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SUBMISSION TO PARLIAMENTARY INQUIRY INTO AUSTRALIA'S CREATIVE AND CULTURAL INDUSTRIES AND INSTITUTIONS

To the Standing Committee on Communications and the Arts
House of Representatives
Parliament House

Dear Committee Members

I welcome the opportunity to present this submission for this Parliamentary Inquiry.

INTRODUCTION

Jazz has historic significance in shaping Australian culture, and has international recognition in producing artefacts, nurturing talent and forming an Australian identity.

Jazz makes a valuable economic contribution to the live music scene.¹ For example 46% of Melbourne venue operators said they usually present jazz. This compares equitably to Rock (55%), Funk/Soul (47%), and Blues (47%), but exceeds Folk (45%), Pop (42%) and Classical offerings (8%). Yet despite its ubiquitous nature, jazz is not always included in consideration of "contemporary music".

The catastrophic effects of COVID-19 on the arts sector have been felt equally by the jazz sector, which as a live performance artform depends on human interactions to communicate and evolve.

This submission focuses both on aiding the COVID recovery of the jazz sector and addressing structural weaknesses in the sector, in order for jazz to not only recover but to assist other sectors in their recovery and prosperity.

"It's not what jazz is, but what jazz does".

In order to understand how jazz provides the scaffolding for contemporary music due to the skills, knowledge and creativity that jazz musicians possess, a whole of ecosystem approach is required. Jazz is inextricably linked with hospitality, tourism, health and education sectors, including strong regional contributions. Funding of the jazz sector (and music more broadly) does generate significant cost-benefits.

¹ As measured in the 2017 Melbourne Live Music Census: <https://shark-cod-f8jb.squarespace.com/s/MLMC-2017-Report-compressed.pdf>

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EXECUTIVE SUMMARY

The community consulted for this submission extends across the whole sector: major international festivals to small clubs; from traditional to contemporary jazz; from leading professional artists to young emerging artists; and from other associated industry workers to the genre's passionate audiences.

Jazz has a long and influential history in Australia since the 1930s. Australian jazz has a long history of artists being the international influencers, such as Graeme Bell and The Necks. There are many different styles within jazz, but despite the differences, as noted at the recent Australian Jazz Forum, jazz is *"a unique artform that expresses universality and individuality at the same time."* As Melbourne based drummer, Ronny Ferella, put it, *"It's not what jazz is, but what jazz does"*.

Despite the passion and strengths in the jazz sector and its contribution across many sectors, there has been a decline of visibility and a lack of collective voice since 2002, with the defunding of the National Jazz Coordination Association, alongside shifts in various funding initiatives.

Recent developments including international support from Sounds Australia and the Australian Music Centre have increased export opportunities into a global industry that is growing.

COVID-19 has disrupted many plans – tours, festivals, gigs, recordings - all gone. What it has done, is reveal the interconnectedness of so many parts within the creative and cultural industry at large, as well as within the jazz sector, but has also exposed the broken nature of the old model and it has accelerated conversations to look at what might be.

Jazz activities contributes economic and non-economic benefits across many sectors of economic and social activity including hospitality, tourism, education and health. As the jazz sector gets back into business, it will be able to participate in the recovery of these allied sectors also. For example, with a relatively small investment, a jazz festival can help generate much needed economic activity; the initial investment is repaid through the resulting tax revenue.

The key recommendations in this submission are designed to create capacity in the sector for it to emerge from COVID in a stronger position than it was in prior and to recognise how it can contribute and grow. Support for the development of a national collective voice will be key to drawing the sector together and giving it the capacity that is currently missing. Other recommendations include properly measuring the impacts of the sector to demonstrate its true worth, as well as suggestions for building sustainability for festivals, organisations, venues and artists.

1. CONSULTATION & COMMUNITY

This submission has been prepared by me, Adam Simmons, Director of The Usefulness of Art, in public consultation with a broad range of contributors and jazz industry members from around Australia. It is informed by recent research and surveys.

The Usefulness of Art (TUoA) is an arts consultancy business, which seeks to share learnings of a practicing artist/artworker for the benefit of building a more informed, professional and sustainable artistic community. TUoA offers services in mentoring, grant-writing, career advice and engages in advocacy activities. TUoA extends and draws upon my experience from over 30 years of professional performance practice across most styles of music, performing internationally on saxophones, flutes, clarinets and shakuhachi. Primarily based in jazz, I have self-released over 20 CDs and contributed to over 100, including with major artists such as Gotye, You Am I, Australian Art Orchestra, Kutcha Edwards and others. I have also been artistic director for events including Wangaratta Festival of Jazz and Blues and Festival of Slow Music (Ballarat).

Since May 2019, I have been working via TUoA in a pro bono role outlined by Victoria's Jazz Industry Strategic Action Plan² to develop a model for a jazz industry platform. TUoA's activity in regard to this role during this time at a national level includes:

- Researching/preparing a submission for Senate Inquiry into the Federal Government's response to COVID-19;³
- Organizing the Australian Jazz Forum - online national consultation on Sep 26, 2020. Over 70 attendees participated in discussing the Australian jazz sector, creating an interactive digital workspace on the Mural platform, allowing ongoing public contribution to the consultation process.⁴

The community consulted for this submission extends across the whole sector: major international festivals to small clubs; from traditional to contemporary jazz; from our leading professional artists to young emerging artists; and from other associated industry workers to the genre's passionate audiences. Participation has been publicly promoted and encouraged through professional and personal networks via regular e-newsletters, Facebook events and posts, a survey as well as by direct invitation.

2. OVERVIEW

Jazz in Australia

This is an outline of Jazz in Australia:⁵

What is jazz?

More than a style, it is a collaborative process that connects all participants, that lives and breathes, inspiring conversation that invites all to participate equally and respectfully in creative endeavour. Jazz as a form has many variations, but jazz as a process stays relevant and contemporary, inviting new ideas and influences to build upon the tradition. The spirit of expressive freedom, collaboration and improvisation are at the core of Dixieland jazz, big band jazz, be-bop jazz, mainstream and the latest cutting edge-contemporary jazz.

In Australia, this spirit takes on a unique form and deep significance due to the First People's connection, respect and listening to country and subsequently the improvisational skills required of the early European settlers. Australian jazz has developed its own voice upon the foundation of these collective experiences, but it also has something to offer in contributing to the way we move forward as a nation.

Jazz is firmly embedded in the DNA of Australian contemporary music with a long history of international engagement and influence:

- **Graeme Bell** – Melbourne jazz pianist, described as the “father of Australian Jazz”, sparked an international jazz revival in the 1940s and was the first Western musician to take a jazz group to China;⁶
- **Wilma Reading** – born and raised in Cairns, inspired by her aunt who was a jazz singer, began international career in 1959 largely in USA and UK, inducted into National Indigenous Music Awards Hall of Fame in 2019;⁷

² Commissioned by Port Fairy Jazz Festival with Moyne Shire Council: <https://www.portfairyjazz.com.au/strategic-plan.html>

³ <https://www.tuoa.com.au/blog/submission-to-senate-inquiry-on-govt-response-to-covid-19>

⁴ Australian Jazz Forum Mural: <https://app.mural.co/t/ghddigital7445/m/ghddigital7445/1600583747987/321d48315ad8e36d6f19a75026eda9c603993b27>

⁵ <https://www.tuoa.com.au/blog/submission-to-victorian-governments-creative-state-2020>

⁶ <https://www.theaustralian.com.au/arts/music/jazz-pianist-led-local-dance-music-revival/news-story/5266679f98d4e8df1f1f966bdb13e54b>

⁷ <https://scenestr.com.au/music/wilma-reading-is-a-hidden-gem-that-still-sparkles-20180730>

- **Gerry Humphrys** – British immigrant, arrived Melbourne 1957, started playing trad jazz in 1960s with The Red Onions Jazz Band, going on to become iconic front man of The Loved Ones, inspiring bands including INXS and Jet;⁸
- **Cold Chisel** – the members of this quintessential Aussie pub-rock band were/are great appreciators of jazz, with Jimmy Barnes stating:
*"If I hadn't joined Cold Chisel they would have been a f---in' jazz rock band," Barnes says, dragging himself away from the hugs and smiling faces at the counter towards a table at the rear of Pellegrini's. "Mossy wanted to play nice, Don (Walker) was into Miles Davis and Steve (Prestwich) was into Yes."*⁹
- **Don Burrows** – toured the Australian outback throughout his career, including via Musica Viva;¹⁰
- **The Syncopators** – celebrating 36 years, including 21 international tours, and still going strong;
- **The Necks** – specialising in improvisation, this genre-defying trio is a truly international force, recently recognised by being awarded the 2019 Richard Gill Award for Distinguished Services to Australian Music.

This brief outline of Australian jazz demonstrates a long, significant history of international and national cultural influence that is continuing to actively contribute to contemporary music today.

Australian jazz eco-system

Jazz is international & multi-cultural, it uniquely inspires individual and collaborative spontaneous creativity & thinking, and its energy, vitality, and emotional content honor its African-American origins. For these and so many more reasons it is a living treasure that should be nurtured both publicly and privately, worldwide."
– Ken Field, US saxophonist and regular artist at HONK Oz! (Wollongong)

Jazz musicians exemplify the “gig economy” of freelance workers, moving from one job to another, with flexibility but no security. The term “gig” was coined by the early jazz musicians over 100 years ago. Because of their extensive training and flexibility, jazz musicians and their influence permeate throughout Australian society.

Most obviously there are the many specialised jazz clubs, festivals and venues around the country, presenting the full gamut of professional and casual/hobbyist musicians. But often live jazz is presented in non-genre specific venues and events, as well as contributing to the ambience in cafes, restaurants and functions, including weddings and other events. Jazz-trained musicians are often the core ensemble members of musical groups across all genres due to their skills of improvising, creativity and flexibility. They will be found in pit orchestras for all of the major musical theatre productions, backing internationally successful mainstream artists, in TV show bands, advertising jingles, film soundtracks and more.

Jazz-trained musicians are teaching across all levels of music education, regardless of style. Improvisation is key for developing skills of flexibility, innovation, creativity, teamwork and resilience, which are transferable to other fields. Secondary schools often feature jazz big bands as key activities in their music programs. There is huge scope to build upon these activities to develop young people's skills and capacities to the fullest, and to build an audience for jazz in the future.

An increasing number of jazz musicians are undertaking Masters and Doctoral research degrees at Australian and overseas universities. Projects range from the creation of innovative new works, to ethnographic studies of musical subcultures, to the development of resources for music pedagogy, to studies of improvisation and real time interaction on the bandstand. These researchers are making a significant contribution to international jazz scholarship via publications and attendance at conferences and symposia.

Jazz musicians are tremendously resourceful. They survive through building portfolio careers which include roles such as bandleader, sideman, composer, arranger, publicist, producer, tour manager, agent, educator, composer, administrator, grant-writer and now media content producer for online streaming and digital communications. They often end up involved in volunteer organisations, festivals, independent record labels and artist collectives where their multiple skill sets are in demand. This creates strong, passionate networks and provides some independence. But unfortunately, this kind of multi-tasking is not a choice: it has become necessary due to the decline of industry support and the lack of proper sustainability within the sector.

The jazz sector provides a scaffolding for Australian contemporary music through education, performance, composition and recording. It also contributes throughout broader sectors of hospitality, tourism, education and health. But as can happen when something is ubiquitous, jazz is not always recognised for its contribution and given appropriate support.

