



## **Parliamentary inquiry into the Australian music industry**

Australian Major Performing Arts Group  
PO Box 1965  
Sydney 1225  
Tel 02 92535351  
[amapg@amapg.com.au](mailto:amapg@amapg.com.au)  
[www.ampag.com.au](http://www.ampag.com.au)  
Contact: Bethwyn Serow

## Parliamentary inquiry into the Australian music industry

### Terms of reference:

*Factors contributing to the growth and sustainability of the Australian music industry.*

Thank you for inviting industry submissions to the committee's review on the growth and sustainability of the Australian Music industry.

### Who is AMPAG?

The Australian Major Performing Arts Group (AMPAG) is the representative body for the major performing arts companies across Australia. There are currently 28 MPAs (see [appendix 1](#)).

### Who Are the Major Performing Arts Organisations (MPAs)?

The MPAs are the 28 state and national flagship performing arts organisations who inspire millions through theatre, circus, contemporary dance, classical ballet, classical music and opera. An integral and vibrant part of Australia's arts ecology, the MPAs perform works of scale and complexity to large audiences in Australian cities, regional and remote communities, and overseas. They employ elite Australian artists and arts professionals, support their creative development, commission new works and provide extensive arts education and community engagement programs.

The MPAs reached over four million people in 2017 and a further 65 million through digital engagement and publications.

### The MPA leaders in classical music

Music is strongly represented within the 28 MPAs across Australia.

14 of AMPAG's 28 MPA members are music-based organisations consisting of:

- the state symphony orchestras (6)
- national chamber music organisations (3)
- state and national opera companies (4)
- Orchestra Victoria (1)

In addition, associate member, the Victorian Opera will join in full as an MPA in 2019.

Government investment ranges from less than 10% of an organisation's turnover to over 60% for some orchestras and opera companies in smaller states. The financial certainty provided by the MPA framework is vital to each organisation's capacity to contribute to the development of musicians, composers and music culture and vibrancy in Australia.

### In 2017, the 14 music MPAs –

Employed (FTE)	over 2,053 FTE
Turnover	\$318.6 million
Audience Reach: Live Performance	1, 677,153
School Performances/Programs	444,734
Workshops and Master Classes	26,482 combined reach
Digital Engagement*	over 22 million
DVD/CD Distribution	<9000

*\*The opportunities to grow reach continued in 2018. The Melbourne Symphony Orchestra recently announced it has secured a prestigious international TV distribution agreement with UNITEL, a world-leading producer and distributor of classical music for TV, DVD and Blu-ray, cinema and new media.*

*Sydney Symphony Orchestra has entered into a broadcast arrangement across regional NSW Libraries to grow state regional access to live performances.*

The remaining 14 MPA companies are theatre and dance organisations. Music is a core part of any dance performance and includes the commissioning of new music and, in the case of ballet, orchestra pit services. Opportunities for musicians, songwriters and composers also arise in theatre companies. For example, both *Muriel's Wedding The Musical*, developed by Sydney Theatre Company, and *Ladies in Black*, developed by Queensland Theatre, generated significant critical and box office success, while Malthouse Theatre in Melbourne collaborated with Victorian Opera to produce Green Room Award Winner for Best New Australian Opera, *The Riders*.

### **The MPA Framework**

The MPA framework has been and continues to be an outstandingly successful public policy. The framework has underpinned impact growth and enabled MPAs to deliver high-quality, large-scale inspiring performances to all Australians.

MPAs rely on the support and investment created through the valuable partnership with government (the MPA Framework), audiences, philanthropists and sponsors. The MPA framework delivers base funding and a level of stability, and in return, the MPAs must meet a set of performance criteria and regularly report to government on agreed KPIs, including art form and community commitments.

Established in 2001, the MPA Framework has bi-partisan support. Most recently reviewed under Labor (2011), the Meeting of Cultural Ministers is now considering 'ways to strengthen' the Framework.

State and Commonwealth government investment in the MPA Framework is critical on several counts:

- It provides the base stability on which the majors operate.
- It provides a level of certainty that enables planning and development to secure artists in future years, plan tours, commission new works and develop audiences and engagement programs over multiple years.
- It secures key production output to support the government's 'public good' priorities in the realm of the arts.
- It shows faith to the private sector, which now provides a significant proportion of the MPAs' income.
- As not-for-profit organisations, income is continually reinvested into the art form, which stimulates wider artistic opportunities throughout the sector.

