

Submission
No 59

**INQUIRY INTO ARTS AND MUSIC EDUCATION AND
TRAINING IN NEW SOUTH WALES**

Organisation: Music NSW

Date Received: 29 July 2024

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JOINT SELECT COMMITTEE INQUIRY INTO ARTS AND MUSIC EDUCATION AND TRAINING IN NEW SOUTH WALES

Monday 29 July 2024

Ms Julia Finn MP, Committee Chair

Dear Ms Finn and Committee Members,

This is a submission from MusicNSW, the state body for contemporary music in NSW. We are a not-for-profit organisation that empowers and connects artists and industry. We do this through a range of programs and services, including Sound Advice, and First Nations and regional music development, which are focused on providing professional and skill development opportunities, access to best practice information and resources, assistance and information related to funding opportunities, networking events and bringing industry together for facilitated consultation.

Through national cultural policy *Revive* and NSW arts, cultural and creative industries policy *Creative Communities*, the Federal and NSW governments have echoed international calls for inclusive access to quality arts and music education.

Our submission is intended to provide an industry perspective on music education in NSW. In it, we call for access to quality music education for all NSW students and point to opportunities to enhance education through partnerships with artists, industry and music organisations. We emphasise the importance of a strong and coherent music education ecology across all education sectors (primary, secondary, tertiary) to support a thriving contemporary music industry. We also call for a modernisation of the school music curriculum so that it includes contemporary music industry skills, language and concepts. This will achieve closer alignment between our education system and workforce capability needs at a time when the Australian contemporary music sector is under increased challenges rising from global content services and international touring products.

We are ambitious in our vision for contemporary music in NSW and see quality, sequential and ongoing music education from primary through to tertiary as being essential to developing new generations of NSW music talent, stronger sector innovation and a more globally competitive music industry.

This ambition exists in the context of a paucity of up to date data on the current state of music education in NSW and relationships between the education sector and contemporary NSW music industry. Despite this, we remain committed and open to collaborating with government and other stakeholders to support changes which drive NSW to further cement

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its position as a breeding ground for high quality artists and industry workers and a major engine room of the national contemporary music industry.

We thank the committee for the opportunity to make this submission and look forward to appearing in person, to further expand.

Regards

Joe Muller,
Managing Director, MusicNSW

Key submissions

- We submit that quality music education across all education sectors is vital and its provision to all NSW school students should be mandated and supported by strong policy, investment and accountability measures to ensure that it is accessible regardless of demographic, socioeconomic and geographic factors.
- We submit that the state should work on reducing cost barriers for tertiary students, including by reducing course fees in the VET sector and working closely with the federal government to mitigate the fee barriers presented by the 'Job-ready Graduates' policy in Australian universities.
- We call for the collection and publication of data which clearly maps access to and participation in quality music education in NSW schools. Further opportunities for research to support evidence-based music education should be scoped including feedback on perceptions of careers in the music industry, barriers to entry, mentorship and internship models for school age children, and the impact of NSW school education on professional musicians and industry workers.
- We endorse the submission made by Music Education: Right From The Start regarding ambitious targets for statewide access to primary music education.
- We submit that the secondary music curriculum should be further modernised to prioritise skills in, and conceptual understandings of contemporary music forms, production, modern instruments and an acknowledgement of the variety of roles in the music industry. Further, the curriculum should contain contemporary language at all levels which supports students interested in contemporary music careers and does not privilege western classical music at higher levels of study. For example, the curriculum should refer to 'songwriters' in addition to 'composers', and 'electronic music producers' in addition to 'instrumentalists'. MusicNSW is committed to collaborating with industry and government to navigate these important inclusions.
- We submit that the NSW Government can improve music education in NSW by actively supporting the development of effective partnerships with contemporary music organisations to:
 - Better prepare teachers to deliver music education
 - Deliver school programs with a contemporary music focus - this includes access to new technologies and contemporary instruments including programs to create music digitally
 - Connect young people to opportunities to build music and industry skills outside school

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- Promote the value of music education
 - Increase focus on contemporary music by First Nations and other NSW-based artists in the classroom
 - Improve support for First Nations students studying music
 - Better support students based in regional and remote NSW
 - Prepare students for careers in the music industry and support a strong talent pipeline
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- We submit that the NSW Government can support the development of effective partnerships by acting as a connector between music organisations and schools, supporting initiatives with the flexibility to be adapted to local community needs, and providing ongoing investment to support evaluation of programs and partnerships demonstrating impact. Appendix A of this submission provides examples of existing industry-led program models.