⁸ <http://www.milesago.com/Obits/gerry-obit.htm>

⁹ <https://www.smh.com.au/entertainment/music/lunch-with-jimmy-barnes-20170525-gwcy2i.html>

¹⁰ <https://www.theage.com.au/entertainment/music/mr-b-australias-jazz-legend-20080802-ge79r5.html>

Lack of visibility

Things have radically changed since the '80s and early '90s when I remember experiencing jazz regularly on TV and radio, both on commercial and public broadcasting, including Australian jazz artists performing original music.

One example was a 1986 performance by Sydney saxophonist, Sandy Evans with a trio at Bondi Beach presented on ABC TV, which I still remember vividly. Sandy played in 2000 atop Sydney Opera House, televised worldwide for the new millennium celebrations. Sandy has remained an influence for me, but also for countless dozens of female jazz artists that she has actively been training and encouraging for many years.

Commercial programs like Hey Hey Its Saturday (Ch9), Steve Vizard Show (Ch7), Sunday (Ch9) and Good Morning Australia (Ch10) as well as the different and regular opportunities on ABC TV, were all programs where jazz was presented and performed by high calibre artists, acknowledged for their artistry and often performing original music. Many jazz artists built their profile during this time – James Morrison, Paul Grabowsky, Wilbur Wilde, Vince Jones, Kate Ceberano. But with the decline of all these opportunities for widespread exposure, the following generations of jazz artists have not had access to these pathways and remain “yet to be discovered”.

Two recent examples: Julien Wilson and Andrea Keller

Julien (saxophonist) and Andrea (piano) are both highly celebrated artists, bandleaders, composers and collaborators across a range of projects. They have received high accolades with many national awards between them. Both have been performing professionally for 25 years or more, with at least 10 years of training before that.

With a similar level of training and achievements, most elite athletes would be celebrated at the end of their performing careers, possibly pivoting into upper level positions of leadership in training, media or organisational administration.

But for Julien and Andrea, despite all of their national and international achievements and recognition within the jazz sector, they seem to still barely be acknowledged in the mainstream:

- In a recent article for Mixdown, a music industry magazine, it was noted that Julien Wilson “could very well be the future of Australian jazz”¹¹ - more than 25 years since winning the National Jazz Awards in 1994;
- Last year Andrea Keller received the Beleura Emerging Composers Award, which is to be applauded, except that it now sets the bar for an “emerging composer” to have at least 20 years of experience and a string of ARIA Awards and nominations amongst other achievements.

Both artists are highly deserving of these accolades, but the point is that they have been receiving the same “encouragement” for two decades. Where are the pathways leading to their rightful places as elders? And what about the backlog of younger artists that are literally the future of Australian jazz?

Lack of national voice

Linked to the issue of visibility is the fact that it has been nearly 20 years since the de-funding of the National Jazz Coordination Association (NJAC) in 2002. In 1998, Associate Professor Bruce Johnson wrote about his experience of the NJAC, including as President, that despite initial scepticism of institutionalism in jazz, he declared, “Not only is it clear that jazz should intervene to give itself a voice in the public arts consciousness, but that it can do so to outstanding effect.”¹²

Over the past few years, there have been industry gatherings, organisations and individuals researching and considering ways to improve support for Australian jazz. The examples I know about include the National Jazz Alliance,¹³ Sounds Australia,¹⁴ Australian Music Centre,¹⁵ Stonnington Jazz Industry Summit,¹⁶ Port Fairy Jazz Festival's Jazz Workshop,¹⁷ Eric Myers (Discussion Forum/Australian Jazz Think Tank),¹⁸ Richard Letts (The Music Trust/Music in Australia),¹⁹ Johannes Luebbers²⁰ and Tim Nikolsky (Australian Jazz Real Book).²¹

¹¹ <http://www.mixdownmag.com.au/15-australian-jazz-trailblazers-you-ought-know-about>

¹² Bruce Johnson – “Jazz Co-ordination has changed Australian Culture” - <https://ericmyersjazz.com/jazz-coordination>

¹³ <http://jazz.org.au/the-national-jazz-alliance/>

¹⁴ <http://www.soundsaustralia.com.au/index.php/event/jazzahead/>

¹⁵ <https://www.australianmusiccentre.com.au/article/australians-at-jazzahead-2019>

¹⁶ <https://amnpify.com.au/stonnington-jazz-announce-inaugural-industry-summit/>

¹⁷ <https://www.portfairyjazz.com.au/strategic-plan.html>

¹⁸ Refer to Eric Myers/Australian Jazz Think Tank submission to this Inquiry

¹⁹ The Music Trust, <https://www.musicinaustralia.org.au/the-current-circumstances-of-jazz-in-australia/>

²⁰ The Music Trust, <https://www.musicinaustralia.org.au/swot-analysis-of-jazz/>

²¹ <https://australianjazzrealbook.com/about/>

In my advocacy efforts during COVID and in preparation for this Inquiry, I have been doing my best to discover how jazz is represented by various music organisations that are involved in liaising at government policy levels, who is engaging with the jazz sector, what research there is available on the sector, and who else from the jazz sector is trying to engage. Other than continued efforts by some of those mentioned above, there appears to be little engagement between the jazz sector and other organisations including government. This is borne out in the COVID/Jazz research conducted by TUoA in May 2020.²²

Resilience

The strength and spirit of Australian jazz, combined with a sustained period of national strategic support, can now be seen as having developed enough capacity to carry it over the past 18 years; but even pre-COVID, the sector was investing in exploring ways to rebuild the capacity which was inevitably ebbing away. The unfortunate reality is that not enough jazz artists can make a sustainable living from their preferred artform. This has been impacted by broader cuts to arts funding over a number of years, as well as lack of access/eligibility for the recent COVID National Arts Package. A mix of resilience, persistence and passionate commitment have helped propel Australian jazz artists to high international standards of excellence, in spite of the many obstacles in their path.

COVID notwithstanding, there are some positive emergent conditions:

- Sector consultation undertaken and shared by Port Fairy Jazz Festival to produce Victoria's Jazz Industry Strategic Action Plan, which yielded positive results in audience development for the 2020 festival;
- Discussions beginning to address lack of a national advocacy voice or organisation;
- Increasing awareness and presence of Australian Jazz internationally, especially with support in recent years from Sounds Australia and the Australia Music Centre from 2019;
- Increasing international activity and industry interest outside of the normal jazz scene, due in part to younger jazz artists becoming more widely known through collaborations with more mainstream artists – examples: Donny McCaslin (David Bowie), Kamasi Washington (Kendrick Lamar), Barney McAll (Sia).

Much jazz activity is self-funded and/or run by volunteers, but the number of initiatives mentioned above, in what is a small corner of the arts world, is testament to the high level of interest and enthusiasm among stakeholders for not only sustaining – now restoring - what we had prior to COVID, but increasing the visibility and viability of the jazz sector. These emergent conditions suggest that this is a propitious moment to properly measure the impact of the jazz sector's activities. In this way, it will be easier for the Government to evaluate the value of the economic benefits generated by the jazz sector, as well as for the jazz sector to better appreciate its own value and build upon its inherent strengths.

A positive of COVID is that conversations have been brought together in ways that may not have otherwise happened. As a result of the Australian Jazz Forum, there has already been a groundswell of interest and support from representatives across the spectrum of the national jazz sector. There is a very real need for sector-wide support to help everyone survive COVID, but with the right assistance, the jazz community's activities will aid the broader economic and societal recovery while building its own capacity and resilience.

3. COVID IMPACT

"For me the social connection and freedom that performance grants me, both in rehearsals and live, has been a terrible loss. I knew that playing with the Maryborough Big Band brought joy to my heart and gave me some respite when life was tough (I'm a low income single parent). My spirits always lifted the moment we sat down, my sax in hand and ready for the count in. I'd be transported for that hour and half to a place without worry. A place of spirit and togetherness that only music has the language for. I've felt the loss deeply, however I appreciate the learning opportunity this has granted me. I can see clearly the positive impact being a musician plays in my life, beyond the mechanics of making sound. It is my solace, my family, my community. I have missed this since February and I can't hold a thought of what I'm missing without weeping."

– Vanessa Parker, saxophonist, Maryborough Big Band

The impact of COVID on the jazz sector echoes that of the entire arts sector: Massive and devastating loss of work and income, as well as negative health and wellbeing impacts. In some parts of Australia, gigs have resumed but with greatly reduced capacities. In Melbourne, where I reside, there have been no live gigs for me since March. There were a few short weeks in June where some gigs occurred with a maximum audience of 20 people before lockdown was reimposed.

²² COVID Survey Analysis – Appendix III

I have already published/contributed several pieces on the impact of COVID on the jazz scene, including a survey and submission for the Senate Inquiry into the Government response to COVID-19:

- Coronavirus: Australian Jazz on the Edge – initial impact on jazz sector of pandemic (May);²³
- Senate Inquiry COVID-19 submission, informed by TUoA/COVID survey (May);²⁴
- Survey Results: Australian Jazz & COVID-19 – TUoA/COVID survey analysis (Aug);²⁵
- Jazz sector looks to the future despite COVID's discord – TUoA/COVID survey outline (Sep).²⁶

Refer also to Appendices II-IV.

Festivals have largely been cancelled or postponed – a couple have pivoted to present online/virtual programs but in a much reduced capacity. Some early 2021 events have already decided to postpone until 2022, with expectations of reduced numbers and capacities going forward.

Venues have received varying degrees of support from one or more levels of government, as noted in these references about the broader impact of COVID on venues:

- Australian Live Music Business Council report on COVID impact on live music businesses;²⁷
- Jon Perring – submission to this Inquiry by a long-time venue owner and presenter of jazz.²⁸

Artists have been severely impacted in all kinds of ways, from losing work to needing to find ways to deliver online teaching/recording/performing, requiring new skills and/or equipment. A disconnect from a sense of purpose as well as loss of certainty has had hugely negative mental wellbeing impacts, compounded by the pre-existing lack of connection to any regular workplace or organisational supports. Anecdotally, there are reports of a number of long-standing professional artists who are considering moving to other professions as the pandemic has shown up just how broken the existing system has been. Young students considering tertiary studies are being advised against pursuing music as a career. There are real risks of losing some of the sector's leading artists and drivers of economic activity, as well as the loss of transfer of skills and knowledge to younger generations.

International activities are severely curtailed for the foreseeable future. This has all kinds of ramifications. The important thing will be to maintain communication with existing networks and develop new opportunities. Some of this is done by organisations such as Sounds Australia, Australian Music Centre and TUoA, but in jazz often the relationships are formed directly between artists. Facilitating artist-led collaborative projects will be vital. It will be imperative to develop new markets within travel bubbles formed with other low-risk nations.

4. BENEFITS & OPPORTUNITIES

Benefits

The jazz sector makes high-level economic and non-economic contributions both within its community as well as to other genres/artforms/industry sectors. Despite lack of funding and infrastructure compared to other genres, the sector is still able to significantly contribute through both funded and commercial/market-driven activities:

- Direct/indirect economic benefits – artist incomes, video/audio/production technicians, photographers, graphic artists, recording studios, IP/royalties, hospitality, weddings and functions, musical theatre, education, tourism, health, fundraising (charity/education – disaster appeals, school fetes);
- Non-economic – social connection/cohesion, creativity, mental wellbeing, national identity, urban transformation, international standing;
- Innovation/Digital – diversification of income streams, expansion of potential audience, connection to international networks/organisations/festivals.

