

**Money From Music  
and a  
Model for Youth Advocacy**  
The Australian Youth Music Council

- You do some private teaching and sometimes give burnt CDs to your students because you know they won't go and buy them if you ask them to, and you don't want to lend your own CDs to people. You have also just spent \$10,000 on an album with your group and after 3 months of busily doing gigs and promoting the CD you have made back just \$2000. One day you go to a lesson and the student brings in a burnt copy of your album that their friend gave them. What do you tell them? Explore all aspects of this question. Would this change your behaviour in the future? How?

# Why focus on careers?

- Review of AYMC mission statement
  - Level 1) **Information Sharing**
  - Level 2) **Advocacy**
  - Level 3) Projects
- An issue that young people may not be engaged with
- To make young people think about the holistic, diverse, and multifaceted nature of the Arts Industry
- Get our peer's response to important questions
- Connect to our peers
- Synergy with MCA priorities

# Money from Music Workshop

- 50 participants, mainly from ACT, some from NSW
  - 40% High School students
  - 40% Tertiary students
  - 20% Post-tertiary/career musicians
- 8 guest speakers
- 5-hour workshop, at Ainslie Arts Centre, Canberra's music hub.

# Five Key Questions

1. What is it about music that makes you want to be a musician or work in the Arts?
2. What is your dream musical job?
3. Would you expect to get paid for your Arts activities? and/or Do you expect to find alternative income to financially support your Arts activities? Why?
4. *(depending on answer 3)* Who will pay you for your Art, either directly/indirectly, and will this be enough money? and/or What alternative employment will you find, and how will this affect your Arts practice?
5. What skills do you need to acquire in order to achieve the answers to Question 4?

# Eight Guest Speakers

- Art Phillips – Film/TV Composer
- Matthew O’Keeffe – Freelance musician – *Clarity, Griffyn Ensemble* and Military Music
- Dianna Gaetjens – Berlin Phil, Ensemble Modern, East-West Orchestra
- Dawn Bennett – Curtin University
- Sebastian Flynn – Manager of National Folk Festival
- Paul Scott-Williams – Director of Goulburn Regional Conservatorium
- Tim Hollo – Musician from *FourPlay* and advisor to Senator Christine Milne
- Rowan Brand – Manager of Rock Band *Boy and Bear*

# Buzzwords

- Diversification
- Negotiation
- Passion
- Chameleon
- Employability
- Non-linear

- You are about to enrol in a Bachelor of Music at a respected University. What are the four key sets of skills that you are looking to acquire to get a job at the end of your degree, and what type of classes do you think would help you get those skills?

- You are the guitarist and songwriter of a punk-rock band. You have been running for two years and get weekly gigs playing at pubs, which are essential for your income. The pub-owner insists that you should only play covers and not your own material, which he criticises as being too 'modern'. You have a set time each week to rehearse, and can either spend it on learning new covers or developing your own material. You can choose to either:
  - a) Practice the covers for the pub gigs, and hope that the exposure will lead to more opportunities later on, allowing more time to work on new material; or
  - b) Quit the gigs and find a non-music related job to make-up the shortfall in income. Your band will have fewer performances and will risk breaking up through lack of paid gigs, but will have more opportunities to rehearse your own material.Which do you choose?

- You are the Federal Minister for the Arts and are lobbied to cut funding to State Orchestras (which will lead several of them closing), and redirect funding to more contemporary artforms such as electronic dance music. You are shown compelling evidence of falling audience numbers across Orchestras compared to huge audience growth in electronic music, and have an electorate which is widely indifferent to the issue. Do you redirect the funding to more widely accessed artforms. Consider arguments either way, and describe why you have come to your conclusion.

- Should a body be established to give accreditation to Instrumental Music Teachers? It would be compulsory for any Teacher giving lessons for students Under 18 to receive such accreditation. What advantages and disadvantages would this have? What should the accreditation be?

- You're auditioning for a job in a Stage Band that tours. They select you, but realise that they pay you as a casual for the first 6 months before they commit to a full time contract. You currently are a music teacher with 50 students. Do you cancel all your students, knowing that will not be able to get them back to take the risk and commit to the trial?

- You are in a vocal group called El Divo who perform opera favourites. You get offered a contract with a world famous record label who insist that you perform arrangements of modern pop-songs, which you do not think is aesthetically appropriate for your group, but is your one shot at fame and financial success. Do you perform the modern pop-songs, or do you stay true to your artistry. Why? What if you chose the other option?

# Five Key Questions

1. What is it about music that makes you want to be a musician or work in the Arts?
2. What is your dream musical job?
3. Would you expect to get paid for your Arts activities? and/or Do you expect to find alternative income to financially support your Arts activities? Why?
4. *(depending on answer 3)* Who will pay you for your Art, either directly/indirectly, and will this be enough money? and/or What alternative employment will you find, and how will this affect your Arts practice?
5. What skills do you need to acquire in order to achieve the answers to Question 4?

# Issues and Outcomes

- Do you expect to be paid for your Arts Activity?
  - Value-adding vs. money?
  - Are you providing a service that people want?
  - ‘Charity’ concerts – awareness about getting ‘ripped off’
  - Setting expectations
  - Entitlement? Building art?
  - Subsidy?

- You are Chair of a Government funding body, and have to decide to fund either a cutting-edge experimental music project, or a regional tour of an emerging rock band with a commercial sound. Both applications were of a similar quality. You know that the experimental music project will have a small audience – maybe around 40. You know the regional tour will have a large audience, maybe 1000 people in total, but has more potential of being commercially viable without the funding. Which one do you choose? Why?

# Issues and Outcomes

- Who is going to pay?
  - Government
  - Clients
  - Audience
  - Philanthropy? Sponsorship?
- “Selling Out”
  - In answering questions, practical solution
- Funding “experimental” art (80%)
- Values places on ‘High Art’ vs ‘Low Art’ (speakers)
- Expectations of “less skill” for some art forms

- Despite being one of Australia's most successful composers you only receive a modest income from the commissions of your work. You are in a stable marriage and about to have your first child. Your income will have to increase in order to make enough money to support your family. There is no capability to make more money from composing, which you spend 40 hours a week doing. What steps do you go about making the additional income? What will the consequences of this be? Be as specific as you can.

# Issues and Outcomes

- Straw Poll
  - 95% would continue to pursue professional musical practice if in the future they had to earn sources of income from other sources that were arts-related
  - 20% would continue to pursue professional musical practice if they had to earn sources of income from sources that were not arts-related
- What does it mean to be a musician?

# Model for Advocacy

- Initial feedback was very positive
- “Something they did not get the opportunity to explore”
- Seen as a ‘gap’
- Positive turnout
- Thoughtful dialogue
- Development of ideas throughout the workshop
- Platform for future investigation by participants
- Will be followed up with survey

# Model for Advocacy

- Free. Prizes.
- Ran at low-cost
- Strategic local connections
- Mix of ages, experience, and disciplines
- Local audience for global issues (as opposed to local issues)
- AYMC stayed 'neutral' in discussions
- Diversity of perspectives
- Game-format
- About promoting exploration, not giving information

# The Future?

- Pilot program?
- Model to emulate?
- Present to IMC
- Those participants to continue their own exploration about the Arts Industry – will follow up
- Specific local contexts
- Gives direction for future effective means of advocacy and engagement
- Deriving and developing a narrative?