

ADELAIDE CITY OF MUSIC LTD

2024 INTERNATIONAL MAPPING PROJECT

AN INTERNATIONAL CITY OF MUSIC

Adelaide City of Music Ltd is the UNESCO Creative Cities Network's (UCCN) official focal point in Adelaide. Established in 2004, the UCCN fosters collaboration among cities that recognise creativity as pivotal for sustainable urban development. With more than 370 cities in its network, the UCCN collectively prioritises infusing creativity and cultural industries into local development plans while actively engaging on the international stage.

Adelaide proudly received its UNESCO City of Music designation and with it, membership to the UCCN in 2015, a testament to its unwavering dedication to music culture, its rich musical heritage, and the advocacy of music education, creativity, and cultural expression.

This prestigious acknowledgment underscores its commitment to nurturing music-related activities, supporting local musicians, and fostering global music connections. Aligned with the other UNESCO Creative Cities, it firmly believes in music's transformative power, driving it to enrich its cultural landscape, improve lives, and broaden its global footprint.

Adelaide City of Music (ACOM) exists to celebrate and create opportunities for South Australian music culture across the UNESCO Creative Cities Network and beyond. Partnering with artists, universities, businesses, government, and not-for-profits, ACOM is guided by its Strategic Plan and the UNESCO Sustainability Development Goals. ACOM works to identify international opportunities, build working-level relationships and sustainable initiatives that can deliver real value to the state and individuals. An active UCCN member, ACOM recognises the network's strategic value and works to foster opportunities for the state's diverse music community.

MAPPING INTERNATIONAL ACTIVITY AND ASPIRATIONS

Recognising the state's extensive international activity and aspirations, Adelaide City of Music (ACOM) launched an International Mapping Project to better connect with the state's diverse music community, inform government and sector policy, shape its own resources and strategies, and uncover and celebrate more of our fantastic stories.

Importantly, ACOM developed the initiative in an attempt to better capture and promote the full extent of Adelaide's international activity and aspirations. Experience shows a city with a vibrant music culture that is internationally engaged and focused. With so many internationally recognised artists, music professionals, and businesses, ACOM wanted to better map and showcase the state's many accomplishments and pathways and use the findings to develop new strategies to help focus its resources, realise the state's full potential, and build its reputation as a unique global centre for music.

Adelaide connects with the world through a raft of industry, government, institutional, and cultural networks and initiatives, festivals, not-for-profits, universities, and often, through the hard work of individuals.

With Adelaide's geographic isolation and finite market, national and international engagement is essential for any artist, music professional, or business looking to develop a sustainable career.

ACOM connects Adelaide internationally through the UNESCO Creative Cities Network, a group of more than 370 cities that recognise that culture is essential for their economic, social, and urban sustainability and who are actively committed to building partnerships and opportunities.

Sometimes unrecognised at home, Adelaide artists and music professionals compete at some of the highest levels internationally. There are many contributing factors, our isolation and international focus, high expectations and standards, an innovative and entrepreneurial culture, and networked festivals, institutions, and individuals.

ACOM recognised the need to survey, map, and celebrate this important landscape and to help frame Adelaide as an internationally recognised and competitive, creative city.

THE PROJECT

Rolled out over the 2023 - 2024, ACOM conducted a survey, held regular music community events, and one-on-one meetings with stakeholders across the state, country, and around the world.

Data for our international mapping project was collected through four key methods. First, research existing programs and music landscape to compile in-person and survey questions, second, in-person discussions were held with individuals and organisations to gather detailed insights and contextual understanding. Third, we utilised our Monthly Music Meets sessions, encouraging attendees to actively engage in the international mapping project. Finally, a public survey featuring the same questions was hosted on Jotform, providing an accessible online platform for wider community input. All data collected was qualitative in nature, and later collated into a comprehensive report.

Feedback received during the life of the project has been used to influence development of ongoing ACOM projects and strategies.

