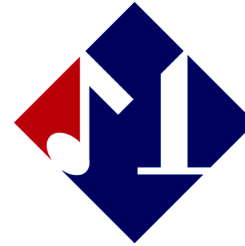


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Australia's representative to the International Music Council



**Music Council of Australia**

## **REPORT OF THE EXECUTIVE DIRECTOR FOR CALENDAR YEAR 2010**

*This report is based on the report to the Council members at the September AGM, updated in key aspects to the end of the year.*

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- A. Purpose of the MCA
- B. Highlights of the Year 2009-2010
- C. Information Services
- D. Research and Policy
- E. Advocacy and Representation
- F. Projects
- G. Governance and Administration
- H. In Conclusion

### **A. PURPOSE OF THE MCA**

The purpose of the Music Council of Australia (MCA) is to bring together all sections of the music community in order to advance a diverse and vibrant musical life throughout Australia. To achieve this, MCA, independently and in partnership, gathers and provides information, conducts research, undertakes advocacy, ensures representation in relevant forums, and initiates and realises projects that advance musical life.

### **B. HIGHLIGHTS OF THE YEAR 2009-2010**

This set of highlights gives the thrust of the activities over the period between AGMs – viz.

October 2009 to September 2010, with some extension in matters such as lists of advocacy projects or financial end of year results.

MCA's work is divided along the lines suggested in the statement of purpose: Information Services, Research, Advocacy and Representation, and Projects.

#### **Information services**

*Music Forum* magazine has published an online version as part of a plan to counter falling subscription and advertising income. The print version will continue.

The *Music Forum* website is a sort of MCA media centre with access to all MCA online publications: the weekly eBulletins, two monthly eNewsletters, the *IMC Music World News*, and the other eight MCA websites. The site will be open access except for *Music Forum* magazine which will be an MCA member benefit, secured behind a paywall.

*Website development* has become a continuing activity as has serial renovation. Several new sites have been commissioned:

- *musicincommunities.org.au*, for the Music in Communities Network
- *MusicEducation.edu.au* for music teaching in schools
- *aymc.org.au* for the Australian Youth Music Council.

Also commissioned but not completed is a site for music careers and business, and funding has been sought for a classical music site to carry out some recommendations of the 2010 Classical Music Summit.

The refereed *MCA Journal of Music Research Online* has published its first four papers.

*Other information services* continue: the annual conference, the Assembly, is classified as an information service. It was held in Brisbane and considered weighty matters such as the outcomes of the Classical Music Summit, education, the NBN and made recommendations for actions in 2010-2011, reported below. There is no other Australian music conference with the grasp and breadth of the MCA Annual Assembly.

### **Research**

Most MCA research is in support of advocacy. Therefore, in this report the outcomes are listed in the advocacy section. Here are some other research activities.

*Cooperative Research Centre.* MCA accepted an invitation from the Queensland University of Technology to be a partner in a bid for funding for a Cooperative Research Centre for Entertainment and the Arts. The application was not successful.

*A Guide to Music Research in Australia.* This is a comprehensive online list of sources.

*International trends in audiences and production for classical music, with special reference to orchestras* was a contribution to the MCA Classical Music Summit on July 12.

*Focus groups for the Classical Music Summit.* Ten groups were organised in preparation for the summit.

*Music expenditure in Australian television production 1998-2007.* There has been a long attempt to initiate a second stage with the collaboration of Screen Australia.

*A national survey of post-secondary music education provision.* This project has been delayed but collection of data is scheduled for 2011.

*Sustainable Futures.* MCA is an industry partner, along with the International Music Council, in this major international study of the situation of traditional musics led by Queensland Conservatorium Research Centre.

### **Advocacy and Representation**

MCA's advocacy activity has achieved an unprecedented range and intensity.

### **Responsive advocacy**

Many submissions have been prepared for government. MCA may be the most consistent and most broadly responsive advocate in the cultural sector. This is a list of titles of submissions responding to invitations from government and others. MCA has had significant impact through some of these submissions. Note the diversity.

*Spectrum Reallocation in the 7000MHz Digital Dividend Band*

*The Arts Shape Paper for the National Curriculum*

*2010 Review of the Australian Independent Screen Production Sector*

*Bringing Aussie Musicians Centre Stage*

*Alterations to Code 4 (Australian Music Content) of the Australian Broadcasting Standard*

*Negotiation of the Trans-Pacific Partnership Free Trade Agreement (3 submissions)*

*Review of Regulatory Burdens on Business*

*Review of Bilateral and Regional Trade Agreements (3 submissions)*

*Performance Benchmarking of Australian Business Regulation: Occupational Health and Safety*

*Response to the Contemporary Music Development Discussion Paper*

*Digital Dividend Green Paper*

*Content and Access: The future of program standards and captioning requirements on digital*

*The Development of a National Cultural Policy*

*Content and access: The future of program standards and captioning requirements on digital television multi-channels*

*International Film Co-Production Program*

### **Pro-active advocacy: Music. Play for Life**

The national campaign for more music making increased in strength once again. It continued its core activity of servicing its network, now of almost 7,000 people, with information and advocacy materials. It also expanded its projects.

*Music. Count Us In.* This project builds the status of music education in schools by focusing national attention on a pop song, written by students, arranged for a variety of school performing groups, and by recruiting schools to learn it and agree to perform it at an appointed time and date. Media exposure is deep and wide. 2010 is the fourth consecutive year for the project, which runs with a \$480,000

contract fee from the federal Department of Education. Nearly 500,000 students, teachers and parents, from 1630 schools, participated: about 15% of schools in Australia. Professional development workshops were given to 1000 primary school classroom teachers this year. Beyond fulfilling its status-raising objective, research shows the program leads to pro-music decisions being made in participating schools.

*Flame Awards.* The 2010 Flame Awards are supported by a \$10,000 donation from philanthropists, Robert and Elizabeth Albert. Media support comes from ABC Classic FM and, for the first time this year, ABC Local Radio around the country. The 2009 singing-themed Awards were won by Melbourne High, an all-boys selective secondary school where all young men sing, often. This year the Awards recognise primary school instrumental music programs.

*Music in Communities Network.* This national support network, recommended by the 2008 summit, was launched in 2009. It now has 120 paid-up members and a talented new coordinator. A regional networking day was piloted successfully in Wollongong, NSW, as a template which will be rolled out across Australia in future. A small conference was held in conjunction with the Assembly in Brisbane. Both events were received with great enthusiasm by the participants. The Music in Communities Awards are run under the Network banner. Six community music organisations were honoured in the 2009 Awards, including overall winners, Music For Everyone, ACT and Ambient Orchestras, VIC.

*Making Music Being Well.* This week-long series of events is coordinated jointly by MPFL and the Australian Music Therapy Association. Grassroots music supporters ran over 500 events in nursing homes, hospitals, schools, shopping centres and parks, involving more than 35,000 people – a dramatic rise since last time.

There are many other Music Play for Life activities, detailed below.

#### ***Pro-active Advocacy: other***

This is advocacy taken on MCA's initiative without invitation by government. Advocacy topics include the following:

*Negotiation of the Trans-Pacific Partnership Free Trade Agreement.* The Minister for Trade.

*Remove obstacles to Australian touring by artists from developing countries.*

*Letter to Minister re regulations that are harming live venues in Melbourne.*

*Commercial free to air licence fee rebates and local content.* Letter to the Minister for Broadband, Communications and the Digital Economy. Prepared by an alliance of the ACS, ADG, AGSC, ASEG, AWG, MEAA, MCA, SPAA.

*Content and Access: The future of program standards and captioning requirements on digital television.* Department of Broadband, Communications and the Digital Economy. Prepared by an alliance of film industry organisations and the Music Council.

*The National Curriculum and strategic advocacy for music and the arts.* A paper for the music education community.

*Federal election.* Correspondence and proposals sent to the main parties including the Greens and the Democrats.

*Efficiency dividend.* Deploring the application of the 1.5% 'efficiency dividend' to the Australia Council and so effectively to artists and arts companies.

#### ***Representation***

MCA is a member of eleven alliances or associations where decisions or activities affecting music might eventuate. In recent times, membership of the education-related entities has been crucial. It also attends meetings under many other auspices. It is the Australian affiliate of the world peak music organisation, the International Music Council, of which the MCA Executive Director was President until the beginning of this reporting period.

#### ***Projects***

In the Projects category are MCA activities that fulfil its purpose but do not fit easily into the categories above.

***Australian Youth Music Council:*** The AYMC, established in mid-2009, has established its own website and is collaborating with MCA to create the music careers and business skills site. It set up its first public conference in Brisbane over the day preceding the MCA Assembly. AYMC has assisted in the new Recount project as part of Music. Count Us In and was a valued contributor to APRA's Sound Summit. AYMC representatives have attended other gatherings including the Young People and the Arts Symposium, and the Accessible Music Pathways workshop.

***Australian Musical Futures:*** It is stated that "The purpose of the Music Council of Australia (MCA) is to bring together all sections of the music community in order to advance a diverse and vibrant musical life throughout Australia..."

Since 2008, one of the best ways of realising this purpose has been the Australian Musical Futures series of think tanks and music summits.

The 2009 think tanks addressed the problems and opportunities brought upon the record industry by digitisation. In 2010, MCA followed through on some of the main recommendations. In the opinion of Prof Phil Graham of QUT, the digital distribution think tanks have been a "game-changer".

The Australian Musical Futures project for 2010 was a National Classical Music Summit. After mounting ten focus groups around the country and creating or assembling a great deal of information, research and statistics, MCA presented an all-day summit for 100 people. Subsequently, a strategy group was formed and from all the recommendations, settled upon an initial 27 actions, for many of which MCA has taken responsibility. This is a major contribution to the future of classical music in Australia.

**National Instrument Bank.** The NIB made gentle progress during the year. A valuable A E Smith violin was donated by Brennan Keats (thank you!) and is being awarded to the winner of a Queensland Symphony Orchestra concerto competition. Among other initiatives, an instrument has been loaned to a student at Orange Regional Conservatorium as a trial in building quality in regional areas. The concept of the bank is strong, resources limited.

**MCA Freedman Music Fellowships.** These were reinstated this year and conducted very successfully. Winner of the classical fellowship is violinist Kristian Winther and of the jazz fellowship is guitarist Ben Hauptmann. Freedman Jazz, the concert, was held again at Sydney Opera House and included a full house, a big band and a 14-member jazz chorus. The Fellowships are made possible through the great generosity of Laurence and Kathy Freedman and the Freedman Foundation.

