



South Australian Music Industry Strategy

Music Development Office, February 2018

**A collaborative plan to
accelerate growth of the music
sector in South Australia**

www.mdo.sa.gov.au/strategy



Stakeholder consultation



More than 2100 people, including businesses, musicians and consumers, had input into the process of developing this collaborative strategy for the South Australian music industry. Consultation included:

- an online survey, which received 1369 unique responses and had a total sample size of 174 music businesses
- one on one interviews with more than 30 key industry stakeholders from a range of disciplines, including media, education, studios, labels and management
- discussions with members from 12 industry bodies.

The South Australian Music Industry Strategy responds to the five major themes that arose during the consultation period, together with extensive research and analysis of local, national and international trends. It also builds on previous work, such as the 2013 Martin Elbourne Live Music Thinker in Residency.

The Music Development Office would like to acknowledge and thank everyone who provided invaluable advice and generously shared their knowledge and experience during the process of developing this strategy.

The stakeholders who took part in the process included local, state and national government and industry associations, training organisations, venue owners, event organisers, regulators, and musicians.

Image front cover: WOMADelaide, image courtesy of Arts Project Australia
Image this page: St. Jerome's Laneway Festival, image courtesy of SATC

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1

Introduction

South Australia's cultural vibrancy and economic prosperity is inextricably linked to the success of its music sector.

We South Australians are proud of our music culture. From the international success of artists such as the Hilltop Hoods, Tkey Maida and Sia, through to our world-class music education institutions, **we are a state that values and supports its music sector.**

Our designation as a **UNESCO City of Music** is testament to what a city can do for musicians, businesses, audiences and venues when we collectively get behind music as a **cultural, social and economic contributor to our state.**

We are also currently witnessing unprecedented levels of cooperation between industry and all tiers of government, which presents new opportunities to develop strategies and align activities to build on the positive work of organisations, businesses and individuals.

This South Australian Music Industry Strategy is a collaboration between the Government's Music Development Office and the music industry to support our sector to reach its full potential.



2

Executive summary



The South Australian music industry comprises a diverse range of artists, businesses and entrepreneurs that supply the live and recorded music sectors across the full value chain, from teaching through to touring and rehearsing through to recording. It also includes suppliers of specialised musical instruments through to companies that manage internationally successful artists.

Economic research consultancy EconSearch has recently found that South Australia's music scene contributed \$375 million to the economy in 2015/16, and the music industry generates employment for 6300 South Australians.

While the state has a handful of nationally-renowned businesses that support world-class musicians, the majority of the industry consists of small, locally-focused micro-businesses and individual entrepreneurs. For South Australia to realise the full benefits of the global digital transformation, we must ensure music businesses are well placed to take advantage of future challenges and opportunities.

This strategy sets out a plan to increase vibrancy and cultural activity, and drive economic growth and employment for South Australia by facilitating collaboration between all tiers of government, industry, and not-for-profit support organisations.

The Baker Suite

VISION

Position South Australia as the creative and industry development leader in the music sector.

MISSION

South Australian music businesses are globally competitive, innovative and have ready access to new markets.





The strategy aims to:

- map existing assets, quantify the size of the industry and develop baselines
- ensure government support continues to align with industry needs
- encourage active collaboration between all stakeholders
- identify and explore opportunities for industry development.

Development of the strategy

The South Australian Music Industry Strategy is informed by an industry consultation process and extensive research, including a report into the economic value of the music sector to South Australia and a mapping exercise to identify the number and type of businesses in the local music industry supply chain. We also assessed global and national industry trends and compared them to trends in the local business environment, and we undertook an industry capability analysis to identify the state's relative strengths.

See [Appendix 1](#) for more details of the research that went into this strategy.

Five strategic priorities for sector growth

Five strategic priorities have been identified to help the sector grow over the short to medium term:

- Activating live music across the state
- Export and international market development
- Music festivals and events
- Media and PR - telling our good news stories
- Technology and digital engagement

Frank Yamma





3 The roles of government and industry



Government and industry have complementary roles to play to enable us to work together for the benefit of the sector as a whole.

The Music Development Office and St Paul's Creative Centre

The Music Development Office (MDO) is a South Australian Government organisation that supports and develops the state's music industry through a range of programs, including the Robert Stigwood Fellowship Program and the Contemporary Music Grants Program.

St Paul's Creative Centre is an industry development hub and co-workspace for the arts and creative industries that also sits within the MDO's portfolio. See [Appendix 2](#) for more information on the MDO and St Paul's Creative Centre.

The MDO's key roles are to be:

- an **enabler** – providing assistance (such as grants, programs, and research) to support creative development and help businesses grow, build capabilities, and access markets

- a **supporter** – a means to get the industry's voice heard in government and to help industry understand how it can access government support
- a **connector** – maintaining a holistic awareness of the diverse elements of the sector, and linking these up in order to grow the sector as a whole.

The role of not-for-profit organisations

South Australia has a range of music-focused non-profits, each with its own specialisation, from industry development through to mentorships, advisory services and international artist residencies. These organisations play a crucial role in building and sustaining the sector's ecosystem, supporting existing musicians and businesses and building pathways for new entrants. Several of these non-profit organisations, including Music SA and national organisations the Live Music Office and Music Australia, provided expert advice to this strategy.

See [Appendix 3](#) for a list of organisations and resources that support the music sector in South Australia and nationally.

St Paul's Creative Centre

4

The music sector

The music industry is a complex network with a number of contributors, but it is usually broadly categorised into the **live music** and the **recorded music** sectors.

The core products and activities of the music industry include sound recordings, live performances, music productions and administration of copyrights. However, to consider the full system we must also take into account equipment and technology, such as instruments, recording equipment, loudspeakers, computers and mobile devices, and associated services, such as management, marketing, legal, accounting services and representative associations like Music SA and APRA AMCOS (Australasian Performing Right Association / Australasian Mechanical Copyright Owners Society).

The music industry's production system should be viewed not as a linear chain, but as a round production network where different contributors have interests ranging from recording music to promotion and sales of the finished product – for example, a self-managing artist, or a band manager also running the record label that releases the band's music.



