



**APRA
AMCOS**

28 January 2022

**The Hon Michael Sukkar MP
Minister for Housing and Assistant Treasurer
The Treasury
Langton Crescent
PARKES ACT 2600**

Dear Minister,

2022-23 Pre-Budget Submission

As Australia's largest music industry body, representing the rights of over 111,000 songwriters, composers and publishers across Australasia, APRA AMCOS welcomes the opportunity to make a submission to the Australian Government's 2022-23 Budget.

In 2020, APRA Chair and music industry luminary Jenny Morris OAM MNZM gave an address to the National Press Club in Canberra to set out a vision for Australian music to become a net exporter of music. This pre-budget submission helps formulate a government and industry co-investment strategy to ensure Australia can achieve this vision and stand alongside other great music creating nations like the US, UK and Sweden.

With a pipeline of talent coming from across the nation and with the advent of the next digital revolution, Australia has the potential to go from a music nation to a music powerhouse. A powerhouse that can fully realise the cultural, economic and social benefits of an even healthier music industry accessible to all Australians.

Australia is already in the top ten music markets in the world. Australian music now stands alongside the great drivers of Australian exports - food, agriculture, wine, tourism. Over the last five years, APRA AMCOS' foreign revenue generated from the performance of Australian music overseas has more than doubled.

A good song builds Australia's intellectual property assets, generating incomes - including export earnings. Composition and songwriting generate capital - "cultural capital" that expresses an Australian voice; and 'economic capital' in global income, because recordings and performances go on for years. Indeed, a good song creates jobs. Lots of jobs. Many thousands of Australians already earn a living, or part thereof, from music.

There are now 400 million paid music streaming subscribers worldwide - and over the next decade, this will triple. And despite the devastation of COVID-19, a Goldman Sachs report into the international music market estimates [global industry revenue will soar to around US\\$142 billion by 2030](#). Australian artists, publishers and creators have the potential to earn at least a 5 per cent market share of this, but we need to get the policy, investment and industry settings right.

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We acknowledge the support provided by the Australian Government to support contemporary music through the 2019 Australian Music Industry package and its investment in the Live Music Australia fund, First Nations Contemporary Music program, the Sounds Australia emerging markets program, Women in Music Mentorship program and the boost to the Contemporary Music Touring Program administered by the Australia Council.

We also acknowledge Australian Government's RISE program, investment in Support Act and the establishment of the JobKeeper and JobSeeker programs that assisted large parts of the live music and broader live entertainment and arts sector during the first two years of the COVID-19 pandemic. However, the music industry remains one of the hardest hit sectors of the economy. We are now approaching our third year of devastation.

APRA AMCOS data shows that live music activity in December 2021, the traditional peak season for the industry, was at 6 per cent of the pre-COVID period. We call on the Australian Government to fulfill its role as the national government and coordinate direct support to assist artists and live music and entertainment related sole traders and businesses to both survive the COVID 19 lag and rebuild. We also urge the Australian Government to continue its support of Support Act.

In her National Press Club address, APRA Chair Jenny Morris said, "Australia should have a vision to become a net exporter of music. This won't happen overnight and it could well take a decade but you need a clear vision in order to start change now. Aussies have never backed away from a challenge - we need to back ourselves. The potential reward is nation defining."

To achieve this vision, Australia needs to action four key priorities:

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

To sustain an industry devastated by COVID-19 and for Australia to realise its ambition to become a net exporter of music, we urge the following policy priorities and funding commitments to support the development of a nationally sustainable music industry with the potential to be a global music powerhouse:

1. ESTABLISH A STANDALONE MINISTRY FOR CULTURE AND CREATIVE INDUSTRIES

Impact on Budget: no cost, machinery of government changes

The Australian contemporary music industry, like most industries, is comprised of diverse and often disparate sectors and elements. However, unlike most industries the Australian contemporary music industry struggles to be truly recognised as an 'industry', with most government support focused on the 'arts' based elements of the industry, rather than its full impact across multiple portfolio and policy priorities.

Analysis shows cultural and creative activity contributes around \$120 billion to Australia's economy accounting for over 6 per cent of Australia's gross domestic product (GDP) each year, employing almost 200,000 Australians. It's now time for the Australian to recognise the significant economic, social and cultural value the sector makes to the nation by establishing a standalone Ministry for Culture and the Creative Industries.

