

New Music Mapping Project
A study of new music funding in Australia
2002-2004

Researched and written by Jo Gray

Music Council of Australia

23 September 2006

PART 1 – THE PROJECT

Introduction

Central to ensuring the sustainability of new music creation, presentation and documentation in Australia are realistic levels of government funding that recognise the particular needs of the sector and are appropriately targeted. The New Music Committee of the MCA believes that support to new classical music is vitally important, and the Committee's interpretation of the data and its view of arts agency policies reflect this belief. ('New music', 'new classical music' and 'new art music' are for the purposes of this Report treated as synonymous).

Determining if the sector is being adequately funded, and that funding is being targeted in the most effective and efficient ways, must rest on first building up a comprehensive national picture of funding patterns. A plan to map the funding of new music across all States and Territories was initiated by the Committee, and the resulting New Music Mapping Project compiles data from state government arts agencies over a three-year period, 2002-2004. As a pilot study, it lays the ground for a fuller research undertaking that would map data over a greater number of years.

In undertaking this Project, one of the initial objectives was to identify geographic and/or chronological trends if they are occurring. It was hoped from the data collected to calculate national averages and so determine the adequacy of state-by-state funding based on those averages. In turn, it was hoped that a full analysis of the data might assist government policy planning for the sector. For a number of reasons, as will be described, the Project was unfortunately unable to make many definitive conclusions, so it should be viewed as a preliminary investigation.

The larger objective of the Project is to contribute towards a better understanding of the long-term sustainability of new music creation and performance. Its fluid and constantly changing nature means that established grant funding categories and criteria might not continue to serve it adequately or optimally. The limited scope of this study probably precludes identifying if and how grant-funding categories need changing, for example in cases where there might be a reluctance to fund the 'unfamiliar'; indeed agencies no doubt make every effort to try to ensure any such reluctance does not occur.

The Project was interested to learn how the agencies view new music and how adequately new music is being sustained through their grant programs. Of particular interest was whether they see 'new music' as a discrete sector, separate for example from rock and pop music, and whether as a consequence this might be reflected in their grant criteria. A central question therefore is how 'new music' is to be defined. Thus one of the main questions put to the agencies was how they themselves define 'new music' in terms of their funding processes.

The members of the Committee are: David Chisholm, John Davis, Tos Mahoney, Art Phillips, Thomas Reiner and Graham Strahle (Chair). The project was researched by Richard Letts and Jo Gray.

Terms of the study

State and national government arts agencies were asked to supply data on their funding of new music in the years 2004-2005-2006; and as explained above, they were asked to supply their own definition of 'new music', and to supply data that accorded with that definition.

In approaching the agencies, the Committee suggested that any original music created and/or presented recently by Australian composers/musicians could be eligible, but that the agencies' definitions of 'new music' may be broader or narrower than this. It was put to them that 'new music' might include any "original new concert music, music for dance, music theatre, opera, sound installation art, technologically-based composition, improvisation, music for multi-media art, and commercially based new music." So it was left to them to make a distinction between new music and more commercially orientated contemporary rock and pop, or to treat these two categories as the same. We were especially keen to learn of how, if at all, the agencies might choose to distinguish between the two categories, and how this reflected in their data.

The agencies were asked to separate out the data in any other categories they believed would be relevant and useful. Additionally they were asked to distinguish between grants that primarily support composers of new music composers, through commissions, fellowships, mentorships, creative developments, speaker forums and so on, and grants that primarily support presenters of new music, whether in performance, broadcasting, recording or any other modes of presentation.

Agencies were asked to attach any explanations that would assist in interpreting their data and to furnish any strategic overviews or rationales they may have underpinning their funding of new music.

See Appendix: *Letter to Agencies*

Participants

The following organisations participated in this Project by providing data to the MCA.

- APRA
- Arts NT
- Arts Queensland
- Arts Tasmania
- Arts Victoria
- Australia Council
- Ministry for Culture and Arts, WA
- NSW Ministry for the Arts

Arts SA and artsACT are absent from the study because they encountered difficulties in compiling the relevant data. They cited difficulties in their reporting and administrative systems as the reasons for this.

Method

Inevitably, the agencies chose to define 'new music' and organise their data differently, as will be seen. After receiving the data, a uniform definition of 'new music' was formulated by the Committee: 'New music' is *any new music created by a living person, or in the case of 'classical music', any music created since 1960*. In turn, 'classical music' is *any music recognisably of the European-originated art music tradition*.

The body of data was culled to remove the grant lists those projects that did not correspond to the above definition. For example, projects orientated around commercial types of new music such as rock and contemporary were excluded. This cull was in most cases easily done given the short descriptions of recipient grant projects that were supplied with the data and a general knowledge of the given creator/presenter organisations. It must be stressed, however, that in the absence of a detailed knowledge of each project, the assumptions made about individual projects, in terms of whether they contained a component of new music creation or performance according to the definition above, are only assumptions. It is possible that in some instances they were incorrectly made; but any errors that may have occurred are unavoidable given the limitations of this Project.

The Project analyses the data in a number of ways, as is shown in the accompanying tables. In particular, it seeks to build up an understanding of state agency funding activities by looking at the following:

- Assessment criteria from each agency
- Demand for funds – quantity and type
- Technological characteristics of projects
- Success of the projects funded

With information obtained in these areas, it is hoped that analysis of the funding of new music across Australia might yield substantial conclusions about the current effectiveness of funding.

Other terms and definitions employed in this Project are as follows:

- *Creation* (as in creation of new work): the composition, creation or any other origination of a work of new music.
- *Presentation* (as in presentation of new work): the performance of a new work including live performance, recording, broadcast, and internet dissemination (but not including dissemination of scores and recordings).
- *Professional Development*: any program or project that assists in the professional development of new music practitioners, including fellowships, mentorships and study grants.

- *Infrastructure*: funding to any infrastructures that support or contribute to the support of new music, administrative or otherwise.