Iconic South Australian music venue **The Grace Emily**



4.1 The South Australian music industry

Snapshot

- Lonely Planet recently named Adelaide as Australia's live music city.
- In December 2015, Adelaide was designated a [City of Music](#) by the UNESCO Creative Cities Network.
- South Australia is home to some of Australia's greatest rock bands, including Cold Chisel, The Angels and leading hip-hop artists Hilltop Hoods. AC/DC formed in Adelaide with the addition of local Bon Scott as front man, and the music careers of revered singer-songwriter Paul Kelly, Guy Sebastian and global chart-topping artist Sia began here in Adelaide. Entrepreneur Robert Stigwood, best known for managing Cream and the Bee Gees, was born in South Australia.
- According to APRA AMCOS, South Australia has around **425 live music venues**.
- The MDO estimates that there are more than **325 businesses** in the music industry supply chain (in addition to live music venues).
- Music SA's Live Music Census, which has been conducted annually since 2015, revealed an increase in live music gigs and venues offering live music in 2017, with **1108 gigs at 211 venues** over the month of May in Greater Adelaide.
- South Australia has around **40 dedicated music festivals and events**, ranging from boutique regional festivals through to major events.
- Australia's favourite outdoor festival, WOMADelaide, attracts attendances in excess of 86,000, with 45 per cent of the audience travelling from outside South Australia.
- **1200 people identify their main profession as a musician**, according to ABS data. Thousands more will be part-time or amateur musicians.
- There are approximately **5050 songwriters** registered with APRA.

Adelaide: UNESCO City of Music

In December 2015, Adelaide was designated a [City of Music](#) by the UNESCO Creative Cities Network (UCCN). Adelaide is the first and only UNESCO City of Music in Australia and is one of 31 Cities of Music across the world that are recognised for their commitment to quality, variety, depth and integration of music-making in their home cities and states.

This designation makes Adelaide part of a worldwide network, opening up new opportunities for our artists and businesses. The Adelaide UNESCO City of Music Office is facilitated by the Adelaide Festival Centre in partnership with the South Australian Government and the City of Adelaide. See <https://www.adelaidefestivalcentre.com.au/about-us/adelaide-unesco-city-of-music/> for more information on initiatives undertaken in Adelaide under the UNESCO City of Music designation.



United Nations
Educational, Scientific and
Cultural Organization



ADELAIDE
CITY OF MUSIC

- Designated UNESCO Creative City in 2015
-



The economic value of the music industry in South Australia

In July 2017, the MDO engaged South Australian economics consultancy EconSearch to carry out a study on the value of the sector. This is the first study to take into account the full music supply chain, including song-writing, retail, manufacturing, recording studios, dedicated music media and education, as well as live music gigs and festivals. Key partners in this research are AHA SA, APRA AMCOS, City of Adelaide, and Music SA.

The research consisted of:

- a consumer survey, which received 1369 unique responses, including all methods by which South Australians consume music industry outputs, including live music and other forms of consumption, such as speakers, instruments and education
- a business survey that was stratified to ensure representation from each type of music industry activity in South Australia.

Key findings of EconSearch report

- In 2015/16, the music industry contributed \$375 million, or 0.37 per cent of GSP, to the South Australian economy, including \$221 million from flow-on effects.
- Of the direct contribution, one third was from consumer expenditure at live music events, and two thirds was from the activities of musicians, venues and other music businesses.
- Overall employment of the music industry in South Australia is 6300 (or 4500 FTE jobs). This includes 1800 jobs from flow-on effects.

WOMAdelaide 2015,
image courtesy of Grant Hancock

Music industry supply chain in South Australia

The South Australian music industry is diverse, covering everything from musicians and venues through to high end instrument and audio equipment manufacture and world class recording facilities. It also includes providers of most of the major elements in the supply chain, mostly through individual entrepreneurs and microbusinesses.

The MDO has mapped all known elements of the music industry supply chain, though it did not attempt to map individual bands and musicians. This research showed that there are more than 750 South Australian-based businesses directly servicing the music industry supply chain, including approximately:











- **425 venues**, including all venues that hold an APRA live music license, from dedicated music venues such as The Gov, Grace Emily, Wheatsheaf and Exeter, through to businesses such as wineries that occasionally host live music

- **46 dedicated retailers**, including musical instrument stores such as Derringers and record stores such as Clarity Records and Mr V Music
- **22 recording studios**
- **19 record labels**
- **16 support organisations**, including trade bodies, industry representatives and other not-for-profits such as Music SA, Adelaide Music Collective, APRA AMCOS, Musica Viva, and the Helpmann Academy
- **14 education and training organisations**, including Registered Training Organisations such as Music SA, SAE and ARMI (Australian Rock and Metal Institute), and higher education and research institutions such as the Sia Furler Institute at the Elder Conservatorium, and TAFE SA's Adelaide College of the Arts
- **10 manufacturers**, including instrument manufacturers, computer software, CD/ vinyl manufacturers and audio equipment such as loudspeakers and hi fi equipment.

