with three record companies
- Declining value of music (too much is free)

Four votes

- Lack of all ages shows

Workshop

- Declining value of music – music is free/cheap (live and streaming)
 - Awareness campaign on cost of performing
 - Campaign to see local music as part of identity
 - Campaign around a stat of community encourage musicians to see more bands
 - More brands investing in musicians through sponsorship or community funds
 - Radio quotas – Victorian government to lobby Federal government; support for community radio stations
 - All ages shows – grants; open up no alcohol venues (town halls etc.), liquor licensing reform
-

Artist income – opportunities

No votes

- Open opportunities for brands to support artists
- Value the work, it shouldn't just be about bums on seats or sales
- Philanthropy, trusts and donations
- Network for free accommodation
- Regional touring opportunities
- More government and council support for live music opportunities
- Discounts on licensing/tax cuts for small venues to stop door cuts to musicians
- Broaden income stream
- Collaborations
- Income = a higher standard of playing and songwriting. People need TIME to do these things.
- Sponsorship for venues and tours
- More performance opportunities outside of live venues

One vote

- Improving income for musicians will create a more balanced ecosystem that embraces: fairness; equity; work value
- Diversifying artist revenue
- EOIs for grants to reduce work required

Two votes

- Regular income for emerging creatives like Centrelink but not – something that respects the artist

Four votes

- Incentives for venues to give more friendly guarantees/door deals

Six votes

- Industry guidelines on standard/equitable fees for artists

Artist income – challenges

No votes

- Oversupply of musicians – too many hobbyists
- Grant writing that is First Nations friendly instead of proving proving proving
- Production dollars are spent before artists are considered
- Ticket prices too low
- Support fees – no standardise rate/fee
- Recording revenue – streaming/radio quotas for Australian artists

One vote

- Inclusion for artists living with disability
- Artists shouldn't have to pay for door, mixers, etc – venues should provide (maybe subsidise venues or grants)

- Music industry as a workforce being respected (other industries won't hire people with music industry CVs!) (it's a real job)
- Joining APRA
- Music needs to have more value for audience
- Lack of income creates problems for physical and mental health and happiness
- Low or no income, no work contracts, no protection

Two votes

- No standard pay rates

Three votes

- Inadequate pay for gigs

Workshop

- Definition of success for musicians: earning a living wage
- Living wage
 - Union membership
 - Union member or Music Victoria Board
 - Government minimum wage, standardised fees, contracts for performers
 - Superannuation
- Support for venues
 - They need to be accountable for this money to ensure they are paying musicians
 - Venues can become endorsed if they fit the criteria, including payment and conditions for musicians.
 - Endorsement could mean access to government funding
 - Matched funding from government
- Financial incentives for any industry that utilises Australian music
 - Placement on TV and film for Australian musicians – government incentive for films that use Australian music
 - Quotas for radio stations to play Australian music
 -
- Percentage of liquor license to go to musicians
- Work value as a professional
- Research how other countries tackle these issues

Equal access and diversity – opportunities

No votes

- Penalties for media bodies who don't fulfil quotas (either for local content or gender)
- Quotas for online publications to cover diverse mix of artists (gender, poc, etc.)
- Continued mentoring programs
- More women and culturally diverse people in decision-making positions
- Increasing participation will grow audience market
- All ages gigs grants
- Continued and increased support of all ages gigs
- Safe spaces at events
- More incentives for venues to diversify line-ups
- How accessible are venues for those with disabilities
- More dollars for relaxed performances
- Support for long-time (ageism) contributors (not just youth and success focused)
- Musical and communal and interactive practice
- More advertising and help with grant applications
- Diverse First Nations voices supported
- More money for indigenous and culturally diverse curators
- Promote industry focused bystander training via access all areas.

Two votes

- Gender quotas on panels and line ups and playlists and boards

Three votes

- Diversity in decision-makers
- Investment in an accessible venues list

Four votes

- Grants to upgrade venues for access
- Statewide uptake of Bandmates
- Develop strategies and programs that promote gender equity and sustained participation of women, non-binary, trans and folks with a disability. Use intersectional approach.