(See [Appendix 2](#) stability dividend)

## In summary

The MPAs, and in particular the music MPAs, make a significant contribution to the successful career development of Australian musicians and composers. MPAs' development of new work, collaborations and international engagement also significantly contribute to Australia's dynamic and sophisticated classic music scene. They sustain fulltime orchestras and well as generate addition artist contract opportunities throughout the year. They carry significant box office risk, are key content suppliers to our major arts venues and are icon state and national cultural brands. However, their capacity to tour and to support collaboration is tied to their financial stability and capacity to attract additional investment.

The MPAs work tirelessly to maximise their impact and to develop vibrant sustainable organisations. They play a critical role in building Australia's national capacity to teach music in schools, provide professional advancement through fellowships, mentorships and special training programs, as well as commission composers and broker collaborations and partnerships nationally and internationally, advancing Australia's creative output and recognition. Sustainability and growth are intrinsically linked to artists excellence and vibrancy.

The MPAs rely on the stability of the MPA Framework, philanthropy, sponsorship and box office to not only present ambitious programs, but also to commission new major works, develop artists and to grow international reach.

AMPAG has set out below key recommendations to strengthen the sustainability of the classic music sector and to stimulate further artistic and audience growth.

### Key factors impacting the sustainability & growth of Australia's Classic Music Sector:

- MPA Framework
- Philanthropy and Sponsorship support and red tape compliance
- Box Office earnings
- Collaboration and development of new work
- Development of the artist
- Ability to attract elite talent
- Touring and engagement in both metropolitan and regionally communities and internationally

### Summary recommendations outlined in the AMPAG submission

1. Strengthen the MPA Framework and the music MPAs within it to support sustainability
2. Increase the impact of philanthropy and sponsorship giving through matched fund with capacity to help stimulate private giving to major music organisations.
3. Address red tape issues impacting the charity sector in line with recommendations set out in AMPAG's submission to the Senate Select Committee on Charity Fundraising in the 21<sup>st</sup> Century. (See [Appendix 3.](#))
4. Amend the medium to long term skills shortage list skilled list (MLTSSL) by moving two job codes to the MLTSSL; Arts Administrator (139911) and Music Director (211212)
5. Stimulate artistic vibrancy and ambition through the development of original IP through a \$20 million over four years seed fund for new innovative performing arts works of scale
6. Increase the music organisations' capacity to tour and engage intra and interstate with an increase in the *Playing Australia* program of \$8 million shared across four years from 2019–20 to 2022–23. This will support additional strategic performing arts access, opportunity and engagement across regional Australia
7. monitor and ensure the current number of ABC classic music live recordings and proportion of Australian performances broadcast on Classical FM annual at least maintained
8. increase funding available within DFAT and at the Australia Council through an additional \$5 million over four years to increase the capacity for significant and multiyear international performing arts touring and engagement

## Sustainability

- **MPA Framework**
- **Philanthropy and Sponsorship**
- **Box Office**

The MPAs' sustainability relies on the government base funding delivered through the MPA Framework (outlined above), philanthropy, sponsorship and box office revenue. The MPAs' capacity to attract funds across these categories is also naturally impacted by the programs they offer and the artistic vibrancy within the organisation. The latter is discussed under growth. Financial sustainability and stability are a constant challenge.

- **MPA Framework**

The Meeting of Cultural Ministers is currently considering ways in which to strengthen the MPA Framework. AMPAG has made a submission outlining how the MPA Framework, as a partnership between federal, state governments and the organisations, requires constant commitment across all parties. There are opportunities to strength the Framework, including ensuring base funding is locked in and funding is annually indexed.

The stability of the MPA Framework also impacts the extent to which philanthropy can be directed toward artists and artistic development. Greater stability in base funding will expand the MPAs' capacity to develop the art form and artists, including musician development initiatives.

- **Philanthropy and Sponsorship**

The music industry is diverse, from highly successful international commercial artists to not-for-profit (NFP) music organisations and talented folk artists and amateur musicians. The MPAs' charitable status is of significant value to the music sector. Their capacity to nurture emerging musicians relies heavily on the philanthropic support that the MPAs attract.

Revenue from corporate sponsorship, donations and net fundraising events within the major performing arts sector continues to track ahead of CPI levels, reaching a total of \$111.1 million across the group in 2017 with music and opera companies attracting a total of \$47.8 million in private giving.