THE FINDINGS

The main findings were the scale at which we already engage the world, the disconnected nature of this engagement and vision, the potential these networks represent, the changing nature of the music industry, and the need for new strategies, resources, and collaboration. Primarily, ACOM found that we had only scratched the surface and a more in-depth analysis was required.

Feedback suggests that more information, resources, and engagement were needed to support aspirations and the promotion of existing programs. Also more could be done to integrate and leverage existing networks and opportunities, and to build collaborations between networks and programs.

Engagement focused on professional artists and music businesses, research and education, and government. There was a strong consensus that more resources, support, and strategic and integrated thinking were needed to reach the state's full potential, greater engagement to develop better strategic initiatives, support leveraging existing networks and relationships, initiatives across the ecosystem from emerging to established, support for students or professionals seeking studying or development abroad.

It became apparent that scale of activity and aspirations was tremendous. South Australian music has access to extensive international networks. From not-for-profit organisations and foundations, government (local, state, and federal), education institutions, festivals, businesses, and individuals. ACOM found that international activity and aspirations can be found at student, emerging, or established levels.

Every stone we lifted revealed another story of international engagement, experience, and success. The responses that follow represent a small sample of Adelaide's international activity, vision, and potential. ACOM will draw on findings and develop through a series of workshops, action plans to lever success, help bridge gaps, and identify opportunities.

ACOM found that Adelaide's environment, culture, and liveability were key attractions for professionals, some originating from South Australia, others from interstate or overseas, and could be used to greater effect in building local sector capabilities, networks, and reputation.

Paradoxically, ACOM also found that losing key creatives to other markets presents a unique marketing opportunity and point of difference as a centre for creative leaders and expertise. Although not insurmountable, turning this into a positive may present a problem to policy agendas that aim to retain the talent. Matched with identified attractions, Adelaide has a unique story that suggests it's a home of creative potential and talent.

Issues relating to the changing landscape of the music industry and the effects of technology were considered insurmountable by some, and end of days by others. Even so, a strong sense of optimism prevailed. Music is a creative industry and a growing commitment to local culture and connecting internationally via technology or physically via touring remain a strategic priority. Engaging technology and using it to find new pathways and build audiences.

ACOM acknowledges that the report was limited due to the resources available and therefore only able to scratch the surface. ACOM recommends repeating the research process resourced to build off the existing qualitative findings, collect data, and develop action plans and strategies. A new international strategy would also enable South Australia to better leverage the increased policy and funding support for international activity at the federal level and contribute to education and tourism strategic priorities.

COMMUNITY AND SECTOR RESPONSES TO THE SURVEY AND ENGAGEMENT

The following qualitative information was collected via a survey and music community engagement in 2024.

THE SURVEY SOUGHT TO UNDERSTAND PROFESSIONALS' PRIMARY INVOLVEMENT IN LOCAL OR INTERNATIONAL MUSIC ACTIVITIES AND YIELDED A DIVERSE RANGE OF RESPONSES.

While some respondents are deeply rooted in local music scenes, engaging in activities such as teaching, community organising, and performing with local ensembles, others operate on an international scale. These individuals tour globally, attend international conferences, collaborate with artists from around the world, and advocate for global music initiatives. Several respondents navigate both local and international spheres, leveraging their experiences to bridge connections and foster growth within the music industry. Overall, the responses underscore the multifaceted nature of professionals' engagements in music, spanning from grassroots community efforts to global endeavours, with many navigating a dynamic balance between the two.

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feedback reflects a nuanced landscape. While Adelaide boasts a diverse artistic scene with various music styles and live performances, challenges persist in accessing consistent gigs, particularly for original material. The transition from small gigs to larger events is constrained by financial limitations and a lack of demand for original music in certain spheres. Opportunities outside live performance include songwriting and composing for media, though these often necessitate networking beyond the state's borders due to the limited market. Additionally, initiatives like festivals and community-led programs in regional areas present avenues for growth, while grants and support from the state government and local councils, and not-for-profit organisations like Carclew, and Helpmann Academy offer valuable resources for emerging talent.