Equal access and diversity – challenges

No votes

- Racial profiling by security companies
- Make the mainstream permeable.
- Mentor and support those who don't have access
- Lack of quotas/slack policing of local content quotas on local media
- Settings can be unsafe for queer+ folks to create and participate
- Little understanding of barriers for people of colour and queer+ folks to participate
- Joining groups online
- Australians pay higher prices for theatre, concerts etc. compared to overseas – review prices

One vote

- Challenge homogeneity at all levels
- Inclusive access, artist access, disability artist access

Two votes

- Venues to not accessible for people with disabilities
- Ageism and sexism in the music business

Four votes

- Lack of diversity in people who make decisions in industry

Workshop

Topic: Lack of diversity in people who make decisions in the music industry

Solutions:

- Awareness and training
- Language
- Diversity of what constitutes a disability/access – accessibility based off gender, physical, mental, safety
- Bandmates and training
- You can be what you can't see
- Bystander training – calling out bad behaviour – all abilities
- Engaging with people of all abilities
- What is tolerated within popular culture and how can this lead to scenarios in everyday life
- Stepping down from power to allow for the minorities to have more opportunities
- Mentoring for more accessibly pathways and reverse mentoring
- Women pitted against each other and minorities against minorities – lateral violence
- Diversity in exposure – being exposed to people of colour, gender diversity

NOTE: no actual solutions provided here, just an additional list of issues

First nations – opportunities

No votes

- Quotas to be considered prioritise voice
- Venues/festivals acknowledge country and sovereignty
- Collaborative spaces by and for first nations peoples

- Celebrate culture all the time, not just NAIDOC and reconciliation week
- Having more indigenous artists to look up to
- Money for government organisations to pay for cultural consultation
- Concerts at colleges and schools
- More mainstream media integration
- Community involved in decision-making
- Exploring the lyrics of the first peoples

One vote

- Inclusion for disability artists
- Move first nations folk on boards
- First nations language/song programs in schools
- Key pillar of industry that is unique to Victoria
- Cultural awareness training for music business

Three votes

- Opening more opportunities for self-determination
- Create opportunities for global interaction

Four votes

- More first nations curators

Five votes

- More dollars for collaboration – don't ask us to do anything for free please

Six votes

- Meaningful recognition of rights and roles in shaping past, present and future

First nations – challenges

No votes

- Racism and colonisation impacts on respect and participation
- Lack of value given to voice
- Disrespectful communications from industry given to first nations
- Assumed knowledge of first nations people
- Being asked for 'traditional or contemporary' performance and writing workshops for us to deliver
- In-school music support networks
- First nations artists feeling disconnected from the mainstream industry

Two votes

- Tokenism
- Representation: festivals, radio, streaming

Five votes

- Lack of first nations industry

Physical and mental health – opportunities

No votes

- Safety and inclusion strategies improves wellbeing of artists and audiences
- Music programs across all sectors, that is, education, health, justice
- Mentoring opportunities
- Partner with organisations doing well – Support Act
- Music as early intervention for young offenders
- Expanding our cultural zeitgeist
- Easier access to support for everyone, regardless of demographic
- Stay away from drugs, try healthier foods
- More access to low barrier to entry workshops – hop hop, lyric writing, etc.
- Music therapy in schools

- More information and advertisement and point of sale about venue accessibility

One vote

- Community choirs
- More community check-ins, less competition (First Nation responder)
- More support groups to discuss experiences/methods
- As event producers, be mindful of the environment we create
- More detailed feedback on grant rejections

Two votes

- Health services promoted at industry events and forums

Four votes

- Strategies to support artists in downtime and on tour
- Culturally safe spaces enabled by industry (first nations responder)

Physical and mental health – challenges

No votes

- State school cuts to music programs
- Lack of public awareness regarding the dangers of industry on mental health
- Lack of awareness of disability and chronic health on artists
- Disability access artist access inclusive
- Access to services – needing referrals
- Industry ambassadors challenging our ideas around drugs and alcohol
- More equitable funding (Headspace currently gets most of government funding)
- Lifestyle factors put folks at risk
- Where to start? There are so many avenues, what's the best?
- Less reliance on alcohol sponsorship
- Parking spaces for artists (first nations responder)
- More venues encouraging health behaviours, foods, healthy (first nations responder)

One vote

- Low income for musicians destroys lives
- Paid in 'drink tab' – this is not okay anymore. (artist to venues, first nations responder)

Workshop

Strategies to support artists during downtime

- Develop systems to stagger income of artists post-tour to assist with artists off-cycle
- Funding to assist artists to prolong their tour, and support their return flights home in between touring to keep them grounded
- Short skills development workshops – (project management, design) to provide upskilling for artists who are full time musicians to help them become more employable if/when they choose to enter the workforce
- A community garden – musicians to gather at a community garden, and share stories, successes and challenges.