While philanthropy is the fastest growing source of new revenue across the MPAs, capacity to attract philanthropy varies across the different art forms with theatre and dance reporting significantly higher growth than music in 2017. Opera reported a decline in both philanthropy and corporate sponsorship in 2017<sup>1</sup>. Results across the different states also vary, impacted by both their specific business and demographic makeup. National and large MPAs are accessing proportionately more than smaller state-based MPAs.

While matched funding is an effective way to stimulate new philanthropic engagement, incentives offered through the federal funded agency Creative Partnerships Australia are currently only available to small NFP arts organisations and individual artists, and not the MPAs.

### **Remove red tape**

Please see AMPAG's submission to the Senate Select Committee on Charity Fundraising in the 21<sup>st</sup> Century. [Appendix 3](#)

- **Box Office**

As both creators and presenters of large-scale works, the MPAs carry box office risk. This necessitates balancing innovation and artistic risk with strong audience engagement. This reliance on box office ensures an ongoing assessment and interrogation of the audience and its changing demographics, with companies developing, to varying extents, a diverse range of programs to attract diverse audiences, including a limited amount of commercial activities to supplement their broader remit. However over reliance on box office and the need to attract broad appeal limit an organisations capacity to take artistic risks.

---

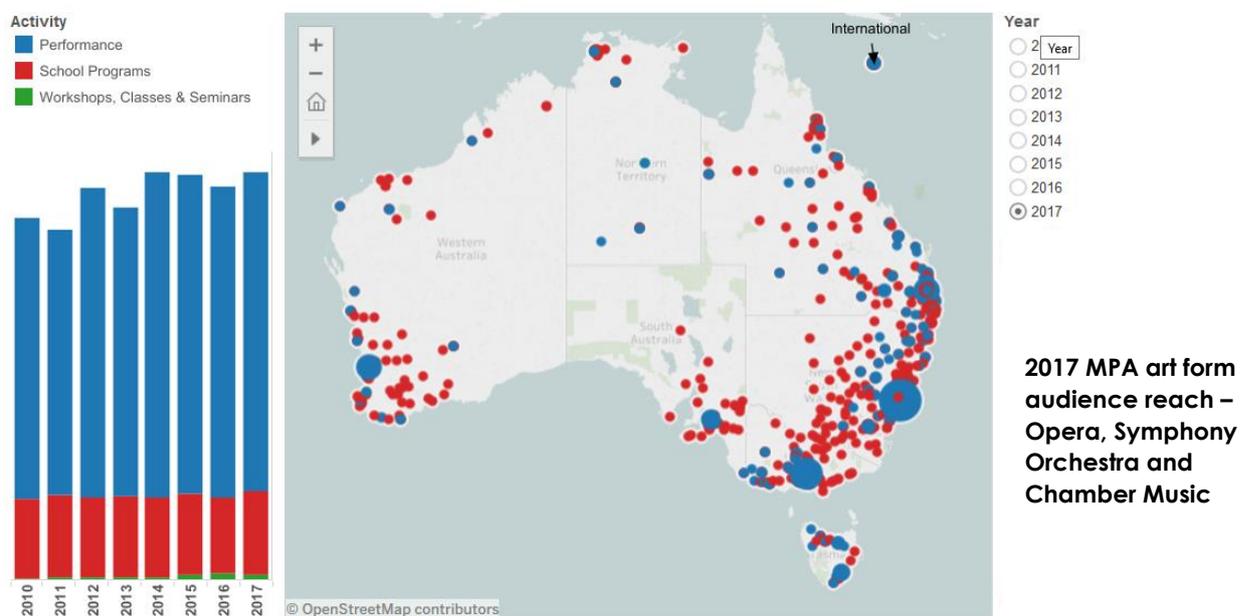
<sup>1</sup> Opera Australia has reported that fundraising opportunities were impacted by the temporary closure of the Sydney Opera House. 2017 results are nevertheless well up on 2014 and 2015 levels.

Diversifying programs has helped to build new audiences; for example, the introduction of Opera Australia's Handa Opera on Sydney Harbour has resulted in a very high rate of ticket sales to people who do not regularly attend the Opera and attracts international tourist. The introduction of live performances of popular film soundtracks from *Mary Poppins* to *Star Wars* has strengthened the orchestras' family market. The ACO recently partnered with acclaimed Australian film director Jennifer Peedom to make a documentary film, *Mountain*, for international cinema release which can also be performed with live orchestra. *Mountain* has become Australia's highest grossing documentary film. International guest artists and conductors continually challenge and evolve the orchestras' offerings, and this, along with collaborations with other art forms, generate box office interest.