However, concerns linger regarding limited funding and support for industry professionals and a perceived cultural cringe that sidelines local artists. Efforts to leverage Adelaide's UNESCO City of Music status and engage with international networks are seen as crucial steps towards fostering a more robust and sustainable music ecosystem in South Australia.

UNDERSTANDING HOW INDIVIDUALS DISCOVER INTERNATIONAL OPPORTUNITIES VARIES SIGNIFICANTLY.

Some leverage institutional, online, and other local communities, synthesizing them to create global networks. This approach involves active engagement in composing and music production communities on platforms like Twitch, YouTube, and Discord, as well as membership in specialized audio communities. Others rely on social media channels like Facebook or newsletters from industry bodies to stay informed. For some, word of mouth and personal connections play a pivotal role in uncovering opportunities abroad. However, there are also individuals who express uncertainty or reliance on direct searches and personal research. Additionally, organisational affiliations such as Sounds Australia or Creative Australia serve as valuable resources for discovering international prospects. Despite diverse strategies, the process of navigating international opportunities appears multifaceted and requires proactive effort and networking.

THE SURVEY SOUGHT TO UNDERSTAND PROFESSIONALS' PRIMARY INVOLVEMENT IN LOCAL OR INTERNATIONAL MUSIC ACTIVITIES AND YIELDED A DIVERSE RANGE OF RESPONSES.

Some individuals have not pursued international study opportunities, while others express a desire to do so. Those who have engaged in international study typically describe experiences ranging from short courses or fellowship programs to formal academic programs or mentorship initiatives. One respondent highlights their participation in a graduate diploma program in France, emphasising the transformative nature of their coursework in art and cinema aesthetics.

Another shares their experience studying cinema studies and receiving training in jazz vocals in Paris. Additionally, some respondents mention their current involvement in international master's programs, such as the Global Entertainment and Music Business program in Valencia, while others cite visiting lecturing engagements in various countries. Overall, these experiences reflect a diverse range of opportunities for international study and professional development within the music industry. Concerns were raised regarding limited scholarship information and accessibility for students studying abroad, while others provided positive information regarding institutional organised exchange opportunities.

IN THE PAST FIVE YEARS, RESPONDENTS HAVE ATTENDED A DIVERSE ARRAY OF INTERNATIONAL FESTIVALS, FORUMS, AND CONFERENCES.

Some have participated in renowned events such as WOMAD, Primavera (Barcelona), Folk Alliance International (Kansas, USA), SXSW (Austin, USA), The Great Escape Festival (Brighton, UK), Americanafest (Nashville, USA), A2IM Indie Week (New York USA) the Reeperbahn Festival (Hamburg, Germany), and the Edinburgh International Festival & Fringe, while others have virtually engaged with conferences like APRA-AMCOS's Melbourne International Games Week High Score event. Despite challenges posed by the pandemic, several individuals have managed to attend festivals across Europe or speak at conferences such as the International Music Summit, Amsterdam Dance Event, and Economic Development Australia. Others have traveled for performances with orchestras in China and South Korea or participated in music conferences and festivals in locations like Bangkok, Melbourne, and Barcelona. However, some respondents have not been able to attend any international events due to various constraints, including health issues or financial limitations. Overall, the experiences shared reflect a mix of in-person and virtual engagement with international music events and platforms.

SEVERAL RESPONDENTS HAVE HAD THE OPPORTUNITY TO COLLABORATE WITH INTERNATIONAL ARTISTS OR PROFESSIONALS ACROSS VARIOUS CONTEXTS.