#### **Administration**

**Triennial funding.** 2010 is the second year of triennial funding of \$200,000 a year from the Music Board of the Australia Council. This has added enormously to capacity and stability and MCA's appreciation is extended to the Australia Council for this core assistance.

**Financial.** In calendar year 2010, MCA received income of \$916,838 and incurred expenses of \$895,281, for a surplus of \$21,557. In addition, there were donations of instruments to the National Instrument Bank to the value of \$52,500. Note that although these instruments are the property of the MCA and

their value is included in the totally equity, they are accepted on the basis that they will be loaned to musicians and only in dire circumstances should they be sold to meet the organisation's debts. Added to equity brought forward from 2009, MCA ended 2010 with total equity of \$249,874, by far a record for the organisation. The Australia Council requires equity of 20% of expenditures and it has been MCA's objective to achieve this as soon as possible. Excluding the value of the musical instruments, equity at the end of 2010 was 22% of expenditures. The MCA intends to return to spending money on programs. The surplus does not derive from the core funding but from contract and other income.

**Marketing.** For the first time, MCA has in Dianne Webbey an effective Marketing Officer. Initial work has focussed on building membership and advertising revenue. With nine websites and multiple eBulletins, MCA is beginning to garner sales of web advertising.

**Board.** The Board, expanded to 9 members, has met 7 times. Members cover their own costs including interstate travel to the two face to face meetings. Their contributions have been invaluable.

**Volunteers.** Nearly 400 people have made direct contributions to the program during the year. This does not include participants such as those who e.g. set up events for Making Music Being Well or organised performances under Music. Count Us In.

**We now move to the detailed report.**

## **C. INFORMATION SERVICES**

***The purpose of MCA Information Services is to empower Australian music professionals in all fields by providing information and opportunities. It also is an important portal for overseas inquiries about Australian music.***

#### **Music Forum magazine**

Published quarterly. *It reveals and debates developments in music and musical life, and the situation of music culturally and politically in Australia and the world'.*

*Music Forum* has maintained and improved its standards and retains its position as one of the most important arts journals in the country.

As reported last year, subscriptions to the magazine fell significantly. Suspected causes were the financial crisis, the general decline in sales in periodicals and some problems of our

own making in switching to an automatic invoicing system.

Some decisions were taken. It was agreed that *Music Forum* remains an important shopfront, as it were, for the Council, and within reason, it should be retained for that purpose. However, it is important that it be as viable financially as possible.

So it was decided that it would become a benefit of membership – an important benefit but one of a number. It was also decided to establish an online version and after some false starts, this finally was achieved with the August 2010 issue. The web version will enable various promotional strategies and also prepare possibly for eventual phasing out of the expense of print publication and mailing and also for evolution of new attributes possible only online.

The first online edition happened to coincide with the initiative begun in 2009 and repeated in 2010, the publication of a special edition of *Music Forum* designed to assist graduating music career bound high school students to choose a tertiary music institution that matches their musical aspirations. 22 institutions advertised and were offered the opportunity to write 300-word descriptions of their course offerings. The print magazine was sent to nearly 2,000 high schools and open access was offered to the online magazine for all high school teachers and students. All of the print advertisers were offered the opportunity to place an online advertisement on the Music Forum website and so commenced MCA's experience in handling online advertising.

The new *Music Forum* site was conceived as a sort of media centre for the Music Council. From its home page, viewers can get access to all of the MCA's increasingly numerous online productions: the eight Music Forum weekly or fortnightly eBulletins, the weekly IMC Music World News, all eight websites, and the two monthly eNewsletters from Music. Play for Life and the Music in Communities Network.

### **Email Bulletin Service**

As a part of the rethink around *Music Forum*, it was decided that these bulletins would be renamed the Music Forum eBulletins and that this service would henceforth be free rather than by subscription. It is a very good service and if free, has the potential to draw in many more registrants. It comprises:

*Weekly bulletins:* Music Employment and Australian Music News.

*Fortnightly bulletins:* Events (festivals, conferences, workshops); Information

(information sources, policy, research); Financial and Funding Opportunities; Competitions, Fellowships, Scholarships and Awards; Composing, Performing, Recording, Media Collaboration Opportunities; Community Music Development.

Access to the eBulletins is now much more obvious, through the home page of the *Music Forum* website. Plans are being developed to promote more take-up.

### **Music. Play for Life eNewsletter**

[www.mca.org.au/mpfl/newsletter.htm](http://www.mca.org.au/mpfl/newsletter.htm)

This newsletter is distributed monthly to the MPFL network, and offers campaign news and opportunities and profiles of exemplary and inspiring activities. It is distributed to a list of 6,700 people who have registered for the campaign. This lively publication is produced by the Manager of Music. Play for Life, Tina Broad, and is a very good promotional tool for the campaign.

### **Music in Communities Network eNewsletter**

<http://musicincommunities.org.au/blog/2010/07/micn-newsletter/>

The first issue of a new monthly MICN eNewsletter was published in September. The Music in Communities Network is in its early days and the newsletter will be one of the benefits of membership.

### **International Music Council Music World News**

MCA assisted with the establishment of this newsletter and manages its distribution database. It is now available from the home page of the *Music Forum* website as well as the IMC [www.imc-cim.org](http://www.imc-cim.org)

### **Websites**

#### **The main website [www.mca.org.au](http://www.mca.org.au)**

The main website had to be upgraded from Joomla 1.0 to 1.5. This process has led towards a major reconceiving of MCA's online activities. With nine websites and the bulletins, the organisation is strategically committed to and strongly dependent upon online communications. These have developed by accretion of various individual initiatives and the time has come to implement a much more sophisticated online strategy. That realisation has led to a process to be followed through in 2011.

Summary by Month										
Month	Daily Avg				Monthly Totals					
	Hits	Files	Pages	Visits	Sites	KBytes	Visits	Pages	Files	Hits
<a href="#">Sep 2010</a>	21827	18118	9596	1092	15474	8768726	33802	290014	555910	664431
<a href="#">Aug 2010</a>	22235	18132	9314	1145	15498	9695615	35510	288745	562106	689302
<a href="#">Jul 2010</a>	21741	16911	9035	1052	14023	10957057	32631	280085	524259	673997
<a href="#">Jun 2010</a>	19884	16549	8561	1089	13624	10287827	32670	256833	496477	596522
<a href="#">May 2010</a>	22559	18237	10260	1335	15221	11379107	41393	318078	565353	699334
<a href="#">Apr 2010</a>	21827	17982	10470	1358	14056	10328546	40768	314110	539462	654819
<a href="#">Mar 2010</a>	22005	18398	10230	1532	15157	9618772	47507	317142	570360	682185
<a href="#">Feb 2010</a>	18887	15708	8388	1341	14616	6606328	37573	234865	439850	528857
<a href="#">Jan 2010</a>	17572	13678	8557	1374	13260	6344278	42614	265270	424046	544755
<a href="#">Dec 2009</a>	14815	12070	8260	1209	11456	5409537	37505	256086	374174	459286
<a href="#">Nov 2009</a>	17757	14243	8571	1308	13384	6697010	39247	257148	427301	532734
<a href="#">Oct 2009</a>	21030	17282	8928	1419	14423	9160782	44007	276797	535761	651958
<b>Totals</b>						<b>104903072</b>	<b>455204</b>	<b>3355297</b>	<b>6015059</b>	<b>7378180</b>

Compare this with the previous year. There were increases over the previous year of 32% in the number of visits, 21% increase in number of pages visited, and 13% increase in hits.

The contents of the main site are too complex to describe fully here, but include the following:

- Descriptions of MCA and its services
- Access to the website for Music. Play for Life and then the four other websites managed by that program
- The MCA Music in Australia Knowledge Base (see below).
  - A guide to music research in Australia, prepared for MCA by the Queensland Conservatorium Research Centre under the guidance of Huib Schippers
  - Lists of music teachers, music scholarships, music camps, performing ensembles for amateurs, professional ensembles that perform for children
  - Some key national and international arts policy documents
    - MCA research documents
    - MCA advocacy documents
    - MCA policy documents
    - MCA Annual Addresses
    - CD reviews and book reviews, published earlier in Music Forum magazine.

### ***MCA Music in Australia Knowledge Base***

This is a part of the main site. Under the editorship of Hans Hoegh-Guldberg, this unique MCA website resource has grown to give detailed information about much of the structure and activity in the Australian music sector. However, due to Hans's engagement on a major international ecology project, and then subsequent ill health, the Knowledge Base has not been expanded in the past year.

### **An even bigger picture**

There are now nine MCA websites. Each is intended for a different purpose and audience. A strategic decision has been made to create special purpose websites as a means to reach particular audiences, rather than combine the information in multi-purpose sites.

### **The Music. Play for Life websites**

There are sites for

- Music. Play for Life
- Music. Count Us In
- Music in Communities Network
- Guitars for Schools
- Making Music Being Well

The Guitars for Schools site is not active because neither is the program at the moment.

The other sites are continually renewed with increasing emphasis on interactivity. Traffic is building on all.

**Journal of Music Research Online**  
**[www.jmro.org.au](http://www.jmro.org.au)**

This refereed online journal was officially launched on April 30, 2009 at the University of Adelaide, which is providing some financial support to the initiative. It seems an appropriate time to present some detail about the journal.

*JMRO* invites submission of papers across a wide range of music research areas:

Composition  
Early Music  
Ethnomusicology  
Gender Studies in Music  
Interdisciplinary Studies in Music  
Music Education  
Music Technologies  
Musicology  
Performance Practice  
Popular Music

Some 40 manuscripts have been received of which 12 are in review and five are about to be assigned. The journal was established as a vehicle for the publication of scholarly articles in music research which are of the highest international standard. The high standard for acceptance has resulted in an 85% rejection rate.

*JMRO* is proud to have now published four high quality articles. Summaries of these articles have appeared in *Music Forum*.

The University of Adelaide, generously funded the Journal last year. *JMRO* met the conditions set by the University for a second year of funding (publication of four articles in its first year) and so has now received \$5000 for the year 2010-2011. We believe that *JMRO* is on target to meet its 2010-2011 target of publishing at least another five fine articles.

*JMRO* has now been assigned an ISSN and in 2011 will seek an A rating from the ARC.

Earlier this year *JMRO* conducted a review of its policy on membership of the Editorial Board. It was decided to extend the length of membership from 2 years to 3 years. Two new editors, Heather Platt and Amanda Winkler, have been appointed.