Limitations of the data

Several issues affected the outcome of this Project in its current stage.

1. Quantitative differences

Serious quantitative differences in the participating agencies' reporting limited the analysis of the data. For example, in line with their own internal reporting procedures, Arts Victoria provided information over two financial years whereas WA Ministry for Culture and Arts' data spanned four calendar years.

2. Qualitative differences

Qualitative differences in reporting from the agencies also imposed limitations on the extent of comparisons that was possible across the States. Most particularly, there was considerable variation in the definitions of 'new music' supplied by the agencies.

WA Ministry for Culture and Arts, for example, employed the narrower, more traditionally accepted definition of new music as pertaining to newly produced 'classical' or 'art' music [check]. Therefore, while WA Ministry for Culture and Arts provided data for four calendar years, it reported funding only fourteen 'new music' projects. Other States defined 'new music' more broadly. For example the NSW Ministry for the Arts chose to include jazz in their data: "The ministry generally defines 'new music' as music created by composers and/or sound artists. Jazz is treated as a separate category. However, the term 'new music' could also apply to contemporary jazz created by composers and improvising musicians. For the purpose of recording data on funding to 'new music' the Ministry would regard it as appropriate to include grants to contemporary jazz."¹ However, in accordance with this Project's more specific definition (above, 'Method'), data relating to jazz were not included in this Report.

The way agencies chose to define 'new music' naturally determined the quantity of data they supplied. However, by the culling process described above, uniformity was brought into the data to enable meaningful comparisons to be made.

¹ Victoria Owens, Program Manager, Music, covering letter for supplied data 14 July 2005

PART 2 – RESULTS

Agency objectives

Broadly, the state and federal governments share similar objectives in their overall strategy towards the funding of music. These are to strengthen the Australian arts sector, to increase Australian cultural diversity, and to promote the profitability of the sector. However, few policies specifically directed towards new classical music have been implemented at either level of government.

In place of detailed policy frameworks designed to assist and develop new classical music, government agencies have tended instead to issue short general statements that indicate their support for the music sector as a whole. The agencies' key statements, publicly available on their websites, are as follows.

Australia Council

The Australia Council's Music Board reports that it is "committed to supporting and promoting a strong arts sector that effectively reflects and celebrates Australia's cultural diversity". It also states that it "supports work of the highest quality across the broad range of Australian music practice through grant programs and special initiatives. By "highest quality" the Board means work that has demonstrated excellence or has demonstrated potential".²

Ministry for Culture and Arts, WA

Arts WA has a Contemporary Music Grants program which is now in its fourth year; note however that this program was established to support new commercial-type rock and pop music, not new classical music. This program is committed to contributing "to the growth of a vibrant, diverse and profitable contemporary music industry".³ ArtsWA has a history of funding new music dating back to the mid 80's. Currently the support is shown through multi-year funding of one new music organisation and project funds for several ensembles and projects.

NSW Ministry for the Arts

Grants under the Arts NSW music program are intended to "support the appreciation and development of music in New South Wales across all genres of new, classical, popular and independent music".⁴

² <http://www.ozco.gov.au/boards/music/about%5Fthis%5Fboard/>

³ <http://www.artswa.wa.gov.au/ArtsWA.asp>

⁴ <http://www.arts.nsw.gov.au/Guidelines/Grants/Music/music.htm>

Arts Queensland

Arts Queensland states that it “works to foster a Creative Queensland through funding and capital works projects, innovative programs and partnerships, and implementing policies that provide a significant investment in arts and culture”.⁵

Arts NT

Arts NT has a grants program which it states “offers artists, organisation and communities access to support for initiatives that are exploring, expressing and showcasing Northern Territory identity through arts and culture”.⁶

Arts Victoria

Arts Victoria aims to “encourage excellence, develop good ideas, build audiences, encourage participation and improve facilities” of the Victorian artistic sector.⁷

Arts SA

Arts SA aims to “support the state’s independent arts sector by offering grants to assist professional development, creation of new work, and presentation projects”.⁸

Arts ACT

Arts ACT states that it is committed to, “ensuring that the ACT continues to be rich in arts activities and experiences that creatively engage, challenge and inspire the community through the objectives of Excellence, Engagement and Participation, and Diversity.”⁹

Funding to new music – data & analysis

While it is evident from their stated objectives that agencies share common objectives, analysis of the financial data they have provided indicates a lack of consistency in their funding activities.

The aim here is not to reproduce full statistics of each funded project across each state and nationally. Instead, the remainder of this Report seeks to identify generalised results from the different States and show notable comparisons over each of the categories.

⁵ http://www.arts.qld.gov.au/funding_info_new.asp

⁶ <http://www.nt.gov.au/nreta/arts/artsnt/grants/index.html>

⁷ <http://www.arts.vic.gov.au/arts/funding/funding.htm>

⁸ http://www.arts.sa.gov.au/site/page.cfm?area_id=10&nav_id=990

⁹ <http://www.arts.act.gov.au/pages/page7.asp>

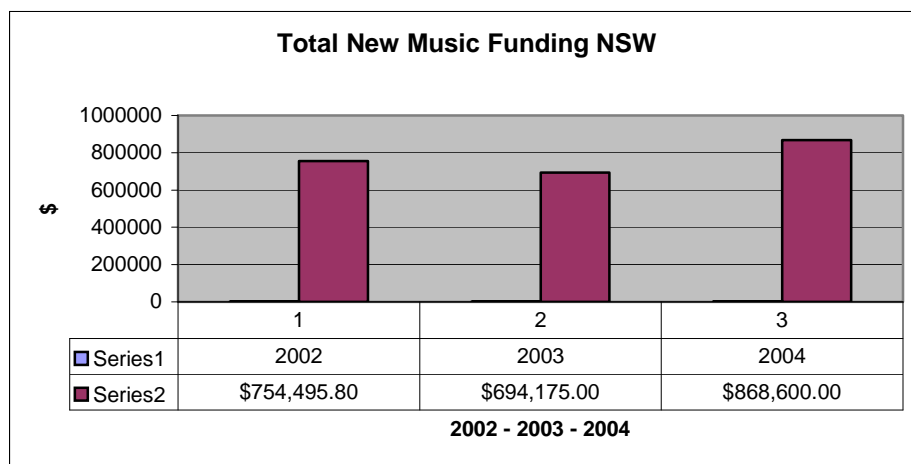
Total new music funding

New South Wales

The NSW Ministry for the Arts provided **extracts from annual reports** and as such mostly detailed funding to music sector organisations rather than individual artists. (This differs from the format of data provided by other agencies.)