 - We commit our ongoing time and resources to collaborating with government to ensure quality, sequential and ongoing music education is available to all students.

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The music industry makes valuable social, cultural and economic contributions to NSW

Music is an essential part of our lives.

- 9 in 10 Australians listen to music.
- 1 in 6 Australians make music.
- Live music is the most attended artform in the country.¹
- Australians spend 1 hour 26 minutes on music streaming services each day.²

Music is valued by Australians and contributes to the positive impacts of arts and creativity.

- 3 in 5 Australians say engagement with the arts has a 'big' or 'very big' impact on our ability to express ourselves.
- Over half say the same for its impact on our wellbeing and happiness, and ability to deal with stress, anxiety or depression.
- 7 in 10 Australians say artists make an important contribution to Australian society.³

Music is valuable to Australia. The Australian music market was valued at \$1.41b in 2021 and is expected to rise to \$2.37b by 2026.⁴

And contemporary music is NSW's first love. It has the largest attendance share and revenue share across all artforms.⁵

In NSW, the live music industry alone:

- Directly employs 14,180 workers
- And indirectly employs an additional 10,920 FTE jobs
- Generates \$5.5b in economic output
- Adds \$2.7b additional value⁶

¹ 2023, Creative Australia, [National Arts Participation Survey](#)

² 2024, We Are Social and Meltwater, *Digital 2024 Australia* (via [TheMusic.com.au](#))

³ 2023, Creative Australia, [National Arts Participation Survey](#)

⁴ 2022, PWC, [The Australian Media & Entertainment Outlook](#)

⁵ 2022, Live Performance Australia, [LPA 2022 Ticket Attendance and Revenue Report](#)

⁶ 2024, NSW Government (Sound NSW), [State of the Scene 2024](#)

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MusicNSW supports access to quality music education for all NSW students

Access to quality music education in the NSW school system should be mandated and supported by strong policy, investment and accountability measures to ensure that it is accessible regardless of demographic, socioeconomic and geographic factors.

The provision of quality music education in primary schools is vital to all NSW students and should be mandated and supported by strong policy, investment and accountability measures to ensure that it is universally accessible. This is critical to providing all students with the opportunity to benefit from the well-documented developmental benefits of engagement with music and the arts in their early life.⁷ Quality music education also supports lifelong relationships with music with benefits well beyond school years.

Accessible music education in all high schools is vital as we work towards developing new generations of NSW music talent and a nationally and globally competitive music industry. Quality music education must support a strong talent pipeline for diverse, skilled artists and music industry workers. This should include fit-for-purpose development opportunities and pathways for diverse students with an interest in pursuing a career in the music industry, whether that be as an artist or in one of the many career options available to them in the industry more broadly.

Equitable delivery of quality music education across the state can contribute to overcoming issues related to representation and diversity of the music industry at large. For example:

- Private instrument tuition is prohibitively expensive for many families and, in NSW, where classroom music is not offered at every school, this means that students who cannot afford to pay are shut out of these opportunities and future opportunities in music.
- Regional NSW is underrepresented in the music industry and public schools across the regions are vital in providing access to music education, information on careers and opportunities for young artists and industry. Due to the instability of the sector post-pandemic, there are significant skills shortages in a number of key parts of the industry. This is particularly pronounced in regional areas.