In April the committee organised the distribution of calls for papers to some 35 international music research organizations and this has resulted in some promising submissions. The Committee has decided to issue CFPs at regular intervals to maintain the flow of submissions.

*JMRO* is managed by

- Dr Jula Szuster, Managing Editor
- Dr Sylvan Elhay, Treasurer, Webmaster
- Mr Steven Knopoff
- Dr Helen Rusak, Secretary
- Dr Graham Strahle
- Prof Ted Nettelbeck

and has the following members on its Editorial Board:

Michael J Burden, New College, University of Oxford, United Kingdom  
Mark Carroll, University of Adelaide, Australia  
Angela Kimi Coaldrake, University of Adelaide, Australia  
Craig De Wilde, Monash University, Australia  
Malcolm GW Gillies, City University London, United Kingdom  
Rosalind J Halton, University of Newcastle, Australia  
Shane Homan, Monash University, Australia  
Roy Howat, Royal Academy of Music, United Kingdom  
Graeme Koehne, University of Adelaide, Australia  
Elizabeth Mackinlay, University of Queensland, Australia  
Michael Morley, Flinders University, Australia  
David Pear, City University London, United Kingdom  
John Phillips, B & L Music, Australia  
Heather Platt, Ball State University, United States  
Huib Schippers, Griffith University, Australia  
Larry Sitsky, Australian National University, Australia  
Graham Strahle, University of Adelaide, Australia  
Stephen Whittington, University of Adelaide, Australia  
Amanda Winkler, Syracuse University, United States  
Sylvan Elhay, University of Adelaide, Australia  
Steven Knopoff, The University of Adelaide, Australia  
Theodore John Nettelbeck, University of Adelaide, Australia  
Helen Kathryn Rusak, University of South Australia, Australia

Graham Strahle, University of Adelaide, Australia

Jula Isabel Szuster, University of Adelaide, Australia.

*JMRO* has 390 registrants of whom 180 have registered themselves as authors.

Most of the other registrants are readers and reviewers. The balance is made up of members of the Editorial Board, copy editors, layout editors and proofreaders.

### **MusicEducation.edu.au**

This is a new site. After the publication of the *National Review of School Music Education* in 2005, the Coalition Government established the Music Education Advisory Group (MEAG) to advise the Minister on the implementation of its recommendations. In the event, the main lines of advice were not quickly acted upon and were overtaken by the election of the Labor government in 2007. It also did not act upon them. However, MEAG had some modest funds that it could apply directly. It had requested \$500,000 to set up a music education portal. When this was refused, it provided \$12,500 from its own funds for MCA to create such a site (!).

The site was built by Dr Rachel Hocking, who devised the content, and Eve Klein who managed the technical aspects. Late in the year it passed to the care of Pru Borgert, the new Education Coordinator employed part time by Music. Play for Life. It is a good resource and plans to develop it further are underway. A new contract has been signed which will link it to a careers hub being built for all the artforms by the National Association for the Visual Arts.

### **The Australian Youth Music Council site**

[www.aymc.org.au](http://www.aymc.org.au)

AYMC was established in 2009. It has built its own site and this is linked to other MCA sites as appropriate. The site is a simple and effective shop window for AYMC activities.

MCA is creating one, possibly two additional new websites.

### **Music careers and business site**

The 2009 Digital Distribution think tanks put forward a number of priority recommendations. The creation of this site was one of them. Its purpose is to assist skills development in musicians but also in due course, across the entire music sector. AYMC also had such a site as a priority so MCA decided to proceed,

contracting AYMC as the builder. At the time of writing:

\$4,000 in grant funds were secured from the winding up of CREATE Australia

An agreement was reached that the site would link to the arts careers hub being built by NAVA (see music education site, above)

An agreement was reached with Alex Masso, Chair of AYMC, that it would contract to manage the work

Initial site specifications have been worked out by Masso, David Worrall and Dick Letts; Tracy Redhead has been identified as the potential consultant to create the content and Scott Tonges to build the site.

The site will be, initially, a portal. The plan is to incorporate the MCA's *Australian Guide to Careers in Music* (Michael Hannan), subject to agreement with the publisher, University of NSW Press. It will make use of relevant Music Forum eBulletins such as the Employment and Opportunities bulletins, Music Forum, and the Knowledge Base. As resources are available, new materials will be created to fill gaps not served by other sites.

### **Classical Music website**

On July 12, MCA held a classical music summit (report is below). One of the key recommendations was for the establishment of a website to provide current and inspiring information about strategies that can assist to take classical music into a vibrant future. The MCA offered to carry this forward since it fits within its general strategy and experience. However, funding is needed. An application made to the Music Board for assistance was declined so at this time the necessary funds are not available. A proposal has been made to one of the major performing arts companies to provide in-kind labour to run the site.

### **Annual Assembly 2010**

The MCA Annual Assembly covers issues of current importance to music in Australia. It has been held in Perth, Adelaide, Melbourne, Canberra, Sydney, and Brisbane. The 2010 17<sup>th</sup> Assembly was held in Brisbane at the Queensland Conservatorium Griffith University. There was a modest attendance of 55 people.

On the Saturday prior to the Assembly, the Music in Communities Network and the Australian Youth Music Council both presented conferences at the same venue and both reported outcomes to the Assembly.

A number of decisions were made for action in the following year, including implementation of some recommendations from the Classical Summit, actions concerning reinforcement of the presence of Australian music on Australian radio, and advocacy around educational issues including the National Curriculum.

*Elections of Councillors and Board Members* were held and are reported below in the Administration and Governance section of this report.

### **MCA Annual Address**

Each year as part of the Assembly, a distinguished speaker is invited to give a public address, which is published by the MCA in Music Forum and online. Speakers to 2009 have been Prof. Robin Stevens, composer and broadcaster, Andrew Ford, lawyer Julian Burnside, musicologist and until recently, President and Vice Chancellor of the City University of London, Professor Malcolm Gillies, Neil Fernandes, head of the Central TAFE in Perth, Andy Arthurs of QUT, Sir David Price, first program director for Paul McCartney's Liverpool Institute and a leader in the music education revolution in the UK, and Prof. Gary McPherson, newly returned to Australia to become the head of the new music school formed by the merger of the VCA School of Music and the Faculty of Music of the University of Melbourne.

The speaker in 2010 was Dr Nicholas Gruen who had headed the Federal Government's Web 2.0 Task Force and who spoke on the relevance of Web 2.0 for musicians. His address was controversial. It was published on the main MCA website and schedule for publication in *Music Forum* magazine February 2011 issue.

## **D. RESEARCH**

***The purpose of the MCA research program is to explore issues that are important to the development of the quality and diversity of music practice in Australia. It is not, to date, so much concerned with music per se as with its situation in Australian life.***

The part-time Head of Research, Lynn Gailey brings strengths especially in areas such as international trade agreements, government, communications and industrial issues. Much of the MCA research has been to provide support to advocacy submissions in these areas.

Because the finished product is manifested in those submissions, this aspect of the research program is reported in the Advocacy section of

this report and only the project headings are given in this section.

***Cooperative Research Centre.*** MCA accepted an invitation from the Queensland University of Technology to be a partner in a bid for funding for a Cooperative Research Centre for Entertainment and the Arts. A proposal was made and survived the first round of eliminations but ultimately was not successful. There is an intention to apply again and the MCA will consider at that time whether or not to participate.

***A Guide to Music Research in Australia.*** This is a comprehensive online list of sources. Conducted for the Music Council annually by the Queensland Conservatorium Research Centre.

***International trends in audiences and production for classical music, with special reference to orchestras.*** This literature survey by Lyn Gailey presented such international data as could be discovered, as a contribution to briefing for participants in the MCA Classical Music Summit on July 12.

***Focus groups for the Classical Music Summit.*** Ten groups were organised in preparation for the summit. They were conducted in all capital cities except Darwin. The reports are on the summit pages on the main website and a summary paper, written by Richard Letts, can also be found there.

***Literature survey for the Classical Music Summit.*** A substantial list of sources, mostly for research reports, is published on the summit pages on the main website.

***Music expenditure in Australian television production 1998-2007.*** The initial design of this project was developed under the leadership of Art Phillips and the project undertaken with collaboration from the Australian Guild of Screen Composers and Wesley Institute. A comprehensive, possibly complete, list of productions over a period of ten years has been assembled and some data about the music soundtracks discovered. Lynn Gailey, who has a strong background in film production, has added her efforts in an attempt to initiate a second stage with the collaboration of Screen Australia. Agreement achieved in principle was put on hold with a change of staff at Screen Australia.

***A national survey of post-secondary music education provision.*** A volunteer project under the leadership of MCA Chair Dr Helen Lancaster. This project has been delayed but collection of data is scheduled to being in 2011.

**Sustainable Futures.** MCA is an industry partner, along with the International Music Council, in this major international study of the situation of traditional musics led by Queensland Conservatorium Research Centre. It is now getting underway.

See the Advocacy section for all of the following projects:

***Spectrum Reallocation in the 7000MHz Digital Dividend Band***

***The Arts Shape Paper for the National Curriculum***

***Bringing Aussie Musicians Centre Stage.***

***2010 Review of the Australian Independent Screen Production Sector***

***Alterations to Code 4 (Australian Music Content) of the Australian Broadcasting Standard***

***Negotiation of the Trans-Pacific Partnership Free Trade Agreement***

***Review of Regulatory Burdens on Business***

***Review of Bilateral and Regional Trade Agreements***

***Performance Benchmarking of Australian Business Regulation: Occupational Health and Safety***

***Digital Dividend Green Paper***

***Commercial Free to Air Licence Fee Rebates and Local Content***

***Content and Access: The future of program standards and captioning requirements on digital***

***Letter to Minister re Regulations that are Harming Live Venues in Melbourne***

***The Development of a National Cultural Policy***

***Content and access: The future of program standards and captioning requirements on digital television multi-channels***

***International Film Co-Production Program***

***The National Curriculum and Strategic Advocacy For Music and the Arts. A paper for the music education community***

## **E. ADVOCACY & REPRESENTATION**

### **ADVOCACY**

***MCA advocacy seeks to sustain and enrich the opportunities and support for an excellent and diverse music practice in Australia, along with public access to this music.***

MCA divides its advocacy activities into **Responsive Advocacy**, responding to issues raised by governments and others, and **Pro-Active Advocacy** on issues which MCA decides to pursue because of the benefits that may accrue. Its advocacy and research projects often are linked.