The NSW Ministry for the Arts does not isolate 'new music' as a priority, and we were not provided with additional information from this agency identifying any strategies it may have adopted for supporting new music.

NSW Total Funding for new music has increased by 13% over 2002-2004



NSW Ministry for the Arts states that it, *generally defines new music as music created by composers and/or sound artist.*¹⁰

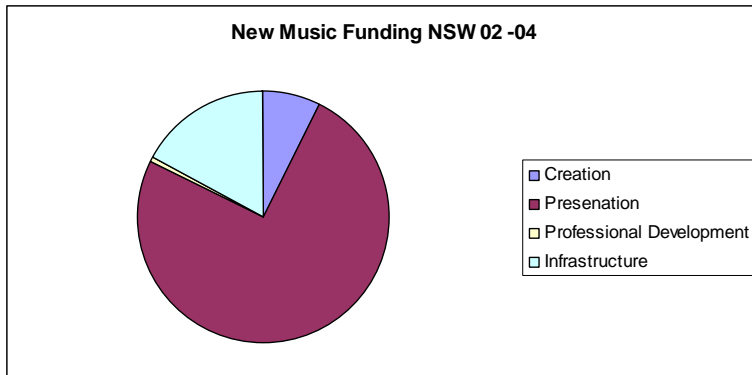
This agency is working from a 2004-07 Strategic plan with **innovation** as a stated priority. *This priority will focus on the ways artists, our creative core, can be supported to experiment and renew.*¹¹

The NSW Ministry for the Arts does not isolate 'new music' as a priority.

The following pie chart divides funding to new music in NSW into the categories devised by the committee, as defined above.

¹⁰ <http://www.arts.nsw.gov.au/Guidelines/Grants/Music/music.htm>

¹¹ <http://www.arts.nsw.gov.au/Guidelines/Grants/Music/music.htm>



Creation	\$188,300.00
Presentation	\$1,850,470.80
Professional Development	\$13,000.00
Infrastructure	\$429,109.00

For all States, **presentation** of new music – recording, performance, broadcast and the like – received the majority of agency funding for new music.

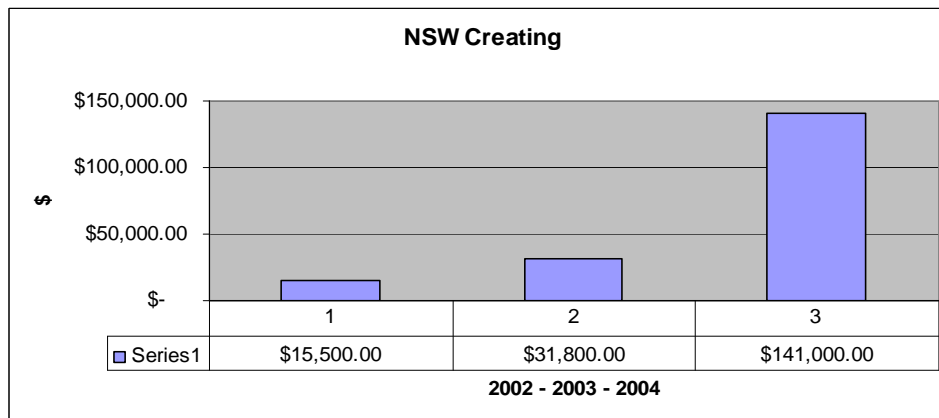
Presentation it is the link between artists and **audiences** and thus contributes to Australian musical life.

As Presentation activities are activities link artists and audiences, they potentially represents the most **commercially viable** projects.

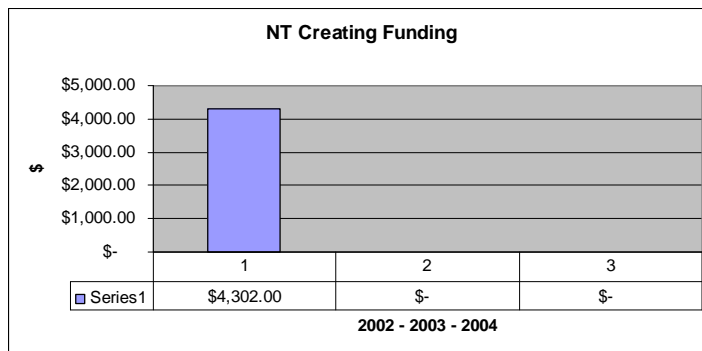
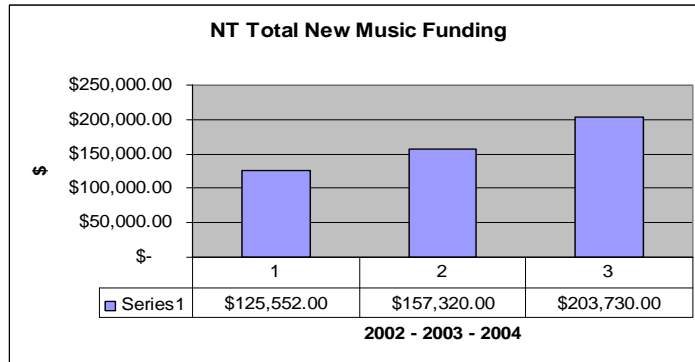
Funding towards creation of new music

This study could draw no national trends in the funding to creation activities for the period.