The map below illustrates the location and type of activity undertaken in 2017 by MPA operas, symphony orchestras and chamber orchestras. While audience growth on 2010–2013 is evident in the 2014–2017 results, this recent period's growth is also relatively static. Underlying annual results for the individual art forms reveal significant volatility.

Box office earnings also volatile and impacted by the economic climate. Dynamic ticketing is used with increasing sophistication and has contributed to positive box office performances; however, there is also growing competition across the sector to secure some of the public's diminished discretionary leisure time.

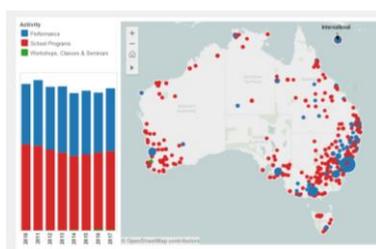
Map 1



The three maps below provide an outline of the reach and audience trends across the three art forms separately:

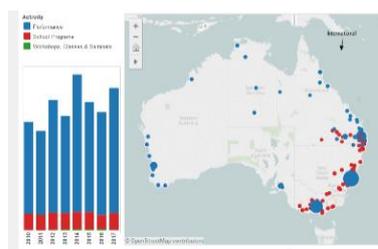
### Chamber Music

Map 2



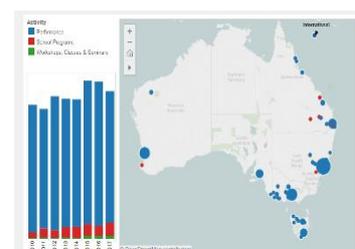
### Opera Companies

Map 3



### Symphony Orchestras

Map 4



Chamber music national education reach is primarily driven by Musica Viva. This organisation has a national remit with music education a core focus. The three chamber music organisations have a

national remit; whilst, three of the four opera organisations and all of the symphony orchestras carry state remits.

## Growth in the music sector

- **Collaboration and development of new work**
- **Development of the artists**
- **Ability to attract elite talent**
- **Touring and engagement in metropolitan and regionally communities and internationally**

Growing ticket sales, philanthropic support and international recognition for arts organisations and artists that work within them, demand a commitment to excellence, artistic vibrancy and ongoing engagement with the audience.

- **Collaboration vs competition**

*'It has always been the orchestra that takes centre stage and constitutes the driving force behind a nation's classical music landscape, as it does in Germany, America, Britain, Venezuela, Israel, Turkey, Korea and Japan.'*<sup>2</sup>

The MPAs play a critical role in the national music ecology, particularly in relation to classical chamber, symphonic and opera music, nurturing musical talent in Australia as well as collaborating with leading artists, conductors and composers internationally. They bring to life great works in the canon as well as perform and commission contemporary work. However, the extent to which this can occur is naturally impacted by the organisations' financial stability.

The MPAs are a relatively collegiate group and while there is a level of competition at the box office, they also collaborate with each other to present dynamic programs:

- This month **Melbourne Symphony Orchestra's** and **Circus Oz's** collaboration *Tutti* has generated sold out performances.
- Orchestras regularly work together to co-sponsor visiting international artists to perform across several state capital cities. Collaboration across discrete markets offsets costs and enhances the program offering.
- The **Australian Chamber Orchestra** has had three highly successful collaborations with the **Sydney Dance Company** over the last five years on both the national and international stage.
- Paul Dyer, Artistic Director of the **Australian Brandenburg Orchestra**, worked with West Australian Symphony Orchestra as guest conductor in a series of Perth-based concerts

### Music sector interconnections — advancing new works and artists' careers

While the music MPAs and the artists that they work with act, in one sense, as custodians of our classical music heritage, they interpret and interrogate such work from a contemporary perspective as well as create new works. They also collaborate with other parts of the music sector to bring new dimensions to their work. Interconnections and collaboration between music styles and other parts of the arts ecology open opportunities for creatives and performers to reach new audiences.

For example:

- **West Australian Opera** collaborated with the **Victorian Opera** and **New Zealand Opera** on a new opera by former Split Enz front man Tim Finn, which premiered in WA in 2017.
- **Kate Miller-Heidke**, a successful pop singer and recording artist, is also a trained opera singer who has appeared on the stages of the Metropolitan Opera in New York and London's English National Opera, as well as in Opera Australia's made-for-TV opera *The Divorce*. She has also written and starred in the award-winning opera — an adaptation of John Marsden's and Shaun Tan's fable *The Rabbits*, for **Opera Australia**, and she co-wrote the new award-winning Australian musical *Muriel's Wedding The Musical* commissioned by **Sydney Theatre Company**.