#### **Responsive Advocacy**

***Spectrum Reallocation in the 7000MHz Digital Dividend Band.*** The forthcoming spectrum reallocation should deliver the most efficient digital dividend possible, ensuring continued access to high quality free-to-air digital services and maximizing the extent to which new services can be made available, including new services offered by new entrants.

***The Arts Shape Paper for the National Curriculum.*** ACARA has the responsibility for the preparation of the National Curriculum. It does so in a staged process with frequent consultation with the field. It prepared a "Shape Paper", setting out general guidelines for curriculum writers, published a draft and invited comment. For its submission, the MCA invited input from Council members and many others who established connections with the Music Council.

***Strategic Contemporary Music Industry Plan Discussion Paper. Minister for the Arts.*** MCA's response commented on a large number of specific proposals, some positively, some with questions. There has been no reaction at this point. We believe that the paper was prepared by the Department. CMWG expressed dissatisfaction and decided not to respond.

***Bringing Aussie Musicians Centre Stage.*** MCA has made a number of submissions to The Hon Peter Garrett MP, Minister for the Arts, in support of his initiative to require presenters of tours by foreign artists to engage Australian

musicians as opening acts. The initiative has still not been implemented and nothing more has been heard of it since the election.

**2010 Review of the Australian Independent Screen Production Sector.**

Complex issues, complex submission, made more urgent by a drastic fall in expenditures in the Australian industry from offshore sources. Australian screen subsidies must be sufficient to support a sustainable industry. Among other things, the submission points out that sustainability of the industry depends on availability of employment to people of talent; proposes that payments from the Qualifying Australian Production Expenditure should go only to Australian citizens or permanent residents. Similarly, the Significant Australian Content test should benefit Australians at all levels of production. The Producer Offset at its present level is probably not sufficient to underpin a viable industry. Support might be enhanced through state funding agencies playing a larger role in providing cashflow facilities.

**Alterations to Code 4 (Australian Music Content) of the Australian Broadcasting Standard.** Commercial Radio Australia (CRA) is the "self-regulator" for this Code which imposes the obligation on commercial free-to-air radio broadcasters to devote a percentage of the time given to broadcasting music to Australian music. CRA is obliged by the government to review the operation of the Code every three years and report its own proposals and public responses to them to the Australian Communications and Media Authority, which decides on what changes to accept.

CRA made a proposal outside of the triennial schedule, the effect of which would appear to be to terminate Australian content requirements on free-to-air digital radio, which will be the only free-to-air radio when analogue radio is switched off. The proposal is counter to government's expressed policy and the purpose of the Code, and to the interests of Australian culture and music stakeholders. Furthermore, the procedures followed by CRA are the cause of great dissatisfaction in the music community. MCA opposes the proposals and with others in the music sector proposed to the Minister and to ACMA that the review authority be taken from CRA and given to an independent authority.

ACMA's response has been to relieve digital radio of all local content requirements until 2013. MCA has lodged with ACMA a request for

its reasons and a Freedom of Information request to view relevant documents and correspondence.

**Review of Regulatory Burdens on Business.**

The Music Council strongly believes that whilst compliance with regulatory obligations should not impose undue burdens on business, nonetheless some regulatory regimes are in place to deliver an agreed social good. They may impose a regulatory burden but that is a price paid for living in a just and equitable society.

The submission acknowledges that there is a regulatory burden imposed on television and radio broadcasters by the requirements to broadcast Australian television and music productions. While the industry association for radio broadcasters seems intent on opposing and dismantling its local content requirements, they deliver a public good, ensuring the Australian public has access to Australian music, supporting Australian artists and the Australian record industry, and should be retained.

The Music Council notes the special difficulties facing music businesses, which often are active in more than one state jurisdiction through for instance organising touring, but face an extraordinary lack of regulatory harmonisation. Many are micro, small or medium companies and do not have the resources to understand the compliance requirements across eight state and territory jurisdictions plus the Commonwealth. A table is included giving the blunt facts about disharmony across 23 categories of regulation such as the existence of a code of conduct for child employment in the entertainment industry

**Review of Bilateral and Regional Trade Agreements. The Productivity Commission.**

MCA has made a number of submissions on the Australian position regarding culture in the negotiation of international free trade agreements. It might be noted that despite the potential negative impact of such agreements, already demonstrated in the agreements with the USA and NZ, the MCA seems to be the only organisation in the cultural sector that is keeping watch on them.

MCA's ongoing position with regard to international free trade agreements is that culture should be totally excluded from them. In two notable Australian agreements, it has not been: the agreement with the USA (AUSFTA) and with New Zealand (CER). AUSFTA has already precluded Australian from taking some

actions in domestic cultural policy. The CER had the spectacular outcome some years ago of New Zealand productions being given classification as Australian productions for the purpose of meeting Australian content requirements on television. In the case of New Zealand, this perhaps is not so worrisome in practice, but imagine if that had been an outcome of the agreement with the USA.

From the statement to this inquiry: "The Music Council considers that whatever sectoral interests might be advantaged by negotiating bilateral and regional trade agreements, Australia's negotiating leverage is always likely to be limited – the result of being a small country with an open economy – and the costs can, as evidenced by the AUSFTA, be considerable. Given the very considerable resources involved with negotiating bilateral and regional agreements, it is to be hoped that if Australia is to pursue this path, it will achieve much greater benefits, and with fewer important concessions, than those achieved from, for instance, the AUSFTA."

The draft report has been issued and recommends that exceptions be made for Australia's cultural industries in all bilateral and regional free trade agreements and referred extensively to the submission made to the inquiry by the Music Council. It was fortunate as the *Music Council was the only industry organization to make comments in this regard*. The Commission is calling for further comment. The Music Council will be making a further submission arguing for the exception in the Singapore Australia Free Trade Agreement to apply in all future negative listing agreements and the exception included in the Australia New Zealand ASEAN Free Trade Agreement be the template for all positive listing agreements.

**Performance Benchmarking of Australian Business Regulation: Occupational Health and Safety. Submission to the Productivity Commission.** The Research Report notes that in 2010, entities operating in multiple jurisdictions can contend with up to "3392 pages of regulation – 1068 from primary legislation and 2324 from formal regulations – and face 282 codes of practice at the state and territory level."

Such complexity invites non-compliance with legislation and regulations that are crucial to the welfare and interests of both employers and employees. The MCA submission observes that the problem is especially acute for music

entities which are usually of small to medium size, with limited resources to apply to understanding and compliance, and may be involved in rapid touring across jurisdictions with as little as one day spent in a particular state or territory.

**Digital Dividend Green Paper.** The transition from analogue to digital offers a once-in-a-generation opportunity, an opportunity that must be seized for the benefit of all Australians.

The Music Council considers that the proposed spectrum stacking should accommodate capacity for the following:

- three public free-to-air national broadcasters, with multi-channel capacity, namely the ABC, SBS and NITV;
- four free-to-air national commercial broadcasters with multi-channel capacity – allowing for the continued existence of the incumbents and the possibility of a new entrant to drive competition, diversity and audience choice
- the continued viability of community broadcasting – television and radio – following analogue switch-off
- the needs of digital radio services in regional Australia
- allocation of spectrum for the adequate provision of government services including defence services, national security, law enforcement, emergency services, public and community services, health services and education
- accommodation of class-licensed uses for wireless audio devices including radio microphones and guitar and keyboard transmitters
- reservation of sufficient spectrum for future uses and technological applications either not used or not known at present

As is the case today, and consistent with long-standing bipartisan recognition of the benefits that accrue from access to spectrum for commercial uses, access to digital spectrum must continue to be regulated in a manner consistent with the national interest by way of must-carry rules and local content obligations. Further, there should be no distinction made between television and television-like services – regardless of delivery platform, local content and classification regulation and must-carry rules should apply equally.

The Music Council recognises the possibility that, in coming years in a dramatically changed environment, it is possible that the financial models now underpinning free-to-air commercial broadcasting might not be able to sustain current levels of Australian content. With that possibility in mind, the Music Council believes that the financial dividend that will accrue to government with the auctioning of spectrum licences could be invested in a manner that might be utilised at some point in the future to offset some of the costs associated with the production of local content if required.

***The Development of a National Cultural Policy. Submission to the Minister for the Arts.*** The Minister for the Arts, Peter Garrett, issued an open invitation for submissions to assist in the development of a national cultural policy.

This is the table of contents in an abbreviated version of the MCA's response.

*A Definition of 'Culture' Is Necessary*

*An Ethical Basis in Human and Cultural Rights*

*The Australian Context for Cultural Policy*

*Role of Government with Regard to Culture*

*Possible Government Policy Considerations*

- *Achieve excellence*
- *Achieve artistic innovation*
- *Encourage innovation AND sustain the cultural heritage*
- *Achieve equality of access to participation*
- *Achieve equality of access to an effective arts education*
- *Encourage successful participation by youth*
- *Sustain and develop cultural diversity*
- *Sustain and develop Indigenous Australian art and artists*
- *Sustain and develop a diversity of languages and the ability to use them*
- *Provide adequate financial and regulatory support*
- *Foster financial self-reliance in the arts sector*
- *Develop cultural infrastructure*
- *Provide information that supports cultural development*
- *Project Australian culture internationally*

There are four appendices.

The Minister personally acknowledged the paper but there has been no other response.

***Content and access: The future of program standards and captioning requirements on digital television multi-channels. Department of Broadband, Communications and the Digital Economy***

The Music Council considers that the advent of digital broadcasting affords Australia a once in a lifetime opportunity. Scarce spectrum can now be utilised to offer enhanced program choice for audiences. This choice must include increased opportunities to access Australian programs, as well as greater competition in the market. These opportunities should not be wasted...

***International Film Co-Production Program. A letter to Richard Cohen of Screen Australia.***

The Music Council responded to a review of the Guidelines being conducted by Screen Australia. It became aware that there was some pressure on Screen Australia for the Guidelines to be watered down, a position the Music Council both regrets and opposes. The Music Council considers that the current Guidelines are fair and balanced, recognize the importance of accessing reciprocal benefits, appropriately reflect the cultural underpinning of the Program, provide an effective mechanism for the financing of film and television programs in an increasingly globalised and competitive international market place and sit comfortably within and are complementary to the Government's matrix of industry support....

***Australian Accession to Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Joint Standing Committee on Treaties.***

The Music Council made a number of proposals to JSCOTas it considered Australian accession to the UNESCO Convention. The MCA was active in the period of gestation of this Convention before it was taken up by UNESCO and also proposed its importance to Peter Garrett before election of the Rudd government. The UNESCO General Conference adopted the Convention in 2005, with a vote of 148 to 2 against, and 4 abstentions, among them Australia. The Rudd government took Australia back to multilateralism and participation in these international treaties.