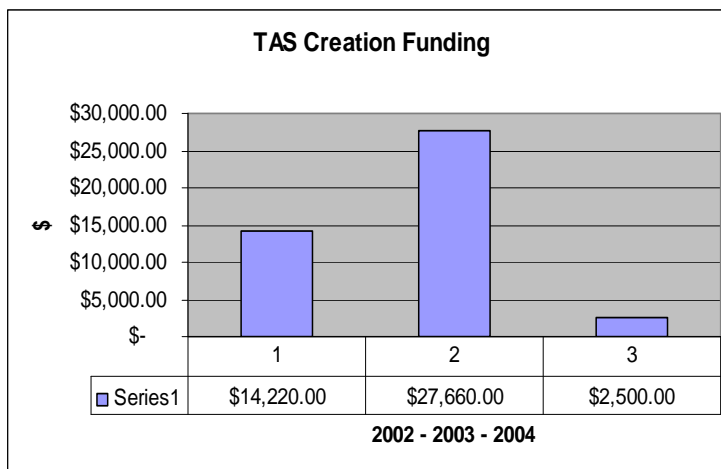
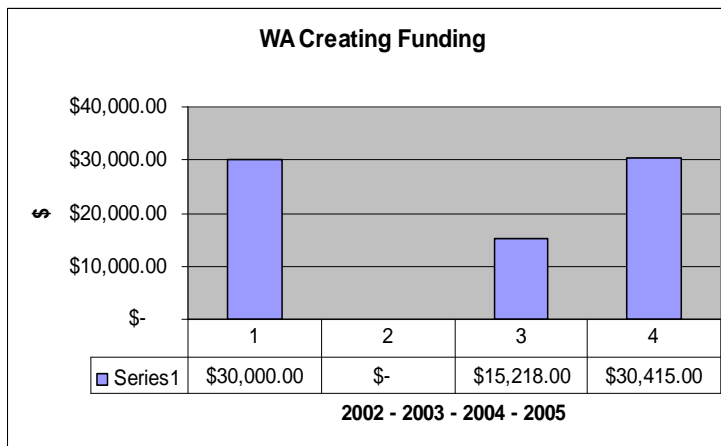
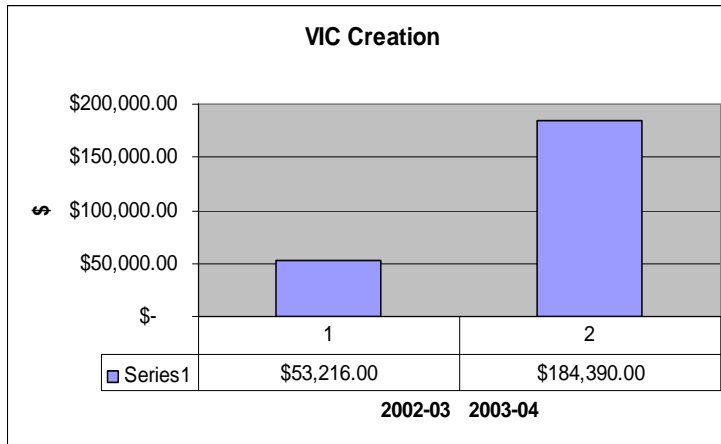
Along side the steady increase in funding to new music in general, NSW also saw a significant increase in funding for creation.



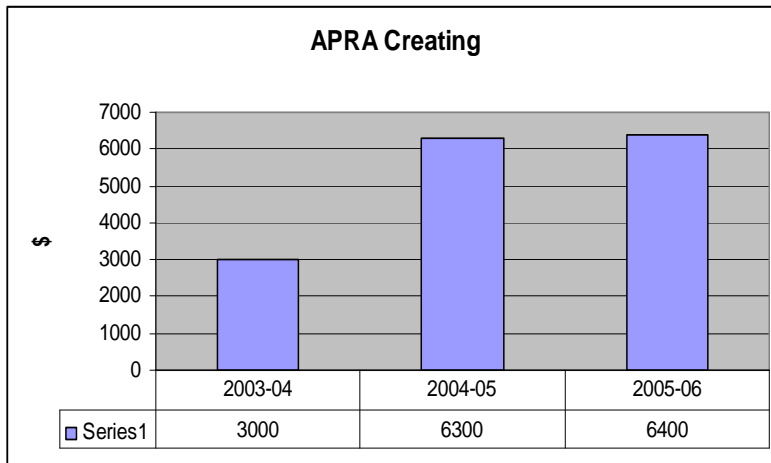
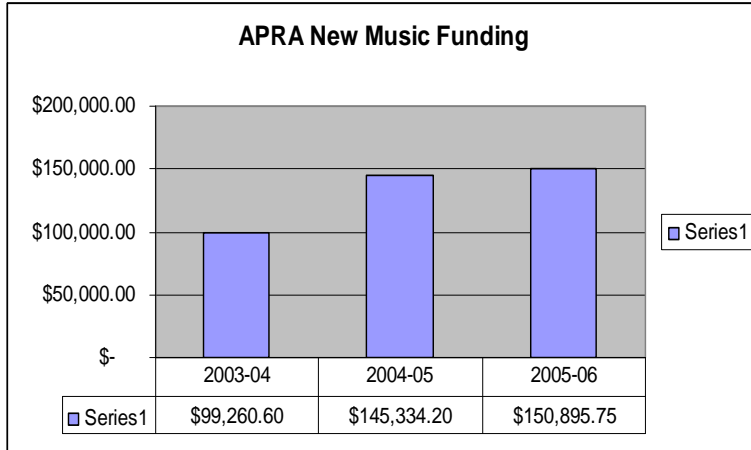
The Northern Territory saw a consistent increase in the total funding to new music however there was no trend in the funding to creation activities.