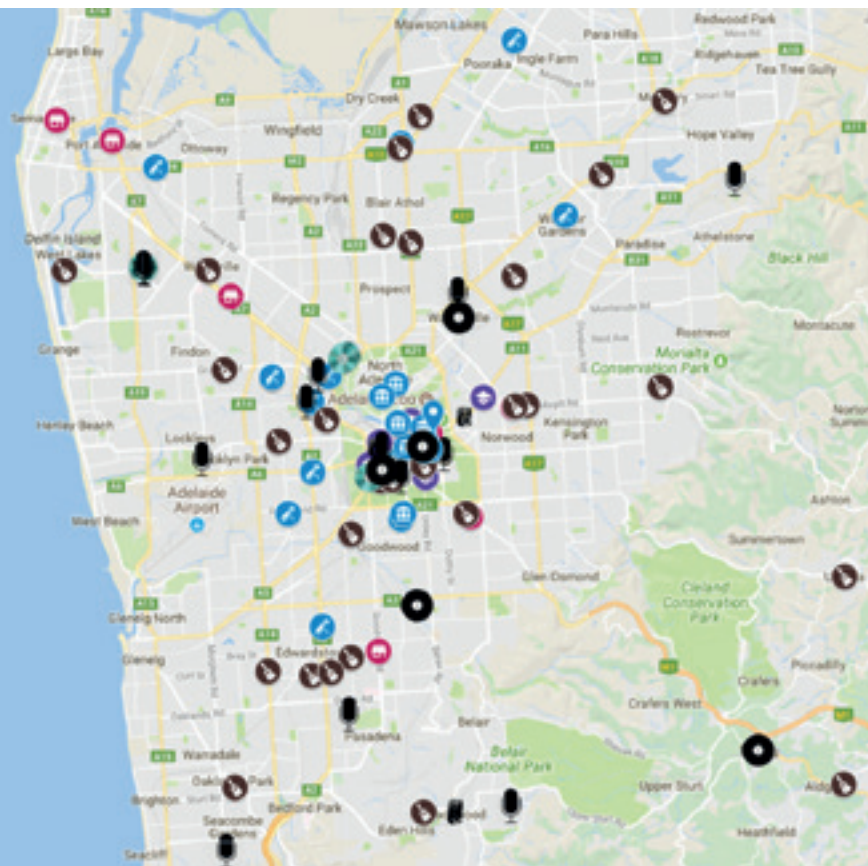
View Google Maps for live music venues and music industry supply chain on the MDO website (<http://mdo.sa.gov.au/map-music-industry-businesses>). Please note only businesses with a published physical address are listed. Contact Karen on karen.marsh@sa.gov.au to add or remove businesses.

Music industry supply chain map

Key

-  Record Stores
-  Rehearsal Spaces
-  Education and Training Organisations
-  Musical Instruments (Manufacturers, Retail, Hire and Repairs)
-  CD and Vinyl Manufacturers
-  Audio Equipment
-  Recording Studios
-  NGOs, Support Organisations and Government
-  Record Labels, Promoters and Event Managers
-  Miscellaneous

Map created with Google Maps



Key observations from mapping and EconSearch report

- There are a number of high value manufacturers (audio equipment, speakers, vinyl pressing).
- Most independent record labels, promoters and managers are individual entrepreneurs.
- Aside from small independent record labels, there are no record or publishing companies based in South Australia – almost all are in Sydney or Melbourne.
- South Australia is strong in specialist instrument makers and retailers.
- Around 78 per cent of musicians work on music-related activities part-time (EconSearch), which is consistent with the widely reported statistic that the average contemporary musician in Australia works part-time in the industry and earns between \$7,000 and \$12,000 per annum, with the majority of their income earned through other occupations.
- Of the musicians who responded, 96 per cent of income was earned in South Australia, which demonstrates how important a thriving local music scene – especially live music – is to musicians.



4.2 The Australian music industry

*“Our research shows that for every dollar spent on live music (in Australia), **three dollars of benefit** is returned to the wider community. This is a significant, and unrecognised, contribution that includes the dollars that flow to the national economy as well as the ways experiencing live music enriches people’s lives.”*

Dr Dave Carter, Lecturer in Music Technology at University of Tasmania

Snapshot of the Australian music industry

- The Australian market ranks as the sixth largest in the world overall and is estimated to contribute around \$4 billion to the Australian economy (Music Australia)
- In 2016, APRA AMCOS reported record annual revenues with total royalties payable to songwriters, publishers and affiliated societies at \$335.9 million, 17.7 per cent year on year growth primarily driven by exponential streaming growth
- According to APRA, the rapid adoption of streaming by Australian consumers eclipses that of television in the 1950s or mobile phones in the 1990s
- APRA AMCOS also reported an astounding 199.5 per cent increase in export revenue over the last five years, highlighting the success of Australian artists internationally. However, despite this, Australia is still a net music importer (i.e. the value of our imported goods is higher than our value of exported goods)
- The demise of major touring festivals, such as Soundwave, has to some extent been countered by growth in boutique ‘experience’ festivals
- Music (after food and wine) is the most popular attractor for tourists to regions in Australia



WOMADelaide 2015,
image courtesy of
Grant Hancock

4.3 The international music industry

“The story of the recorded music industry over the last two decades is one of transformation: from physical to digital; downloads to streaming; ownership to access.”

Frances Moore CEO, IFPI (International Federation of the Phonographic Industry)

The global music industry has experienced major disruption since the advent of peer-to-peer file sharing internet services such as Napster in the late 1990s, with digital piracy leading to a massive slump in revenues for the recorded music sector. However, the last two years have seen growth for the sector, mostly driven by streaming, with analysts at Macquarie predicting that global recorded music revenues will double over the next 10 years.

According to IPFI's *Global Music Report 2017 – Annual State of the Industry*:

- global recorded music sales totalling US \$15.7 billion in 2016 came from a range of revenue streams, from downloads to subscription and performance rights, with 50 per cent of recorded music revenues coming from digital
- the global recorded music market grew by 5.9 per cent in 2016, the fastest rate of growth since IFPI began tracking the market in 1997 and the second consecutive year of global growth for the industry
- streaming has been the clear driver of growth, with revenues surging by 60.4 per cent year on year, and streaming now making up 59 per cent of digital revenues

- this growth should be viewed in the context of the industry losing nearly 40 per cent of its revenues in the preceding 15 years
- physical format revenues declined by 7.6 per cent, a higher rate than the previous year, which saw a decline of 3.9 per cent – though the physical sector still accounts for 34 per cent of the global market, and is particularly significant in leading countries such as Japan and Germany
- streaming unlocks global markets, creating audiences in places that have traditionally been fairly inaccessible to the music industry, such as China, Russia, Brazil and Mexico
- the Asian music market is growing, up 5.7 per cent overall in 2015, with Korea the standout success with almost 50 per cent growth in revenue over the last five years, and China and India following close behind, driven by streaming and smartphone use.