For instance, the Adelaide Symphony Orchestra frequently engages guest soloists and conductors from overseas, enriching both the orchestra and audiences with diverse perspectives. Additionally, individuals have facilitated international tours, events, and promotional programs for international artists, fostering cross-cultural exchange. Some have met and collaborated with international musicians through regular events or festivals, such as hosting nights where major touring acts join local performers. Others have initiated collaborations resulting from encounters at international conferences or festivals, leading to joint projects and releases. For example, the Australian String Quartet (ASQ) participated in international festivals like the MITO International Festival of Music in Italy and collaborated with French quartets and the Sydney Dance Company. Despite various opportunities, challenges such as financial constraints or lack of support infrastructure may hinder potential collaborations, as evidenced by individuals expressing difficulties in organizing tours or securing management. Nonetheless, these experiences highlight the value of international collaboration in enriching the music industry and fostering artistic growth.

TO BUILD INTERNATIONAL CONNECTIONS IN THE MUSIC INDUSTRY, PROFESSIONALS EMPLOY A VARIETY OF STRATEGIES TAILORED TO THEIR CIRCUMSTANCES AND OBJECTIVES.

Some prioritise community networking through online platforms like industry-related discords, Facebook communities, and Twitch/YouTube communities, fostering relationships and exploring collaborative opportunities. Others leverage existing connections, whether through local or institutional networks to facilitate introductions and expand their reach internationally.

Social media plays a significant role in maintaining connections with musicians met through past engagements or events, allowing for ongoing communication and support. Attending international conferences, participating in events, and utilizing platforms like Instagram and LinkedIn are also cited as effective methods for networking and knowledge sharing. Additionally, some individuals focus on generating visibility through their work, such as releasing albums with the hope of receiving invitations to international music festivals. Overall, these strategies emphasize the importance of relationship-building, communication, and proactive engagement to establish and nurture international connections within the music industry.

RESPONSES REGARDING FORMAL EDUCATION OR TRAINING IN MUSIC OR THE MUSIC INDUSTRY VARY AMONG PARTICIPANTS.

Some individuals have pursued higher education at institutions specialising in music management, Swinburne University in Melbourne, or the Australian Institute of Music in Melbourne, obtaining degrees in entertainment management. Others have pursued music degrees at prestigious institutions like the Elder Conservatorium of Music at the University of Adelaide, Sydney Conservatorium of Music (University of Sydney) or the University of Melbourne, majoring in fields such as jazz saxophone or musicology. Additionally, some respondents have completed diplomas or courses in specific areas such as jazz or electronic music production at institutions like SAE or the Australian National University. Self-directed learning, supplemented by formal lessons during school years, is also mentioned by some participants. Despite differences in educational backgrounds, many express a commitment to ongoing learning and skill development within the music industry.

SEVERAL EDUCATIONAL PROGRAMS AND INITIATIVES IN SOUTH AUSTRALIA AIM TO DEVELOP MUSIC-RELATED SKILLS ACROSS VARIOUS DEMOGRAPHICS.

These include university programs like sound audio engineering at institutions such as the University of Adelaide's Elder Conservatorium, which offers classical, jazz, pop, and musical theatre streams. Additionally, TAFE modules and private courses at institutions like SAE provide avenues for skill development. Government-funded initiatives such as those by Carclew and Music SA focus on youth development, while programs like Girls Rock! Adelaide offers camps for young people. The Stigwood Fellowship for Artists & Industry and radio training with organisations like Radio Adelaide are also mentioned as valuable opportunities. Despite existing programs, some participants express a need for more initiatives, particularly for emerging industry voices, and highlight the importance of expanding educational opportunities beyond the formal education system.

SUCCESS IN THE MUSIC INDUSTRY TODAY REQUIRES A COMBINATION OF SKILLS AND KNOWLEDGE SPANNING VARIOUS AREAS.