Further examples of the lack of consistency both within agencies and also between the states can be seen in the following representations.

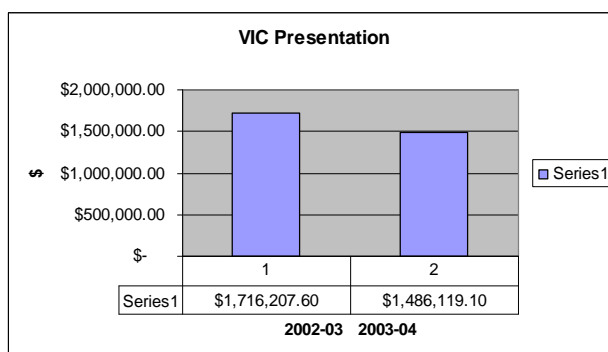
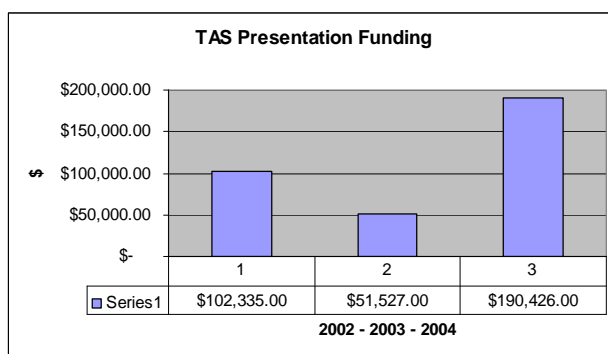
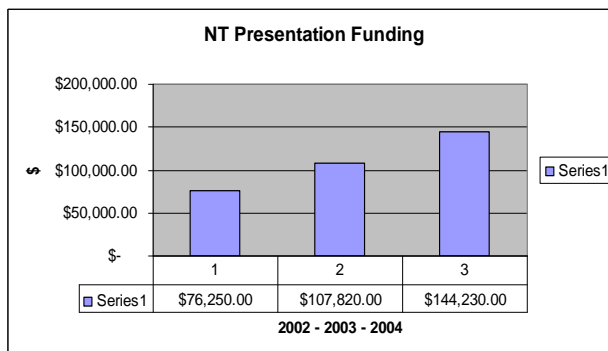
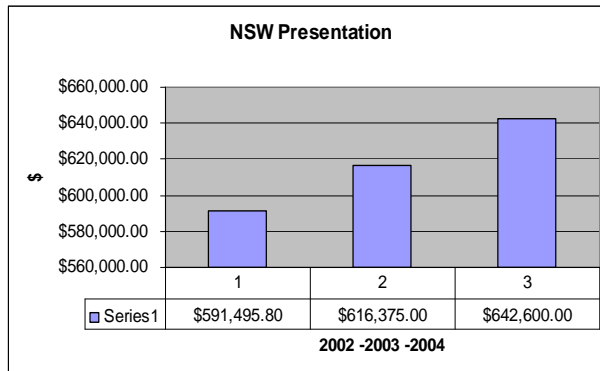


APRA showed some consistency in its increases to the funding of new music and the direction of the funding.

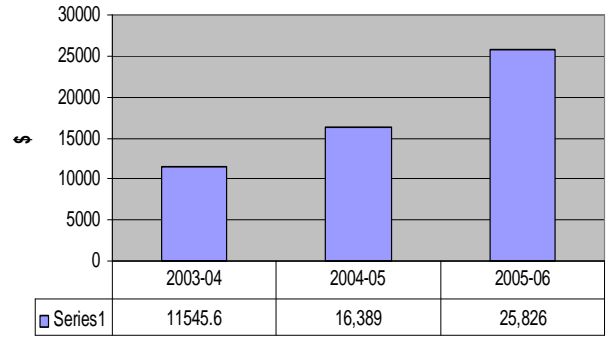


Funding towards presentation of new music

Presentation activities received the most funding in each state. Despite this, still there was little consistency across the States. Many inconsistencies may be accounted for by the differing operative assessment criteria employed by each agency. For example, NSW assesses grant applications on the basis of quality, financial planning & Australian content, whereas the Northern Territory places primary emphasis on cultural factors.

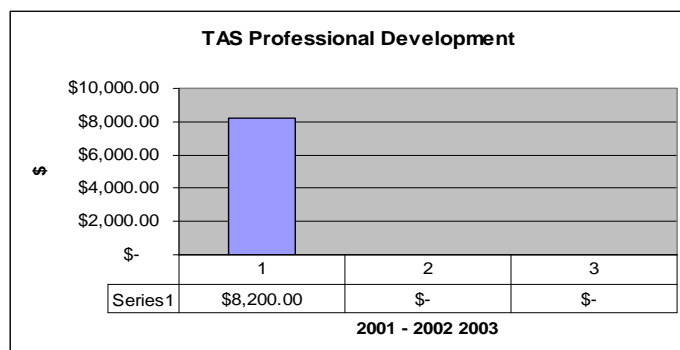
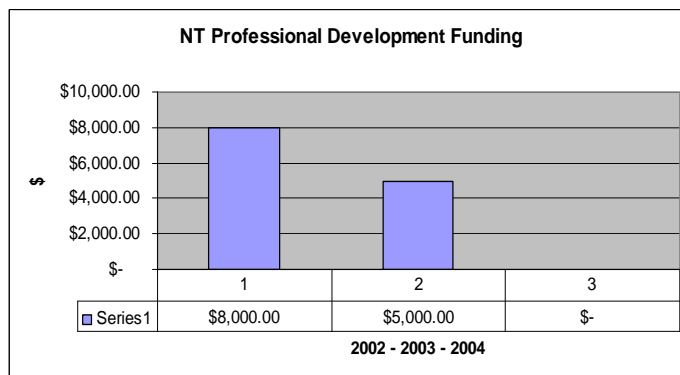
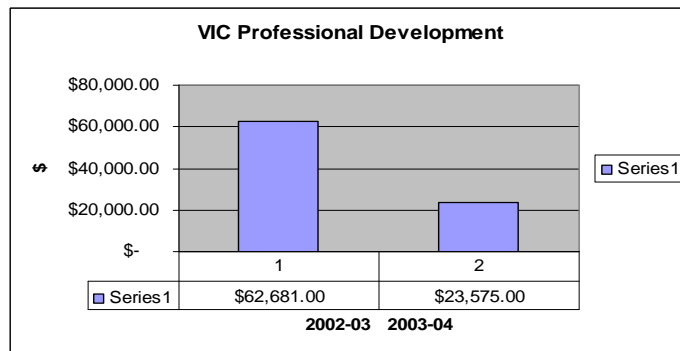
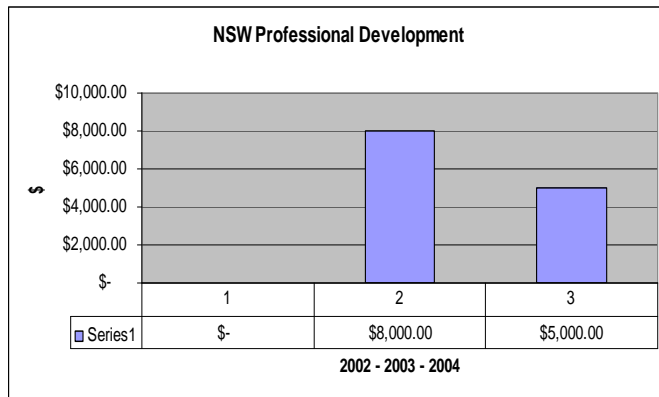