A significant study into the live music industry was conducted by the University of Tasmania and released in 2015 by the Live Music Office.²⁹ The key findings were:

1. Live music spending in Australia delivers at least 3:1 benefit-to-cost ratio;
2. Nationally, an estimated 65,000 full and part-time jobs are created by monies spent on live music, with taxation revenue generated for all tiers of government;

²³ <https://www.artshub.com.au/news-article/opinions-and-analysis/covid-19/adam-simmons/coronavirus-australian-jazz-on-the-edge-260060>

²⁴ Appendix II or: <https://www.tuoa.com.au/blog/submission-to-senate-inquiry-on-govt-response-to-covid-19>

²⁵ Appendix III: <https://www.tuoa.com.au/blog/survey-results-australian-jazz-amp-covid-19>

²⁶ <https://www.artshub.com.au/news-article/features/covid-19/adam-simmons/jazz-sector-looks-to-the-future-despite-covids-discord-261155>

²⁷ <https://almbc.org.au/news/survey-results-confirm-crisis-in-australian-live-music-business>

²⁸ Jon Perring – Submission no. 19 to this Inquiry: https://www.aph.gov.au/Parliamentary_Business/Committees/House/Communications/Arts/Submissions

²⁹ <https://livemusicoffice.com.au/research/utasresearch/>

3. Food and drink is the number one expense for those attending a live music performance equating to 29.3% of the total spend;
4. Ticket sales is second at 19.2% of spend, followed by travel at 17.6% and accommodation at 12.4%;
5. Audiences are prepared to travel significant distances to attend live music, and this demonstrates that live music is a source of regional competitive advantage;
6. Live Music attendance was identified by audiences and venues as contributing to improved health and wellbeing.

Further research that builds upon the University of Tasmania study has been done by the South African-Norwegian live music development project, Concerts SA. Its summarised findings in regard to the benefits of live music are:

For individuals, many international studies have shown how participating in live music contributes to health and well-being including physical fitness, improved immune response and more robust mental health.

But those are just some of the benefits. A thriving live music environment helps to unite communities and generate social awareness. For the economy, live music is a major generator of revenue in its own right while helping cities and provinces brand themselves and attract foreign direct investment. Businesses that locate themselves close to a vibrant live music scene can attract top employees, enhance productivity and innovation, and indirectly help to retain and grow their market share.³⁰

As a performing artist I have experienced these benefits directly and received feedback from audience members that backs up these findings in terms of economic benefit and wellbeing. As a festival director, including Wangaratta Festival of Jazz & Blues, I have engaged with business sponsors and community members who wholeheartedly supported the festival for its contribution to their town, gaining their personal satisfaction not from experiencing the music but from contributing to the event's overall success.

To properly quantify all of the benefits contributed by the broad jazz sector is beyond the scope of this writer's knowledge and resources. Efforts have been made to gain data from various major national organisations, however, the data is incomplete, sometimes inconsistent, or in some cases, non-existent. A formal study with consistent methodology would obtain the required specific data about jazz to compare with other sectors. As stated above, a proper scoping study to measure the activity and impact of jazz is essential for understanding how to grow the sector.

Opportunities

There are initiatives being discussed at state and federal levels. Some are already being put into motion, others are long term and/or aspirational.

Invest in jazz musicians

Developing sustainability for artists is vital. COVID has revealed how fragile the model is, if it's not actually broken.

In November 2015, I presented "100:25:1", a project featuring duets with 100 artists across 25 nights.³¹ Five broad musical categories were represented by 20 musicians in each. One of the discoveries was that the jazz segment was the most connected across all genres of performance, followed by classical. Of interesting note was how the most connected people in the network were not necessarily the "stars" but were those that crossed genre and worked across a number of musical traditions, channelling "people to other people, and likewise channel[ing] capital through the network".³² In our writing, we argue that "to really support this creative economy, we need to fund people, places and their connections."³³

This is a list of just a few examples of musicians that have trained in jazz and perform regularly as jazz musicians but also contribute at a high level in mainstream/popular music:

- Paul Grabowsky – recent recordings with Paul Kelly and Kate Ceberano;
- The Cat Empire – started as a jazz trio led by Steve Sedergreen as mentor;
- Zoe Hauptmann - plays with Missy Higgins and Ian Moss, Artistic Director of SIMA and Co-Artistic Director of Wangaratta Festival of Jazz & Blues;
- Lawrence Pike – jazz drummer, plays with Sarah Blasko on ABC's Q&A, Oct 12th 2020;
- Shannon Barnett - ex-Circus Oz Band;
- Ben Northey – played jazz in school big band, now conducts Melbourne Symphony Orchestra;
- Adam Simmons – recorded with Kutcha Edwards, Gotye, Bertie Blackman, You Am I.

³⁰ <http://www.concertssa.co.za/new-research-report-starts-heartbeat/>

³¹ 100:25:1 - Full website and program: <http://www.100251.com.au>

³² Appendix V: Fit for Purpose?: Funding the creative economy beyond venues and stars – Fitzgerald/Simmons - <https://www.tuoa.com.au/blog/fit-for-purpose-funding-the-creative-economy-beyond-venues-and-stars>

³³ *ibid.*

Louise Denson, a Canadian-born, award-winning artist, composer and educator based in Brisbane, Australia, speaks about how this is an impact from the role of jazz in music education:

It's because of their training in improvisation that jazz musos are so versatile and therefore useful in so many musical contexts, and therefore well connected across the industry. Jazz trained musicians make up a very large percentage of primary and secondary school music teachers in Queensland - and I'm sure in other states too. They make a direct and hugely important contribution to the education and wellbeing of generations of young Australians.

Education and support for their development and employment as jazz musicians is key for gaining transferable skills such as creative thinking and problem solving, that are utilisable across all kinds of music as well as in other aspects such as teaching, marketing, production, management, administration and hospitality. As the focus of this submission is on creative and cultural industries, I am only touching on jazz in education here, but it is actually worthy of much longer discussion as to the well-researched, long-term social and economic benefits.

Young artists

One of the significant opportunities for Australian jazz is to make the most of its young, emerging artists, many of whom are playing at very highly developed levels across all of the various styles within jazz, sometimes incorporating more mainstream/popular music styles. Given the right avenues of support, these artists will bring younger and different audiences to the music. They are already doing through labels such as Earshift Music (Sydney) and Plug Seven Records (Melbourne) as well as through online blogs like Attaboi, bringing fresh, contemporary perspectives to the scene. This echoes the phenomenon noted above where American jazz artists are collaborating with mainstream artists, appealing to younger audiences and allowing them to build higher profiles in their own right.

Investing in jazz festivals/organisations

I am aware of only two multi-year funded organisations at a federal level in the jazz sector – Australian Art Orchestra and Melbourne International Jazz Festival. These are both important institutions that have capacity building programs, but they represent only a tiny fraction of the activities in the overall Australian jazz sector. For the remainder of the nation's jazz festivals and organisations, this lack of financial security precludes long-term strategic planning at an organisational level, let alone for the entire sector.

Festivals - More than just a collection of concerts, festivals encompass their communities, relying heavily on community support for volunteer staff. Often, local artists perform for fees that are not sustainable, while interstate artists rarely have their travel expenses paid. Festivals can become victims of their perceived success: it may run on a small budget, but the economic benefits quoted usually flow to the broader sector – hospitality, tourism, local trade – which in turn generates significant Government revenue through GST, alcohol excise and other taxes.

One example is Wangaratta Festival of Jazz & Blues, which in pre-COVID times was declared to contribute \$3-5 million to the local economy³⁴; but the overall budget for the festival was approx. \$800,000 at the time, with \$200,000 in funding across all three levels of government³⁵ (which does not include the substantial in-kind from dozens of volunteers). This does not take into account the long-term benefits of the festival being the reason that some people have articulated for moving to the region.

An example of a smaller, regional festival is Port Fairy Jazz Festival, an annual event that attracts an average of 1400-1700 attendees annually, with the only government support coming from Moyne Shire Council of \$10,000. The festival's budget was a total of \$103,000, with additional in-kind support of \$74,000 from volunteers (\$25/hr) and equipment. The Council has calculated a benefit upwards of \$850,000 to the local economy, leveraging the festival's community and activity to significantly benefit local businesses and generate tax revenue.

In both cases, the investment allows the festival to generate economic activity that results in more GST/tax revenue than the funded amount, as well as much needed cashflow for local businesses and extra shifts for local workers. Too often arts funding is perceived as a handout, especially by critics objecting to spending taxpayers' money; but actually the return to the taxpayer may be much greater than the initial grant amount in actual dollar terms, as well as flow-on from associated social and health benefits.

These examples back up the research by the University of Tasmania that shows live music generates a 3:1 benefit-to-cost ratio.³⁶ There are numerous festivals like the second example that may get local council funding but don't even

³⁴ Wangaratta Festival of Jazz & Blues - Submission no. 415 to the Senate Enquiry on the Impact of the 2014 and 2015 Commonwealth Budget decisions on the Arts: https://www.aph.gov.au/Parliamentary_Business/Committees/Senate/Legal_and_Constitutional_Affairs/Arts_Funding/Submissions

³⁵ Wangaratta Festival of Jazz & Blues Annual Report 2015: https://acncpubfilesprodstorage.blob.core.windows.net/public/8bada29b-39af-e811-a960-000d3ad24282-43a1106f-3529-4cd7-b72c-84839e9621e2-Financial%20Report-09b8d580-4ab0-e811-a963-000d3ad24077-WFOJ_Financials_2015.pdf

³⁶ <https://livemusicoffice.com.au/research/utasresearch/>

consider themselves eligible for state or federal funding. There is an opportunity to invest in these festivals/events to help them survive COVID first, and then to build over the next few years.

Presenting Organisations/Clubs/Artist Collectives – These organisations play a central role within their community and are often the first point of contact for local or touring artists, as well as a conduit to other opportunities and partnerships. Such organisations generally involve a mix of paid and volunteer staff who are passionate, but not always suitably skilled. They do what they can, but they are generally working at their limit at the best of times to connect and communicate with their communities. The need to adapt ways of working due to COVID has exacerbated this issue, with lack of resources in terms of time, skills, personnel and/or equipment.

There are opportunities to connect organisations with youth/students for mutual benefit. Students could undertake internships/skills development through working with organisations, and the organisations would benefit from a youth perspective, as well as from the additional workforce and skills. This would help address the main objective of Victoria's Jazz Industry Strategic Action Plan, which was to engage with younger demographics and new audiences.

There are numerous metropolitan and regional organisations around Australia that could easily be linked up to create state-wide or national loops. Key for touring success is to have a local point of contact. From personal experience, this is not too hard to organise, but there is little coordination between venues so it is difficult to get dates lined up to do a tour economically, especially when many gigs require the artist taking a risk on ticket sales. Furthermore, each group undertakes the same administrative work, finding venues, establishing local contacts, working out where to stay.... With a more coordinated effort by a dedicated tour agency, more efficient use of funds would create consistency of event promotion, build a dedicated database, develop potential supportive partnerships (vehicle hire/accommodation) and establish a strong brand. One of very few examples of this kind of agency was Australian Northern Europe Liaisons, run by Henk van Leeuwen, who managed this successfully over many years; but nothing has replaced this since he retired from these activities. There are international jazz agencies such as Gatecrash (India) that could provide a good example.