Technology-driven growth

Unsurprisingly, much of the global recorded music sector's growth is driven by new technological developments, which bring major opportunities and financial gains to the sector:

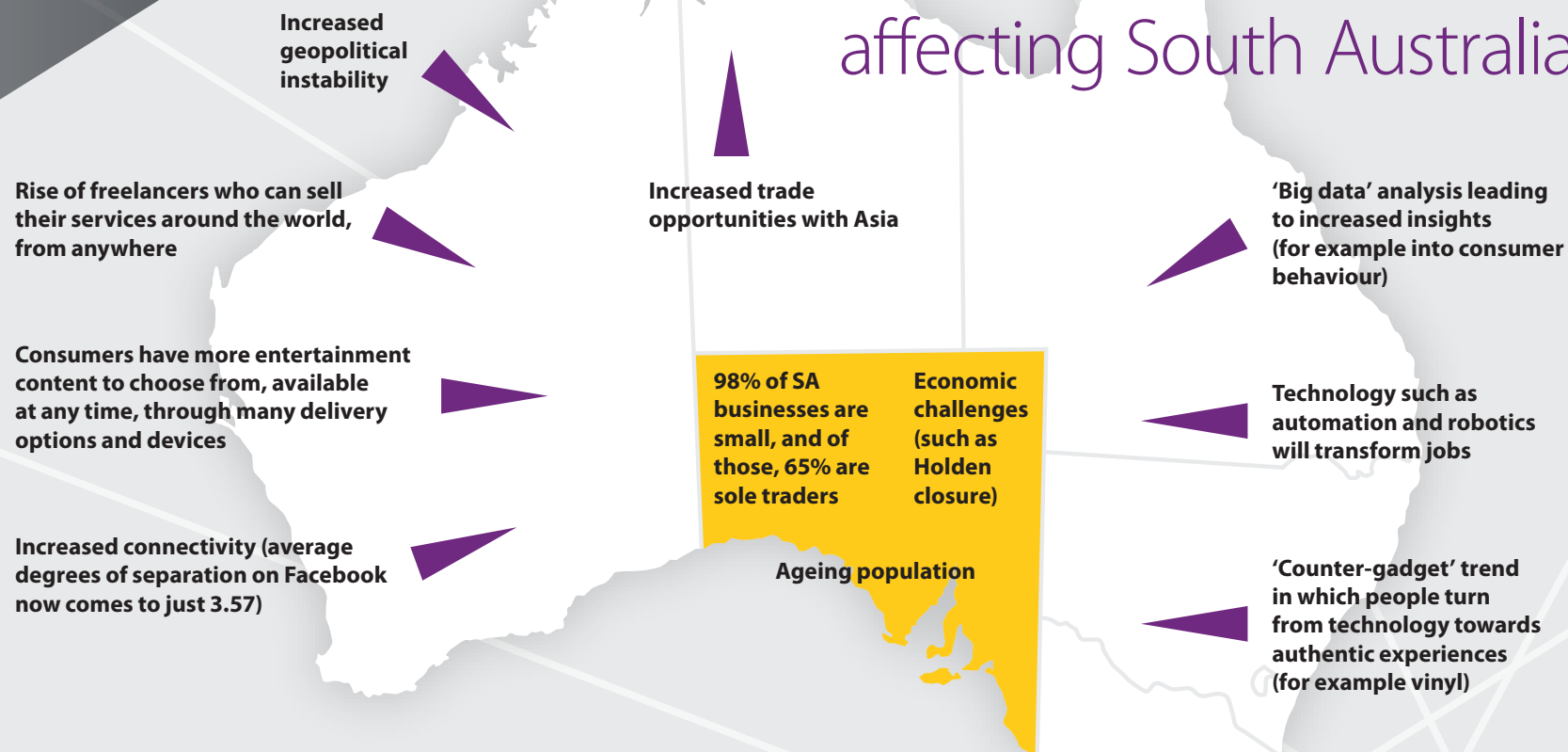
- Musicians are experimenting with virtual reality (VR), either as part of a performance or to promote a single, much like a traditional music video. Artists are live streaming concerts in VR, allowing fans from all over the world to share in experiences
- Artificial intelligence (AI) has broad implications for the sector – for example in music composition, education, performance, and digital sound processing
- The rise of the blockchain, which could transform many aspects of the industry, such as publishing, the relationship of artists with their communities of fans, and digital rights management, as well as powering cryptocurrencies as a method of payment
- Voice-controlled technology will be crucial in pushing streaming further into the mainstream, as devices such as Amazon Echo will enable streaming to reach a wider demographic, both in people's homes and in their cars
- User generated content is expanding markets and driving innovation, with lip-synch app musical.ly now having more than 120 million users around the world.

“The key development in the market at the moment is competition. What is especially key is that it is competition based around market growing, not market stealing”.

Will Page, Director of Economics, Spotify

Broader global trends

Broader Trends affecting South Australia



Sources: various including [CSIRO](#) and [PWC](#)

The figure above summarises some of the significant global trends that are currently impacting, or will impact the local industry.

In the context of these trends, there will be increased pressure on the local music industry to adopt new business models in order to remain competitive.

The difficulty is compounded in South Australia given the high percentage of individual entrepreneurs and small businesses and the absence of major industry, such as record labels, publishing companies and media, that can provide access and support to bring products and services to market.

5

Analysis and recommendations

5.1 South Australian music industry strengths

In developing this strategy the MDO considered local economic trends, global and national trends, and characteristics of the South Australian music sector and summarised them into an analysis of comparative advantages and disadvantages:

Comparative Advantages (strengths)

- UNESCO City of Music status – international recognition
- Population size – easy to access and connect with each other
- Government support, including state and local government
- Lifestyle – a state in which artists and entrepreneurs can afford to live, create, and do business around the world
- St Paul's Creative Centre – a dedicated hub for industry to work, gather, collaborate & do business
- Strong not-for-profit support organisations such as Music SA
- Strong youth media brands such as Fresh 92.7, and dedicated local radio stations Radio Adelaide and Three D Radio
- Entrepreneurial mindset and Adelaide is a good test bed for innovation
- Gig City high speed broadband infrastructure
- Good access to Asia
- Large numbers of international students
- Strong complementary industries (Fringe, film, game development etc.)
- Aligned programs that provide pathways to growth, such as the Robert Stigwood Program and Music SA's accredited courses.
- Government regulatory reform to support live music
- Iconic live music venues that cover all genres
- Tourist attractions such as wineries that host live music
- Strong emerging industry sector with national recognition

Comparative Disadvantages (weaknesses)

- Geographical remoteness (for example logistical difficulties in touring acts)
- Population size means small audiences
- Lack of big industry (record companies, publishing etc)
- Culture of slow ticket sales
- Reduction in recent years in print media, especially street press
- Many businesses have very little social media presence, and websites are often of low standard
- No cross-genre youth radio station (such as Melbourne's Triple R or Sydney's FBI).