⁷ As referenced in: 2021, Alberts | The Tony Foundation, [An Understanding of Quality School Music Education](#); 2019, A New Approach and Australian Academy of the Humanities, [Fact Sheet 5: Education and Learning: Transformative Impacts of Arts, Culture and Creativity](#)

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There is 1 FTE music teacher for every 4 public schools in NSW

Table 1 shows the provision of music teachers across the NSW school system in 2020. At the whole-of-system level, the data shows only 1 FTE music teacher for every 1,426 enrolled students, or 1 FTE music teacher for every 4 public schools. Removing the primary system, we find 1 FTE music teacher for every 560 students, or 1.05 FTE music teachers for every secondary school. These are stark figures, which demonstrate the gross underinvestment in teacher capacity at a system level. If we are to have a vibrant music industry, we must increase participation by addressing this.

Total NSW public schools	2,215
Total NSW public school enrolments	810,076
Total NSW secondary schools	540
Total NSW secondary school enrolments	317,796
Total FTE music teachers in NSW public schools	568

Table 1: 2020 data on music teacher workforce in NSW public schools⁸

Music is under threat in the university sector in NSW due to poor higher education policy

Music is currently offered by nine of the ten public universities in NSW. While this is a strong commitment from institutions, music disciplines and departments have been dramatically downsized over the past two decades due to impacts of unfavourable higher education policy, structural underfunding of the sector and the discipline. Added to these pressures are the increases in contribution costs to students introduced via the Job-ready Graduates package⁹, which has actively sought to drive students away from studies in society and culture. This has led to both declining student enrolments and high levels of student debt not correlated to salary prospects and a capacity to pay. The university sector is unanimous in its condemnation of this policy, yet the current federal government has not moved to roll it back.

Structural underfunding of base student load from the Commonwealth, combined with the ongoing need for universities to cross-subsidise the indirect costs of research from teaching, mean that music disciplines in the university system currently struggle for financial viability with many operating skeleton staff profiles and insufficient student contact hours due to cost

⁸ NSW Legislative Council (2021) Questions and Answers No. 412, Monday 11 January, 2021. NSW Department of Education (2020), Schools and students: 2020 statistical bulletin

⁹ Department of Education, Skills and Employment (2020) *Job-ready Graduates: Higher Education Reform Package 2020 (discussion paper)*

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cutting. Alongside this decline has been the rise of private providers, enabled by government as a form of sector competition. These privately owned institutions charge high fees that must be met by large FEE-HELP student loans, leading to student debt levels that are even more difficult to repay than the HECS-HELP debts arising from the less expensive university system. In summary, there are strong price signals being made by the federal government in the higher education sector that have had destructive effects on our workforce capacity in the music and broader arts industries.

Given the above policy settings, music is under threat in at least three NSW universities. The decline in music in universities across the state in turn threatens the school system because universities train the school music teacher workforce. While universities are a federal funding responsibility, the state must recognise the threat to its own workforce capability posed by poor federal higher education policy that underfunds music disciplines and puts up high cost barriers to students. Accordingly, MusicNSW urges the NSW government to view the status of music education in the state in the context of a web of interdependencies that involve the federal government. It is clear that a whole-of-government approach is urgently needed to address the challenges the sector currently faces.

Cross-sector higher education partnerships and inter-operability of the Australian Qualifications Framework will support increased participation in tertiary music education

It is clear that the provision of strong music education in NSW relies on good cross-sector collaboration in the higher education area. The Australian Universities Accord makes clear recommendations on this, and effective collaboration would increase participation in higher education, particularly by under-represented groups such as those from First Nations, Culturally and Linguistically Diverse and low socio-economic backgrounds. Music and the broader arts are natural points of entry into higher education and can be used as powerful levers to drive educational attainment more broadly.

The NSW Government should give thought to incentivising partnerships across the TAFE/University sector to achieve better access and provision across the state to Bachelor's level qualifications. The interoperability of credit between systems should be a strong focus with consideration given to financial incentives for closer cooperation between sectors. There should also be a strong focus on cross-sector collaborations that increase opportunities for students in regional and remote areas to obtain qualifications in music at bachelor's level.