Venues

Support for venues to sustainably present music will be fundamentally important for both them and the artists. There are current examples of venue support in Victoria and Queensland through grants and tax relief. JobKeeper continues to be crucial. Alarming, the Australian Live Music Business Council survey reports that "70% of business members surveyed are predicting closure within the next six months based on cashflow projections and current government support measures", and only 17% of members expect "to benefit from the Federal Government's RISE package, with a large proportion falling outside the eligibility criteria."³⁷

For a venue operator's perspective and a possible solution, please refer to Jon Perring's submission³⁸ to this Inquiry, which, in a nutshell, proposes a hypothecated fund set up specifically for supporting venues to present live music. The proposed revenue source would be the wine equalisation tax (WET) monies based on the venues reported turnover. This would help spread the proceeds generated from the sale of alcohol to include musicians, who play an important role in drawing and maintaining audiences/patrons. A percentage of bar takings used to be considered in calculating artist fees, but it's a long time since those days.

Other research on Australian jazz

For further background on the pre-COVID state of the Australian jazz sector, these recent documents identify a range of challenges and opportunities:

- SWOT Analysis of Jazz (2018);³⁹
- Victoria's Jazz Industry Strategic Action Plan (2019);⁴⁰
- Creative State 2020+ - TUoA submission for Victorian jazz sector state-wide (2020);⁴¹
- The Current Circumstances of Jazz in Australia (2020).⁴²

5. MECHANISMS FOR COMMUNICATION WITH GOVERNMENT

A collective voice

Currently, there is no central organisation or collective voice speaking for the Australian jazz sector to the various levels of government. This has not always been the case, but in recent years jazz has not had a seat at the table in discussions about

³⁷ <https://almbc.org.au/news/survey-results-confirm-crisis-in-australian-live-music-business>

³⁸ Jon Perring – Submission no. 19 to this Inquiry: https://www.aph.gov.au/Parliamentary_Business/Committees/House/Communications/Arts/Submissions

³⁹ The Music Trust, <https://www.musicinaustralia.org.au/swot-analysis-of-jazz/>

⁴⁰ Commissioned by Port Fairy Jazz Festival with Moyne Shire Council -<https://www.portfairyjazz.com.au/strategic-plan.html>

⁴¹ <https://www.tuoa.com.au/blog/submission-to-victorian-governments-creative-state-2020>

⁴² The Music Trust, <https://www.musicinaustralia.org.au/the-current-circumstances-of-jazz-in-australia/>

Australian creative and cultural industries. Encouragingly though, there are conversations underway to address this identified need – the consultation informing this submission is evidence of that.

Jazz and other niche styles have slowly slipped out of the commonly used term of “contemporary music”, despite the continuing influence of jazz in other genres⁴³ and the utilisation of jazz artists across genres due to their skillsets.⁴⁴ The organisations involved in Government level discussion about arts/music sectors have not been actively engaging with the jazz community. Nor have the specific initiatives to date for addressing the COVID impact on the arts been of any significant assistance to the jazz sector – this is borne out in the TUoA COVID Survey results showing a huge disconnect between the jazz sector and the Government with 93% stating there is not enough support for Australian jazz and only 1.2% saying there was.⁴⁵

There is an identified need and call from different quarters for developing a collective voice – including in Victoria’s Jazz Industry Strategic Action Plan and at the recent Australian Jazz Forum.

VicJazz Connection

With COVID in mind, I have developed a pilot program for 2021, connecting seven organisations for monthly online social connection gatherings – musical performances, listening parties, storytelling, mentoring, conversation. The organisations include regional and metropolitan festivals, presenting organisations, tertiary institutions and artist collectives. This is driven by the understanding that creating certainty and regaining a sense of purpose for the community are vital in creating resilience. 2021 is unlikely to have many festival gatherings where old and new friends meet. This series will be designed to augment regular live performances with a view to provide opportunities for social connection. Support could be given to extend this nationally.

VicJazz Connection could serve as a pilot for developing a broader network and collective voice. Already, there is a financial commitment from the partners to support the initiative, which will be centrally coordinated but with a co-created program. Building upon this model, a national collective voice would be supported by engaged, active members and have demonstrated financial support from within the sector, ultimately working towards being self-sustaining. Initial Government investment would be used to leverage other private and public partnerships. As noted earlier, tangible benefits arose from institutional support for jazz in the 1980s - 90s, as well as the positive cost-benefits of investing in live music and festivals. A contemporary organisation will support and empower local organisations and individuals through developing connections, sharing skills, and conducting and sharing research for practical use throughout the sector.

Australia Council for the Arts

The Australia Council for the Arts (ACA) has been supporting the development of jazz in various ways over many years. Recently, funding has been more competitive, particularly due to lingering negative impacts from the introduction of the now defunct Catalyst program which drastically reduced the amount of funding available to independent artists and small to medium arts organizations. Discussion of this is beyond the scope of this submission, but this was the subject of a Senate Inquiry in 2015.⁴⁶

In a recent meeting with Kristy Rivers, the new Head of Music at ACA, it was pointed out that there could be more engagement from the jazz sector across their various programs. This contrasts with anecdotes from the jazz sector of a common lack of success with applications, and/or the feeling that there is no point applying because of the very low success rates. Having been on both sides as an applicant/grant-adviser and assessor, I know there is a middle ground to be found.

Recent ACA-supported initiatives that have contributed to Australian jazz include the ongoing support of Sounds Australia, and the Australian Music Centre in promoting and developing export into the European market via the Jazzahead industry showcase (Germany). From personal experience, as an artist and/or festival director, I have witnessed and directly benefitted from the increase in awareness, profile and activity this targeted industry support has generated.

But if there were more support for development of the jazz sector, it would increase its capacity to engage efficiently and effectively with larger organisations like ACA, Sounds Australia, Australian Music Centre, APRA AMCOS, AMIN and others, in order to develop strategies with the specific but varied needs and strengths across the jazz sector in mind.

Retaining arm’s length funding for the arts via ACA is important. From experience as a peer assessor for other bodies (not ACA), I have faith in the integrity of the systems in use across the arts, which makes it easy to engage and encourage others. With the aforementioned Catalyst program as an example that drew widespread criticism for its implementation and outcomes, it would be imprudent to consider moving in that direction again.

⁴³ <https://www.amacad.org/publication/why-jazz-still-matters>

⁴⁴ <https://www.tuoa.com.au/blog/fit-for-purpose-funding-the-creative-economy-beyond-venues-and-stars>

⁴⁵ <https://www.tuoa.com.au/blog/submission-to-senate-inquiry-on-govt-response-to-covid-19>

⁴⁶ Senate Inquiry into the Impact of the 2014 and 2015 Commonwealth Budget decisions on the Arts
https://www.aph.gov.au/Parliamentary_Business/Committees/Senate/Legal_and_Constitutional_Affairs/Arts_Funding

6. RECOMMENDATIONS

Recognise

- Create “whole-of-jazz-sector” map in relation to associated sectors;
- Including but not limited to jazz clubs, festivals, functions, cafes/restaurants, musical theatre, education, tourism, recording, mainstream music industry, media;
- Engage with larger organisations to ensure representation/understanding - including Live Performance Australia, APRA AMCOS, ARIA, AMIN, Australian Festivals Association, Live Music Office, Regional Arts Australia;
- Opportunity to fill this knowledge gap:
 - Initial work can be done with existing resources.

Measure

- Commission scoping document:
 - identify and measure size, impact and benefits of Australian jazz sector;
 - venues, festivals (regional/metropolitan), public events, education, community/school ensembles;
 - create baseline as a reference for measuring future impacts;
- Build organisational capacity for measuring/data collection – skills/resources, training, increase workforce opportunities.

Grow

Support Sector Growth/Visibility/Capacity

- Support development of a national collective voice – e.g. scale-up VicJazz Connection pilot accordingly;
- An alternative model is for jazz to get Major Performing Arts funding support from Australia Council, acknowledging the size of the sector, audience and impact in comparison with other funded artforms;
- Support ABC to continue recording and presenting Australian jazz across different parts of the network.

Tourism/Festivals/Regional opportunities

– social connection, professional development/networking, employment, hospitality/local business

- Funding for existing regional festivals (many normally survive without Federal or State funding but run by volunteers with limited capacity) to survive COVID;
- paid internships for young, emerging professionals – marketing, logistics, production, IT, managerial, accounting, etc – creating work experience and employment opportunities, increasing productivity, and developing networks and audiences;
- Tourism – jazz festivals to work with Tourism agencies to promote domestic and international cultural tours;
- Establish regional touring circuits and a support organisation for logistics, planning and promotion – “mini-loops” (3-6 gigs) often more sustainable than national touring;
- Provide support and consistency for jazz presentation via organisations such as Regional Arts Victoria, Musica Viva and/or existing regional jazz programs such as coordinated by Sydney Improvised Music Association, Small Space Music (Melbourne/Ballarat) and NEAL (Geelong);
- Encourage/Support combined concert/education touring – currently funding is usually actively for one or the other, diminishes financial viability and reduces ability to connect completely with communities in holistic fashion.

Venues

- See Jon Perring’s Inquiry Submission suggestion for venue support through hypothecated fund based on turnover through WET;⁴⁷
- Funding for venues wanting to renovate to include a stage and in-house PA for presenting live music;
- See also below regarding Artist Sustainability.

Export

- Support international connections especially in view of flight restrictions – examples include:
 - Sounds Australia’s Global Music Match;
 - Wangaratta Festival – Amersfoort Jazz Festival partnership;
 - The Boite – presenting international artists and facilitating collaborations;
 - TUoA – engaging with World Jazz Network (conference in November 2021, Netherlands/South Africa);
- Showcase event – invite target regions – example of The Visit (supported by Creative Scotland).

Health/Wellbeing

- Support artists’ health – retain and broaden scope of JobKeeper/Jobseeker to ensure eligibility and support;
- Maintain funding for Support Act’s income and mental wellbeing assistance programs.

⁴⁷ Jon Perring – Submission no. 19 to this Inquiry: https://www.aph.gov.au/Parliamentary_Business/Committees/House/Communications/Arts/Submissions

Other

Other broad opportunities and for jazz to be part of COVID recovery and develop structural capacity:

- Development of a National Arts and Cultural policy – this should actually be the starting point, a document created in consultation with arts sector representatives to highlight the fundamental and multi-faceted roles that arts play in our connection and development as a species – formally recognising the role that art plays equally across economic and non-economic arenas;
- Support national celebration of International Jazz Day (UNESCO) – April 30 – chance for international engagement;
- Funding options (including multi-year) for existing jazz presenting organisations to allow certainty and flexibility in planning – e.g., SIMA (NSW), Melbourne Jazz Cooperative (VIC), Made Now Music (QLD), Make It Up Club (VIC), Johnston St Jazz (NSW), NIMA (Newcastle), Lebowskis (VIC), NEAL (VIC), COMA (SA), MONA JAM (TAS);
- Targeted showcase event to promote Australian artists – example, Scotland's The Visit which promotes Scottish music and culture to industry professionals from different regions each year. The 2018 iteration resulted in a first-time project, "The Year of Scotland" planned for Australia in 2020, a full year of touring artists (interrupted by COVID);
- Music in hospitals – refer to the Launceston General Hospital's live music program connected to direct health benefits both preventative and restorative.⁴⁸

Artist Sustainability

Vital for developing skills/training that contribute across different sectors and promoting certainty and connection to purpose that have been rocked by COVID, but are key to both individual and sector resilience. These recommendations could apply to the arts sector in general, including but not limited to the jazz sector:

Non-competitive funding programs – existing models include:

- guaranteed travel support if certain conditions are met, e.g. minimum 3 concerts (eg. Finland, Sweden, France);
- Australian Govt construction stimulus package – non-capped funding for venue renovations that meet eligibility criteria;
- Business development program (Victoria) – consultation and help to complete application and meet all criteria;
- "Lottery" grants – simple, no-fuss – example of Sidney Myer Foundation, which were easy to apply for, reduce equity barriers, increase potential participation and spread of funds – possible target of emerging artists;
- An "elder" level for grants or performance opportunities? which would require reduced need for established artists to constantly prove their worth once they reach certain markers, maybe just less work/justification required, maybe a separate round, maybe an assisted process/dialogue.