---

<sup>2</sup> Rudolph Tang (唐若甫) *Symphony Services E-news 2015* R. Tang is a journalist for [Musical America](#) based in Shanghai and Beijing, and a member of the Society for Musical Criticism of China since 2018. He was editor of *Gramophone* magazine Chinese edition from 2005–2008 and the Head of Communications of the China Symphony Development Foundation from 2008–2013.

- The Australian Chamber Orchestra, known internationally as one of the finest chamber orchestras, also performs '**ACO Underground**, drawing orchestra members and their rare instruments together with musicians such as **Violent Femmes** bassist Brian Ritchie, **Radiohead** guitarist Jonny Greenwood, and guitarist Jim Moginie from **Midnight Oil** for a night of musical exploration in a club environment.
- **Geoffrey Gurrumul Yunupingu's** final album, *Djarimirri*, released nine months after the acclaimed musician's death, became the first album in Australian Indigenous language to top music charts in Australia. *Djarimirri* presents traditional songs and harmonised chants from Dr G Yunupingu's traditional Yolngu life, paired with orchestral arrangements by the **Australian Chamber Orchestra and Sydney Symphony Orchestra**.
- State symphony orchestras' performances range from traditional greats of Bach and Mahler to story time concerts for children and sold out live performances of the music soundtracks to blockbuster films, such as Harry Potter and Star Wars as well as live collaborations between orchestras and iconic bands and performers, including **Eskimo Joe, James Morrison, Beatboxer Tom Thum, Kate Noonan and Kate Ceberano**.
- Composer **Ian Grandage** says, 'Writing an opera feels like the logical integration of many aspects of my creative world. I've been a composer for the theatre for 20 years now, starting in Perth for **Black Swan State Theatre Company** in the mid-90s. I have also played in and written extensively for orchestras and choirs over the past decade. I find the two worlds of the theatre and the concert stage successfully cross-pollinate, but rarely synthesise — except in opera.'
- **Adelaide Symphony Orchestra** engaged South Australian Composer, **Mark Simeon Ferguson**, to compose a 30-minute work based upon the Australian children's book, *The Bush Concert*, written and illustrated by New South Wales author, Helga Visser. First performed in 2016, the show was recently performed at the 34th China Harbin Summer Music Festival.

Enabling ambitious innovative collaborations across the music sector and across other art forms is a key contributor to artistic growth and opens opportunities for artists and arts organisations to reach new audiences.

- **Developing elite Australian musical talent**

### **Professional training and opportunity**

Educating the next generation of 'elite' artists and developing career pathways post tertiary education are critical for classical music in Australia.

It starts in schools where the MPAs provide performances and education workshops to inspire students and support arts learning. They also work directly with school room teachers to grow their capacity to teach music in their classroom. MVA and MSO have also developed classroom music apps as another way to support student learning.

The majority of the MPAs' education programs are not funded by government, but the companies are strongly committed to this work, recognising the value it has for the developing child and his or her capacity to learn, and to enrich the children's engagement in the arts as audiences and performers of the future. Funds raised through philanthropy and sponsorship are often critical in determining the extent of activity in this area.

The MPAs generate a significant level of full-time employment for highly skilled musicians who in turn also teach, mentor at leading tertiary institutions as well as develop smaller offshoot ensembles. In some states, the orchestras' capacity to offer full-time classical music positions can act as the glue that ensures elite musicians reside in the state.

The MPA music organisations support emerging artists through collaboration with tertiary training institutions, such as music conservatoriums, universities and Australian National Academy of Music at the institutional level as well as through elite competitions and professional internal training programs.