Culturally Safe spaces enabled by Industry

- Government funded advisory groups, consisting of a range of CALD community leaders
- Create best practice guidelines for Venues/Festivals/Conferences/Workshops
- Develop a pilot program off the back of the best practice guide
- Eventually rollout into Festivals/Venues.

Regional development – opportunities

No votes

- Engaging a younger demographic. The interest and determination exist, it's just a matter of finding a way to articulate it.

- Regional workshops
- Collaboration with higher profile regional arts organisations (e.g. Bendigo)
- Marketing support
- Funding for promoters
- Equal opportunities for regions
- Regional population growth (good in many ways)
- Leverage infrastructure projects to stimulate touring
- Regional strategy for Australian Music Vault outreach
- Celebrate unique regional stories
- Visit Victoria funding/marketing of intrastate tours and events

One vote

- Creating partnerships with councils, arts groups and sponsors
- Links/networks between regional operators
- Networking within the region
- Networks – artists need more opportunities regionally, more funding, better/funding venues (first nations responder)
- Regional venues supplying equipment (backline) and accommodation (grants?)

Three votes

- Cultural hubs – keeping people in country via investment (first nations responder)

Nine votes

- Funding for local venues

Regional development – challenges

No votes

- Cost
- Lack of venues suited to electronic music
- Inclusion, disabled artist access
- Declining/broken regional touring circuit
- Not enough venues and opportunities for young people
- Start a local network meetings
- Hard to get mob engaged and stay engaged – need more support from industry (first nations responder)
- Regional engagement with first nations mob needs to come from first nations mob (first nations responder)

One vote

- Lack of industry professionals in regional centres

Two votes

- Youth music involvement

Five votes

- Lack of suitable venues

Workshop

Topic: Lack of suitable venues, funding needed for local venues

Solutions:

- Partnerships between local government and industry/venues
- More specific music expertise required at council or the wider region, to support and train local promoters. Regional music advisors
- Make halls available to promoters/musicians with minimal red tape
- Performing arts centres/theatres provide equipment for smaller venues
- Grants for equipment and marketing to create sustainable venues
- Community music hub where people can share resources
- Turn venues into multi-use spaces
- More professional development and funding for independent promoters (the local champions)

- More support for all ages shows and young promoters
-

Engaging globally – opportunities

No votes

- Technology
- Victorian acts doing well overseas
- Leverage existing music festivals
- Grants \$\$ for promoters to create global partnerships
- Leverage advertising to reach back into 'our' countries of birth
- Strong online presence
- Learn from Psy (Gangnam style) phenomenon that brought Korean music to the world
- YouTube
- Grants for international touring – grants for overseas publicity and promotion
- Connecting networks of first nations people globally will be very powerful (first nations responder)
- Global indigenous voice can be amplified together – similar stories globally (first nations responder)

One vote

- Melbourne music city brand is strong globally
- Helping Australian labels and publishers to compete with UK/US labels allowing greater investment in local musicians

Two votes

- First peoples participation vital and crucial part of music story
- Cheap visas for grassroots musicians to create artistic international exchange
- Sounds Australia

Three votes

- International version of AMRAP/Airlt

Six votes

- Aussie supports for international touring acts

Eleven votes

- Funding for organisations/businesses and artists to grow profile of Victorian music internationally (as opposed to funding artists – fund the managers to do that work for them)

Engaging globally – challenges

No votes

- Tyranny of distance
- Fees
- Saturated market
- Most high profile artists consider Australian not to be a lucrative place to tour (concerts etc.)
- Climate impact badddd for touring as an artist (first nations responder, sic)
- Lack of timely funding for export opportunities which arise at late notice
- Language difficulties make it hard to access overseas opportunities
- Costs – how can artists afford it (first nations responder)

One vote

- Access to inclusive opportunity worldwide

Two votes

- How to understand your international audience before travelling there

Workshop

Topic: funding for organisations/businesses and artists to grow profile of Victorian music internationally

Solutions:

By supporting the business aspect of the industry to become healthy again, would enable one business to develop multiple artists and as a result, the ecosystem becomes stronger as a whole.

Instead of government funds going to one artist to develop their business acumen and tour/record nationally or internationally, provide the funds to a manager who would be required to take on up to four artists in a twelve-month period.