APRA Presenting

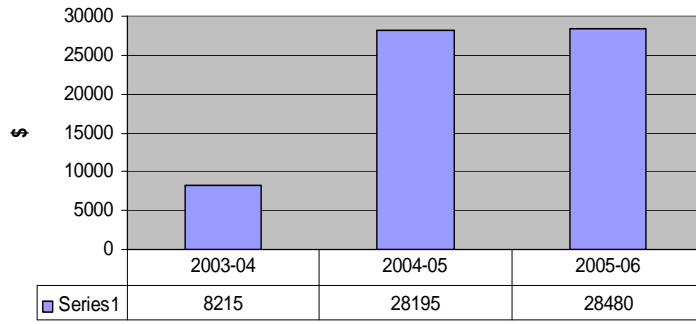


Funding towards professional development

In all States the funding to professional development activities lacked consistency over the stated period. Additionally, levels of funding were also low for this category in all States.

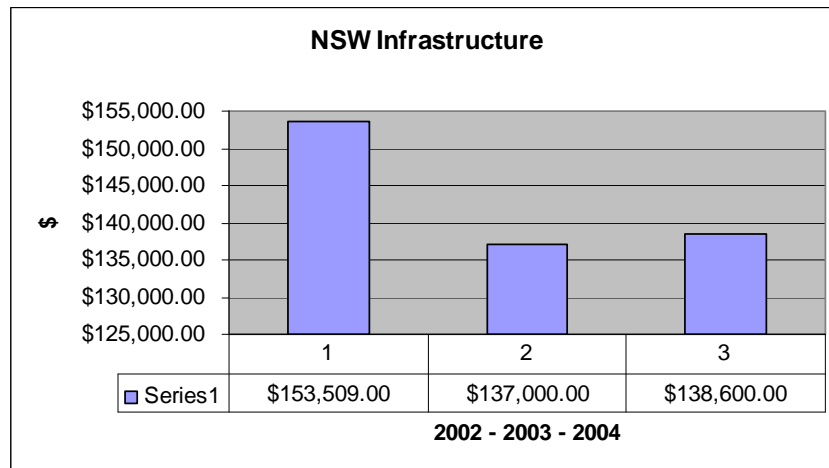


APRA Professional Development

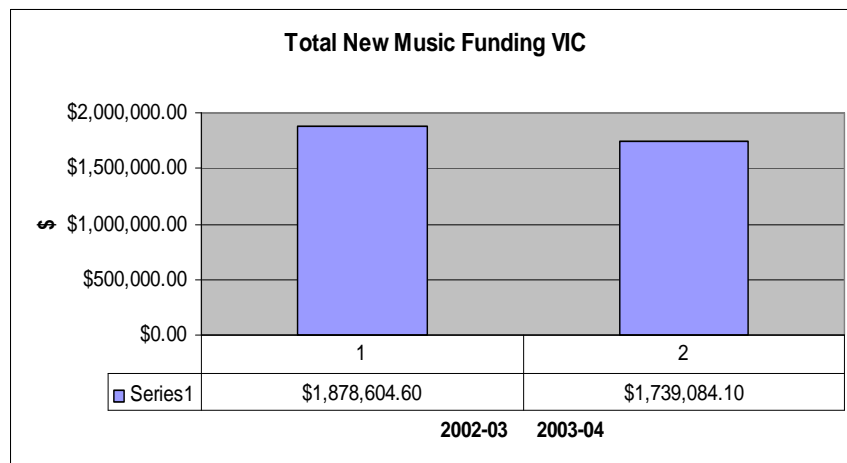


Infrastructure funding towards new music

The amount of funding directed towards infrastructure varied significantly across the States and across the three-year period surveyed.

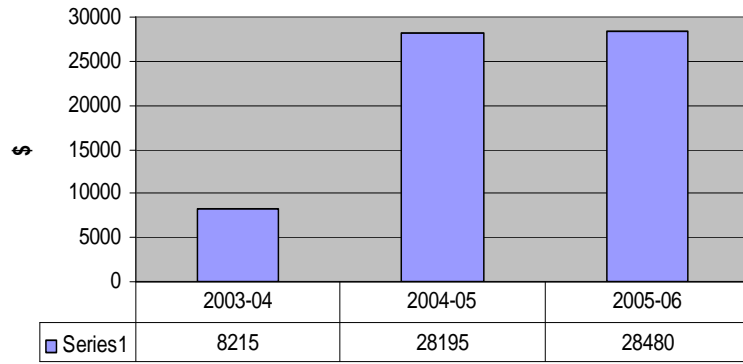


Note that funding to the Jazz Co-ordination Association of NSW ceased after 2002.