The opportunities for this strategy exist where comparative advantages can be further developed and disadvantages addressed.



5.2 The challenges

The following key themes emerged from South Australian music entrepreneurs and businesses during the consultation process for this strategy:

Live music venues are the pulse of the music sector in South Australia. While live music is growing (according to Music SA's annual census), regulatory complexities, slow ticket sales and sometimes sparse audiences are key issues facing the sector.

Lack of support mechanisms for export and international market development. Most music businesses do not qualify for programs such as the Export Partnership Program as they do not meet the turnover requirement. Businesses are often limited in their ability to develop international export networks and access international best practice, knowledge and processes. Asia is a growth market that provides many opportunities for Australian musicians, but there is no specific Austrade support for the music sector.

Audience development. There is a perceived lack of consumer awareness of the value of live music. Audiences often do not value music and expect it to be free, especially local music. Poor ticket sales or very late ticket sales for gigs and festivals can leave promoters exposed to potential losses. Lack of all-ages gigs means younger people often can't attend live music shows.

Lack of regional support. There are few regional touring circuits in South Australia, and opportunities to build touring circuits between Melbourne and Adelaide have not been fully explored.

Regional audiences are hungry for live music, but venues often do not have access to the programs and resources that Adelaide venues have.

Technologies and digital engagement. There are opportunities for South Australia to play a leading role in developing new music-focused technologies.

Public relations. While there are many good news stories about South Australia's music scene, these stories often go untold. A more aligned approach to media coverage is needed to share the good news happening in the state.

Music and health/well-being. Research is increasingly demonstrating the benefits of music in mental and physical health, and general well-being, particularly for young people. Northern Sound System is a shining example of what we should be doing to support youth development and community engagement through music.

International students. While approximately one third of Adelaide CBD residents are international students, very little work has been done to develop audiences among this demographic, especially Asian students.

Music media. The recent demise in the number of free street press publications makes it harder for venues and bands to connect with audiences and promote gigs. A lack of dedicated music media is an issue in many Australian cities, but while local radio stations Fresh 92.7 and Three D Radio have large and dedicated audiences of young music fans, Adelaide has no equivalent to Sydney's FBI or Melbourne's Triple R cross-genre music stations.

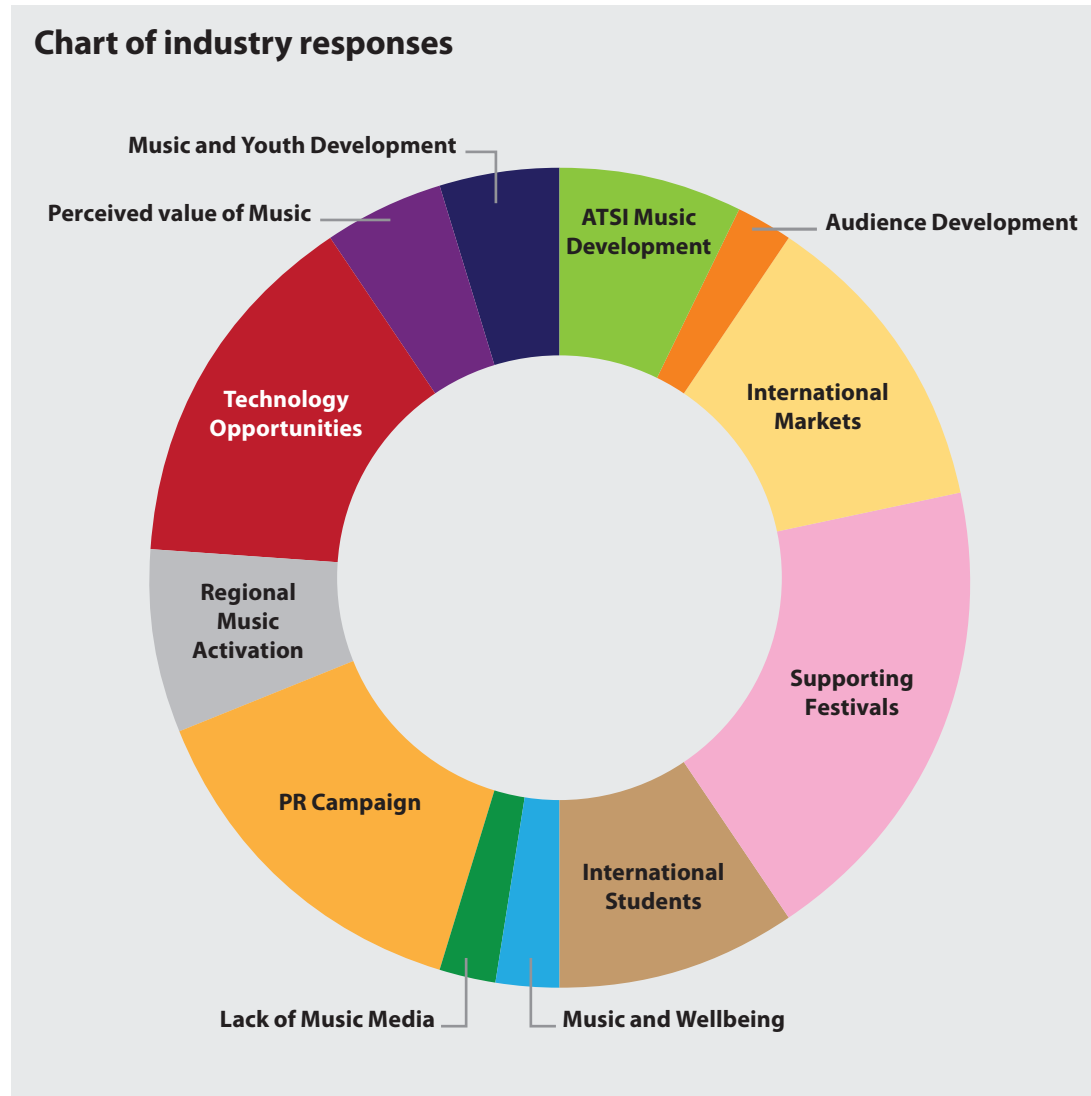
ATSI music development. There is a perceived gap in dedicated support for Aboriginal and Torres Strait Islander musicians in South Australia.