- Funding for a company that does marketing and supports Victorian bands and artists
- Possibly an existing company in LA or NY to help Australian artists, or fund someone to develop a business in those locations who can help Australian artists.
- This role/business would focus on a stable of musicians – not just one artist or band. Their purpose would be to help support bands find a way to record and tour internationally (and as a result, build their audiences).
- Fund some Australian labels to engage in international publicity and marketing for Victorian musicians.
- Don't provide funds to one artist (as is currently the case) – provide funds to a manager/promoter/business that would be required to manage/promote a number of artists.

In other words, help develop the businesses that support artists so they can focus on creating and have someone else focus on the business. Don't continue to give money to artists so they have to do their own management and development – give it to the people who are good at that and allow the artists to do what they do.

Technology and its impact – opportunities

No votes

- Adapting businesses regularly to fit into an ever-changing digital environment
- Making the industry/information more accessible
- Technology companies need to better support musical diversity
- Startups like Jaxsta are helping individuals behind the scenes get credit for their work (IMDB for music)
- Music technology doesn't change – music consumption does (funding)
- Use of tech to include people who are physically/socially/economically isolated
- Enable – connects people like nothing ever has (first nations responder)
- Enable – first nations Aboriginal peeps are highest users of social media in the world (first nations responder)

One vote

- Breaking down the fear around technology as an enabler
- Can be used to give exposure and make accessible the diverse nature of our (creative) world
- Enabler, opportunity. Learn about Facebook, Twitter, YouTube, Instagram, Pinterest, etc.
- Keep people on country (first nations responder)

Three votes

- Ongoing, accessible training and mentoring from experts in digital and tech

Technology and its impact – challenges

No votes

- Knowing how to utilise tech for beginners who work independently
- Oversaturation of the market
- Cost of services
- Tech for access and inclusive opportunity
- Enable visibility, remote access (first nations responder)
- Enabler but... it's hard as an artist to be present and using instastory, etc. (first nations responder, sic)
- Centralised control = lack of local relationships (for indies)

- Potentially toxic environment – can detract from individuality and promote uniformity

One vote

- Staff training (music business's often have old systems!), upgrade grants
- Disrupts – social media can contribute to disconnection IRL (first nations responder)
- Difficult to make money through sales due to streaming
- Lack of knowledge in constant changing environment

Three votes

- Keeping up and ahead of changing technology

Four votes

- Streaming devaluing music – what will the modern music label look like?

Workshop

Topic: Ongoing, accessible training and mentoring from experts in digital and tech; keeping up and ahead of changing technology; streaming devaluing music – what will the modern music label look like.

Solutions:

- Work collaboratively with non-music sectors to get ahead of changes and make them work for the industry – challenge music to think innovatively
- More cross-industry mentoring opportunities
- More research in emerging tech fields
- Understanding how big corporates streamline their work processes
- Innovation isn't invention
- Apps/software assistance to work more proactively
- Bringing more tech ideas into music conferences/spaces
- Greater understanding of metadata
- E.g. Tixel, Parlour
- More access to data analysis
- Continued funding for research into these areas
- Masterclasses
- Connecting with non-music sectors in a meaningful and long-term way
- Ongoing mentorship program with people outside the music industry (digital marketing, etc.)
- Facilitating more programs to bring awareness to these tech issues
 - Specialised tech knowledge more accessible
 - Bringing in experts to equip industry
 - Real life experience and skills
 - Extending some skills to high school level, even on a performance level
 - Linking new emerging leaders in higher education with mentors in future skills areas

Appendix 3

Examples of initiatives that could be developed to achieve these outcomes

The following initiatives would be most effective if delivered through a range of industry partnerships – some within Victoria and others across national and international relationships.

With Music Victoria reaching its 10th anniversary in 2020, it is well-positioned as a primary partner to government to deliver the leadership and strong industry relationships to achieve the overarching goals of *Creative State 2020+*.