Arts Victoria provided consistent funding to infrastructure for new music; however subsequent or previous year's data would be needed to identify any trend that may be occurring.

APRA Infrastructure



Trends in funding

Generally speaking, trends in funding towards new music activities may be observed as a percentage of the funding to all music activities to increase over the three-year period.

NSW

New Music Funding as a Percentage of Music Funding:			
Year	Total Music Funding	Total New Music Funding	%
2002	8,357,163	754,495.80	9%
2003	1,784,000	694,175	39%
2004	1,870,000	868,600	46%

NT

New music as a percentage of total music funding			
Year	Total Music Funding	New Music Funding	Percentage
2002	\$ 316,852.00	\$ 125,552.00	40%
2003	\$ 387,620.00	\$ 157,320.00	41%
2004	\$ 541,335.00	\$ 203,730.00	38%

TAS

New music as a percentage of total music funding			
Year	Total Music Funding	New Music Funding	Percentage
2002	\$ 279,305.00	\$ 124,755.00	45%
2003	\$ 360,968.00	\$ 79,187.00	22%
2004	\$ 327,245.00	\$ 192,926.00	59%

NSW

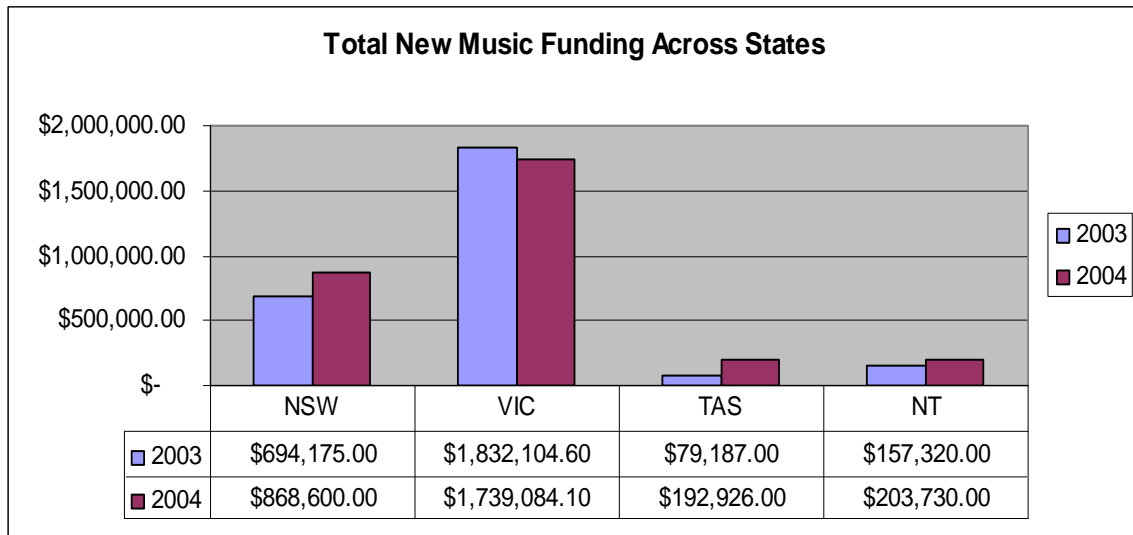
New Music as a Percentage of Music Funding:			
Year	Total Music Funding	New Music Funding	%
2002-03	\$ 6,525,368.00	\$ 1,832,104.60	28%
2003-04	\$ 5,787,169.00	\$ 1,739,084.10	30%

APRA

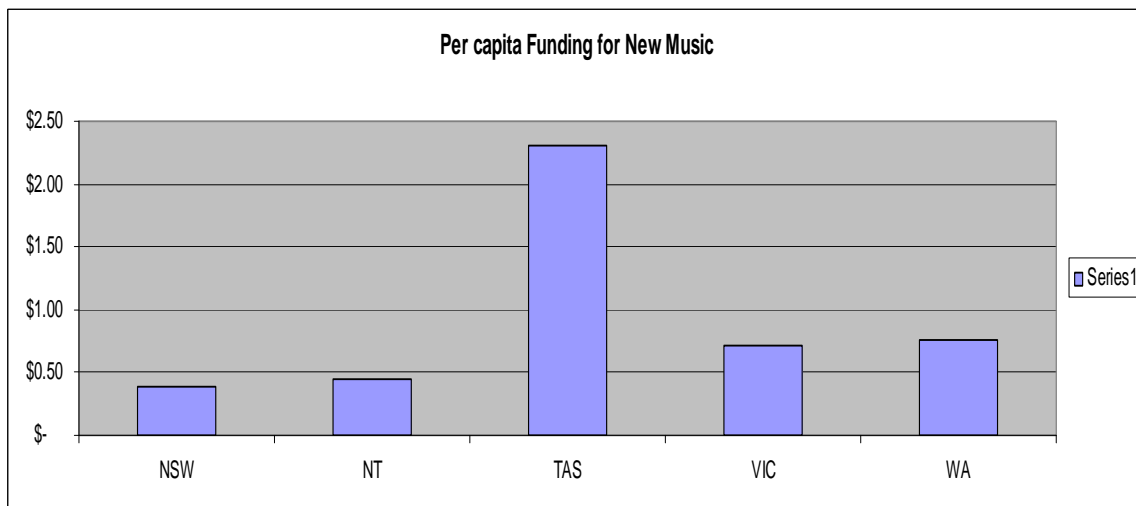
New Music Funding as a Percentage of Music Funding:			
Year	Total Music Funding	Total New Music Funding	%
2002	\$249,444	\$99260.60	40%
2003	278,373	\$145,334	52%
2004	301,276	\$150,896	50%

State funding comparisons

There are significant differences in the dollar amounts directed towards funding new music activities across the States.



