

**Submission  
No 81**

**INQUIRY INTO THE MUSIC AND ARTS ECONOMY IN  
NEW SOUTH WALES**

**Name:** Mr Jason Richardson

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G'day,

As a musician living in regional Australia I have found the internet to be intrinsic to my creativity. I'll attach my artist CV to illustrate some of these.

Through the WWW I am active in international collaborations, including having my recordings heard in exhibitions in London and promoted by people based in North America.

These projects have also led to local outcomes, such as the 'Crossing Streams' exhibition in Narrandera last year that saw local poetry interpreted by musicians from around the world.

Over five hours of music was contributed in response to five haiku poems.

It was a project that also saw Narrandera-based composer Fiona Caldarevic's music included in an album released by the UK-based Naviar Records and featured in podcasts.

Many opportunities have opened for me through using Creative Commons licensing, rather than copyright. I think it is important to promote alternative models for musicians, especially given the lobbying done by organisations including ARIA and APRA.

One of the most important influences in my musical career was having my ears opened by Dr Alan Lamb at the Unsound Festival in Wagga Wagga in 2004.

Unsound is now better known for the sister event in Poland, which has since travelled to New York and Adelaide.

It was not everyone's "cup of tea" but a broad definition of music to include activities like Lamb's large-scale aeolian harp is worth considering.

I credit his installation known as "the wires" for developing my close-listening skills.

The opportunity to work with Alan introduced me to contact microphones, which have become a central tool in various projects -- including my 'For 100 Years' project to celebrate the centenary of Leeton. (See attached profile from Audio Technology magazine)

I raise this because it shows that a definition of music can benefit from including activities that might be seen by some as art or even further marginalised as noise.

I'd also like to draw your attention to the myriad of benefits available through promoting musical education.

Obviously there are studies showing cognitive impacts, however I think it's also worth considering how public support for musicians in the form of instrument loan programs was identified as contributing to the rise of Swedish pop music producers. See <https://www.theglobeandmail.com/arts/music/how-stockholm-became-a-dominant-force-in-global-popmusic/article37541953/>

Thanks for this opportunity to contribute to the discussion.

I hope you will consider how collaborative projects can develop careers; how a broad definition of music can lead to innovative outcomes, and; how public support for musical education can enrich.

If I can provide further detail, please do not hesitate to contact me.

Cheers,

Jason