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Partnerships with contemporary artists, industry and music organisations are key to enhancing the delivery of quality music education in NSW schools

MusicNSW calls on the NSW Government to collaborate with industry to drive quality music education. Through partnerships, the NSW Government can leverage and amplify the significant existing expertise within the music industry in education, skill-building, mentorship and professional development. See Appendix A for examples of existing programs.

The National Review of Music Education undertaken in 2005 highlighted the need for productive partnerships and networking with music organisations, musicians, the music industry and the community, including to support quality teaching, to promote and support the status of music in schools and to develop curriculum materials¹⁰. Despite this extensive national review, very little work has been done on its recommendations and the identified problems still persist.

Broadly, partnerships create opportunities for young people to connect with their communities, business and industry which can facilitate development, training and employment opportunities and encourage lifelong learning¹¹. Partnerships with music organisations, musicians and the music industry can serve to support quality teaching, promote the status of music in schools and to develop impactful curriculum materials.¹²

Here we provide further information on opportunities for such partnerships to support quality music education in NSW by:

- Better preparing teachers to deliver music education
- Delivering school programs with a contemporary music focus - this includes access to new technologies and contemporary instruments including programs to create music digitally
- Connecting young people to opportunities to build music and industry skills outside school
- Promoting the value of music education
- Increasing focus on contemporary music by First Nations and other NSW-based artists in the classroom
- Improving support for First Nations students studying music

¹⁰ 2005, Pascoe, R. et al, *National Review of School Music Education: [Augmenting the Diminished](#)*, The Centre for Learning, Change and Development, Murdoch University: Australian Government Dept. of Education, Science and Training.

¹¹ 2019, Education Council, *[Alice Springs \(Mparntwe\) Education Declaration](#)*

¹² 2005, Pascoe, R. et al, *National Review of School Music Education: [Augmenting the Diminished](#)*, The Centre for Learning, Change and Development, Murdoch University: Australian Government Dept. of Education, Science and Training.

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- Better supporting students based in regional and remote NSW
- Preparing students for careers in the music industry and supporting a strong talent pipeline

Better preparing teachers to deliver music education

Teacher competence and confidence have been identified as key drivers in quality music education and the very limited amount of time spent on music training in initial training for generalist teachers during tertiary education studies (less than 10 hours training in NSW) is not adequate to support a teaching cohort that is inspired and equipped to deliver.¹³ Urgent intervention is needed at the teacher education level to support NSW students to access more consistent, comprehensive and inspiring music education across the state.

In addition to supporting recommendations set out in the 2023 Music Education: Right From the Start report to improve the status of music education, improve teaching curriculums and provide for ongoing learning and professional development, MusicNSW submits that pre-service teacher education and in-service professional development can be enhanced through the involvement of local artists, industry and music organisations to bring the curriculum to life. For example, the impact of existing teacher mentoring programs *Music In Me* could be extended by involving local artists to share contemporary music and improve teachers' understanding of, and connection to, their local music community.¹⁴

Delivering school programs with a contemporary music focus

To drive interest from and include diverse students and best prepare those interested in careers in music, music education must include a contemporary focus, connect to music in our communities and incorporate music technology education.

Students should have access to learning and performance opportunities on a variety of instruments that are used in contemporary music. This should also include up-to-date music technology in school facilities and teachers who understand how to use it. Teachers must be supported by professional development and contemporary music teaching support materials developed by specialist musicians and industry professionals.

NSW Department of Education partnerships should include organisations with a contemporary music focus and that extend beyond music-making. There are existing industry-led contemporary music programs being delivered in schools and for school

¹³ 2023, Music Education: Right From the Start, [Fading Notes: the State of Music Education for the next generation of primary teachers](#)

¹⁴ 2003, Gravitas Research and Strategy Limited for the Ministry of Education, [Evaluation of professional development for Pacific teachers which supports the Arts in the New Zealand curriculum](#)

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students in NSW and internationally that are effective in engaging diverse students in music education. See Appendix A for examples.

Connecting young people to opportunities to build music industry skills outside school

All ages programs are an ideal opportunity for education and culture agencies to partner with local governments and industry to support industry-led skill development and provide an entry point into the music industry for young people.