Public school music education. While some respondents highlighted perceived gaps, since the consultation period the South Australian Government's Department for Education and Child Development has developed a number of new initiatives, including a new investment of \$5.12 million over the next four years into improving music education in public schools and providing greater pathways for students to pursue further study and careers in the music industry.



Electric Fields, image courtesy of Kate Pardey

The below chart represents the number of times an opportunity or issue was identified by industry during the consultation process:



In order to select which opportunities to initially focus on, the MDO took into account:

- industry feedback, both quantitative (the number of times an issue or opportunity was highlighted during consultation) and qualitative (the relative importance of the opportunity according to industry)
- work already in progress – for example, a number of initiatives have recently been undertaken by the State Government to support live music venues (see [Appendix 3](#) for further details)
- resource availability, including the MDO’s staff resources, existing government funding and programs and industry support organisations
- whether the specific issue is being considered through other mechanisms.

This analysis led to the following five **strategic priorities for sector growth:**

- Activating live music across the state
- Export and international market development
- Music festivals and events
- Media and PR - telling our good news stories
- Technology and digital engagement

6

Action plans



The below tables identify the new actions we will undertake as well as existing initiatives that address the five identified strategic priorities. **Further specific actions will be explored through industry roundtables and workshops around the key themes** in the first half of 2018.

6.1 Activating live music across the state

Existing initiatives

The MDO is collaborating with the Local Government Association (LGA) to support local councils to develop live music action plans. This includes:

- an online resources page with resources to support councils to develop live music in their locality
- five fact sheets produced by Music SA on all aspects of hosting live music.

New actions

From January 2018, the MDO will provide a case management service for live music venues across the state. This role will also develop a state-wide music development strategy in collaboration with local councils, the LGA, Regional Development Australia and venues.



St. Jerome's Laneway Festival, image courtesy of SATC



6.2 Export and international market development

Existing initiatives

- Numerous Adelaide UNESCO City of Music international projects with other Cities of Music. Read the 2016 report on Adelaide's initiatives here: <https://www.adelaidefestivalcentre.com.au/media/5871/aucom-2016-17-activity-report.pdf>
- The Robert Stigwood Fellowship Program, which includes international market development for artist and industry fellows.
- Arts South Australia's Made In Adelaide music program, which delivers some of the best new music from South Australia at the Edinburgh Festival each year.
- Export panel and mentoring sessions delivered to local musicians by national export organisation Sounds Australia each year.
- Arts South Australia's Contemporary Music Grants Program includes an [International Touring Grants](#) category.

New actions

- To be determined at an industry roundtable in early 2018.

6.3 Music festivals and events

Existing initiatives

- The Music Festival and Events Roundtable was established in December 2016 to consider what can be done to better support festivals and events in the state.
- The roundtable led to the creation of a six month Music Festivals Catalyst role to work with the MDO at St Paul's. This role produced a report, *Supporting the Music Festival and Event Industry in South Australia*, with recommendations for government and Industry.
- The Live Music Events Fund (\$1.3 million over three years), administered by Events South Australia, in collaboration with the MDO, has supported:
 - the prestigious national AIR Awards (Australian Independent Record Labels Association), taking place in Adelaide in 2017, 18 and 19
 - Indie Con Australia, a new national industry conference taking place in Adelaide in 2017, 18 and 19
 - Music SA's winter music activation, Umbrella: Winter City Sounds, which saw 300 events in 104 venues and 55,000 attendances in 2017
 - the Unsound Adelaide Festival.
- The Contemporary Music Grants Program includes a festivals category that supports small and emerging festivals with grants of up to \$10,000.

New actions

- The MDO is working with the government to implement recommendations from the report *Supporting the Music Festival and Event Industry in South Australia*.

Wanderers at Made in Adelaide, Edinburgh, 2017, image courtesy of Kate Pardey



6.4 Media and PR - telling our good news stories

New initiatives

- A Music Communications Roundtable with industry and government representatives will be convened in early 2018 to discuss strategies to push more good news stories to the media.
- The MDO has created the Adelaide UNESCO City of Music Brief, a booklet that will be distributed in cafes, bars and music venues to promote Adelaide as a city of music.

6.5 Technology and digital engagement

New initiatives

The MDO is working with Dr Tom Hajdu to develop a series of workshops with the Sia Furler Institute at Adelaide University to bring the latest in technological developments to the industry in South Australia.

This initiative will strengthen the connection between uni students and the local music and creative industries through targeted 'talks programs' to be run at St Paul's Creative Centre and Adelaide University throughout 2018.



Porch Sessions -Stu Larsen,
image courtesy of Jack Fenby

7

Industry's vision for the future

"The bar has officially been raised! The South Australian music industry has galvanised in recent years resulting in a creative environment focused on quality output across all genres. We've gone from desperately seeking local talent to almost having too much to choose from! That's a good 'problem' to have!"

Troy Sincock, General Manager, Fresh 92.7 FM

"Adelaide is part of the transforming global economy, next to the fastest growing, biggest market in history: Asia. Let's think beyond borders. Let's think big."

Dr Tom Hajdu, Chief Innovator of South Australia, Professor & Director of the Sia Furler Institute at Adelaide University

"Now more than ever is a pivotal time for music. It's time to reinvent the wheel, to take risks, to do things differently. Music and live show experience holds more power than we can ever imagine, it creates magic anytime, anywhere; it moves people."

Sharni Honor, Porch Governor, The Porch Sessions

"The value of music has shifted from music businesses to tech businesses so if you're going to succeed as an artist you need to keep abreast of how to best navigate the online environment. However the content on platforms is what is important, distribution systems will come and go, but the quality of songwriting and the stories we tell as musicians is what will resonate with audiences and convey our culture."

Lisa Bishop, General Manager, Music SA

"No one cares where great music is from, in the moment we first hear something that moves us, our only care is that it's great. We're living in a time where the ease of global communication is unprecedented and as a result the opportunities for musicians living in cities like Adelaide has never been greater. With a unified sector and a focus on creating, recording and communicating truly great new music to the world, the global future is bright for music from South Australia."