JSCOT strongly recommended that Australia should ratify the Convention and included extended quotes from the MCA submission. The

government did ratify and Australia was the one hundredth country to do so.

### **Pro-Active Advocacy**

#### **MUSIC. PLAY FOR LIFE**

As “the people’s movement for more music making”, Music: Play for Life runs its programs and activities with the aim of encouraging more active music making in schools, communities, everywhere.

Here’s a snapshot of relevant research which drives the campaign:

- Meaningful music education has lost its place in the nation’s schools over time – as few as 23% of public schools are able to offer students an effective music education, compared with 88% of non-government private schools (*MCA*)
- A fresh-out-of-uni new primary school teacher has had, on average, merely 17 hours of instruction in music over the 1500 hours of his/her undergraduate course, a poor base from which to deliver a 6 or 7 year primary music curriculum (*MCA*)
- OzCo’s latest research into Australians’ engagements with the arts (*More than Bums on Seats*) finds that 15% of Australians say they actively participate in music (11% play an instrument, 5% sing, 4% compose/mix) which extrapolates to 3.3 million active music makers (*Australia Council*)
- 29% of Australians play sport or exercise twice a week or more with nearly half of us – 10 million people – exercising or playing sport at least once a month (*ABS*)
- There are an estimated 5 million “lapsed” musicians in Australia – people who used to be musically active but are now not (*AMA*)
- Many Australians miss out on the social, emotional and physical benefits of a musically-active life because of the misguided attitude that music is the preserve of the “gifted” (*AMA*)

A **Music Council of Australia** initiative, Music: Play for Life runs in partnership with the **Australian Music Association**, which provides core funding towards campaign administration and management. The **Australian Society for Music Education** is a founding partner. The Australian Music Therapy Association is an active partner, as is the national peak body representing parent groups,

ACSSO (Australian Council of State Schools Organisations).

#### **HIGHLIGHTS OF THE YEAR**

- 1630 school communities joined Music: Count Us In this year, up 31% on last year. Visits to the website were up 300%. The live webstreams were watched by more people on the day this year – up 100% on last year – and the audience for the posted replays continues to be strong.

A mentored songwriting process involved more students from around Australia, a remix competition was inaugurated to engage secondary students and WA joined the culminating events in real time, for the first time this year, with its own live webstream event from Perth Concert Hall. There was more, and better, coverage of the program and the issue of music education in schools across the board, in print and on radio and TV, including a community service announcement aired nationally on Network TEN, an extended story on the ABC’s *BTN* and an in-depth look at the issue of music in schools on the ABC’s *Stateline* program in WA.

There have been more than 7000 views of the Youtube clip of the song recording (due in part to Bobby Andanov’s popularity).

There are 500 MCUI followers on facebook.

1000 generalist primary school teachers received first-time or continuing professional development around the program this year. In NSW, both the MCUI PD ‘starter’ and ‘continuer’ courses were accredited by the NSW Teachers’ Institute. On the culminating day, 900 Melbourne students of all ages waved placards proclaiming ‘Sing!’, ‘Keep the Beat’ and ‘Count Us In!’ at the Federation Square event hosted by John Foreman with celebrity countdown, Myf Warhurst, lead vocalist Bobby Andanov and the Kardinia International College Band; in Darwin, students rocked the House at the invitation of NT Speaker, Jane Aagard; Casey Donovan counted down the 300 students at the steps of the Sydney Opera House, 1000 ACT littlies sang with Melinda Schneider at Llewellyn Hall; students on remote farms in WA hooked up to sing together via School of the Air; deaf kids at Thomas Pattison school in Sydney taught Australia to sign the song in Auslan; Vision Australia translated the lyrics to Braille for sight-impaired students and teachers; cricket legend, Adam Gilchrist, joined channel

- 7's Monika Kos at the Perth event and Fairvale High in Sydney hosted its own 'celebrity aunt', Paulini, who sang the song as a duet with her namesake niece, backed by the school's staff band and all the students.
- 175 schools entered the 2009 singing-themed Flame Awards, open to primary and secondary schools. Melbourne High took the top prize.
- 101 primary schools entered the Flame Awards, keen to show the creative ways in which their instrumental music programs get as many of their students as possible making music. This year's Awards are for primary schools only.
- ABC Local Radio joined existing partner, ABC Classic FM, as media supporters of the Flames.
- Sydney philanthropists, Robert and Elizabeth Albert, continued their support of the Flames, with a \$10,000 donation.
- 235 people around Australia ran an average 2.4 events each as part of Making Music Being Well week, involving more than 35,000 participants – an increase of 300% on last time and 300 people joined the program as followers on facebook – then our first such foray. Events took place in nursing homes, schools, community halls, hospitals, shopping centres, parks and other places. MMBW HQ helped people deliver advocacy around the benefits of musical activity by providing posters, brochures, media release proformas, invitation templates, event management guidelines and a dedicated website.
- Membership of the new national Music in Communities Network is now at 120, up from 49 this time last year. The Network also welcomed a new coordinator, Tony Breese, to drive its growth and activities
- 170 community music organisations entered the 2009 community wellbeing-themed Music in Communities Awards, which were won by ACT's Music For Everyone and VIC's Ambient Orchestras
- 30 delegates attended the first regional Music in Communities Networking day, in Wollongong, forming the first regional Chapter of the Network
- The campaign won a \$48,500 grant from the Potter Foundation to develop our *More Music Toolkit* for schools

- All campaign websites saw a dramatic rise in visitation – an average threefold increase across the board.
- There are now close to 6700 campaign supporters, up from 5400 this time last year.

#### **Financial**

We secured **\$608,500** in cash contributions for the campaign and approximately \$100,000 in kind, as follows:

#### **Cash**

AMA \$ 70,000

Commonwealth \$480,000

Robert and Elizabeth Albert \$ 10,000

Potter Foundation \$48,500

#### **In-Kind**

Channel TEN and Southern Cross TEN: airplay of 30 sec TVCSA \$ 100,000

#### **Other Pro-Active Advocacy**

#### ***Negotiation of the Trans-Pacific Partnership Free Trade Agreement. Letter to the Minister for Trade.***

The Minister was reported in the *SMH* of March 16 as saying, concerning the negotiation of this agreement: "We approached this on the basis that everything is on the table. No exclusions..." The meaning of this statement is that domestic regulations cannot impose on products and services of a partner country anything not imposed on domestic producers, in the context of international trade. Of course, all agreements have lists of "exclusions" from these provisions. The position of the MCA and the cultural sector generally, here and abroad, is that cultural activity in its entirety should be excluded from the outset. The Minister's statement is thus of great concern.

The Music Council sent a further submission arguing against the inclusion of investor-state dispute mechanisms in Australia's international trade agreements generally and in the Trans-Pacific Partnership Agreement, currently being negotiated, in particular. The USA is an aggressive promoter of these provisions and is a party to the negotiations for this Agreement. They allow private entities to challenge

governments on their performance in the terms of such agreements. There have been extraordinary outcomes where, for instance, a government has been prevented from regulating an environmentally toxic industry despite the dangers to its people. A US entertainment company might, for instance, challenge the Australian government over its regulation to support Australian content in the digital realm, were the government to attempt to do so.

**Remove obstacles to Australian touring by artists from developing countries.** The real barrier for musicians in developing countries was the need for the visa to be physically evidenced in the passport for what are known as non-ETA (electronic travel authority) countries. However, all 420 visas are now raised electronically and they now face just the usual barriers that apply to anyone who is not an Australian citizen or permanent Australian resident. That being said, some developing countries still will not let anyone leave home without a visa physically evidenced in their passport and that is not something MCA or the Australian government can fix.

**Letter to Minister re Regulations that are Harming Live Venues in Melbourne.** Regulations introduced for purposes of controlling crowds and violence in licensed venues in Melbourne are causing the closure of music programs in premises which have no record of such problems. The letter requests the Minister to review the regulations and target them more carefully.

There was subsequently partly satisfactory action by the Victorian government.

**Commercial Free to Air Licence Fee Rebates and Local Content. Letter to the Minister for Broadband, Communications and the Digital Economy.** Prepared by an alliance of the ACS, ADG, AGSC, ASEG, AWG, MEAA, MCA, SPAA

The letter raises concerns about a rebate on television broadcasters' licence fee "to protect Australian content on commercial television" at a time when local content is being shut out of digital free to air television and the Department is reviewing the application of local content standards on the multichannels. Information and discussion was sought.

**Content and Access: The future of program standards and captioning**

**requirements on digital. Department of Broadband, Communications and the Digital Economy.** Prepared by an alliance of film industry organisations and the Music Council.

The submission calls for local content rules to be placed upon free to air digital television multichannels. It notes that the broadcasters, not now subject to local content requirements, present very minimal levels of Australian content. In return for access to public spectrum, and the recent licence fee rebate, it is reasonable to impose local content obligations upon them.

**The National Curriculum and Strategic Advocacy For Music and the Arts.** A paper for the music education community. Advocacy to governments on behalf of music education has been, in a sense, unfettered until recently. However, with the decision by the Commonwealth to include the five artforms, dance, drama, media, music and visual arts/design, in the National Curriculum, governments must now consider all five together. There is a need for collaboration and mutual consideration among the artform advocates. The alternative could be public dispute and failure.

A number of national artform and arts education organisations form the alliance, the National Advocates for Arts Education (NAAE). Together, they developed a proposal that the National Curriculum should be written on the basis that throughout the compulsory school years, every school should offer continuous, sequential, developmental education in at least two artforms of its choice and rich but not necessarily continuous experiences in the other three.

Some in the music education community are dismayed that this would seem to mean a step back from the aspiration for universal provision of continuous music education. However, the NAAE members do envisage that every artform is free to persuade schools to choose their respective form as one of the two primary arts subjects.

**Federal election.** MCA was a signatory to a media release by ArtsPeak calling on parties to issue arts policy commitments. Tina Broad attended Minister Garrett's policy launch, spoke with him. Letts was in correspondence with Liberal Party, urging it to issue a policy statement, commenting on the inadequacy of the initial response, congratulating it on the

only slightly better official release. MCA also sent our detailed arts policy statement. Letts sent statements to the Greens and the Democrats earlier.

Policies of all three parties were distributed via the MCA Policy eBulletin on the Thursday before the election.

**Efficiency dividend.** MCA assisted in drafting and distributing a media release from ArtsPeak deploring the application of the 1.25% 'efficiency dividend' to the Australia Council and so effectively to artists and arts companies.