MusicNSW continues its long history of supporting young people and access to all ages music programs. In 2024, MusicNSW and The Push will partner to undertake industry consultation and produce a guide to all ages music programs. This project has funding support through Sound NSW. Further investment to support school and music communities to implement such programs will provide performance and skill development opportunities, nurture community and industry networks and support healthy grassroots music industries, which are critical to community building, placemaking and career pathways.

In 2025, MusicNSW will run a pilot program supporting skill development through all ages programming for young people in partnership with Arts Mid North Coast. This project has significant potential to roll out across the state in future. Appendix A provides further examples.

Promoting the value of music education

Artists, industry professionals and music organisations are ideal advocates for the importance of access to music education and role models for opportunities in the music industry. Artists, who are at the centre of the industry ecosystem, are often passionate mobilisers and can add insightful and inspiring perspectives to conversations with school leaders, teachers, career support staff, parents and caregivers, and students.

For example, NSW artists and industry workers could be valuable ambassadors in a government-funded state-wide campaign promoting music participation and education. A roadshow model could also provide the incorporation of region-specific artists and music organisations to cultivate local connections and communities.

Increasing focus on contemporary music by First Nations and other NSW-based artists in the classroom

In the incoming Music 7 -10 syllabus, repertoire is the decision of teachers and there is a requirement to include Australian music, including music by First Nations peoples¹⁵. This

¹⁵ 2024, NSW Government, [Music 7 - 10 Syllabus - repertoire requirements](#)

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provides an opportunity for the NSW Government and industry partners to advocate for music teachers to incorporate contemporary music into their plans. This could include, for example, but is not limited to, updating teacher professional development and support materials to include music and artists supported by NSW Government contemporary music funding.

When students are performing, listening to and composing music in classes, an emphasis on contemporary music by diverse NSW artists can serve to:

- Align with or expand students' musical interests
- Support the selection of inclusive and diverse repertoires
- Promote understanding of and connection to First Nations cultures
- Connect students with the NSW contemporary music industry
- Point to inspiring local 'success stories' in NSW music
- Support sustainable careers for NSW artists

This is supported by international and NSW frameworks for education.^{16,17}

Improving support for First Nations music students

MusicNSW supports the development of First Nations-led music education programs to support First Nations students.

Led by First Nations Development Coordinator, Kaleena Smith, MusicNSW has undertaken significant consultation with First Nations artists and industry workers, and is in the process of scoping the development of a program to support First Nations music industry entrepreneurship. Outcomes of this consultation have identified:

- A clear need for more accessible support for First Nations music students
- First Nations-led programs are a culturally appropriate avenue for this support
- Programs must be able to be co-created or customised within communities
- Support is needed for:
 - Core funding for organisations
 - Funding for music gear and equipment
 - Funding to support access (including travel) for regional participants
 - Funding to support facilitators

¹⁶ 2024, UNESCO, [UNESCO Member States adopt global framework to strengthen Culture and Arts education](#)

¹⁷ 2021, New South Wales Aboriginal Education Consultative Group Inc, [Submission: Review of NSW Curriculum](#)

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The NSW Government has an opportunity to support culturally safe and engaging music education for First Nations students through partnerships with First Nations-led organisations. See Appendix A for examples.

Better supporting students based in regional, rural and remote NSW

Public schools in regional, rural and remote NSW are critical in delivering quality music education and generating awareness about future opportunities in the music industry. Partnerships are one of four key actions identified by the NSW Government to support equal access to education and should be leveraged to support school leaders and new teachers, increase access to local community projects linked to career pathways and increase exposure to university options to make subject choices.¹⁸

Since 2019, MusicNSW has had specialist local staff based across the state to support local artists and industry development and drive collaboration and connection in their regions. In this context, in 2023, MusicNSW met with over 300 artists and industry professionals across the state, worked alongside Regional Arts Development Organisations to build understanding of music in their areas, and connected online with a growing community of regional artists and industry to celebrate, share and support music in regional NSW.