Venue subsidy for presenting live music

- Guaranteed fees – based on JobKeeper mechanism – venue pays artists and receives money in arrears;
- Fund drawn from turnover, based on WET Tax paid by venues – refer to Jon Perring's submission to this Inquiry.⁴⁹

Various other examples of artist support

- Maintain/extend JobKeeper and Jobseeker support for all artists/artworkers;
- French IDS System for artists – *intermittents du spectacle*, an annual wage subsidy based on working a minimum number of hours/engagements;⁵⁰
- Universal Basic Income – gaining international traction, including a version being implemented now in San Francisco for artists (though to be Universal, it should be for everyone);⁵¹
- Job Guarantee – an alternative with positive public good outcomes;⁵²
- Consider the Nordic models and rationale for artist support.⁵³

⁴⁸ https://health.tas.gov.au/hospital/lgh/art/conversations/spring_2019_-_conversation

⁴⁹ Jon Perring – Submission no. 19 to this Inquiry: https://www.aph.gov.au/Parliamentary_Business/Committees/House/Communications/Arts/Submissions

⁵⁰ <http://bilbo.economicoutlook.net/blog/?p=35121>

⁵¹ <https://reason.com/2020/10/13/san-francisco-will-pay-artists-1000-a-month-in-universal-basic-income/>

⁵² <http://bilbo.economicoutlook.net/blog/?p=26396>

⁵³ Merja Heikkinen - The Nordic Model for Supporting Artists: <https://www.taike.fi/documents/10921/1094274/Heikkinen+26+03.pdf/1a6e4305-e147-494a-9605-6e8f6a01a94c>

7. IMPLEMENTATION

Much of this could be implemented through non-jazz specific avenues, but the key recommendation of this submission is that support for the jazz sector's efforts in creating a more united and active network will be more efficient in capacity building and help the sector to help itself and others.

Existing avenues/potential funding & strategic partners

- Funding organisations, i.e. Australian Council, Regional Arts Australia and state bodies - infrastructure, processes and networks are already in place
- Jazz organisations and other music bodies – e.g. SIMA, Melbourne Jazz Co-operative, festivals, venues, Music Victoria, Music NSW (& similar), APRA AMCOS – identify which strategies they could implement directly – things that are basically supporting and extending their core activities

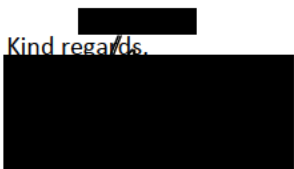
New collective voice

- No one has capacity to do more than they are already doing (that has been articulated more than once in different conversations!), so there is an identified need for individuals to be employed specifically to – bigger picture, develop consistency of measuring, work in cooperation with other major organisations for better strategic planning and communication for specific needs of the various (and varied) parts of the jazz sector.
- Any new body will need to aim for self-sustainability. Financial support and engagement from within the community will be vital to ensure its longevity and relevance. Extra assistance would come from a mix of public, private and philanthropic funding.
- The aforementioned VicJazz Connection pilot program for 2021 is already creating an active network and a dedicated platform. This state-wide initiative could develop a model for other states to implement, ultimately with a view to uniting in a national platform as a conduit for the jazz sector to connect and complement the activities of other organisations. In the spirit of a jazz ensemble, all the parts would aim to work together for a whole greater than the sum of the parts.

Finally - there is a lot here, but that's because there are many positive opportunities that the jazz sector can respond to, and in some cases are already being acted upon. For relatively small financial investment, certainty can underpin the jazz sector's recovery and prosperity, and in doing so greatly assist the broader recovery in generating positive economic and social wellbeing outcomes in the community at large.

Please do not hesitate to contact me to discuss this submission further.

Kind regards,


The Usefulness of Art

APPENDIX I

This submission has been contributed and/or supported by the following co-signatories:

| | |
|-----------------------|---|
| Cal Barry | Director, Sounding Grace/The Music Place |
| Dr Andrew Butt | Director of Music Marist College Ashgrove, Casual Academic University of Queensland, performer, composer, educator |
| Raffaele Caputo | Author-editor |
| Sarah Curro | Melbourne Symphony Orchestra |
| Lachlan Davidson | Musician, composer, arranger, educator |
| Dr Domenico de Clario | Chair, Arts Mildura Board |
| Sean Foran | Pianist, composer, educator, Head of Music - JMC ACADEMY, Board Member - Wangaratta Festival of Jazz & Blues |
| Mace Francis | Musician, composer, Artistic Director - Perth International Jazz Festival |
| Tom Fryer | Lecturer VCA/MCM Jazz and Improvisation |
| Mr. David Gardner | Head of woodwind and Jazz studies at Christian College Geelong |
| Elissa Goodrich | Percussionist, educator, The Gene Tree Project |
| Mr Chris Herft | Supporter/Consumer of the Arts |
| Ms. Sonja Horbelt | Chairperson MWIJF (Melbourne Women's International Jazz Festival) |
| Mr. John Huf | Secretary of Port Fairy Jazz Festival Committee |
| Ms. Lynette Irwin | Artistic Director, Brisbane International Jazz Festival |
| Martin G. Jackson | Artistic Director, Melbourne Jazz Co-operative |
| Mr Rafael Karlen | Composer, saxophonist, and arranger |
| Xani Kolac | Violinist, songwriter, SPIRE ensemble |
| Richard Letts | Director, The Music Trust |
| Mr Anto Macaroni | White Bread Mexican Production Universe (touring)/In A Semi Mental Mood (blog producer) |
| Mr Nicholas Martyn | Musician, Composer & Musical Director at Gravity & Other Myths |
| Gary McKie | Primary Classroom Music Teacher, DEAT |
| Mr Myles Mumford | Record Producer, Composer, Engineer, Co-Owner of Rolling Stock Recording Rooms |
| Dr. Tim Nikolsky | Editor, Australian Jazz Real Book |
| Chris Pappas | Musician, composer, tutor |
| Mike Portley | Artist, musician, educator |
| Paul Simmons | Musician, composer |
| Ross Turner | Music student, listener and performance attender |
| Henk van Leeuwen | Jazz promoter - 1993-2018 (now retired) |

Australian Jazz Forum

A public consultation with over 70 attendees. conducted online by Adam Simmons & Emma Jones, September 26th 2020.

APPENDIX II



Adam Simmons - director



www.tuoa.com.au
28 May 2020

Submission to the COVID-19 Senate Inquiry

Senator Katy Gallagher, Chair
Senator James Paterson, Deputy Chair
Senate Select Committee on COVID-19
via: Committee Secretary
Department of the Senate covid.sen@aph.gov.au

Dear Senators Gallagher and Paterson,

I welcome the opportunity to present this submission for this Senate Inquiry.

This submission focuses on the Australian jazz sector, which is part of the larger arts sector, but without its own formal advocacy voice. Please refer to the [submission by National Association for the Visual Arts \(NAVA\)](#), which outlines the broader context in which the jazz sector exists, and which this submission fully endorses.

I will provide in this submission, an overview of how the jazz sector has been impacted by the Australian Government's response to the COVID-19 pandemic, which has rightly been referred to as an unprecedented event, certainly in our lifetime. Live music performance - including all jazz related events - stopped overnight, totally decimating the livelihoods of artists and all the ancillary and allied industries also, including but not limited to tourism, hospitality and entertainment.

A holistic approach was required to support this creative economy in such extreme circumstances - this has not been the case. Instead the Australian jazz sector and the communities involved are in an even more fragile state, with feelings of disenfranchisement and despair.

This submission provides:

- An outline of the Australian jazz sector's recent activity pre-COVID-19 to convey the significance of challenges posed by current crisis, and by the Government's subsequent response;
- COVID-19 hits – Initial impact and a national survey conducted to inform this submission to gather data from the jazz sector, including about:
 - the impact of COVID-19 and Government response;
 - engagement of jazz sector with JobSeeker/JobKeeper and its effectiveness;
 - qualitative responses about Government response and outlook for future;
- Case study – the personal impact on my 2020 activities as an artist and curator/producer;
- Recommendations for increasing understanding, engagement and support of the jazz sector to avoid its collapse in order for it to be part of Australia's cultural and economic recovery in the years ahead.

The Usefulness of Art (TUoA) is an arts consultancy business, which seeks to share learnings of a practicing artist/artswoker for the benefit of building a more informed, professional and sustainable artistic community. TUoA offers services in mentoring, grant-writing, career advice and engages in advocacy activities. TUoA extends and draws upon my experience from over 30 years of professional performance practice across most styles of music, performing internationally on saxophones, flutes, clarinets and shakuhachi (Japanese bamboo flute). Primarily based in jazz, I have self-released over 20 CDs and contributed to over 100, including with major artists such as Gotye, You Am I, Australian Art Orchestra, Kutcha Edwards and others. I have also been artistic director for events including Wangaratta Festival of Jazz and Blues and Festival of Slow Music (Ballarat).

I am working via TUoA in a pro bono role outlined by Victoria's Jazz Industry Strategic Action¹ to develop a model for a jazz industry platform. TUoA's advocacy activity during this time includes:

- sharing information from leading arts organisations and sector bodies via TUoA network;
- encouraging contact with local members;
- providing links for the Government's JobSeeker/JobKeeper programs and other funding opportunities at federal, state and local levels;
- sharing free grant-writing advice via TUoA workshop, Music Victoria webinar and VMDO's Experts in Residence program.

Australian Jazz Sector - Pre-COVID-19

Jazz in Australia has a long history with internationally influential artists such as Wilma Reading, Graeme Bell, Don Burrows, James Morrison, Paul Grabowsky and The Necks. The music and national scene continue to develop, with a range of challenges and opportunities being identified through documents such as:

- SWOT Analysis of Jazz (2018)²;
- Victoria's Jazz Industry Strategic Action Plan (2019)³;
- The Current Circumstances of Jazz in Australia (2020)⁴.

In addition, I prepared a submission for Victoria's Creative State 2020+ statewide consultation last year.⁵ This presented the case for jazz education and artists being important scaffolding across the contemporary music spectrum and offered a range of key recommendations for Victoria's Ministry for Creative Industries to consider.