Essential skills include musicianship, artistry, communication, tenacity, business acumen, social media, networking, marketing, graphic design, and adaptability. While formal education can be helpful, it's not universally deemed essential. Some emphasize the importance of skills acquired through formal education, such as networking opportunities, theory, and connections with peers and professors. Others highlight the value of practical experience, mentorship, and industry-specific knowledge gained outside of formal education. Ultimately, success in the music industry often relies on a blend of formal education, hands-on experience, networking, and continuous skill development.

LOCAL RESOURCES SUCH AS VENUES, STUDIOS, AND ORGANISATIONS PLAY A CRUCIAL ROLE IN SUPPORTING MUSIC ACTIVITIES IN ADELAIDE.

These include well-known venues like Festival Centre, Elder Hall, and the Adelaide Town Hall, as well as smaller venues like The Wheaty, The Jade, Jive, NEXUS, Lion Arts, the Crown and Anchor Hotel, and the various cellar doors and other alternative venue spaces. Organisations such as Girls Rock! Adelaide, Music SA, Carclew, UNESCO Adelaide City of Music, NEXUS, Adelaide Youth Orchestra, and Helpmann Academy provide essential support and opportunities for musicians. Additionally, community radio stations like Three D Radio and Southern Jazz Club, along with independent promoters and producers, contribute to the vibrant music scene in Adelaide. Adelaide's growing music print media such as CityMag, The Note, and the Broadsheet are also seen as essential and contribute. Collaboration with these local resources fosters creativity, exposure, and growth within the music industry.

NETWORKING WITH OTHER PROFESSIONALS AND MUSICIANS IN ADELAIDE INVOLVES A VARIETY OF PLATFORMS AND EVENTS.

Social media platforms like Facebook, Instagram, LinkedIn, and YouTube are commonly used for networking purposes. Additionally, professional associations such as Musicians Australia, part of the Media, Entertainment and Arts Alliance, provide opportunities for networking and collaboration. In-person events like open mic nights, gigs, industry awards, and networking events organized by MusicSA also facilitate connections within the local music community. The Australian Independent Record Labels Association's IndieCon event and the Push's Music Career Expo are also seen to support career development and industry pathways. Moreover, participation in forums, festivals, and events specific to the industry allows professionals and musicians to engage and network with like-minded individuals.

TECHNOLOGY HAS FUNDAMENTALLY TRANSFORMED THE LANDSCAPE OF MUSIC ACTIVITIES AND CAREERS, OFFERING BOTH OPPORTUNITIES AND CHALLENGES FOR PROFESSIONALS IN THE INDUSTRY.

For some, platforms like YouTube, Twitch, and social media have opened doors to global collaboration and networking, enabling artists to connect with others worldwide in real-time. However, this interconnectedness has also highlighted disparities, with access to high-quality gear and software remaining a challenge for those facing financial constraints. Streaming platforms have revolutionized music distribution but have simultaneously led to the devaluation of recorded music, creating a complex environment where artists must navigate the balance between exposure and compensation. Moreover, while technology has streamlined marketing and promotion efforts, smaller producers and artists often find themselves struggling to compete in an increasingly crowded digital landscape. Geofencing within streaming algorithms also presents major hurdles for local musicians trying to compete on the international stage. The emergence of artificial intelligence (AI) offers challenges and opportunities for the future, with potential applications ranging from music production to content creation, albeit still in its early stages. Overall, technology has reshaped the music industry, offering new avenues for creativity and connection while presenting unique hurdles that professionals must navigate in pursuit of success.

SEVERAL EMERGING TECHNOLOGIES ARE POISED TO SIGNIFICANTLY INFLUENCE THE MUSIC INDUSTRY IN THE FUTURE

One of the most notable is artificial intelligence (AI), which has the potential to revolutionise various aspects of music creation, distribution, and consumption. While AI's current capabilities in composing notation and performance may be limited, continued advancements could lead to AI-generated music that rivals human creativity. Additionally, the refinement of audience analytics powered by AI algorithms promises to provide deeper insights into listener preferences and behavior, enabling more targeted marketing and personalized experiences.