In the last two decades the existing Office for the Arts has been shuffled between departments throughout the Australian Government bureaucracy. Arts has existed in the Department for Communications, Department of Environment, Attorney-General's Department, Prime Minister and Cabinet, Department for Regional Australia and now the Department of Infrastructure, Transport, Regional Development and Communications where its name no longer even exists. The establishment of a Department of Culture and Creative Industries would send a strong signal that Australia will lead the next decade as a major power in the Indian-Pacific adding value to the economy and our exports with creative thinking, cultural maturity and innovation.

2. COVID-19 RELIEF & REBUILD

Impact on Budget: \$100m for 2022-23 plus government backed indemnity scheme

The music industry remains one of the hardest hit sectors of the economy. We are now approaching our third year of devastation. APRA AMCOS data shows that live music activity in December 2021, the traditional peak season for the industry, was at 6 per cent of the pre-COVID period.

a. Emergency Support

We urge the Australian Government to fulfill its role as the national government and coordinate \$80 million in direct support to the artists, sole traders and small to medium businesses devastated by this continuing crisis with a wage subsidy program and micro-business grants. The Australian Government should continue its support of Support Act with a \$20 million investment for emergency support payments as well as partnering with industry in supporting the findings of the National Music Industry Review.

b. Build Confidence

To complement existing RISE funding, a government backed insurance scheme should be established to increase industry confidence to re-activate live events. The fund would do this by providing indemnification for costs if, due to COVID-19 related issues, a live event in Australia is cancelled, postponed or negatively affected by the re-introduction of government restrictions. Industry would contribute a percentage of cost exposure to the BIF and the government would provide underwriting.

3. CAREER DEVELOPMENT AND SUSTAINABILITY

More Australian songwriters, than home-grown sports stars, are now globally recognised household names. There are now more Australian music artists, across a diversity of genres, succeeding on the international stage than ever before. APRA AMCOS advocates for the establishment of career development programs that foster sustainable careers across the life-cycle of an artist.

a. Expansion of Australian Music Industry programs

Impact on Budget: Additional \$8 million per annum over four years

The success of the Morrison Government's Australian Music Industry program and its investment in the Live Music Australia fund, First Nations Contemporary Music program, Women in Music Mentorship program and the boost to the Contemporary Music Touring Program shows the enormous appetite for the development and presentation of local Australian music.

Given the success of these programs and the over-subscription to the application process, we propose the Australian Government double the investment into each of these programs. This will ensure that the Australian Government's commitment to a stronger domestic live music scene will provide critical development of our local artists and audiences.

b. Commonwealth Fellowship Program

Impact on Budget: \$26m per annum

APRA AMCOS supports the industry wide call for the development of a introducing a new Commonwealth creative fellowships program. We endorse the position outlined in the Australia Institute report, *Creativity in Crisis: Rebooting Australia's Arts and Entertainment Sector After COVID*. As outlined in that report, "a modest beginning would see 300 artists funded for 3-year fellowships at a living wage with entitlements ... this wage could be based on the average annual full-time wage in the arts and recreation services industries. In February 2021, this figure was \$76,128. Including 9.5% super, this equates to a total package of \$83,740 a year. In the first year of operation, this would cost around \$26 million including administration costs." APRA AMCOS suggests at least 50 of these annual fellowships be dedicated to songwriters and composers.

4. CULTURE AND CREATIVE ECONOMY

Given the cross-portfolio value and benefits the music industry delivers - arts, small business, domestic and international tourism, education, health, regional development - the Australian Government should consider the opportunity of macro policy announcements for the sector including tax offsets, regulatory reform and maximising the potential IP earnings of the nation. Progressive tax policies and regulatory reform would assist businesses to recover and reduce calls on direct funding from Treasury and increase economic activity for music and associated industries.

a. Incentivise and Rebuild through Tax Offsets

Impact on Budget: Increased revenue to government \$40m +

Australia has just one Opera House, but there are thousands of venues who stage live music across the country each year. These venues are our small-to-medium arts venues, the Australian music industry's training grounds for songwriting and performance, providing not just a workplace for artists to make a living, but also a pathway for artists to global success.

Ernst & Young (EY) was engaged by APRA AMCOS to investigate the need for further investment in the contemporary music industry in Australia and assess the impact of such investment in the form of tax offsets.

EY found the highest output, employment and value add came from providing a 'combination' venue offset of \$40,000 cash offset for new live music venues, and 20% expenses offset for existing live music venues. EY estimated that with this type of offset, the net return from increased expenditure and revenue to government would be \$40 million and would be a game changer for the music industry and local economic areas.