Ross McHenry, Musician



“Connecting South Australian artists and industry to the rest of the world. That’s where the future lies. I’m so excited that we get to exist at a time where metadata, digi-tech and smart speakers are considered cool. In fact, they’ll become the creators and the industry’s best friend. That, and listening to what the youth of today are doing, seeing and engaging with. But let’s be honest, as someone who works on festivals and tours for a living, I want people to go and see live music, buy a ticket (or 10), support the opening act, sing their favourite songs loud and be proud that they’re inspiring these acts to write more songs, push the limits of a live experience and perform mind-blowing shows. There’s nothing greater than a dance floor.”

Alice Fraser, St. Jerome’s Laneway Festival (SIN/NZ/AUS) / Tour Manager

“If you have an international mindset, South Australia is a phenomenal home base for a career in music. The state is punching way above its weight in a cultural context and the music being generated reflects that. . . The supportive creative community, a forward thinking government and the affordability of living are resulting in music people seeing South Australia as a great home-base in which to engage with the global music scene.”

Dan Crannitch, Musician/A&R Wonderlick

“We’re the artists who shape culture, creating a healthy state of flux in the social fabric. Music is intrinsic to all humans, and the advent of technology continues to emancipate our receptivity to it. At the same time, live performance becomes all the more precious and imperative. It’s an exciting time to be a musician.”

Gabriella Smart, Musician

Young music student at the Northern Sound System



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Appendix 1: Development of the South Australian Music Industry Strategy

The strategy has taken into consideration information from a number of important initiatives.

Martin Elbourne, Live Music Thinker in Residence

In 2013, Live Music Thinker in Residence Martin Elbourne was hosted by the Don Dunstan Foundation to bring together the music industry and government to develop a sector-wide, whole of government approach to contemporary music. The final report, *Reverb: The Future of Live Music in South Australia*, made 49 recommendations. Since then the government and the music industry have launched several key initiatives in response to Elbourne's recommendations, including:

- establishing the Music Development Office
- establishing St Paul's Creative Centre
- the 90 day project, 'Streamlining Live Music Regulation'
- the Robert Stigwood Fellowship Program
- Music SA's SAM Awards, an annual celebration of local music.

Local government music initiatives

A number of complementary local government initiatives are in progress, including the City of Adelaide's Live Music Action Plan (2017 update) and support from the Local Government Association (LGA) for local councils to develop live music action plans. The MDO works closely with both of these organisations to ensure a complementary, collaborative and aligned approach to local government initiatives.

South Australian Government Economic Priorities

The following State Government Economic Priorities are relevant to this strategy:

- **Vibrant Adelaide:** During the past three years there has been a definite shift in the perception of Adelaide for the better.
- **Growth through innovation:** We need to support companies that are prepared to innovate and reap the rewards of business change.
- **A destination of choice:** South Australia is a growing destination choice for international and domestic travellers.
- **The best place to do business:** We will be quick to address the changing needs of businesses, and build industries that will generate the jobs of the future.

- **International connections:** We need to be open to new people, new ideas, new investment and business partnerships.
- **Opening doors for small businesses:** Transition of South Australia's small businesses towards niche, globally competitive opportunities will be accelerated.

www.economic.priorities.sa.gov.au

Other industry resources

A number of other initiatives have been analysed and referred to in this strategy, including:

- the work of the Music Industry Council (MIC)
- the work of the UNESCO: Adelaide City of Music Advisory Committee
- Music Australia's National Contemporary Music Plan
- the Live Music Office's University of Tasmania report, *The Economic and Cultural Value of Live Music in Australia 2014*
- Music SA and the Live Music Office's [Live Music Census](#).

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Appendix 2: Government support for the music sector

9.1 South Australian Government

Music Development Office (MDO)

The MDO supports both creative and business development for the music sector in South Australia, partnering with local government and industry organisations to deliver initiatives, including:

- the [Contemporary Music Grants](#) with categories for festivals and venues, recording, marketing, touring, skills and music development
- the [Robert Stigwood Fellowships](#)
- the [Jon Lemon Artist in Residence Program](#)
- the [Live Music Events Fund](#).

St Paul's Creative Centre

St Paul's Creative Centre is an industry development initiative to support the creative industries in a curated precinct and collaborative co-workspace in the heart of the city. St Paul's offers a range of benefits, including open-plan working areas, private meeting rooms and creative spaces. It was one of the first innovation precincts to connect to the GigCity Adelaide high speed broadband network in 2017. Facilities and programs at the centre are specifically designed to increase collaborative opportunities - for example, the Song Space rooms are two new, purpose-built areas for collaborative song writing. www.stpaulscreativecentre.com.au

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9.2 Support for live music venues

Overview

The South Australian Government facilitates and supports a number of aligned and complementary initiatives for live music venues in the state, including streamlining regulation that affects venues and providing programs, funding and other initiatives to support venues. Not-for-profit organisation Music SA also provides initiatives to support live music venues.

Live music regulation

In 2015 the South Australian Government established a Live Music Regulation Roundtable, which brought together music industry and government representatives to discuss and address various issues affecting the live music industry. This led to a 90 day change project, 'Streamlining Live Music Regulation', in early 2016, which resulted in major reforms of live music regulations to make it easier for venues to host live music.

Changes to liquor licensing and National Building Code now make it easier for businesses to engage musicians as part of their offering to customers. These changes have the potential to increase economic development and cultural across the State. These legislative changes are outlined below:

1. **Changes to liquor licensing:** From 18 December 2017, low-risk businesses will no longer require a liquor licence to treat their clients to a drink, thus reducing administrative burden and supporting industry development. Other burdens relating to liquor licensing have also been removed or reduced. Further details can be found on the [Consumer and Business Service \(CBS\) website](#).
2. **Removal of Entertainment consent:** From December 2017, licensed venues do not need to get consent from Consumer and Business Services (CBS) to host entertainment such as music. Further details can be found on the [Consumer and Business Service \(CBS\) website](#).
3. **Changes to Development regulations:** Exemption from development approvals now allows 'low risk' live music in licensed and unlicensed venues, enabling non-traditional venues such as coffee shops to host live music without approvals.