Furthermore, the rise of direct-to-consumer platforms and blockchain-based technologies like web3 hold the promise of creating transparent and equitable systems for music rights management and royalty distribution, hopefully restoring value to music and ensuring fair compensation for creators. However, the widespread adoption of AI and other emerging technologies may also raise complex legal and ethical questions surrounding copyright and intellectual property rights, necessitating careful consideration and regulation as the industry evolves.

THE PRIMARY SOURCES OF INCOME FOR MUSICIANS AND MUSIC INDUSTRY PROFESSIONALS VARY WIDELY AND OFTEN DEPEND ON INDIVIDUAL CIRCUMSTANCES, EXPERTISE, AND OPPORTUNITIES.

Many musicians rely on live gigs as a significant source of income, where they perform at venues ranging from local bars to larger concert halls. Teaching music lessons, whether privately or through institutions, is another common source of income for musicians. Additionally, streaming royalties from platforms like Spotify and Apple Music contribute to revenue for recording artists, although the income generated from streaming can vary widely and may not be sufficient to sustain a livelihood for many musicians. Some professionals may also earn income from recording studios, offering services such as mixing and mastering for other artists. Other avenues include commissions, grants, brand deals, and products like sample packs. Overall, musicians often supplement their income with a variety of revenue streams to sustain their careers.

EXPERIENCE WITH MUSIC GRANTS, FUNDING, OR OTHER FINANCIAL SUPPORT VARIES AMONG INDIVIDUALS.

Some have benefited from support, whether through grants from organisations like the City of Adelaide, Arts South Australia, the Music Development Office, the Australia Council, Creative Australia, and Music Australia, while others have not had the opportunity to receive assistance. For those who have received grants, it has often been a valuable source of funding for projects, performances, or professional development opportunities.

However, navigating the application process and securing funding can be challenging, and success may depend on factors such as the specific grant program, the quality of the application, and the alignment of the project with the funding criteria. Despite the challenges, grants and financial support play a crucial role in enabling musicians and music industry professionals to pursue their creative endeavours and advance their careers.

ENGAGEMENT WITH ORGANISATIONS SUCH AS THE MUSIC DEVELOPMENT OFFICE (MDO), SOUNDS AUSTRALIA, OR OTHER GOVERNMENT AND NON-GOVERNMENT ENTITIES THAT SUPPORT INTERNATIONAL OPPORTUNITIES VARY GREATLY.

Collaborating with these organisations can offer various opportunities for networking, funding, promotion, and support within the music industry. However, the extent of involvement with these organisations varies among individuals based on factors such as their specific roles, genres, interests, career level, accessibility, and interactions within the industry.

INDIVIDUALS COLLABORATE WITH A VARIETY OF ENTITIES AND INDIVIDUALS IN SOUTH AUSTRALIA

These include local artists, local councils, regional development authorities (RDAs), government departments, music organisations like Three D Radio and Girls Rock!, educational institutions like the Elder Conservatorium, and various community and not-for-profit organisations across different networks. These collaborations span from bandmates and fellow musicians to partnerships with venues, creative agencies, and advocacy groups within the music industry, health, and education. Each collaboration brings unique opportunities for networking, creative exchange, and professional growth.

EMERGING ARTISTS IN SOUTH AUSTRALIA CAN ACCESS VARIOUS SUPPORT SYSTEMS AND RESOURCES TO AID THEIR DEVELOPMENT AND ADVANCEMENT IN THE MUSIC INDUSTRY.

Organisations like Music SA, Carclew, and the Music Development Office (MDO) offer programs, workshops, and funding opportunities tailored to emerging musicians.