The single biggest incentive to increase the opportunity national for live music activation is tax offsets for live music. While grants, philanthropy, crowd-funding and loans are all important sources of individual artist and project funding, the attached report from EY focuses on the impact of tax incentives as a broad-based approach to help incentivise the presentation of live music in venues, cities and regions across the country. Following the success of the Australian Government's Live Music Australia program, movement towards longer term incentives will be key for Australia's live music industry.

The venue-based live music sector is critical to the development of both artist and audiences throughout Australia and is a key driver of economic activity for the hospitality sector in cities, regions and towns across the country. Regulatory barriers and limited venue expertise have impeded the viability and health of the live music sector. While there is a willingness to present live music, venue operators struggle with the associated start-up and operational costs of presenting live music.

APRA AMCOS has commissioned research from Oxford Economics which will be released in March 2022 outlining further models of tax offset models, including offsets for artists to help support the development of a sustainable industry that can maximise its exports to the world.

b. Cultural tax offset incentive for local screen content:

Impact on Budget: no cost, regulatory change

APRA AMOCS proposes that there should be a “cultural uplift” incentive of an additional 10% applied if key Australian crew, including composers, are being utilised.

This would bring Australia into line with territories such as New Zealand that has a 40% offset for both film and TV. In recent years, many big Australian films receiving the offsets have not used Australian screen composers (the likes of Mad Max IV, Breath, The Great Gatsby, Mary Magdalen, Lion, The King and many more). Inclusion of a cultural uplift 10% bonus offset would assist greatly in rectifying this problem.

c. Visibility and Opportunity through Local Content:

Local music content on audio and video streaming services and radio

Impact on Budget: no cost, regulatory change

Broadcast Quotas

Broadcast quotas are incredibly important for the local music industry. Given we know Australians like to hear their own sounds and voices, quotas provide an enormous opportunity for radio stations to celebrate great Australian musical works and discover the exciting new talent emerging across the country and grabbing international headlines.

APRA AMCOS’ strong view is that local content requirements continue to remain highly relevant to the Australian broadcast media landscape. Ensuring that Australian content remains easily accessible to all Australians helps to develop and reflect a sense of Australian identity, character and cultural diversity. In particular, our local songs are a vital means of expressing our history, ideas, perspectives, values and identity and equally a means of projecting that voice to our fellow Australians and the world.

The existing quota levels, which are low by comparative international standards, means we advocate in the strongest possible terms that the Australian content requirements that currently apply to the various broadcast sectors be neither removed nor decreased. In fact, given the talent we see, they should be easily achieved.

However, compliance with radio quotas needs to be considered very carefully to ensure the Commercial Radio Code remains relevant. APRA AMCOS’ key concern is that under the existing Code, radio broadcasters are able to self-categorise which format they fall within for the purposes of determining which Australian Music quota applies to their service.

Streaming Quotas

In the streaming space, APRA AMCOS recognises the need for a more flexible approach with streaming services as it is not a linear medium like radio. Music streaming services have local curation teams and have demonstrated good support for local artists.

APRA AMCOS is in regular conversation with music streaming services to ensure there is an opportunity for Australian music to be heard and discovered by local audiences and mitigate the risk of foreign artists unfairly dominating local charts.

Promoting local artists to local consumers in an on-demand environment may even prove to make good business sense rather than be seen as a cost or inconvenience. It is also away for foreign multi-national companies to support the local music industry in one of the increasingly important territories in which they operate. Whilst locally based curation teams of global streaming services provide support to the local industry, there are no guidelines or parameters to ensure that these standards are maintained.

Maximise IP, Copyright and Income Potential

Audio visual streaming services (SVODs) should contribute 10% of income derived in Australia to make, promote and broadcast Australian made content. We recommend that a percentage model is superior to a quota model as it would incentivise SVODs to concentrate on producing quality productions over simply volume. If this percentage is not allocated to specific shows, then these funds should be pooled into a newly developed 'Australian production fund' which is then distributed to make local productions of drama, childrens' programs and documentary using local creative workers especially screen composers.

As well as this, we also believe that funding structures and screen industry incentives could better support local talent with eligibility criteria that stipulates the engagement of local screen composers and musicians. We believe that Significant Australian Content (SAC) should include screen composers as key creative and Heads of Department in all cases where public funding or incentives are in place.