From this personal perspective, also informed through my local and international activities as a performer and artistic director, as well as by these documents, there are some particular things of national significance:

- Sector consultation undertaken and shared by Port Fairy Jazz Festival to produce Victoria's Jazz Industry Strategic Action Plan, which yielded positive results in audience development for the 2020 festival;
- Discussions beginning to address lack of national advocacy voice or organisation
- Increasing awareness and presence of Australian Jazz internationally, especially with support in recent years from Sounds Australia and also Australia Music Centre from last year;
- Increasing international activity and industry interest outside of normal jazz scene, due in part to younger jazz artists becoming more widely accessible through collaborations with more mainstream artists – examples: Donny McCaslin (David Bowie), Kamasi Washington (Kendrick Lam).
- Re-emergence of festival cluster Nov 2018 – VIC/NSW/WA/SA – possibility to create more sustainable connected touring circuit.

The positive nature of these observations is tempered by the funding environment for the arts over recent years. Sustained cuts to Federal arts funding⁶ have created a highly competitive environment with limited funds.

Optimistically, 2020 was to be a year of some Australian jazz highlights

- Wangaratta Festival of Jazz & Blues 30th Anniversary Festival (after a year hiatus)
- Jazzahead – second year of Australian Music Centre's European engagement activities
- Stonnington Jazz to be presented by a new artistic team
- ABC Jazz launched a raft of new initiatives supporting Australian jazz

But, unfortunately COVID-19 hit, resulting in the whole sector activity being cancelled, postponed or on hold, along with the rest of the wider community.

¹ Commissioned by Port Fairy Jazz Festival with Moyne Shire Council -<https://www.portfairyjazz.com.au/strategic-plan.html>

² The Music Trust, http://musicinaustralia.org.au/index.php?title=SWOT_Analysis_of_Jazz

³ Commissioned by Port Fairy Jazz Festival with Moyne Shire Council -<https://www.portfairyjazz.com.au/strategic-plan.html>

⁴ The Music Trust,

http://www.musicinaustralia.org.au/index.php?title=The_current_circumstances_of_jazz_in_Australia#SWOT_Analysis_of_Jazz

⁵ TUoA, <https://www.tuoa.com.au/blog/submission-to-victorian-governments-creative-state-2020>

⁶ The Conversation, <https://theconversation.com/federal-arts-funding-in-australia-is-falling-and-local-governments-are-picking-up-the-slack-124160>

COVID-19 impact on Australian Jazz sector

Since at least mid-March all of the live music sector has simply stopped, jazz included. And it quickly became evident this was on a global scale.

Here is an excerpt from an article I wrote just after things stopped in March after consulting with a range of stakeholders in the jazz community, published by Artshub, 25 March:

“Two weeks later, COVID-19 caused the shutdown of all artistic activity, international travel and now, all non-essential activity. All of my performances have been cancelled for the foreseeable future, with massive loss of income and opportunity for myself and others, and I am suffering debilitating panic attacks and clinically depressed. And I am not alone.

“Multiply this across the entire jazz and art music sector and there will be scores of similar stories. All aspects are affected: festivals, clubs, presenting organisations, venues, labels, studios, media and of course the artists at the core of this industry who create, produce, present and teach. We are all in this together across all sectors of society, though with varying levels of support to cushion the blow.”⁷

In the time between this article and the time of this submission, a whole raft of initiatives have been implemented by the Government to deal with COVID-19, as well as discussions and announcements relating specifically to the arts sector. For full details I respectfully refer the reader to NAVA's submission to this Inquiry, which is a comprehensive account of the major interactions between the Government and the arts sector, whether directly or via the various announcements.

The main Government initiatives directly impacting those in the heavily affected jazz sector, include JobSeeker, JobKeeper, the \$27million stimulus for the arts and the Australia Council's repurposing of funds to create the Resilience Fund.

The Government has had to operate under extreme pressures and timelines while dealing with an unknown and invisible threat. And ultimately the potential health disaster has been diminished to an enviably controllable level. This must be acknowledged.

But in the beginning especially, the Government response seemed highly reactionary even while the deadly and overwhelming international impact of COVID-19 was plainly seen played out via the media on a daily basis. Beginning the week of March 16, I had several gigs booked that week and was still being asked to do future gigs, but by March 18, all of those gigs had been cancelled as well as those of all my colleagues. This was prior to the Government's decision to impose a shutdown the next week. The lack of clarity and direction from the Government at that time was hugely distressing on a personal level as well as for colleagues trying to navigate the uncertainty of work and financial security, at the same as very real health concerns given the high risk nature of our work and/or personal risk factors such as age or existing medical conditions.

This uncertainty extended into the highly anticipated response to the assistance request from the leading arts sector bodies, who met with Minister Paul Fletcher on March 19. There was indication of a response, but news of its release kept being delayed by a day. Jobseeker had been announced on March 13, but there was already confusion about eligibility in addition to the overloading of services causing chaos. The subsequent launch of JobKeeper was not the catch-all safety net that had been hoped for, given the exclusions that directly affected many in the arts sector/gig economy, not to mention the amendments that ultimately excluded universities also, which is actually a common source of employment for artists and artswokers.

The \$27 million package was welcomed, but of little benefit to the bulk of the arts sector, especially considering this money was spread nationally – contrast that with NSW \$50 million support package for the arts announced this week. And in light of the \$60 billion shortfall in expected JobKeeper expenditure, it leaves the whole arts sector scratching its head to know what to do given the extensive acknowledgement it was the first to close down and will be last to return.

⁷ Artshub, <https://www.artshub.com.au/news-article/opinions-and-analysis/covid-19/adam-simmons/coronavirus-australian-jazz-on-the-edge-260060>

To get some concrete indication of the effectiveness of the Government's financial measures in response to COVID-19, I have conducted a survey this week inviting those involved with the Australian jazz sector. With a total of 238 respondents from around Australia, representing a cross-section of artists, teachers, presenters, venues, festivals, media, retail, recording, ticketing, audience and more, here are some of the observations based on all completed responses:

- COVID-19 Impact – for every 10 people:
 - 10 were impacted in some way
 - 9 reported a negative impact on music-related activities
 - 9 reported a negative impact on income
 - 7 reported a negative impact on mental health
 - 5 reported a negative impact on physical health
 - 1 reported positive impact on mental health
 - 1 reported positive impact on physical

- JobKeeper/JobSeeker – for every 10 people:
 - 3 applied for JobKeeper
 - 2 applied for JobSeeker
 - 1 did not apply – but half of these are getting JobKeeper from another job
 - 4 said they were not eligible
 - For those applying for Jobseeker/JobKeeper the success rate was 90%
 - 1 in 3 is getting less income than normal, 1 is getting the same and 1 is getting more

In terms of approval of the actions taken by our leaders in response to COVID-19, the response to dealing with the health crisis by the Government was positively received by up to 77% with only 23% disapproving. But approval for the economic response is less than half, with only 25% expressing a degree of satisfaction. And similarly, for the leadership shown by the Government as well as their overall COVID-19 response. On the flipside, those expressing dissatisfaction for the leadership was 53%. But worse only 16% stated they were satisfied with the overall response to COVID-19 with a massive 72% expressing dissatisfaction with the Government's handling of the crisis.

In contrast, State leadership received a solid 68% satisfaction and only 18% unsatisfied to some degree.

There is a high degree of disconnection of Government to the jazz sector. When asked whether there was enough support for Australian jazz, 92.8% said no, while only 1.2% said yes. The strongest public support was seen as coming from local council (though still very low at only 9.5%). This could easily relate to the fact that cultural funding at a local council has increased while Federal funding levels have been decreasing.⁸

In terms of what the arts sector is feeling about what the "other side of the bridge" looks like, there is very little optimism to be found, especially in terms of the national sector, closely followed by their local scene and international engagement. A majority of the comments relate to the uncertainty of what the roadmap actually looks like to get to any resemblance to something familiar.

Australia has avoided the horror scenarios witnessed abroad and the Government's management of the health crisis has largely received approval. But for all of the Prime Minister's rhetoric of needing to avoid the equally deadly fallout of an economic crisis, it appears from this data that at least one segment of the Australian arts sector is in serious danger of not just financial instability and loss, but also having to deal with serious degradation of physical and mental health wellbeing. If jazz is indicative of the wider music and arts sectors, we definitely require more pillows to "cushion the blow".

⁸ The Conversation, <https://theconversation.com/federal-arts-funding-in-australia-is-falling-and-local-governments-are-picking-up-the-slack-124160>

Case Study

After at least two years of planning, self-funded trips to China and Europe to make connections, this year was to be a full year of international travel for the first time with my own ensemble, Origami, with a new European agent taking us on to look at touring in new markets in 2021-22. This is the first part of 2020:

- April - China
- April - Jazzahead industry showcase - Monart Agency to announce Origami on their roster
- May - Europe tour - Finland, Netherlands, Germany, Austria, Czech, Serbia, Hungary
- May – TUoA presents emerging artist Flora Carbo at SENA Performer's International Laureate Festival as part of Amersfoort Jazz Festival
- May – Italy - CD launch, 5 concerts and 2-day masterclass with classical pianist Alessandra Garosi
- July - Turkey/India

And then I was also planning to launch a new 3-day festival with 100+ musicians, including 5 international/Australian collaborations, leveraging international funding to cover their travel costs. The idea was to film all performances, co-share the recordings with the artists, and I had secured a European TV distribution partner to get the content into USA, UK and Western Europe. This was to be premiered in August 2020.

All of this started unravelling in January/February as COVID-19 took hold in Wuhan. And by mid-March it had rapidly become clear all of these plans were finished. Some events are planning to postpone but as the crisis develops worldwide, it is becoming much harder to contemplate how any of it will be possible any time soon. For the tour funding received I was leveraging at least that or more again from the presenting partners. And similarly, for the festival I was developing – the funding would have been leveraging equal or more income from other sources, helping create content for international promotion and monetization. I was looking forward to spreading literally tens of thousands of dollars into my community of musicians, venues, technical staff, industry professionals and more.

Instead I am at home earning a few hundred dollars a week doing some teaching, grant-writing workshops and an occasional iso-video/audio recording, dealing with mental wellbeing issues of an existential crisis of identity, which has me seeing a counsellor regularly and coping with a slight but constant physical feeling of anxiety whenever I have time to think about what I “should” be doing in my creative practice. And the irony is that partly because I am receiving JobKeeper, but more because I am just not spending any money on paying for recording or CD manufacture or covering touring costs or buying instruments or eating at restaurants or paying for petrol or drinks or chocolate bars or... my bank balance has hardly moved. Which makes me wonder whether I would be better not being a performing musician, having all of the normal incoming and outgoing flow of capital which ends up about even, but instead pivot into something more financially rewarding and low stress...

But that is not me. It is not why I started playing music. It is not why I studied music. It is not why I perform, teach, compose or even sell music. I do these things because I know that:

- one, art, including music, is fundamental to how we connect, understand ourselves and others, and foster wellbeing;
- two, I've come to understand how artists play a crucial role in an economic sense by helping the flow of capital through the creative economy.

In these ways I now know that we are indeed very useful, if not absolutely necessary. But at this time when my sense of identity is stripped away because I can't do what I do, I cannot help but wonder if it is time to put down the tools.

And I know I am not the only one thinking like that.

Recommendations

Let us engage in discussion - The data above suggests a disconnect between the Government and the jazz sector. But it goes both ways – the jazz sector needs to also engage with the Government, but as highlighted in the VJISAP, “the jazz industry is run predominantly by dedicated volunteers who are in short supply.”⁹ This is endemic across the board. Support for the sector to ensure all participants are properly remunerated for their services would begin to address issues of sustainability and contribute to the capacity to engage more productively.