## REPRESENTATION

For MCA, "representation" means representing music's interests by taking a seat at the table where issues of moment are raised from time to time, even when none are foreshadowed in the current agenda. To this end, MCA is a member of a number of organisations and appears regularly at meetings called by other organisations.

It is a member of:

### **ArtsPeak**

### **Australian Coalition for Cultural Diversity**

### **Australian Curriculum, Assessment and Reporting Authority**

### **Australian Service Industries Roundtable (ASR)**

### **Contemporary Music Working Group (CMWG)**

### **Council for Humanities, Arts and Social Sciences (CHASS)**

### **International Music Council (IMC)**

### **International Network for Cultural Diversity (INCD)**

### **International Federation of Coalitions for Cultural Diversity**

### **National Advocates for Arts Education (NAAE)**

### **National Roundtable of Non-Profit Organisations**

In addition, MCA has been represented at meetings with or organised by many other organisations during the year, including:

APRA

Arts Law Centre

Ausdance

Australian Broadcasting Corporation

Australian Coalition for Cultural Diversity

Australia Council for the Arts, various

Australian Copyright Council

Australian Curriculum Assessment and Reporting Authority ACARA

Australian Independent Record Label Association

Australian Music Centre

Australian National University Dept of Music

Australian Youth Orchestra

Cambridge University School of Education

Canberra Symphony

Central Coast Regional Conservatorium (Taree)

Commonwealth Department for Education, Employment and Workplace Relations

Commonwealth Department for the Environment, Heritage and the Arts

Commonwealth Minister for the Environment, Heritage and the Arts

Commonwealth Productivity Commission

Community Broadcasting Association of Australia

Currency Press

Freedman Foundation

Freemuse (Copenhagen)

Hadahur Music School initiative in Dili, Ros Dunlop, Sister Susan Connelly

Hawke Institute

International Society for Contemporary Music

Lowy Institute

Ministry of Culture, Tunisia

Music Board, Australia Council, Paul Mason

Music Industry Piracy Investigations

Music NSW (Lynn Gailey)

National Association of Visual Arts

NSW Dept of Education / SM4RT

Qld Conservatorium Research Centre on the Sound Links and Sustainable Futures projects

Qld University of Technology

Sound Sense (UK)

Sydney Youth Orchestra

Concerning some specific actions:

**International Music Council.** Richard Letts presided over the World Forum on Music and the General Assembly of the International Music Council in Tunis in 2009. Among many other things, Letts initiated at this gathering the international Musical Rights Awards and also the establishment of an IMC youth council. This marked the end of his term as President, but he

continued as Chair of the Music Sector Development Program. Andrew Stone attended for AYMC and was elected as chair also of the IMC youth council, a position that, however, he later relinquished.

Helen Lancaster attended as MCA Chair and has subsequently made a new attempt to set up a regional IMC council for Asia and Oceania. In collaboration with the Chinese Musicians Association, she organised a meeting at Gulangyu, Xiamen with 25 attendees representing also the Philippines, Malaysia, Iran, India and Mongolia.

Letts attended several meetings of the **Contemporary Music Working Group** around the bureaucracy's attempts to develop a plan for the contemporary music industry.

Meetings with the **National Advocates for Arts Education** were especially important in setting up advocacy and responses concerning the National Curriculum, and also the new arts careers hub being coordinated by NAVA.

## E. PROJECTS

### **Australian Youth Music Council** Information Services

- Website was successfully completed in April 2010, and a Facebook and Twitter page were established alongside the website
- Web stats 15 April-15 September 2009
  - 816 Visits
  - 1,412 Pageviews
  - 705 Absolute Unique Visitors
  - Traffic Sources: 9.93% Direct, 28.92% Referring, 61.15% Search Engines
  - 93.75% of visits from Australia
  - Content drilldown: News Posts (591 views), About (390 views), Resources (179 views), Home (163 views), Contact (27)
- Email list and bulletin have not been created as intended
- A list of relevant organisations has been created, and some discussions with youth and music organisations have been started
- None of the intended networks have been created, but it still seems possible
- AYMC has made some contributions to *Music Forum* but less than its intended one article per issue

### Research and Policy

- Alex Masso has started a small research project, and presented a paper at Creative Communities
- AYMC has discussed a research project which looks at funding for young musicians across Australia, but has not yet started

### Advocacy and Representation

- The AYMC website and social networking sites have been used as information sources about policy (including Government policy) and MCA Advocacy
- AYMC contributed to the National Cultural Policy submission
- AYMC has been represented at the following events and meetings:
  - International Music Council Assembly (Tunis, October 2009)
  - Meeting with Minister Garrett
  - Meeting with the Australia Council
  - Accessible Arts' *Accessible Music Pathways* Forum
  - APRA Song Summit (June 2010)
  - YPAA Changing Habitats conference (June 2010)
  - Creative Communities (September 2010)
  - MCA Classical Music Summit (July 2010)
  - Encounters (Queensland Conservatorium, May 2010)

### Projects

- AYMC was involved with the new *Music. Play For Life* initiative "Recount".
- The AYMC is involved with the MCA's planned Music Careers website.
- The first AYMC Conference will take place on Saturday 25 September, the day prior to the MCA Assembly
- Several proposed projects have not eventuated

### Administration and Marketing

- The AYMC has been reasonably ineffective in spreading its message widely, although it is clearly reaching some key organisations

### Financial

- The AYMC spent the initial \$1000 provided to it by the AYMC. This full amount was used to build the website.
- The AYMC Conference broke even
- Otherwise the AYMC has made no financial transactions

### Personnel

- Andrew Stone stepped down as Chair of the AYMC and Youth Councillor on the MCA in December 2009. Alex Masso took on this role. At the conference new elections were held and Michael Sollis was elected as Chair.
- Secretary Daniel Ward has stepped down from the AYMC
- Michael Sollis (Canberra) and George Jackson (Brisbane) joined the AYMC in May 2010
- The AYMC has had 10 meetings, including the 2009 AGM and two meetings held face to face in May 2010. One of these was a joint meeting with the MCA Board. Meeting attendance has been difficult, and needs to be addressed.

### Acknowledgements

The AYMC thanks APRA, YPAA and Griffith University – Queensland Conservatorium for their generosity in providing opportunities to attend conferences.

Special thanks go to Dick Letts and Helen Lancaster for giving so much of their time to supporting the AYMC in its first year.

### **MCA Australian Musical Futures Think Tanks**

In **2008**, the MCA organised its first ever think tank, inviting 100 sectoral leaders to spend a day identifying key issues for action. It was conceived as a follow-through of the Kevin Rudd 2020 summit but focussed on music. It was to be the first of a series of such events, to be known as the Australian Musical Futures series. This particular event was named Towards 2020.

**2009.** One of the summit recommendations subsequently adopted by the MCA was to organise a series of four think tanks in 2009 on the difficult issues around digital distribution of recorded music. A collaboration between MCA and the Institute of Creative Industries at QUT,

the first three events considered successive stages in the music value chain – creation, production, distribution, with a fourth think tank to draw the threads together.

**2010.** Recommendations from the digital distribution think tanks were pursued in 2010. They include a proposal to the Minister for the Arts for a program to support career and business development for emerging musicians, with MCA as a possible manager of a grants and development program. An effect of this project could be to begin to draw private investment into this part of the music sector. Progress was halted by the 2010 election and it is not known whether it will be resumed. There was a recommendation for the establishment of a new web resource for career and business development which is being implemented now. The think tanks again confirmed the need for statistics and the MCA proposed that to government, again without result. Another proposal was for case studies of successful Australian practice. The MCA sought a small amount of Music Board funding for this but was unsuccessful.

At the 2009 Assembly, it was recommended that MCA organise a think tank for classical music. This was adopted by the Board and took place on July 12 at the Sydney Conservatorium with 100 participants.

The national Classical Music Summit was preceded by ten focus groups around the country, a literature survey on international trends in orchestral music, contributed papers, a research list. The summit itself included 8 breakout groups, each of which reported in writing. Following the summit, a strategy group was set up. A summary was made of all of these recommendations and this was presented to the strategy group. It approved 27 actions and proposed that the MCA continue a central organising role. MCA has so far carried the weight of implementing summit recommendations. To continue doing so at the present level, it will need special funds. The summit pages are retained on the main website and more details can be found there.

### **National Instrument Bank**

The National Instrument Bank was launched in June 2008. The objective is to secure by loan or donation very fine musical instruments and loan them to correspondingly fine Australian players. Since these instruments have become collectors' items with prices beyond the ability of musicians to purchase them, the NIB will assist

businesses and persons of wealth to purchase instruments for loan or donation to the bank. A Bignami violin was purchased by the Australian Arts Trust and loaned to the NIB, and so became the beginning of the collection. Various strategies have been tested to secure more instruments and have not been notably successful. However, the NIB now has five instruments and is deciding upon strategies for loaning them and building the profile of the program. Collaboration with competitions is one such. The NIB most recently has been the beneficiary of a donation of an excellent A E Smith violin by Brennan Keats. This is offered as part of the first prize for the concerto competition organised by the Queensland Orchestra.

The NIB has been given the responsibility by the Australia Council for sale of its Guarneri cello, at a value of some \$800,000. The broker for the NIB, Lilly Camden, took the cello to London for a successful restoration and its promotion is now underway. However, this arrangement coincided with the arrival of the GFC so for the moment attempts at sale have been postponed and the instrument has been loaned short term to Emma Jane Murphy of the Trio trio.

With Eve Klein's resignation, David Worrall, formerly a violinist, has taken over as Manager of the NIB.

**Resound.** This is an offshoot of the NIB, invented by manager Rachel Hocking specifically to find musical instruments to replace those lost by Victorian bushfire victims. She had the assistance of Emma Ayres, the breakfast announcer for ABC Classic FM, and Bev McAlister and colleagues of the Dandenong Ranges Music Council. The Resound program distributed 250 instruments and wrapped up early this year after spending an additional \$5,000 cash donation to assist with instrument purchases for Ranges schools.

#### **Early childhood: The Lullaby Project**

The objective of this project is to present a CD of lullabies to the mother of every new-born child in Australia. The project was put on hold pending discovery of sufficient funds for implementation.