Australia has a long and proud history of screen composition. From the earliest days of cinema and the advent of television broadcast in the 1950s to today, Australian screen composers have provided the soundtrack to some of the most iconic and celebrated stories across screens both large and small.

We believe that Australia succeeds best when the screen industry tells our stories, not just through our voice and our images, but with the beating heart of an Australian soundscape. A soundscape that is diverse, global and exceptional.

Whether it's the beauty, suspense and emotion of a film or television series score, the tune to an advertisement, or the soundtrack that brings to life a documentary or children's television show, this country has some of the most talented screen composers in the world.

d. Close loopholes in global digital platforms and local music content

Impact on Budget: no cost, legislative change

Close to 50% of the digital video advertising market in Australia is using music without a licence. This could be worth up to \$50 million in local licensing revenue that could be generated from digital platforms if the Australian Government ensures the authorisation provisions of the Copyright Act work effectively in the online environment.

In 2019 IAB Australia, which publishes annual digital advertising figures, stated that total Australian video advertising in 2019 was worth AU\$1.684 billion. APRA AMCOS estimates that as much as 50% of the video advertising market is using music without a licence. Depending on the volume of music used by unlicensed services this means that copyright owners of musical works are missing out on up to \$50 million in licence fees annually.

Currently there is limited legal incentive for digital platforms to engage with copyright owners to address the growing problem of online unauthorised use by third parties on digital services. In 2012 the High Court crystallised this issue in the iiNet decision when it found iiNet had not authorised copyright infringement on its service when customers deployed a Bit Torrent system to infringe copyrighted films.

The High Court made it clear the current law does not effectively operate in the online environment. It called for the Government to address the issue. In 2014 the Government acknowledged this issue as

part of its copyright enforcement inquiry but has never responded to that aspect of the review or taken steps to address this problem. Subsequent cases such as the Pokémon cases have not altered the situation.

If the same issue was to arise in the physical world copyright owners would have a clear avenue to engage with the operator and come to reasonable commercial terms – the Metro on-George case is the most recent authority for this proposition.

It is unacceptable that commercial solutions are not achieved merely because the activity takes place in the digital environment. What was acknowledged as a problem in 2012 and 2014 is now an urgent economic issue as COVID 19 has shut down live performance and creators are forced to seek revenues from online events and streaming services.

e. Copyright Amendment (Access Reform) Bill 2021

Impact on Budget: no cost, legislative change

APRA AMCOS has now had an opportunity to review the Exposure Draft of the above Bill which was released by the Australian Government at the end of last year. We have a number of concerns in relation to the draft Bill which, as currently drafted, would likely adversely impact the commercial interests of our members in a significant manner if passed into law. The draft Bill's education reform proposal in particular would likely undermine our members' ability to derive an income from the normal exploitation of their musical works and lyrics via our commercially negotiated voluntary licences with the education sector. Such an erosion of our members' rights and their ability to make a living from them, especially at a point in time where other music revenue streams have been decimated by the pandemic, is of real concern.

Put simply, our position is that our current blanket music licensing arrangements with the education sector have not given rise to any genuine access issues in relation to the ability to use music in online classrooms (either prior to or during the pandemic) and that the proposed expansion of the existing free education exception will only serve to reduce remuneration otherwise payable to copyright owners for the commercial use of their works by the education sector. Furthermore there appear to be no clear efficiencies or additional certainty that arise from the proposed reforms that do not already flow from existing blanket music licensing arrangements with the education sector. We will expand upon and provide evidence to support this position in our formal response to the Exposure Draft of the Bill.

APRA AMCOS also shares a number of other concerns with other stakeholders in the creative industries in relation to some of the other reforms proposed by the draft Bill, which we will set out in more detail in our submission in response to the Exposure Draft as part of the ongoing consultation process.

5. TOWARDS BECOMING A NET EXPORTER OF MUSIC

From local to global, live to digital, the Australian music industry has the potential to do more. With a pipeline of talent coming from across the nation and with the advent of the next digital revolution, Australia has the potential to go from a music nation, to a music powerhouse. A powerhouse that can fully realise the cultural, economic and social benefits of an even healthier music industry accessible to all Australians.

a. A national investment in songwriting in schools

Impact on Budget: \$1 million per annum over four years

By making songwriting part of every child's education, we will help all students build a range of important skills and help realise the full potential of Australia's music talent. Renewal of national investment in the

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

Research shows how a quality music education improves students' academic performance and 'soft skills' in things like critical thinking and communication. Research also shows the best music education can help keep students engaged in their learning, especially when it connects with their out-of-school interests such as in songwriting and producing. Songwriting in schools has also been found to be a 'site of resilience', helping students navigate the challenges of adolescence.