Examples include:

- **ACO Collective** — the Australian Chamber Orchestra's critically acclaimed regional touring and mentoring ensemble. Directed by brilliant Finnish violinist Pekka Kuusisto, ACO Collective combines ACO Emerging Artists (Australia's most talented emerging string players) with the professional musicians of the ACO to create a high-energy 17-piece string orchestra that tours music, education and community engagement activities to regional locations all over Australia.
- **Sydney Symphony Orchestra Fellowship Program** — a one-year program that immerses its participants in the day-to-day workings of the Sydney Symphony Orchestra. Under the guidance of SSO Principal Viola and Fellowship Artistic Director Roger Benedict, the Fellows are provided with the training and experience they need to secure full-time positions in professional orchestras.
- **Musica Viva** run the **Future Makers initiative** — a program that runs across the two years providing selected artists with mentoring from industry professionals, introductions to a strategic network, performance opportunities, and funding and support to create one ambitious, full-length music-centred performance project. Dynamic in content and delivery, these projects are unashamedly contemporary and experiential, and are created for diverse audiences funded through the generosity of philanthropy.
- Philanthropy also enables another of **Musica Viva's** initiatives, the **Hildegard Project**, launched in 2015 to assist women at all stages of their careers in composition, by commissioning more women to write high-quality chamber music.
- Opera Australia's **Young Artists Program** has been operational for over thirty years and relies on philanthropy support. Each year, **Opera Australia** offers a number of the most promising young singers in the country the opportunity to undertake a rigorous training program, which includes individual vocal coaching, masterclasses, language and stagecraft coaching as well as performance opportunities in recitals and small roles on stage.
- **Melbourne Conservatorium of Music** within the University of Melbourne last year launched a Master of Music (Orchestral Performance) underpinned by an MOU between the university and the **Melbourne Symphony Orchestra (MSO)**. The very first qualification of its kind in the Asia-Pacific region, the two-year degree has been developed to provide future generations of performing musician's greater employment opportunities both nationally and internationally.
- A new partnership has recently been launched between the **University of Western Australia and West Australian Symphony**, bringing together the highest quality music education with some of the state's most talented and experienced professional musicians. UWA's Masters in Orchestral Performance provides students with direct access to WASO musicians through mentoring, individual lessons, attendance at open rehearsals as well as other opportunities that provide ongoing training to best prepare young musicians for a professional career.

### Employing key personnel.

The Australian classical music organisations operate within a globalised sector. All MPA music organisations benchmark their artistic vibrancy internationally. They often invite foreign critical review and, with a policy of employing and developing Australian artists first, rely on the strategic appointment of a small number of elite musicians and advisors from overseas to contribute to the ongoing pursuit of excellence. These appointments also help leverage further international opportunities for the organisation.

Medium to long term employment of foreign artists and art administrators is necessary to address skills gaps and to advance international artistic exchange, innovation and engagement.

When changes to the 457-visa occurred in 2017 AMPAG raised concern that a small number of skilled roles placed on the new short-term list needed to be on the medium to long term list to be effective for the classical music industry's need.

An MPA's inability to offer medium to long-term contracts, with a possible pathway to permanent residency for the above roles, can undermine its ability to compete for elite skills or talent or to retain a skilled foreign employee that has developed both a deep knowledge of the organisation's repertoire and compatibility with the company.

**Music Directors** within an Orchestra must bring a specialist's depth of artform knowledge and experience, as well as capacity to forge new and strong international engagements and profile. It is a niche skill internationally.

Capacity to recruit **Arts Administrators** internationally assist in addressing skills shortages that arise in Australia at this level of organisation operations. Given there are only 28 MPAs in Australia spread across six artforms with very different company operation structures and varying size leads to highly specialised skills sets.

AMPAG has made several submissions requesting two job codes to be moved to the Medium/Long Term Skills Shortage List (MLTSSL); Arts Administrator (139911) and Music Director (211212), including to the most recent consultation round in June of this year. A decision by government was expected by early July- however, no announcements have been made to date.

- **Metropolitan, Regional and international touring and engagement**

### **Domestic regional reach**

Some MPA music organisations tour extensively within and across their state borders however this is becoming increasingly difficult. Some broadcast live regional centres, and the ABC broadcasts multiple recordings each year on *Classic FM*.

### **ABC**

ABC classic music radio services provide a valued access platform for distribution of Australian classical music to all Australians. The extent to which the ABC record live Australian performances has a direct impact on the sectors reach. Therefore, any changes to ABC's commitment to the recording and broadcast of classical music is likely to negatively impact the music sector.

ABC radio and television provides an important conduit for Australian city and regional audiences to experience performances by Australia's leading performing arts companies as well as capacity for artist and performances to reach a national audience.

ABC's Charter obligations includes the requirement to '*to encourage and promote music, drama and other performing arts in Australia*'

The ABC is a greatly valued collaborator and commissioner of original performing arts content. Its plays a pivotal role within the recording and dissemination of Australia classical music performances

The ABC is the sole broadcaster of classic broadcaster in regional Australia and in the majority of our city territories. It is also the Australia's major classic music recording company

### **Regional touring and direct engagement**

While broadcast services ensure regional access, they are no substitute for a live performance. However, there are also many barriers to regional touring.