#### **Advise on the establishment of a national music school for Timor Leste in Dili**

After quite a lot of work by MCA, the Mary McKillop people in East Timor decided that they did not wish to proceed further. **Music Council of Australia Freedman Fellowships**

Funding was restored for the MCA/Freedmans and the program was reinstated with a new manager, Jo Smith. Classical Fellowship winner is the remarkable young violinist, Kristian Winther, and the Jazz Fellow is guitarist Ben Hauptmann. Both are from Melbourne. The Freedman Jazz concert took place again at The Studio of the Sydney Opera House in front of a record audience – and with a record number of performers. The 18 member Jazzgroove Mothership Orchestra performed works by WA's Mace Francis, and Gian Slater brought 13 choral singers with her from Melbourne.

## **F. ADMINISTRATION AND GOVERNANCE**

### **Financial results**

In calendar year 2010, MCA received income of \$916,838 and incurred expenses of \$895,281, for a surplus of \$21,557. In addition, there were donations of instruments to the National Instrument Bank to the value of \$52,500. Note that although these instruments are the property of the MCA and their value is included in the totally equity, they are accepted on the basis that they will be loaned to musicians and only in dire circumstances should they be sold to meet the organisation's debts. Added to equity brought forward from 2009, MCA ended 2010 with total equity of \$249,874, by far a record for the organisation. The Australia Council requires equity of 20% of expenditures and it has been MCA's objective to achieve this as soon as possible. Excluding the value of the musical instruments, equity at the end of 2010 was 22% of expenditures. The MCA intends to return to spending money on programs.

**Elections: the Board.** Julian Knowles, Helen Lancaster and Huib Schippers were re-elected and so the membership and office holders of the Board of Directors continue unchanged into 2011.

**Elections: the Council.** *These members were elected for the first time:*

- Folk Music: *Sebastien Flynn*, President, National Folk Festival (ACT)
- Record Industry: *Nick O'Byrne*, GM, Australian Independent Record Labels Association (AIR) (VIC)
- Research: *Dr Brydie Leigh-Bartleet*, Queensland Conservatorium Griffith University (QLD)

*These members were subsequently appointed by the Board to fill vacant positions until the next AGM:*

- Jazz: *Joanne Kee*, Director, Ceres Solutions (NSW)
- Popular Music: *Clare Bowditch*, singer (VIC)
- Music Management: *Caroline Harihy*, Harihy Management (VIC)

*These members were elected for a second or later term:*

- School Music Education: *Jane Law* (NSW)
- Contemporary Classical Performance: *Dr Vanessa Tomlinson* (QLD)
- Indigenous Music: *Rob Collins* (NT)
- World Music: *Chris Bowen* (QLD)
- Music Broadcasting (Community or Commercial): *Chris Johnson* (NSW)
- Music in Creative Industries: *Prof Phil Graham* (QLD)
- Special Member: *Dr Helen Lancaster* (QLD)

**Honorary Lifetime Member.** The Board voted to appoint **Dr Sylvan Elhay** as an Honorary Life Member. Sylvan was a founding member and the first Treasurer of the Council. He served as Chair from 2004 to 2008 and was a founder of the *Journal of Music Research Online*.

#### **Number of Board meetings**

Between the AGMs for 2009 and 2010, the Board met seven times. It met face to face immediately after the 2010 Assembly and will meet again in Sydney in March 2011.

#### **Committees**

Committees active during the year were as follows. MCA has a great appreciation for the contributions of their members, all unpaid. Some committee members are not MCA Councillors and we are especially appreciative of their contributions.

*Classical Music Strategy Group:* Richard Letts (Chair), Anne Cahill, Mary Jo Capps, Antony Jeffrey, Anne Lierse, Benjamin Northey, Helen O'Neill, Roland Peelman, Kim Walker, Raff Wilson

*Classical Summit Steering Group:* Richard Letts (Chair), Mary Jo Capps, Colin Cornish, Lynn Gailey, Tony Grybowski, Matthew Hindson, Rory Jeffes, Jehan Kanga, Timothy Matthies, Roland Peelman

*Media and Music:* Art Phillips, Chris Johnson, Graeme Hinckley, Lynn Gailey, Michael Smellie, Nick O'Byrne, Phil Graham, Richard Letts

*National Curriculum:* Anne Lierse, Frances Dennis, Ian Harvey, Jane Law, Jay McPherson, Megan Steels, Richard Letts

*NBN in Music Education Working Group:* Anna Howell, Bradley Merrick, Jane Law, Lynn Gailey, Mandy Stefanakis, Richard Letts, Steven Dillon

*New Classical Narrative Working Group:* Antony Jeffrey, Roland Peelman, Richard Letts

*Tertiary Funding Working Group:* Diana Blom, Carl Crossin, Richard Letts, Gary McPherson, Huib Schippers, Kim Walker

*Digital Distribution Strategy Group.* Michael Smellie (Chair), Rob Appel, Nick Crocker, Julian Knowles

*Journal of Music Research Online.* Jula Szuster, Managing Editor; Sylvan Elhay, Treasurer, Webmaster; Mark Carroll, Stephen Knopoff, Helen Rusak, Graeme Strahle.

#### **Administration**

The MCA office is a virtual office. All the personnel work from their own spaces and most of the communications are by email with some phone calls thrown in.

Admin – Sara Hood and Heather Digby, Malvern in Melbourne

Music. Play for Life – Tina Broad and Emma Unsworth, Mollymook; Pru Borgert, Coffs Harbour, NSW

Jon Louth – Milton, NSW

Richard Letts – Sydney CBD

David Worrall – Braddon, ACT

Dianne Webbey – Parramatta, Sydney

Lynn Gailey – Clovelly, Sydney

Hans Hoegh-Guldberg – Oberon, Blue Mountains, NSW

Lucia Okumura – Kurrajong, Blue Mountains, NSW

Tony Breese – Dulwich Hill, Sydney

Jo Smith – Lawson, Blue Mountains, NSW

Lilly Camden – Rose Bay, Sydney

Rachel Hocking – Mortdale, Sydney

Amanda Wagg – Dulwich Hill, Sydney

Key people meet face to face every couple of months. Somehow, it works well.

Financial administration is contracted to Morton Music in Malvern, Melbourne. **Sara Hood** is the administrator, and she is assisted by **Heather Digby**.

Assistant to the Director and manager of the National Instrument Bank until July 31 was **Eve Klein**. **David Worrall** took over from Eve when her career as a singer and composer took off. Both Eve and David have strong web skills and MCA has depended upon them to bring in new developments on the MCA websites. As reported above, David has broader responsibilities and has the new title Projects Manager.

Manager of Music. Play for Life is **Tina Broad**, and she is assisted by **Emma Unsworth**. The amount of work they get through is amazing. They also call on assistance from **Jon Louth** in many of their website management work.

**Lynn Gailey** is the Head of Research; she is especially responsible for MCA's broad development in advocacy – she is responsible for many of the advocacy submissions listed above.

Information Officer is **Lucia Okumura**, with responsibility for producing five *Music Forum* eBulletins every week.

Editor of the Knowledge Base is **Hans Hoegh-Guldberg**. He contributes his own statistical analyses and edits the narrative contributions of others.

Marketing Manager is **Dianne Webbey**. We have made big strides this year in securing more advertising for the magazine and for the first time, on the websites.

**Tony Breese** has taken over as Project Officer for the Music in Communities Network, a special program of Music. Play for Life.

Webmaster is **Simon Bereux** of ComputerJazz, based in Melbourne. Promotional consultant is mainly **Debbie McInnes**, based in Leichhardt, Sydney.

Executive Director is **Richard Letts**, based in Sydney.

### **Funding**

Most of MCA's activities on behalf of music in Australia have no direct commercial potential. Regrettable but true. Of course, where services that are consistent with the MCA mission can be sold, then MCA tries to sell them. But for the most part, they will not eventuate unless there is a voluntary contribution of funds or time. MCA is therefore especially grateful for these contributions.

The most difficult funding to achieve is funding for the core administration. MCA is very appreciative, therefore, that the *Music Board of*

*the Australia Council* in 2009 commenced triennial funding to the MCA for its core costs. This \$200,000 per year has made a tremendous difference to the operations. It is supporting a full time salary for the Executive Director, so permitting a realistic succession plan. It also has enabled the employment of a Marketing Officer and the development and implementation of a marketing plan. MCA has also employed a Projects Manager, a person of many skills who is having the opportunity to apply them in many projects.

Substantial financial support has come from:

**Australian Music Association** for core funding to the Music. Play for Life campaign

**Freedman Foundation** for restored funding for the MCA Freedman Music Fellowships

**Institute of Creative Industries and Innovation, QUT**, for funding and some administration and accommodation for the Digital Distribution Think Tanks.

**Ian Potter Foundation** for the creation of a new advocacy package for use by supporters of school music education

**Brennan Keats** for the donation of a superb A E Smith violin for the National Instrument Bank

**Robert and Elizabeth Albert** for prizes for the Music. Play for Life Flame Awards for inspiring school music programs.

**Australian Arts Trust** for general support.

**University of Adelaide** for financial support to the MCA Journal of Music Research Online.

In-kind contributions are offered by a number of organisations. Significant support has been provided by:

**ABC**, for on-air time and promotions for the Flame Awards and for Music. Count Us In;

**Channel 10** for Music. Count Us In.

**APRA** and **Sydney Conservatorium of Music** for accommodating a number of meetings free of charge.

Our enthusiastic thanks go to all of these supporters.

### **Marketing Activity (2010)**

Marketing activity for the MCA was focussed on retention of MCA members, acquisition of new MCA members and growing advertising revenue.

### **Retention & acquisition of members**

Marketing has undergone a developmental phase to create marketing materials for MCA

including print advertisements, flyers, online advertisements, membership renewal letters and email communication. Next phase is the development of marketing material to promote specific MCA websites and Music Forum e-bulletins to targeted audiences.

Communication to existing members has been improved through regular bulletins and revision of existing letters. Next steps will be expansion of benefits offered to members through obtaining partner discounts, vouchers etc.

Prospective new MCA members are being targeted at industry conferences and through their associations via promotional flyers inserted into conference satchel bags, print advertisements in industry manuals and placement of online advertisements on conference websites etc.

### **Advertising revenue**

Another major focus was the development of database of prospective advertisers, followed by active promotion of MCA print and online advertising opportunities to these prospects.

#### *Online advertising*

Marketing efforts have contributed to an increasing number of online advertisements placed on the MCA main website, *Music Forum* website and MCA eBulletins.

Whilst revenue from this activity is relatively modest to date, the focus is on developing relationships with advertisers to encourage repeat advertisement placement with the MCA.

## **G. VOLUNTEER SUPPORT**

With increased core funding, MCA has become a more professional organisation. Nevertheless, it still very much depends upon volunteer contributions. Perhaps one could say that the volunteers work not so much for MCA as for our shared cause of building Australia's musical life.