Please listen - Listen to those who have come already and refer to NAVA's outline of what is required¹⁰ – already on March 19th, the major peak bodies clearly outlined a relatively modest request for assistance, in light of the unprecedented support for the Australian economy to date, but despite the fact that art informs our everyday lives, the arts sector is still waiting to be seen.

Involve us - Art should be integral to the recovery plan. People have increased their online engagement with music and art to survive lockdown, and are craving live experiences as soon as possible. Involve artists at all levels to imbue creative thinking at the beginning of a process. Two key areas of great synergy for arts to combine with are:

- Tourism – e.g. Wangaratta Festival of Jazz & Blues was at one time funded not as a music event but as a major event in the same category as the Australian Open;
- Wellbeing – e.g. Launceston General Hospital's, Music on the Move program, embedding music into health environments.¹¹

The Australia Council has only recently published a document regarding domestic tourism and art.¹²

Think different - There needs to be a different way to value those who help glue communities together. Above I have deliberately used the phrase “creative economy” as it “includes the ‘community’ when conceptualising the flow of value through the creative endeavour.”¹³ I have co-written one piece about a different approach, or another radical but current suggestion is to implement a Universal Basic Income¹⁴, which should be considered.

Community - And to finish where I should have started, I will suggest we need to think much more holistically, a concept of being in the world that we could learn more about from our First Peoples, where health is the *social, emotional, and cultural wellbeing of the whole community*.

Jazz for me is an embodiment of this collaborative process that connects all participants, that lives and breathes, inspiring conversation that invites all to participate to express their unique voices, equally and respectfully in creative endeavour.

As noted in the submission upload process, I consent to making this document publicly available. I look forward to reviewing submissions from across the Australian community. I would welcome the opportunity to speak to this submission in person, as well as introducing you to artists, artworkers and organisations impacted by this crisis. I thank you and each committee member for your important work at this critical time.

Please do not hesitate to contact me for any further information.

Sincerely yours,

Adam Simmons
Musician, Composer, Educator, Director
The Usefulness of Art

⁹ Commissioned by Port Fairy Jazz Festival with Moyne Shire Council - <https://www.portfairyjazz.com.au/strategic-plan.html>

¹⁰ NAVA, <https://visualarts.net.au/news-opinion/2020/creative-industry-stimulus-whats-missing-and-whats-urgently-needed/>

¹¹ Tasmanian Department of Health,

http://health.tas.gov.au/hospital/lgh/art/news/successful_launch_of_201920_music_on_the_move

¹² Australia Council, <https://www.australiacouncil.gov.au/research/wp-content/uploads/2020/02/Domestic-Arts-Tourism-research-report-PDF.pdf>

¹³ TUoA, <https://www.tuoa.com.au/blog/fit-for-purpose-funding-the-creative-economy-beyond-venues-and-stars>

¹⁴ The Independent, <https://www.independent.co.uk/voices/letters/coronavirus-universal-basic-income-ubi-poverty-economy-business-migrants-a9408846.html>

APPENDIX III

Survey Results: Australian Jazz & COVID-19

Australian Jazz hit by COVID-19

This is an overview of the results of a survey conducted at the end of May 2020. The survey was primarily to inform a Senate Inquiry submission on the impact of the Government's response to COVID-19 in regard to the Australian jazz sector.

"Feel like we got hit by a bus and have been dragged under. It is very traumatic and I think I have to turn my back on it all." – Musician/teacher/venue booker, VIC

It will come as no surprise that COVID-19 has had a massive impact upon the entire Australian community, with particular devastation on the arts sector and live performance. While the pandemic is not of the Government's making, they have been responsible for navigating these difficult times in order to deal with both the health and economic crises.

Australia's jazz community is directly affected at many levels through Government policy, support and funding. Support for the jazz sector helps generate significant and valued economic activity across festivals, hospitality, tourism, export and education, which in turn contributes to more commercial enterprises such as musicals, weddings, TV and film. Good communication channels are essential to ensure information is shared both ways and healthy relationships are maintained.

There are many important discussions happening around the country around how to survive during this pandemic as well as what recovery could and/or should look like. The range of panels, webinars and discussions during this time have included organisations such as Australia Council, Australian Music Centre, Sounds Australia, Musicians Alliance, National Association for the Visual Arts, Music Victoria, Victorian Music Development Office, Melbourne International Jazz Festival, Diversity Arts Australia and The Boite, as well as international events.

But how connected is our jazz community to these conversations? Is our voice being heard? Are we included in the recovery packages? Will our strengths be utilised to help the recovery?

The survey results here cannot answer all of these questions, but they do speak to both the positives of the Government's response so far as well as highlighting gaps to be addressed. They do speak of a massive negative impact upon the jazz community in terms of activity, loss of income and wellbeing, both physical and mental. The results also highlight a feeling of strong disconnect between the Australian jazz community and various organisations and avenues of support. I believe consideration of these results offers perspective on how we might move forward.

Survey – background

"As an artist/musician I have spent my entire working life piecing together incomes from various places, almost always as contract, casual and gig work. And luckily, because of that I am resilient and adaptable. But my resilience and adaptability should not be taken for granted." – Musician/composer/teacher, VIC

The focus of the "TUOA - COVID-19 impact on Jazz" survey was to look at the quantitative and qualitative impacts of the Government's response to COVID-19 upon the Australian jazz industry, particularly in terms of:

- Creative practice
- Economic Activity
- Financial support
- Wellbeing – physical and mental
- Engagement/connection to broader structural infrastructure/institutions

There was representation amongst the 238 respondents from artists, venues, festivals, teachers, students, media, audience members and others. There was good spread in ages, with a 50/50 split for those under or over 45 – the largest cohort was between 30-44 at 38%. Three quarters of the respondents were metropolitan based, which aligns fairly closely to the geographical spread of Australia's population. One third identified as female, with 1% identifying as non-binary.

The survey was held at the end of May, and so the picture presented here is based on events up to that date which was just prior to an easing of restrictions. Things have changed already. At the time of writing, Victoria is under harsher Stage 4 shutdown restrictions. Borders restrictions have just tightened and while some states are enjoying some freedoms, the national jobs and economic outlooks are taking a downward turn given Victoria's key contribution to the nation's economic activity and supply chains.

Impact of COVID-19 on Australian Jazz sector

"I have lost a large portion of my income, as well as my role in society and self, momentum of 'career' building in the industry and once again feel unappreciated by the government as a tax paying citizen. I am also concerned that programs I have been working in which involve using music as a tool within a mental health setting has also stopped." – Musician/composer/teacher, VIC

In immediate response to the initial spread of COVID-19 in Australia, all live performances stopped in mid-March including jazz, followed by nationwide lockdowns, cancellation of events and harsh limits put on gatherings. Everyone has been affected by this pandemic.

The impact has been devastating on the jazz sector according to the survey results.

- Music related activities – 93% of respondents have lost work
- Income – 84% have lost money
- Physical wellbeing – 39% worse off
- Mental wellbeing – 75% worse off – with 1 in 4 stating a "huge decrease"

There were a handful of people that reported positive impacts of the lockdown in regard to physical and mental wellbeing, 10% and 5% respectively. This is likely due to enforced time-off allowing for self-care. Though in comparison to the figures above, it can be seen the impact has been overwhelming negative, especially in terms of mental wellbeing.

Has the Government helped?

"This is a volatile time for many and we need to offer full support. This is not just financial but also worth. Do we value arts? How do we value arts? I have no idea why the arts have become a political game." – Musician/composer/teacher/festival, QLD

In response to the pandemic, the Federal Government's economic response via JobKeeper and JobSeeker have provided reasonable support, though it has not provided a safety net for everyone in the sector.

Not everyone has needed or applied for these support programs – some had another job, some said they were ineligible while some were not in need of financial assistance. For the 45% respondents

who did apply, there are mixed results but for the most part JobKeeper/Jobseeker have offered much needed support. Everyone who applied for JobSeeker indicated success. Jobseeker covered most applicants, but unfortunately one in seven applicants has fallen through the gaps.

In terms of replacing lost income, the two programs appear to have hit the middle ground. As a comparison to their regular weekly income, around a third of JobKeeper/Jobseeker recipients reported it was a similar amount, while one third said they were better off and the other third said they were worse off.

But disturbingly there is evidence of correlation between financial security and wellbeing. For those receiving JobKeeper/JobSeeker but not enough to covering their current financial needs, the numbers of people reporting negative impacts on their mental and physical wellbeing increased by 15% and 30% respectively, in comparison to those saying they were sufficiently covered.

In response to the drastic impact on the arts sector, there have been several rapidly conceived "resilience" programs of support from a range of funding and organisational bodies: Australia Council, Creative Victoria, ABC, local councils, philanthropic organisations and others. Unfortunately, some of these funds impacted existing programs, amounts available were modest and competition has been high. Also unfolding at the same time was the long-awaited announcement of Australia Council's coveted four-year funding recipients, which has seen a 25% reduction in the total number of funded organisations, unrelated to COVID-19 impacts.

There are already various analyses of the various measures announced by the Government to date and the shortcomings of each in responding to the requests and needs of the arts industry. I won't repeat all of that here but suffice to say there was very little announced prior to this survey in May and what has been announced since is yet to actually be signed off on and released by the Minister for the Arts, the Hon Paul Fletcher MP.

The survey results indicate fairly typical but low success rates of approx. 10-20% across a range of funding avenues, with Federal and State funding being the most popular. Given less than a third indicated they had applied, that means the likely funding will only support 3-6% of the survey cohort's activity. But due to the timelines, many respondents had not received results at the time of the survey. Further research needs to be undertaken to get a more comprehensive picture.

Have our Governments done a good job?

"Our Governments fall far short of recognising the huge contribution the Arts sector makes not only to our economy but to our academic successes and cultural and social wellbeing." – Musician/teacher/community big band leader, VIC

The sentiment within the jazz community at the end of May was that the Government was largely doing well in dealing with the health crisis while only one in four said they were satisfied with the economic response. Though when asked about the Government's overall response, less than one in five expressed any degree of satisfaction.

In contrast, at the same time there was generally greater satisfaction in State leadership across the country. Only in NSW was State and Federal leadership more similar in levels of satisfaction.

Is our jazz community connecting?

"The arts/Jazz was not even in the conversation vis-a-vis emergency/ongoing funding support. We need to find grass-roots leadership who will raise these matters to State and Federal levels." – Club/Artist Collective member/photographer, VIC

A more general question was asked to get a sense of the underlying strength – or otherwise – of the connection of participants in the jazz sector to the wide range of supports in and for the music industry. The jazz scene survives by the passion of its participants, but the survey results suggests there is a lack of feeling supported or valued.

There is a high degree of disconnection of Government to the jazz sector. When asked whether there was enough support for Australian jazz, 92.8% said no, while only 1.2% said yes. The strongest public support was seen as coming from local councils (though still very low at only 9.5%). This may correspond to the fact that cultural funding at a local government level has increased while Federal funding levels have been decreasing.

Expressed in the survey results and comments is a disconnect across the sector. There was no one thing where a majority of respondents feels there is enough support for Australian jazz. Though at the same time, the level of engagement with government bodies, media, and industry partners such as record companies/labels, publishing, agents, was not high. The most regular engagement identified was with music focused organisations and presenters, including venues and festivals, which were also perceived as being supportive of Australian jazz but only by a third of respondents.