Additionally, initiatives like Girls Rock! Adelaide provide platforms for young artists to learn, create, and showcase their talents. Independent funds such as Helpmann and Carclew also contribute to supporting emerging musicians in their artistic endeavours. Community radio stations, industry associations like Nexus and SCALA, as well as educational institutions like the Elder Conservatorium, can also serve as valuable resources for emerging artists seeking guidance, networking opportunities, and skill development. However, there's a recognition that the support landscape may vary depending on the artist's goals and the alignment of their work with existing industry forces in South Australia. Efforts to expand support networks and resources for emerging artists are ongoing, with initiatives like the Revive policy aimed at bolstering support for emerging talent in the coming years.

THE PERCEPTION OF INCLUSIVITY AND DIVERSITY WITHIN THE MUSIC COMMUNITY IN SOUTH AUSTRALIA VARIES AMONG INDIVIDUALS.

Some respondents acknowledge the progress made over the years, highlighting the emergence of a more diverse range of genres and a more inclusive atmosphere. Others express concerns about the lack of diversity and inclusivity, noting challenges in navigating the industry and accessing opportunities, particularly for marginalised groups. While pockets of diversity exist, there's a sense that the industry may still predominantly favour certain styles and demographics. Initiatives like NSS and Nexus are cited as examples of efforts to break away from this trend and promote diversity within the community. Overall, perceptions range from positive to cautious, reflecting both progress and ongoing challenges in fostering a truly inclusive and diverse music community in South Australia.

SEVERAL INDIVIDUALS HAVE SHARED EXPERIENCES OF FACING CHALLENGES OR OBSTACLES RELATED TO DIVERSITY AND INCLUSION WITHIN THE MUSIC INDUSTRY.

One respondent mentioned being transgender and experiencing negative interactions within the broader community, which could limit opportunities outside explicitly queer spaces.

Another highlighted the difficulty of receiving local support for producing work that doesn't immediately appeal to the audience in South Australia but has found success elsewhere. Additionally, challenges related to an ageing population in regional South Australia and a lack of infrastructure to nurture new performers were noted. Another individual expressed frustration with being excluded or patronised based on race during interactions within the industry. These examples underscore the need for greater awareness and action to address diversity and inclusion issues within the music community.

WHEN ASKED ABOUT ENHANCING DIVERSITY AND INCLUSION IN THE SOUTH AUSTRALIAN MUSIC SCENE, RESPONDENTS PUT FORTH SEVERAL RECOMMENDATIONS.

Celebrating multiculturalism through events and gatherings was highlighted as essential to showcase the state's diverse cultural tapestry. Targeted grants for early-career musicians from diverse backgrounds and regions were deemed crucial for equitable access to resources. Suggestions also included diversifying resource allocation by funding smaller projects and grassroots communities to nurture industry leaders from all backgrounds. Supporting regional areas, promoting gender parity and cultural diversity in event lineups, and implementing accessibility plans were cited as important steps. Establishing a central music office and providing support for adult amateur musicians were also proposed to foster inclusivity and vibrancy within the music community.

SUGGESTIONS VARIED ON HOW TO FACILITATE MORE OPPORTUNITIES FOR SOUTH AUSTRALIAN ARTISTS AND MUSIC INDUSTRY PROFESSIONALS, BUT SHARED A COMMON GOAL OF AMPLIFYING LOCAL TALENT AND FOSTERING INDUSTRY GROWTH.

One prevalent focus was promoting and creating more music events beyond the city square of Adelaide, supporting artists, music professionals, venues, and events in diverse locations across the state, enabling, uncovering, and embracing hidden talents and cultural richness. Others emphasised the importance of funding and support, advocating for initiatives like grants for recording, educational opportunities, and networking events aimed at fostering leadership and mentorship within the industry.

There were also calls for more visibility and promotion of local talent in festivals and events. Enhancing diversity and inclusivity was another recurring theme, with proposals for supporting regional areas, promoting gender parity, and addressing issues of equity and access. Collaborative efforts with international networks, such as UNESCO Creative Cities Network, were seen as avenues to showcase SA artists globally and facilitate cultural exchanges. Ultimately, the consensus among respondents underscored the need for sustained investment, meaningful action, leveraging existing networks and pathways, and a concerted effort to uplift and empower the diverse voices within South Australia's vibrant music community.