This has provided clear insights into:

- Unique challenges in supporting artists and industry in regional areas
- The need for nuanced approaches region-to-region to drive the best outcomes
- The existing knowledge and expertise in regional music industries and artists and music workers' willingness to mentor and share their skills
- Emerging artists' and music workers' appetite to learn and grow
- The value of connecting artists within and across regions of NSW

Industry development initiatives and activity across regional NSW provide the NSW Government with more opportunities to partner with artists and music organisations in their region to improve music education outcomes. See Appendix A for examples of programs supporting music and industry skill development in regional NSW.

¹⁸ 2021, NSW Department of Education, [Regional and Remote Education Strategy 2021 - 2024](#)

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Preparing students for careers in music and supporting a strong talent pipeline

There is a need to improve music industry career education in schools. It is crucial that NSW students, along with parents and caregivers, are able to make informed choices based on the range of careers available and have the opportunity to develop skills needed to enter the industry.

The music industry should be considered key stakeholders in the development of approaches to career education including improved career materials, capacity building programs for career guidance staff and connecting students with opportunities to develop appropriate skills. This is critical as existing music education, school programs and information for students about music careers often fail to support a positive perception of music careers and capture the breadth of career opportunities available.

The NSW Government should engage with the NSW music industry through MusicNSW to improve information shared on its Career Planner website and to develop appropriate career outreach programs that better articulate the breadth of career opportunities available to young people, the required skills for independent artists and industry workers and to connect students with opportunities to develop appropriate skills.

Further, the intended partnership with TAFE NSW (as set out in the Creative Communities policy) should be developed in consultation with artists and industry representatives to ensure it is accessible, valued, supports contemporary music industry skill needs and is embedded with opportunities for pathways into the industry. Key recommendations from the Federal Inquiry into Perceptions and Status of Vocational Education and Training (VET) should be considered with a music industry lens.¹⁹

On-the-job experience has long been a cornerstone of music industry career development. These opportunities can support early career artists and industry workers through skill development, mentorship and building relationships and networks. There is not currently any clear framework for the provision of these opportunities for school students. Historically, many of these opportunities are not paid, and so inaccessible to people not able to afford to participate. In turn, many smaller music industry businesses are not resourced to employ inexperienced staff. It is recommended that the NSW Government invest in scoping accessible and sustainable models for music industry internships and development programs in consultation with key industry stakeholders.

¹⁹ 2024, Standing Committee on Employment, Education and Training, [Shared Vision, Equal Pathways report](#)

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Developing quality partnerships

The quality and nature of partnerships forged between government agencies, schools and the music industry will determine their efficacy and impact. The NSW Government can support the development of effective partnerships between the education sector and the music industry by acting as a connector between music organisations and schools, implementing initiatives with the flexibility to be adapted to local community needs, supporting capacity building for education and industry stakeholder, supporting the evaluation of programs, and providing ongoing investment to support partnerships demonstrating impact.

The need for more robust research, data and evaluation

A rigorous approach to data collection, research and evaluation will be important to:

- Benchmark current access and participation in quality music education in NSW
- Develop clear measures and targets, and support accountability to deliver music education in line with NSW Government standards
- Gather feedback on perceptions of careers in the music industry, barriers to entry and the relationship between NSW school education and music industry careers
- Assess outcomes and refine approaches to partnering with the music industry as needed to:
 - Better prepare teachers to deliver music education
 - Deliver school programs with a contemporary music focus - this includes access to new technologies and contemporary instruments including programs to create music digitally
 - Connect young people to opportunities to build music and industry skills outside school
 - Promote the value of music education
 - Increase focus on contemporary music by First Nations and other NSW-based artists in the classroom
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Appendix A: Existing industry-led programs supporting music and music industry education

SOUND ADVICE (NSW)

Sound Advice is MusicNSW's professional development series focused on connecting emerging artists to industry professionals and industry best practice through free panels, talks, masterclasses and one-on-one support. In 2023, Sound Advice included 13 events across its core and regional program, which covered topics spanning audience building, sustainability, tech, finance and regional touring. Over 30 artists and industry professionals were featured as speakers and the series had an audience of over 700. Through Sound Advice, the MusicNSW team also supported over 300 artists and industry via one-on-one meetings, including sessions focused on grant writing. This included support for 27 First Nations artists and industry and 230 meetings by regional Coordinators with regional artists and industry. All meetings are provided free of charge.