4. **Changes to the National Construction Code: Spaces for live music and entertainment:** -

From 1 May 2016, changes to the National Building Code¹ were adopted in South Australia that make it easier for buildings and spaces to be used as venues for live music. This is an important initiative aimed at reactivating existing buildings and spaces. These changes include:

- a. Expanding the definition of a Small Arts Venue from the current 300m² to 500m².
- b. Redefining some venues from Class 9b 'Assembly Buildings' to Class 6 "Entertainment Venues" thus removing various regulatory constraints. This change has reduced the overheads and costs for running music and theatre events in small "creative spaces" rather than traditional theatres.

Programs, funding and other initiatives

Resources

- Music SA has developed a '[Best Practice Guide for Live Music Venues in South Australia](#)', to assist managers of live music venues to run successful businesses.
- In May 2017, Music SA published five fact sheets for live music venues that were distributed to venues via the Australian Hotels Association (AHA SA).
- Music SA and online music media leader theMusic.com.au have partnered to bring South Australian residents and visitors the most up to date [online gig guide](#). Musicians and venues are encouraged to list their up and coming gigs.

- The MDO partnered with the Live Music Office to develop an online [Live Music Map](#), a tool for artists and the broader live music industry that lists everything needed to find and support gigs, from venues to production, promoters to promotion.

Activation

- Funded by the State Government's Live Music Events Fund, Music SA's Umbrella Winter City Sounds is a winter live music activation strategy that started in 2016 and will continue annually until 2019.
- Adelaide Guitar Festival's Guitars in Bars, which incorporates guitar-based gigs in the metropolitan area and throughout regional South Australia, has complemented Umbrella in 2016 and 2017.
- Both Umbrella and Guitars in Bars have a significant open access component, enabling all kinds of musicians, venues and events to be included and promoted state-wide. This clustering of events maximises interstate visitation and provides development opportunities for the local music industry.

Grants

- [City Makers grants](#) are available to venue operators to alleviate the costs of acoustic engineering reports in order to gain relevant approvals to showcase live music.
- Arts South Australia's [Contemporary Music Grants Program](#) includes a festival and venues category to support costs associated with presenting live music by local musicians.

9.3 Other State Government support

- [Investment, Trade and Export](#) (includes Export Partnership Program and TradeStart)
- [Small Business Services](#) (includes workshops, online tools, and Small Business Contact Service)
- [Small Business Development Fund](#) (exclusive to businesses in the northern Adelaide region)
- [South Australian Early Commercialisation Fund](#) (matched funding to support commercialisation of new products or services)

9.4 Local government

The role of local government in supporting live music was highlighted in the 2013 Martin Elbourne Live Music Thinker in Residence report, *Reverb: The Future of Live Music in South Australia*, which included a recommendation to encourage local councils to create their own live music action plans in conjunction with local development plans. Mr Elbourne considered that establishing live music policies and action plans would enable councils to consider their strategies for cultural and entertainment centres, alongside other considerations such as safety, parking and noise, and envisaged a role for the LGA to assist councils by providing templates and models for successful plans.

¹ *Understanding the NCC – Building Classifications*, Australian Building Codes Board, 2017. "Class 9b buildings are assembly buildings in which people may gather for social, theatrical, political, religious or civil purposes. They include schools, universities, childcare centres, pre-schools, sporting facilities, night clubs, or public transport buildings."

Local Government Association (LGA)

The LGA's Annual General Meeting in October 2016 initiated the development of an online resource page to support member councils in developing live music policies and live music action plans. The LGA is now supporting all 68 South Australian councils to develop live music policies and action plans. View the [LGA website](#) for information on local council initiatives.

City of Adelaide

The City of Adelaide is strongly committed to supporting live music, and was the first council to develop its own [Live Music Action Plan](#). Council has a sponsorship and grants program to foster creativity, cultural and artistic events and activities to ensure an exciting range of live music events and activities in a variety of venues across the city throughout the year. Visit the [City of Adelaide's website](#) for more information on its support for the music industry.



9.5 Australian Government

Australia Council for the Arts:

- [Grants programs](#)
- [Music support](#)

AusIndustry and AusTrade

Australian Government programs for businesses include:

- [Entrepreneur's Program](#)
- [Accelerating Commercialisation](#)
- [R&D Tax Incentive](#)
- [EMDG](#)
- [Other Austrade Services](#)



Heaps Good Friends

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Appendix 3: Resources for the sector

Industry support in South Australia includes:

- [Adelaide Music Collective](#)
- [Adelaide Roots and Blues](#)
- [ARMI](#) (Australian Rock and Metal Institute)
- [COMA](#)
- [Fresh 92.7](#) (Open House series)
- [Helpmann Academy](#)
- [Jazz SA](#)
- Music Industry Council
- [Music SA](#)
- [Musitec](#)
- [Nexus Arts](#)
- [Northern Sound System](#)
- [SCALA](#) (Songwriters, Composers, and Lyricists Association)
- [UNESCO City of Music Office](#)

Industry support nationally includes:

- [AIR](#) (Australian Independent Record Labels Association)
- [AMIN](#) (Australian Music Industry Network)
- [AMPAL](#) (Australasian Music Publishers Association)
- [APRA AMCOS](#) (Australasian Performing Right Association)

- [ARIA](#) (Australian Recording Industry Association)
- [Australia Council for the Arts](#)
- [Live Music Office](#)
- [Music Australia](#)
- [Sounds Australia](#)

Other Resources:

- [Adelaide City Council's Live Music Action Plan](#)
- [Best Practice Guidelines for Live Music Venues](#) (Music SA)
- [Live Music Census](#) (Music SA and Live Music Office)
- [Martin Elbourne *Reverb: Live Music Thinker in Residence Report*](#)
- [Music SA's Online Artist Directory](#) (lists more than 900 SA artists)
- [National Contemporary Music Plan](#) (Music Australia)
- [University of Tasmania report *The Economic and Cultural Value of Live Music in Australia 2014*](#)
- UNESCO City of Music [Live Music Venues Trail](#)

This strategy sets out a plan to increase vibrancy and cultural activity, and drive economic growth and employment for South Australia by facilitating collaboration between all tiers of government, industry, and not-for-profit support organisations.

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