Funding per capita figures emphasise the lack of uniformity that exists across the States.



PART 3 – CONCLUSION

This is the first time, to the Committee's knowledge, that a national mapping survey of funding to new music has been attempted. The three-year window is probably too narrow to make meaningful conclusions: the figures jump around significantly and may not be indicative of trends. However, total funding for new music by the NSW Ministry for the Arts increased by 13% over the period 2002-2004, while for Arts Victoria it experienced a marginal decline. Total funding by APRA to new music rose steadily over the three-year period, as it also did for Arts NT.

Funding towards the creation of new music rose for Arts Victoria, but for WA's Ministry for Culture and Arts it dropped to zero before returning to the same level. For the same period, New music creation funding rose before declining in Arts Tasmania while it dropped to zero for Arts NT. Figures for the presentation of new music show steady rises in the NSW and NT agencies, but a marginal fall for Victoria. For Tasmania there was a dip followed by a significant rise. Figures for professional development show falls for Victoria, Tasmania and NT.

With neither Arts SA nor artsACT able to supply data, the difficulty of obtaining a full set of data was one of the chief concerns of this Project. A complete national picture of new music funding was simply not possible. This is because those grant agencies do not employ data systems that allow target data to be accessed; presumably the same or similar difficulties would be faced trying to survey funding levels in other artform sub sectors. Without all agencies having the proper data systems in place, research of this kind will continue to be frustrated. Obviously, better systems would be of benefit not only for internal auditing purposes but also for any external research.

What the Project also reveals is the lack of a common understanding about the sector variously labeled as 'new music', 'new classical music' or 'new art music'. A consistent terminology is needed, as this would avoid a large amount of confusion that presently exists. A uniformly adopted definition, such as that used in this Report, would enable clearer distinctions to be drawn between this and other styles or sectors of music, such as jazz, contemporary, rock, pop. Industry development of new music will continue to be inhibited as long as this lack of clarity exists. At the same time, the plurality of artistic practice that has developed in new music in recent decades needs to be fully recognised in the development of any long-term strategies for sustaining it as a sector.

This Report should be viewed as the beginning of what will hopefully be a more intensive, ongoing monitoring of how new music is being funded in Australia. The immediate outcome of this study would hopefully be that all funding agencies are encouraged to continue to provide statistics to add further to the body of data so far collected. Over time, the resulting body of data could be a worthwhile resource that assists in agencies' strategic thinking. Essential to this strategic thinking would be a more coordinated approach between the state and federal governments. How this research might proceed further is open to general input and discussion. It might proceed in collaboration for example with other

new music initiatives currently unfolding on the national and state level, with the possibility of jointly developing a proposal for Australia Council special initiative funding.

APPENDIX – Letter to Agencies

Letter sent to agencies inviting their contribution of data (see Part 1 for list of agencies)

Music Council of Australia
PO Box 287
Double Bay NSW 2028

6 June 2005

'New Music' Mapping Project: call for data

Dear [Agency]

This letter is to invite your interest and participation in a project being undertaken by the Music Council of Australia.

The MCA believes that a project to build a comprehensive picture of the funding of new music across Australia would be of great benefit in future planning for the sector. We are creating a database of new music funding data over the past three years which we hope would be of assistance to funding agencies in their strategies to support and develop new music. It would also be of value to the sector and we expect it would serve as the basis for further research.

We are inviting the collaboration of all state and federal arts funding agencies in the initial data collection stage. If you are willing to participate, we request that you provide us in confidence with the data of [Agency]'s funding of new music in the period financial years 2002-2003-2004. We trust that this data is easily accessible through your normal annual reports or other record keeping and would require only the addition of some explanatory notes about definitions and policies—probably also available through published guidelines or reports.

When the survey is completed, the MCA of course will make available a full set of data to each agency. This is our gift to you!

Critically important, of course, is how 'new music' may be defined. At this stage, we are interested in how funding agencies themselves define it. For the purposes of the exercise, we would exclude nothing. All original music created and/or presented recently by Australian composers/musicians is eligible. Your own definition may be this broad, or may be less inclusive.

So, for instance, new music can include original new concert music, music for dance, music theatre, opera, sound installation art, technologically-based composition, improvisation, music for multi-media art, and commercially

based new music. Similarly, the term 'composer' may encompass a range of other designations such as 'sound artist', 'environmental artist' and so on.

If you distinguish between support given to assist the creation or performance of risk-taking new music which is expected to achieve artistic but not commercial success, versus support to emerging artists in popular music idioms to assist them in building their position in the market, it would be useful to show how that is reflected in the data.

As implied by statements above, we are happy to receive your data in the form in which you collect it. For instance, a list of grant recipients, divided into whatever categories you use, would be useful.

If possible, it would be desirable to distinguish between grants that:

(i) Assist in the work of composers, either directly or indirectly, through commissions, fellowships, mentorships, creative developments, speaker forums and so on; and

(ii) Assist in the work of performers involved in the performance, broadcasting, recording or other presentation of new music, or of its archiving.

If it seems pertinent to attach any explanations that will assist in interpreting the data, please do so. We would also be interested to know of any strategic overviews or rationales [Agency] adopts in its funding of new music.

If you agree to participate, could we ask that you provide the data by 22 August. This will enable the Music Council of Australia to complete the study and put it to its next annual assembly in September for assessment. The assembly will also be able to discuss whether there is need or opportunity for follow-up research.

Responses may be sent to:

Dr Graham Strahle, Project Chair
2/162 Gover St
North Adelaide SA 5006
email: gstrahle@chariot.net.au

Yours sincerely

Dr Richard Letts AM
Executive Director