One specific detail that stuck out was that only one application was made to access grant money via Regional Arts Fund (which received an injection of COVID-related funds to distribute). Given that many of our jazz festivals are staged in regional areas, and that cultural tourism is recognised as an important economic driver, this is an avenue of support that should be engaged with more actively.

So where are we going?

“Musicians and Artists in general have been neglected across the board. Yet it is we who define culture, society and play important roles in defining and questioning who we are as humanity, who we want to be, where we've come from.” – Musician/composer/teacher, VIC

The jazz sector is feeling very little optimism about what the “other side of the bridge” looks like, especially in terms of the national sector, closely followed by their local scene and international engagement. A majority of the comments relate to the uncertainty of what the roadmap actually looks like to get to any resemblance to something familiar. And this was before the second Victorian lockdown was implemented, which is likely to exacerbate some of the issues identified and compound the impacts.

The impact of COVID-19 and the Government's response has impacted heavily, as indicated by the survey results:

- Musical/economic activity is hugely diminished
- Physical and mental wellbeing issues directly influenced by financial insecurity
- Gaps in JobKeeper/JobSeeker support
- Insufficient and low level of funding for the sector
- Lack of engagement with all levels of government
- Lack of strong networks and engagement across the sector

Some of these were pre-existing and systemic issues across many sectors – consider the ongoing and current debates regarding education, science, health and aged care, for example. The pandemic has simply exposed the weakened fragility of our economy's interconnected structures. But hopefully by quantifying and understanding some of these issues, it will be easier to form strategies to address them.

Steps forward

“Live jazz performance is what keeps me positive and psychologically balanced. The sector’s impact is wider than straight economics and should be valued accordingly.” – Audience/supporter, QLD

There are real challenges ahead, not just for us, not just for Australia, but for the whole world. There will be no “snap-back” but on a positive note, there are conversations that are looking at how we move forward. Jazz needs to be included in these discussions: not just as a listener but as the vital contributor that it is to the larger contemporary music sector.

We need to develop stronger unity and communication throughout our sector – as a united community we will have a stronger voice. Within the scene we know there are many different facets and approaches to jazz, but from the outside we are lumped together under one label – let’s use our collective strength to help each other.

We need to understand the value of our endeavours and the contribution we make to driving economic activity as well as contributing to social cohesion, national identity and wellbeing.

We need to engage with all levels of government in meaningful discussions about mutually beneficial partnerships to assist ourselves, our communities and the broader national economy.

We need to stand up for ourselves but work with others to ensure we all get through. We are often left fighting for our piece of the pie, instead of sharing what we have with each other or working together to make more pies.

We do not have to wait - we can be the recovery.

We can start earlier than most live music. We are familiar with smaller venues, often with seated audiences and lower production costs. The intimate, often acoustic nature of jazz makes it ideal for when things begin to open up. We are used to operating on shoe-string budgets. We can play in all sorts of alternative spaces, including outdoors. We can be light and entertaining or present serious concert-style performances. We have artists and audiences across all generations. We play a music that comes from and celebrates diversity.

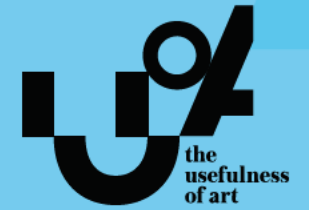
Consider what we have achieved with a lack of infrastructure, industry and funding over the years. Imagine if that funding was doubled? Instead of the 3-6% estimated above, what if 10% of our activity was properly funded? 15%? What if we had access to non-competitive funding, available in other sectors, whereby fulfilling certain criteria brings success? What if there was actual societal change with something like an artist’s wage or Universal Basic Income?

Right now, Australian jazz is suffering deeply due to the pandemic as well as a long-term neglect of support for our sector. But we do share a passion for a style of music with deep roots that helps connect us as a community. Let’s find a way to use our strengths to help one another at the same time as we contribute to our nation’s recovery in the coming years.

Adam Simmons – The Usefulness of Art

Published Aug 20th 2020

<https://www.tuoa.com.au/blog/survey-results-australian-jazz-amp-covid-19>



COVID-19 IMPACT ON JAZZ

This is an overview of the results of a survey conducted by The Usefulness of Art at the end of May 2020. The survey was primarily to inform a Senate Inquiry submission on the impact of the Federal Government's response to COVID-19 in regard to the Australian jazz sector.

IMPACT OF COVID-19 PANDEMIC



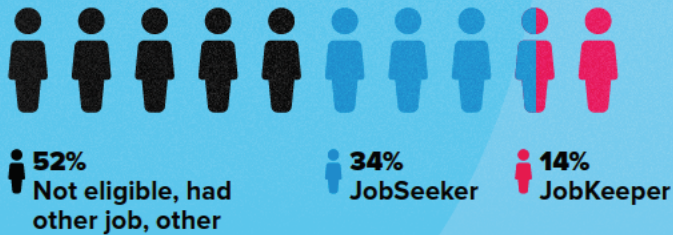
GOVERNMENT RESPONSE

In relation to music activity, how satisfied are you by the Federal Government's response?

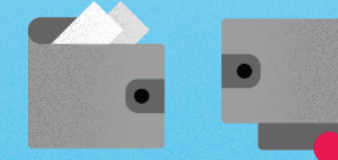
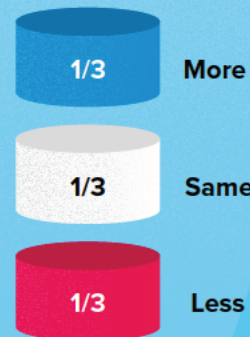


JOBKEEPER & JOBSEEKER

Did you apply for JobKeeper or JobSeeker?



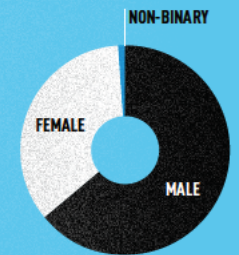
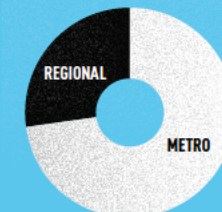
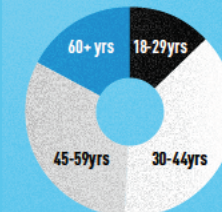
Comparison of JobKeeper/JobSeeker to regularly weekly income



3 in 10 didn't find JobKeeper/JobSeeker sufficient for their needs

Recipients with insufficient support reported greater negative impacts of 15% for mental wellbeing and 30% for physical.

DEMOGRAPHICS



There were 238 respondents

APPENDIX V

Fit for purpose? : Funding the creative economy beyond venues and stars

Funding for the arts will never be at the forefront of electoral politics, however recent Federal budgets seem to have created even further distance between arts practice and government funding. The Victorian Government is currently consulting with the community on the next iteration of its Arts funding policy – Creative Victoria. We believe that our last piece of research highlights new ways to think about funding for performing musicians.

As noted in the [conversation](#), Arts commentators roundly dismissed the 2016 budget saying it “fails to deliver any major new policy initiatives or programs” for the industry. More importantly, current election debates about arts funding, fail to grasp the heart of the creative industry, its network economy. We examined a small instance of this network economy a few years ago.

Over the month of November 2015 Adam Simmons gathered 100 musicians together to [perform duets](#) with him over 25 nights (called 100:25:1). What tied them all together was that every one of them had previously played with multi-instrumentalist Adam Simmons. This [event series](#) showcased the talents of this group of 100 of Melbourne's most talented jazz, classical, experimental, world, and mainstream rock musicians. Another reason we were interested, (Adam and myself) was that when we collected data from them about who they played with, - who they networked with – we saw a unique picture of the music industry few have observed in Australia: an interconnected web of performance relationships that extends well beyond the type of music and the recognisable stars. This was a visualisation of a network economy. It is this mismatch between creative industry funding and the activity of the creative economy that is our focus.

Network economies are characterised by the mobility of capital flowing through the network. People and venues are like nodes in a system. They are essential elements, but they do not define the network, it is the connections that define the network. Why therefore don't we fund connections, rather than just the nodes?

The Victorian Government has got some of the funding right, by directing funding to regional settings that can foster networks of musicians. However incrementally, [funding has lost ground](#) for highly networked arts activities such as those in small to medium size arts organisations and artist-run collectives. The protection of large arts organisations is a windfall for established players, however smaller networks are increasingly finding it harder to survive.

Funding of large genre-specific arts organisations fails to grasp a crucial learning from 100:25:1. The most active and productive live performing musicians were those that crossed genre and worked across a number of musical traditions. Similarly, funding venues alone does not necessarily guarantee the kind of catalyst required to stimulate creative economy. The musicians in the 100:25:1 cohort played in a wide range of settings, connected to the varied types of music they were playing.

This is not an argument to stop funding nodes (people and places). If we are to really support this creative economy, we need to fund people, places and their connections. The key people in our cohort were brokers. They channeled people to other people, and likewise channeled capital through the network. These people were not necessarily the musical stars that make the most money.

Past funding models for stimulating the creative economy have been based loosely on either trickle-down economics, mentorship or 'best-bets'. In the network economy the network dynamics need to be understood, valued and supported. In the same way that Manchester, Seattle and more recently Portland became recognised as productive creative centers for independent music, we need to appreciate that the sites for musical innovation emerge through networks. The [Seattle band map](#) demonstrates just how the Seattle grunge scene was not just about a few popular bands but a dense network of musicians, developing a critical mass through experimentation, friendship connections, and location. Likewise the 100:25:1 network map (see figure attached) reveals that the most connected musicians connect to other well-connected musicians. This 'clustering coefficient' denoted through the size of the nodes, doesn't simply measure how many connections a person has, but how connected they are to neighbours who are well connected. We can now visualise the emergence of critical mass in collaborative work, and identify those who are part of something bigger than themselves.

For example the new music or classical musician cluster (those with blue connections) were highly connected across experimental, jazz and folk music clusters. These classically trained musicians were highly mobile and highly connected. Funding these musicians to perform only one genre of music undervalues the innovative character of the musicians and their contributions, who readily work across genre and create new music. Most of those in the blue 'new music' cluster have high cluster coefficients.

Finally, there has been an ongoing academic discussion about the separation between the creative industry and the creative economy. The creative economy includes the 'community' when conceptualising the flow of value through the creative endeavour. The creative industry on the other hand, tends to focus on the commercial, or cash-based transactional character of value. The 100:25:1 group of musicians, notably a high quality performing cohort, includes professionals, semi-professionals and those who simply do not make a living out of music. Many of these musicians probably would not be counted in the usual metrics of the creative industry. Although they contribute to the creative economy through their performances and collaborations, viewed through the lens of creative industry, the non-commercial contribution is obscured and subsequently undervalued.

Although this seems like an academic discussion, it has real implications for how governments fund live music. A creative industry approach tends to focus on venues and stars (the nodes), whereas a creative economy approach will recognise the broader contribution to the economy and will shift the focus to the network connections. Until we get this right we will still only be partial in our funding strategies.

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Weblink to article

<https://www.tuoa.com.au/blog/fit-for-purpose-funding-the-creative-economy-beyond-venues-and-stars>

More information on 100:25:1

www.100251.com.au

Figure 1. The 100:25:1 network. In this figure, different colours represent different genre of music performance (purple=jazz, blue=classical; green=experimental, black=world/roots, red=mainstream/pop). The nodes are individual musicians. The size of the nodes varies according to how well the individual is connected to highly connected neighbours (their clustering coefficient). At the centre of the network is Adam Simmons.