Ecosystem as the foundation for viability and growth

New initiatives (suggested at the consultation forum or through other industry consultation)

- Fund individual managers and publicists to build and develop a small stable of Victorian artists, over a 12-month period, in Australia and key markets in Europe and USA.
- Initiate paid internship and graduate programs, particularly across sectors that support or develop the broader ecosystem.
- Explore systemwide initiatives that will help grow the viability of regional venues and touring circuits (e.g. funding support to regional venues, professional development for regional venue businesses and booking agents, support for musicians to take the time off work to participate in regional touring opportunities, campaigns to increase paying audiences in regions).
- Implement core funding for Music Victoria, including the Victorian Music Development Office, to provide certainty and stability during the next phase of industry growth and which aligns with the outcomes identified in the Music Victoria Strategic Plan 2019-2022.
- Invest in the development of the Music Victoria Awards as a global industry showcase.
- Invest in further development of the Changes industry conference to establish it as a global thought-leader in industry innovation and growth and as the pre-eminent Victorian inbound trade mission forum.
- Host an industry summit to explore and resolve current system-wide issues and explore opportunities for innovation and growth.
- In the short-term, continue program-based funding with a shift to longer and more certain cycles of funding for investment in Music Victoria and Victorian Music Development Office initiatives such as professional development programs for music businesses and professionals; industry-wide advocacy and connection; prosperity and growth for musicians, music businesses and music professionals in statewide, national and international markets; support to improve business acumen, diversity, inclusivity and accessibility; and improved physical and mental health and wellbeing).

Existing programs or tactics

- Most current initiatives, whether government or non-government, focus on specific sectors or target audiences and do not necessarily consider the broader systemwide opportunities or impacts.
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Market development

New initiatives (suggested at the consultation forum or through other industry consultation)

- Develop a thriving all-ages event calendar.
- Implement a high school and university touring circuit.
- Campaigns to embed local music as part of a community's identity.

- Radio quotas.
- Require venues to upgrade for physical accessibility and support with funding (don't require complex grant applications – look to other similar funding programs with streamlined processes).
- Publish accessibility status for each live venue to further promote and encourage audiences of all abilities to participate in live music.
- Run a promotional campaign to help venue owners understand how to diversify their income streams by highlighting different ways they can earn income (for example, live music with a door charge; sell merchandise; alcoholic and non-alcoholic beverages; food; music-related activities including educational).
- Meaningful recognition of the role First Nations music and culture can play in developing broader audiences.
- Use affirmative action principles to promote genres amongst audiences to improve access by a diverse range of musicians to the range of other opportunities being created (for example, women, First Nations, CALD, all abilities).
- Funding to further develop and implement Music Victoria's Regional Action Plan in line with this strategic direction.

Existing programs or tactics

- Refresh Music Victoria's Women's Leadership Program.
- Continue investing in market development and export opportunities being created by Victorian Music Development Office (for example, the Games project; audience development research project and strategy; First Nations initiatives).
- Regional live music census and development strategy.
- Increase opportunities for people with all abilities by expanding the Bandmates program.

Helping Victoria's music artists earn a living wage from their music

New initiatives (suggested at the consultation forum or through other industry consultation)

- Quotas are placed on all government grants – where creative services or content will be purchased, X% of Victorian creative content must be purchased.
- Explore support that can be provided to musicians who do earn a living wage from touring or recording so they have certainty of a living wage during downtime.
- Percentage of liquor licences to go to musicians.
- Provide professional development or run a promotional campaign to help artists understand how to access existing, available income streams and distribution channels (for example: play live; sell recorded music via digital online, syncing, streaming; sign up for APRA and other royalty programs; sign up for AMRAP).
- Further embed this by requiring the full list of channels and income streams to be checked off as criteria for grant applications.
- Run a promotional campaign to help artists understand how they might diversify their income streams (for example: sell merchandise; sell money-can't-buy experiences to fans).
- Invest in the support infrastructure for Victorian artists by subsidising the industry in the same way that employers are subsidised: fund small to medium managers/ bookers/ publicists, locally, nationally and internationally, to take on two artists from across the spectrum of emerging to late career, with a commitment to provide them with full management services for at least 12 months.
- Develop industry guidelines on standard and equitable fees for artists.

- Understand that improving living conditions for musicians will improve physical and mental health. In the short-term, provide support through targeted programs that improve physical and mental health of musicians while on tour and during downtime.

Existing programs or tactics

- No initiatives currently exist that provide Victoria's musicians with income certainty or a living wage.
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Appendix 4

Publications and reports used as inputs to this submission

- Music Victoria: Priorities for the Victorian Music Sector (white paper), June 2018
- Music Victoria: Strategic plan 2019 – 2022
- Music Victoria: Business plan 2019 – 2020
- Victorian Music Development Office: Strategic Plan
- Victorian Music Development Office: Business plan 2019 – 2020
- The Push Strategy 2019 – 2021