FEEDBACK (NSW)

FEEDBACK is MusicNSW's one-day music conference for 12 - 25 year olds featuring networking, talks and panels covering everything from how to get gigs, release music, build a fan base, work with publicists, to getting airplay, finding a manager and other knowledge and skills to progress their music career. Travel subsidies are provided to school students to provide them with access to industry experts not available to them otherwise.

NEW NOW (NSW)

NEW NOW was an all-ages alcohol-free gig series programmed by the MusicNSW Young People Committee. It aimed to be a catalyst for the emergence of a vibrant all ages gig-going culture in which venues and promoters prioritise all ages shows, and to provide a space for young people to experience live music and spark a connection to music for life.

INDENT (NSW)

was established in 1999 to help young people in NSW build knowledge, skills and experience through delivering all-ages shows by providing funding, training and resources. Indent Tours ran from 2012 - 2018 as a skills development opportunity for young people in regional communities. MusicNSW provided funding and facilitation support to teams of people aged 12-25 years to stage live shows. Participants were able to build skills in event management, music business and live performance through working alongside leading industry professionals. From 2016- 2018, MusicNSW's Indent Event Development Grants Program supported teams of young people to stage their own all-ages, drug, and alcohol-free music events. This program collaborated with existing events seeking to extend their engagement with young artists, industry workers and audiences.

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HEAPS DECENT (NSW)

Heaps Decent is an organisation empowering diverse young people through music and multimedia workshops. Since their beginnings in 2007, when two young Sydney DJs teamed up with a visiting American producer to run workshops in the Riverina Juvenile Justice Centre in Wagga Wagga, they have delivered more than 3,000 creative workshops in over 40 partner communities across metro, regional and remote NSW. 16 years on, more than 6,000 young people have participated in projects such as weekly music production and songwriting workshops for students at Sydney's Key College, an accredited independent high school in Redfern catering to young people at risk without stable accommodation and weekly music workshops at Lomandra School (a school for specific purposes (SSP) in Campbelltown) focused on songwriting, rapping and recording, bringing talent from Sydney's west and contributing their work to school events and performances.

EMC (NSW)

EMC is rooted in electronic music community and culture. EMC offers community and connection through programs, events, initiatives, storytelling, supportive day-to-day actions and advocacy. EMC has delivered school holiday programs in partnership with the Powerhouse Museum including Little Peeps, Big Beats, an electronic music therapy program for children 4 - 14 years with disability that included free 30-minute sessions for 50 children and their carers hosted by a music therapist, a professional musician that also identified as living with disability and Ableton and Roland educators. EMC also ran Making It in Electronic Music, a full-day school holiday workshop for 12-16 year olds with renowned electronic music artists covering the fundamentals of electronic, dance and club music including the basics of building an exciting career in the music industry, exploring the creative process that surrounds music production and a hands-on DJing masterclass.

NAKAMA ARTS (NSW)

Nakama Arts is an independent music and arts initiative led by producer (2x ARIA nominations), recording artist, DJ and youth mentor Chris Hamer-Smith. Its projects support music-making and industry skill development led by contemporary DJs and artists (The Blend DJ workshops, The Platform music studio program) and access to and activation of creative and recording facilities in regional areas (Boggabilla Studio, Mad Proppa Deadly Moree Studio, SEWB Studio - Open Studio Sessions).

STREET UNIVERSITY (NSW)

Street University is focused on providing young people with a safe space, social support, life skills development opportunities and access to mental health and therapeutic interventions when required. The programs are tailored to local young peoples' interests and include music workshops, access to recording studios and basic music business skills.