For First Nations children, participation in First Nations-led arts and cultural activity, including songwriting, helps develop their grit, improves school attendance and enables them to reach higher levels of educational attainment.

A system of early mentoring by industry professionals is behind the decades-long songwriting success of Sweden, the world's top music exporter. The lesson is there for us: when we build Australia's songwriting capacity, we build our intellectual property, creating careers and generating income for the nation.

b. Career development and global networking

Impact on Budget: \$500,000 per annum over four years

SongHubs partners emerging and established Australian songwriters with renowned international songwriters and producers, creating new works for local and international markets, and assisting songwriters and producers in making professional and creative connections to further their careers.

APRA AMCOS has organised international co-writing programs called Songhubs in Australia and in developing key export markets with the participation and assistance of Sounds Australia. These include Mumbai, Bali, Stockholm, Austin, Sao Paolo, Singapore, Toronto, Los Angeles and Nashville. We held our first "K-Pop" Songhubs in Seoul in November 2019 with a view to improving our understanding of and access to this evolving international sector of the music industry.

Since the program started in 2013, over 691 songs have been written at 51 SongHubs and involved 408 Australian songwriters and composers. Of these, 25 per cent of the works have been or are pending commercial release. To date, SongHubs has produced commercial releases which have resulted in over \$1.5 million dollars collected in APRA AMCOS songwriting royalties alone. This investment would expand the program to India, Japan, Singapore, the US, Europe and territories in South America.

c. Investment in the development of a resilient, viable and successful live music industry

Impact on Budget: \$500,000 per annum over four years

APRA AMCOS has long advocated that one of the major keys to supporting the Australian music industry's global success is for the removal of unnecessary and complex regulations on live music. Cost benefit analysis by the University of Tasmania shows that live music alone is worth \$16 billion annually.

This funding for the Live Music Office will help drive greater economic activity in live music by identifying and advocating for better policy, regulation and strategy across state and territory governments.

Australia has just one Sydney Opera House, but there are thousands of venues that stage live music across the country each year. These venues are our small-to-medium arts venues, the Australian music industry's

training grounds for songwriting and performance, providing not just a workplace for artists to make a living, but also a pathway for artists to global success.

The work of the Live Music Office has a proven track record in working across all levels of government, across ministerial portfolios and in support of departmental staff. The Live Music Office has most recently seen success working with the NSW Government to reform the liquor licensing and planning regulations which has historically inhibited the development of live music in that state.

d. Investment in the self-determination of First Nations music creators, artists and industry

Impact on Budget: \$1 million per annum over four years

\$1 million per annum to support the First Nations-led National Aboriginal and Torres Strait Island Music Office (NATSIMO) to develop First Nations songwriters and composers nationally and internationally through facilitated workshops in metropolitan, regional and remote areas. This funding would also support dedicated songwriting opportunities for domestic and international collaboration and screen composing development.

e. Drive global market opportunity for export ready Australian artists

Secure and expand Sounds Australia music export program

Impact on Budget: Combined funding of \$4 million per annum over four years

Australian Government investment in the Sounds Australia program has been key to the success of growing Australian music exports. To expedite the export of Australian music globally and ensure the right domestic settings exist to support this increase in trade, APRA AMCOS propose a total government investment of \$16 million over four years to turn Sounds Australia into a new Australian music commission body to deliver more music in Australia and overseas.

At present, Sounds Australia receives some key funding from the Australian Government through the Office for the Arts and the Australia Council which is to expand its services to emerging markets including Asia, South America, Middle East and Africa. However, Australian Government support for its core work in traditional high value markets of North America and Europe expired in December 2020. These markets are more important than ever before, as Australian artists work to re-establish their global footprint after a 2 year COVID induced hiatus.

We propose the Australian Government through the Office for the Arts, Australia Council as well as the Department of Foreign Affairs and Trade elevate Sounds Australia as a priority export program and commit to combined recurrent annual funding of \$4 million to support the goals of Australia becoming a net exporter of music.

In addition to Sounds Australia's core export program and operations, the funding would include the establishment of the - **Sounds Australia Export Stimulus International Grants Program**.