IN RESPONSE TO THE QUESTION ABOUT SOUTH AUSTRALIAN INDIVIDUALS OR ORGANISATIONS MAKING INTERNATIONAL WAVES, SEVERAL NOTABLE FIGURES EMERGED FROM THE COMMUNITY.

The number of notable South Australians making waves internationally was very inspiring and extended the report process as more examples were identified. From composers to artists, songwriters to chart-topping acts, technologists and consultants. One such figure is Trials (Daniel Rankine), an Indigenous producer and recording artist known for his collaborations with hip-hop artists worldwide. Also recognized is Huw Wagner, a video game music composer whose work has garnered attention not only locally but also on the global stage. Renowned drummer Ben Todd, who has toured with Cirque du Soleil, represents South Australia's musical prowess internationally. Additionally, individuals such as Tom Marlin and Michael Ierace are highlighted for their contributions to music education globally, showcasing the talent nurtured within South Australia. Finally, the aspiring trumpeter Triniti stands out for his involvement in projects like the UNESCO track, underscoring the region's potential on the international music scene. These individuals, and many more not noted here, serve as ambassadors for South Australia's rich musical culture and talent, demonstrating its creativity and innovation on a global scale.

ANALYSIS

The South Australian music community is a dynamic and diverse landscape, with a mix of opportunities and challenges shaping its trajectory. While there's a desire for more music and arts festivals spread across different regions and genres, there's also a recognition of existing barriers to access and opportunities.

A demand for more inclusive engagement, information, and resources was highlighted to ensure that artists and music professionals have access to the support and information they need to succeed. Infrastructure, including available building stock, varying-sized venues, and events is identified as a critical need for nurturing local talent and fostering a thriving arts culture. Despite these challenges, there's a sense of optimism and resilience among community members, with efforts underway to amplify SA creativity and talent both locally and internationally.

Collaboration, mentorship, and a commitment to addressing systemic issues are seen as key factors in driving positive change and elevating the South Australian music scene to new heights.

The main findings were the scale at which the state's music community already engages the world, the disconnected nature of this engagement and vision, the potential these networks represent, the changing nature of the music industry, and the need for new integrated strategies, resources, and collaboration.

Engaging professional artists and music businesses, research and education, and government, there was a strong consensus that more resources, support, and strategic thinking were needed to reach the state's full potential, greater engagement to develop better strategic initiatives, support leveraging existing networks and relationships, initiatives across the ecosystem from emerging to established, support for students or professionals seeking studying or development abroad.

ACOM will draw on findings and develop through a series of workshops, action plans to lever success, help bridge gaps, and identify opportunities. Working with state, national, and international stakeholders and partners, ACOM will develop a comprehensive strategy to support the activity and aspirations of South Australian music community.

Adelaide City of Music Ltd would like to thank the support of all those who contributed to the report, completed the survey, agreed to meet and share experiences, and attended our Monthly Music Meets events.

Although comprehensive, the report is not exhaustive and reflects the feedback received from respondents. Limited by resources and the realisation that we were just scratching the surface, ACOM plans to seek support to review gaps in knowledge and begin the work to develop targeted strategies, resources, and action plans.

INTERNATIONAL MAPPING PROJECT DATA COLLECTION

Data for our international mapping project was collected through four key methods. First, research existing programs and music landscape to compile in-person and survey questions, second, in-person discussions were held with individuals and organisations to gather detailed insights and contextual understanding. Third, we utilised our Monthly Music Meets sessions, encouraging attendees to actively engage in the international mapping project. Finally, a public survey featuring the same questions was hosted on Jotform, providing an accessible online platform for wider community input. All data collected was qualitative in nature, and later collated into a comprehensive report.