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MAD PROPPA DEADLY (NSW)

Mad Proppa Deadly (MPD) is an Indigenous Corporation based in Armidale NSW that fosters connection, learning and expression for young Aboriginal and Torres Strait Islanders in regional areas using a platform for regional storytelling through music. MPD offers a program for primary and secondary schools focusing on developing music songwriting and recording production skills. They do so with a focus on connecting to professional songwriters and performers, and seek to provide pathways into the industry through a partnership with TAFE NSW Eora.

WINANGALI INFUSION (NSW)

Winangali Infusion offers youth mentoring and opportunities for cultural and recreational activities. It aims to provide a culturally safe environment for First Nations youth to learn and understand themselves, so that they can experience a sense of belonging and build a strong sense of identity to make informed decisions that foster an empowered life. This includes through programs focused on song and dance.

DESERT PEA MEDIA (AUS)

Desert Pea Media has delivered almost 200 projects in 100 communities across Australia using its model centred on community-led method of multi-layered workshops - comprising community dialogue, creative songwriting, video production and social impact. These are delivered by facilitators, mentors, songwriters, filmmakers, mentors and creatives who work collaboratively with the community to build a platform for the stories and voices to be heard.

WARRAAN WIDJI ARTS (NSW)

Warraan Widji Arts projects help sustain the critically endangered Wayilwan Ngiyambaa language in the Far West/Outback NSW. This is achieved through teaching singing and songwriting in language, as well as providing sponsorship and training for people aged 16 - 24 years to pursue music lessons, performance opportunities, competition entries, camps and workshops. For example, Zoey Daley is supported to pursue HSC music, vocals and public speaking.

DASHVILLE / THE GUM BALL'S YOUNG GUMS (NSW)

Young Gums is a mentorship program supported by Dashville/The Gum Ball's professional and creative community of musicians, artists, technicians and event managers. The project is for high school students aged 13 - 17 years based in regional NSW and who are interested in music festival production and performance. It provides a hands-on learning experience in a live festival environment over five days, during which participants engage with a range of qualified industry professionals - from musicians to lighting technicians - through a series of workshops, tutoring and one-on-one mentoring, learning the in's and out's of what it takes,

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from set up to showtime. With the support of a Musical Director, they also prepare for a group performance on the main stage during the last day of the festival.

TRUE VIBENATION 'FIND YOUR VOICE' (NSW)

Participants are mentored by True Vibration through songwriting, recording and production processes and finish with a song to take home. True Vibration's members draw from their African Heritage and upbringing in Australia to create a blend of soul, afrobeat and hip hop backed by bass, beats and live horns. The spirit of community and conscious music lies at the heart of True Vibration and they deliver Find Your Voice workshops across NSW alongside their national and international recording and touring careers.

SONGMAKERS (AUS)

Through its Songmakers program, APRA AMCOS links internationally successful songwriters and producers, teachers, young people and leading researchers in shared creativity. Through mentoring by industry professionals, the program uses the creation of students' original work as a springboard to explore issues around the cultural industries – like the importance of being enterprising, collaborative, persistent and resilient. It supports practical contemporary music education in schools to help build a stronger songwriting culture in Australia.

CAE CAREER DEVELOPMENT PROGRAM (USA)

CAE's Career Development Program is a creative youth development program created to address the lack of diversity in the NYC arts industry. The program has more than 700 graduates who have been mentored to pursue successful careers at NYC cultural institutions and creative businesses. Held during a school year, participants attend a 70-hour internship preparation course over four-weeks, then work as interns for 10 - 12 hours per week over a term, and meet on 10 Fridays for two hours of instruction, learning and reflection. Participants receive a stipend and financial literacy instruction.

ARTISTS IN RESIDENCE (UK)

Artists in Residence brings high-quality artist residencies to schools to improve their art curriculum by connecting them with artists to co-design a residency project that meets the needs of individual schools and students. These residencies offer students a chance to develop practical artistic skills and gain insight into what a career in the arts may look like. The program also provides professional development for teachers and helps raise the profile of the arts within the school. In two years, the program worked with 3,245 young people by partnering with 32 schools, 195 teachers and 39 artists.