In-state and national regional touring is increasingly difficult. Many organisations rely on a combination of state funding and the federal government's *Playing Australia* touring fund to offset the additional costs of travel and accommodation in regional areas.

There is wide disparity across the various states in relation to the support available.

*Playing Australia* is a federal regional performing arts touring program to support performing arts to reach regional and remote communities across Australia funding levels have not increased in over eight years while costs on the road have increased ahead of CPI.

Capacity to tour is challenging because of:

- the eroded value of the *Playing Australia* fund
- lack of certainty in gaining tour funds from one year to the next and the negative impact that has on growing audience engagement
- the difficulty in coordinating between state and national funding rounds
- the narrow remit of the fund itself.

These are all barriers to building regional audiences and engagement opportunities for regional artists.

## International reach

Success is also gained through local and international collaboration and mentoring, and for many early career, as well as elite artists — faced with limited job opportunities in Australia — seeking employment opportunities overseas. Australian musicians are disproportionately well represented in orchestras across the northern hemisphere.

Australian orchestras' recent tours overseas have included China, Japan, US, UK, Indonesia and countries across Europe. The orchestras also supported emerging artists to access opportunities overseas, and invited emerging and elite foreign artists to work alongside the orchestras' musicians here in Australia and on tour. Opportunities to exchange and collaborate internationally contribute positively to the artistic vibrancy of the arts organisations and artists involved, and build international ties and the international reputation of the Australian organisations and the artists within them. This in turn can grow audiences and performance opportunities.

National and international collaboration also enables the creation of major works or performances that would be beyond the capacity of organisations to tackle alone.

For example:

- The **Australian Chamber Orchestra** tours internationally every year to critical acclaim, reaching the UK, Europe, the US and Asia, and is currently in the first year of a prestigious three-year residency as International Associate **Ensemble at Milton Court** in London in partnership with the **Barbican Centre**.
- **Queensland Opera** company is in a co-production with Icelandic Opera company (Íslenska óperan) developing a new work and bringing together an Australian librettist with an Icelandic composer.
- **Opera Australia** has many co-productions at any one time; for example, next year's production of *Il Viaggio a Reims* is a co-production between Opera Australia and the Dutch National Opera, Royal Danish Opera and Rome Opera.
- **Melbourne Symphony Orchestra** recently announced a new four-year partnership agreement, from 2019 to 2022, with **Singapore Symphony Group**. It gives Australian musicians the opportunity to collaborate with international peers and reach a broader audience in the region, and will lead to important collaborations, including joint orchestral performances and concerts in both countries. The partners' shared vision is to engage audiences worldwide, and this agreement is significant for both countries and their cultural sectors.
- The **Australian Chamber Orchestra** tours internationally every year, and is in the first year of a three-year residency as International Associate **Ensemble at Milton Court** in partnership with the **Barbican Centre**.

However, the costs of touring larger orchestra ensembles and larger works overseas are often prohibitive. There is no clear funding pathway for MPAs to tour internationally. Valued support may be drawn from:

- a very modest cultural diplomacy fund managed by DFAT
- philanthropy and sponsorship
- foreign performance fees.

This has meant while good work has occurred, the lack of funding support within Australia is a significant limiting factor.

The arts sector and the music sector within it would benefit from a more ambitious, better resourced national and international arts engagement strategy. Such a strategy would have the capacity to support smaller organisations and individual artists as well as multiyear strategic engagement by large organisations, including the major performing arts companies. This would enable growth in international awareness and engagement in our artistic works, support the organisations' and artists' own artistic practices, and generate new relationship opportunities, including new collaborations and growth in international audiences.

## AMPAG Recommendations

### Strengthen the Major Performing Arts Framework

1. Strengthen the MPA Framework and the music MPAs within it to support sustainability

It is essential for the classic music sector that the **framework be retained**— for artistic and operational planning, audience development as well as providing necessary security to attract private sector support.

All partners have responsibility to the partnership. AMPAG supports periodic reviews with negotiated base funding, **including indexation**, representing the minimum annual commitment from each of the funding partners. Project funding should not be relied upon for core functions.

**Governments' clear and confident reporting of the contribution the MPAs** make to the performing arts sector and the community is essential

AMPAG supports a transparent process to consider the **introduction of new MPA** entrants.