Here I would like to acknowledge those contributions. One must begin with the Board Members carrying out their Board Member duties. The Board Members give time and wisdom and indeed their own money, since of their own volition they decided to meet face to face a couple of times a year in order to have time to come to grips with this complex program.

Chairperson **Helen Lancaster** is active continually throughout the year, beyond the demands of her very full professional life. I acknowledge especially at this time her work in

hosting the 2010 Annual Assembly in Brisbane. The other members: Deputy Chair **Robyn Holmes**, Treasurer **Ian Harvey**, and members **Mark Callaghan**, **Julian Knowles**, **Dean Ormston**, **Huib Schippers** and **Michael Smellie** contribute in a diversity of ways corresponding to their respective skills and circumstances. I would like once more to note the long service of **Ian Harvey** as Treasurer, in which position he gives bed-rock comfort and wise counsel.

I would like to acknowledge special contributions by a number of Council Members.

**Rob Appel** assisted in furthering the work of the Digital Distribution Strategy Group, attending meetings with the Minister for the Arts at his own expense. He was an MCA delegate at the World Forum on Music of the International Music Council.

**Mark Callaghan** offered his support for the Lullaby Project and would have done more had we achieved funding.

**Mary Jo Capps** has served on the Classical Music Strategy Group that was formed following the Classical Music Summit.

**Rob Collins** assisted with the Indigenous Music section of the National Cultural Strategy paper for Arts Minister Garrett.

**Colin Cornish** served as a member of the Steering Group for the Classical Music Summit

**Peter de Vries** is writing an advocacy paper for early childhood music education, to be used in furtherance of the agenda of the Classical Music Summit.

**Sylvan Elhay** has continued to work to advance the *Journal of Music Research Online*, which has now published its first four papers. He organised the Adelaide focus group for the Classical Music Summit.

**John Foreman** has again given great assistance with the Music. Count Us In project.

**Phil Graham** was a key player in the Music in Australia Digital Distribution Think Tank series and some of the follow-through, wrote for Music Forum, will contribute two papers to the 2010 Assembly and assisted with MCA's involvement in QUT's CRC bid.

**Ian Harvey** has been an extremely important player in the advocacy around music education and community music development. MCA makes great use of the *Australian Attitudes to Music* survey carried out regularly by his organisation.

**Graeme Hinckley** has advised on matters concerning public broadcasting and classical music. He participated in the media focus group for the Classical Summit and has assisted in deciding the course to follow through.

**Hans Hoegh-Guldberg** serves as Editor of the *MCA Knowledge Base*.

**Robyn Holmes** organised the Canberra focus group for the Classical Music Summit and is a continuing source of strategic insight and wise advice.

**Rory Jeffes** served as a member of the Steering Group for the Classical Music Summit.

**Chris Johnson** participated in the media focus group for the Classical Music Summit, will present at the Assembly, and has been helpful with those issues.

**Julian Knowles** has participated in the Digital Distribution Strategy Group and in other related matters.

**Helen Lancaster** is Chair. In addition to general wide-ranging involvement, Helen takes as her special charge the liaison with and nurturing of the MCA's Australian Youth Music Council. She was an MCA delegate at the World Forum on Music of the International Music Council and has since taken the initiative in attempting to form a regional council for Asia and Oceania. She organised the Brisbane focus group of the Classical Music Summit and chaired a Summit working group.

**Jane Law** has been very active in the music education area, and has agreed to chair the MCA Music Education Committee which will meet at the 2010 Assembly.

**Michelle Leonard** began her MCA involvement by participating in the judges' panel for the 2009 Flame Awards.

**Alex Masso** is Chair of the Australian Youth Music Council and works tirelessly across all manner of initiatives. For example, he is organising from the AYMC's perspective the music careers and business website and also organised the meeting in Wollongong for the Music in Communities Network which resulted in the formation of a local chapter of the network.

**Michael McMartin** attended the World Forum on Music of the International Music Council in Tunis.

**Terry Noone** provided very valuable intelligence for the MCA's advocacy in support of music venues in licensed premises in Melbourne.

**Dean Ormston** has been active especially in developing the opportunities for live music performance in the hospitality industry and in forging a collaboration between MCA and his employer, APRA.

**Stephen Peach** and Dick Letts have cooperated in formulating some important submissions.

**Art Phillips'** research into music budgets for television productions is a significant contribution and its next phase awaits support from Screen Australia.

**Stephen Phillips**, Director of the State Opera Company of SA, has assisted with classical music matters, especially selection of MCA nominees in international competitions.

**Pat Rix** has contributed in the areas of disability and community music, including the production of an important paper on policy for music and disability.

**Helen Rusak** is a member of the management group for *Journal of Music Research Online* and participated in the Adelaide focus group for the Classical Music Summit.

**Huib Schippers'** important work in research has involved MCA as partner in the Sustainable Futures project into the survival of traditional musics around the world. He annually organises the update of the *Guide to Australian Research in Music*.

**Nathan Shepherd**, lawyer, has been very helpful in providing legal advice for MCA projects, especially the National Instrument Bank.

**Michael Smellie** has brought his great international experience and perspectives to guiding the work of the Digital Distribution Strategy Group.

**Graham Strahle** has assisted in the birth of the *Journal of Music Research Online* and has contributed many reviews to Music Forum. Graham has made a great contribution to the MCA and steps down this year after 8 years of membership.

**Catherine Threlfall** has been the key MCA member in the organisation of Making Music Being Well, the promotional collaboration with the Australian Music Therapy Association.

**Vanessa Tomlinson** wrote an excellent and innovative paper for the Classical Music Summit.

### **Thanks to committee members**

Many thanks to the members of the nine MCA committees and working groups, already mentioned on page 21.

**Classical Summit.** Thanks to participants in the Classical Summit Focus Groups, of which there were about 110 in seven capital cities, and the 100 participants in the Summit itself. In particular, thanks to the people who organised the focus groups – **Marshall McGuire, Sylvan Elhay, Nicole Canham, Kevin Purcell, Robyn Holmes and Helen Lancaster.**

**Resound.** **Rachel Hocking** volunteered her time to see through to conclusion the project she had initiated to collect and deliver music instruments to those who had lost them in the Victorian bushfires. Some hundreds of people are a good deal happier as a result. Rachel was assisted by **Bev McAlister and people from the Dandenong Ranges Music Council.**

Thanks to all those Council members and non-members who spoke at the Assembly.

Thanks to all the members of the MCA who have offered information and advice during the year.

Each issue of *Music Forum* contains work by about 30 **writers**. At four issues a year, I will not attempt to individually thank all of them but there is no question that this very well regarded magazine exists only through those contributions.

Thanks to all those **MCA regular members** who have provided support for various issues during the year.

### **Music. Play for Life**

There are many, many people who have contributed to the Music. Play for Life campaign. Tina Broad wishes to thank these in particular:

**Dick Letts**, the Great Overseer

**Emma Unsworth**, campaign assistant extraordinaire

**Jancy Sultana**, database and registration coordinator, Music: Count Us In

**John Foreman**, Music Count Us In ambassador

**Richard Macionis**, John's manager

**Debbie McInnes** and the team of publicists at DMCPR

**Melinda Schneider** for being a great songwriting mentor and presenter on Music: Count Us In

**Paul Greene and Audius** for mentoring on Music: Count Us In

**Judith Haldane**, ASME WA for coordinating the Perth culminating event

**Kevin Kelley**, for coordinating the Melbourne event

**Susan West, Nicole Mengel and Georgia Pike** at the ANU's Music Education program, for coordinating the Canberra event

**Casey Donovan, Myf Warhurst, Monika Kos, Adam Gilchrist** for 'counting down' at the Music: Count Us In events

**Network TEN** for support of Music: Count Us In

**Melinda Rollinson, AMEB**, for donating the venue for the Music: Count Us In Sydney songwriting day

**Robert and Elizabeth Albert**, for their support of the FLAME Awards

**Emma Paillas and Nick Morris, ABC Classic FM and ABC Local Radio Marketing**, Flames Awards

**Suzanne Rogers, ASME SA**, for helping set the entry criteria and convening the shortlisting for the Flames

**Rupert McGregor**, Executive Director, ACSSO, for passionately advocating for music education

**Jon Louth**, flipside creative, for graphic design and website services

**Ulladulla Printing**, for timely service and great prices

**Simon Bereux**, computerjazz, for web support

**Rivus TV**, for the live webstreaming

**Ian Harvey, Sara Hood and Heather Digby** at the AMA

**AMA 'Music Makers'** members who contribute to the Foundation which makes support of MPFL possible

**Robin Stevens**, editor, and **Greg Phillips**, designer, Music in Action magazine

### **H. IN CONCLUSION**

The most notable developments this year were perhaps these:

In Information Services, the introduction of an online version of *Music Forum*, the addition of three new websites and the offer of the eBulletins free of charge, and the beginning of a systematic renovation of the online structures.

In Research, the major developments are linked to Advocacy, in which MCA made a range of

submissions of unprecedented scope, becoming possibly the most active advocate in the cultural sector. Some of these were clearly influential in guiding government decisions.

Music. Play for Life is also an advocacy program. It is setting up the Music in Communities Network as a dynamic contributor to music development, its Making Music Being Well project tripled participation this year to an estimated 35,000 people and the Music. Count Us In extravaganza lifted participation over 30% from last year and probably got record media coverage.

Representation was marked in particular by the MCA Chair's initiative in attempting to create a Regional Council for Asia and Oceania of the International Music Council. MCA's participation in the National Advocates for Arts Education ensured that music was included in the National Curriculum in a satisfactory way.

The projects were very strong, in particular the Classical Music Summit, which has the potential to change the course of classical music in Australia, and the very successful reinstatement of the MCA Freedman Music Fellowships. The Australian Youth Music Council completed its first full year full of promise and with some worthwhile accomplishments.

Marketing activities were developed systematically for the first time and positive results are beginning to be achieved.

Finally, MCA achieved a financial surplus in order to meet the requirement of the Australia Council for 20% reserves.

MCA's resourcefulness continues with a committed board, a small but talented and generous workforce and many volunteers.

The organization does indeed bring together the participants in the music sector to work on a range of issues that are important to its future. The report indicates more than 400 volunteers contributed substantially in some way to the programs even excluding Music. Play for Life participants, which at one level or another involve hundreds of thousands.

This is a hard-working organisation that creates a lot of joy and satisfaction in the world.

*Richard Letts, Executive Director*