In August 2021, to support a return to critical international activity, Sounds Australia's lead funding partners – APRA AMCOS, ARIA, PPCA, the Australia Council for the Arts and the Office for the Arts – agreed to redirect Sounds Australia's 2020 and forecast 2021 retained surplus toward the creation of the Sounds Australia Export Stimulus (SAES) Program. Furthermore, the Minister for the Arts, Paul Fletcher committed additional new funding, bringing the combined total of the Export Stimulus Package to \$1.2 million, to be distributed over the three rounds.

The Sounds Australia Export Stimulus Program was designed to bolster Australia's music export activity and support the industry as they returned to global stages. The targeted support was aimed at assisting Australian artists, crew and music professionals realise significant career milestone opportunities, earn much needed income after 18+ months of cancelled work due to Covid-19, and support Australia's quest to become a net exporting music nation.

61 applications were received, representing 180 Individuals made up of 36 Females, 135 Males, 2 Gender Non-Conforming and 7 Preferred not to say. 14 were identified as CaLD and combined they requested a total of \$793,834.26.

The first round of Sounds Australia's Export Stimulus (SAES) package was awarded to a diverse cross section of local music industry made up of artists, producers, songwriters, composers, managers and crew. The funds went to support a broad range of international activity encompassing touring, song writing, producing, sound design and tour/technical support.

Judged by an external panel of highly experienced industry assessors, priority was always to be given for activity undertaken by established talent re-entering the international music market with 31 applicants collectively awarded AUD \$408,936.28.

The creation of the SAES Program, whilst born out of necessity has provided a proof of concept and tangible example of the need for a truly dedicated export fund for Australian artists and industry professionals at three distinct career levels, along with dedicated support for First Nations artists and industry.

Sounds Australia has demonstrated it is well poised and capable of managing an ongoing Export Stimulus Program that exists to advance Australian music exports well beyond Covid recovery.

Inaugural Showcase Support: Australian artists who receive an official invitation to showcase at an international conference event, automatically receive a contribution of \$2000 AUD towards flights/accommodation for each performing artist member.

One-time only opportunity, investing in the potential.

Budget: 300 individuals x \$2,000 = \$600,000

Return to Market: For those acts that have already invested in themselves and are needing to return to market in a timely fashion to capitalise on their success and the opportunities that have arisen because of previous international engagement and activity.

Backing success.

Budget: 25 acts x \$15,000 x 3 Rounds = \$1,125,000

International Growth: Comparable to the current COVID SAES criteria, artists eligible for this category must demonstrate an existing/established international profile, strong global teams and significant activity.

Sustaining global careers

Budget: 15 acts x \$25,000 x 2 Rounds = \$750,000

First Nations International Bursary Program: Dedicated funding to be made available to assist with international travel expenses incurred by First Nations showcasing artists and cultural practitioners attending Sounds Australia events. In addition to aiding with individuals' travel expenses, the First

Nations International Bursary Program would also look to cover costs (as advised) that are unique to the export of Indigenous artists, such as safe spaces at performance venues, support to address homesickness or increased touring personnel for connections to community.

Purposefully and proudly present Australia's First Nations artists at all key international showcase events as an important celebration of Australia culture, whilst delivering export pathways and opportunities for Aboriginal and Torres Strait Islander artists.

Budget: 30 individuals x \$5,000 = \$150,000

Recognising Australian Skills Excellence: Funding specifically for Australian crew who have secured work on international tours. With exorbitant visa costs often being a prohibitive factor in crew accessing international opportunities, this fund would be accessible to specialist skilled industry working across Tour Managing, Audio, Lighting, Staging, Set and Construction, Pyrotechnics.

Advancing the global trajectories of Australian Crew

Budget: 10 individuals x \$5,000 = \$50,000

Professional Development: Dedicated funding that will assist Australian music managers and industry professional expand their international global networks and opportunities for themselves and respective artist rosters.

Paving accessible international pathways

Budget: 50 individuals x \$5,000 = \$250,000

Sounds Australia is recognised as a leader by its international contemporaries. Its clear strategic direction, creative and dynamic in-market presence and unwavering support from the Australian music industry has resulted in advancing the export interests and success of the Australian music sector globally.

Sounds Australia has expedited the artist discovery process and catapulted multiple acts into the consciousness of the world's most influential music markets across the USA, UK and Europe, ensuring that from their very first export outing, Australian artists are showcasing to key industry leaders and decision makers, resulting in increased professional and commercial outcomes.

Yours Sincerely,



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Chief Executive
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Nicholas Pickard
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