Government policies and arts funding to support the arts sector outside the MPA Framework also impact the MPAs' opportunities to work with emerging new talent and to collaborate with other parts of the sector. Increased investment in the small-to-medium performing arts sector and individual artists will have a positive impact for the sector.

### Support growth in the value of philanthropic support

2. Strengthen the impact of philanthropy and sponsorship giving through matched fund with capacity to help stimulate private giving to major music organisations.

3. Return philanthropic value to charitable music organisations by addressing red tape issues impacting the charity sector in line with recommendations set out in AMPAG's submission to the Senate Select Committee on Charity Fundraising in the 21st Century. (

(See Appendix 3.)

### Reinstate capacity to attract elite artists

4. Amend the medium to long term skills shortage list skilled list (MLTSSL) by moving two job codes to the MLTSSL; Arts Administrator (139911) and Music Director (211212

- o Reinstate the Classic music organisations capacity to make strategic long-term international appointments

### Create an Investment seed Funding

5. Stimulate artistic vibrancy and ambition through the development of original IP through a \$20 million over four years seed fund for new innovative performing arts works of scale

- o Major new Australian works define an evolving national identity, provide the opportunity for innovation and creativity, and enhance the reputation of Australia internationally.
- o New works require multiyear support, investment and testing. Australia's financial capacity to develop new ambitious works, including those with export potential, is very limited and this in turn limits economic and employment growth in the sector.

- While we are proud of the calibre of the performing arts in Australia, the lack of R&D limits the arts sector's capacity to support new, creatively ambitious works of scale.

### **Strengthen regional access and participation in the arts**

6. Increase the music organisations' capacity to tour and engage intra and interstate with an increase in the Playing Australia program of \$8 million shared across four years from 2019–20 to 2022–23. This will support additional strategic performing arts access, opportunity and engagement across regional Australia.

- The *Playing Australia fund* does not have the capacity to meet the growing needs and ambitions of regional Australia.
- An increase in funding is needed to enable greater certainty around regional touring and to enhance regional arts engagement, access to arts education and audience development initiatives, as well as create new opportunities for other types of touring, including inter-regional and regional to city, and to help offset the costs of major state-based touring of large ensembles.

7. monitor and ensure the current number of ABC classic music live recordings and proportion of Australian performances broadcast on Classical FM annual at least maintained

- ABC Charter's obligations includes the requirement to 'to encourage and promote music, drama and other performing arts in Australia'
- The ABC is the sole broadcaster of classic broadcaster in regional Australia and in many of our city territories. It is also the Australia's major classic music recording company

### **Enable international arts engagement, collaboration and arts diplomacy**

8. An additional \$5 million over four years to increase the capacity for significant and multiyear international performing arts touring and engagement

- Increasing Australia's international artist profile and touring, reciprocal engagement and collaborations contributes to artistic vibrancy, deepens international relationships and leads to new opportunities artistically and in reaching new audiences.
- Touring large performing arts companies overseas is expensive, but their prestige and national cut-through is invaluable in building positive soft power.
- While the Foreign Affairs White Paper confirmed Australia's ongoing commitment to public diplomacy, including the performing arts, investment to enable activity is inadequate.
- The Australia Council for the Arts international strategy also has limited investment capacity and is targeted to assist individual and small arts organisations.
- Philanthropy and sponsorship are vital support levers, but without additional government investment, the MPA's capacity to leverage both artistic opportunities and cultural diplomacy remains complex, and unpredictable.

**List of Major Performing Arts Companies**

Adelaide Symphony Orchestra

Australian Brandenburg Orchestra

Australian Chamber Orchestra

Bangarra Dance Theatre

Bell Shakespeare

Belvoir

Black Swan State Theatre Company

Circus Oz

Malthouse Theatre

Melbourne Symphony Orchestra

Melbourne Theatre Company

Musica Viva Australia

Opera Australia

Opera Queensland

Orchestra Victoria

Victorian Opera (from 2019)

Queensland Ballet

Queensland Symphony Orchestra

Queensland Theatre

State Opera South Australia

State Theatre Company South Australia

Sydney Dance Company

Sydney Symphony Orchestra

Sydney Theatre Company

Tasmanian Symphony Orchestra

The Australian Ballet

West Australian Ballet

West Australian Symphony Orchestra

West Australian Opera

# MAJOR PERFORMING ARTS ECOLOGY



AMPAG submission Senate Select Committee Review on  
Charities 21st Century Framework ( Aug 2018)  
supplied as separate PDF file