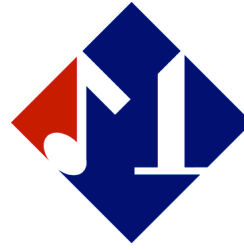


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Australia's representative to the International Music Council



Music Council of Australia

ANNUAL REPORT OF THE EXECUTIVE DIRECTOR TO THE AGM, SEPTEMBER 28, 2009

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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 2008-2009

This report gives more information than most people will want to know! I think, however, that it is important that once a year there is a fairly complete description of the activities of this small but quite complex organisation. I

acknowledge, though, that for most people, the Highlights section will be enough.

The period covered in this report is AGM to AGM, end of September in each year.

Triennial funding. 2009 is the first year of triennial funding of \$200,000 a year from the Music Board of the Australia Council, more than doubling the previous core subsidy. The funding has supported stabilisation of the organisation and the addition of capacity in marketing, advocacy and project management.

Financial. Income in 2008 was a record \$942,000, with a surplus of \$34,000. MCA is on track in 2009 with a surplus of \$18,000 YTD.

Business plan. As a corollary of the new funding package, the MCA constructed a detailed business plan along lines proposed by the Australia Council.

Information services

Music Forum magazine has run into difficulties in sustaining subscriptions. However, it has taken major initiatives to build advertising and subscriptions and evolve content and these show good promise. At a suitable time, a switch to online publication is on the cards.

Website development has become a continuing activity. All the Music. Play for Life websites have been reconstructed to encourage much more interactivity, a new Music in Communities Network site has been set up, and the main site is entering another major reconstruction. Traffic continues to increase.

The new refereed *MCA Journal of Music Research Online* has been launched and has published its first paper.

Other information services continue: the MCA eBulletins, the Music. Play for Life eNewsletter, the annual conference and annual address...

Research

For the first time, MCA has employed a Head of Research, Lynn Gailey. Considering its miniscule

funds, the research program is very prolific. Important projects completed recently:

- The study of music instruction in preservice university degree programs for classroom generalist teachers, showing the extraordinary inadequacy of this preparation (Rachel Hocking)
- Lynn Gailey's development on the work by John Wardle to identify best practice in the regulation of licensed hospitality industry establishments that actually or potentially present live music. This will be used for advocacy to state and territory governments
- The Sound Links project, conceived by MCA and carried out by a partnership led by the Queensland Conservatorium Research Centre, compares community music practice in six contrasting Australian communities. It was published and already has had effects downstream (Brydie-Leigh Bartleet)
- Music budgets in Australian television productions. Art Phillips' project has collected a vast amount of data. A further extension of the project may be possible with the collaboration of a major industry organisation.

There are many other projects described below in the Research section of the report.

Advocacy and Representation

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

Responsive advocacy

Many submissions have been prepared for government, covering especially the treatment of culture in negotiation of a number of international trade agreements, an inquiry into whether Australia should sign to the UNESCO Convention for the Protection and Promotion of the Diversity of Cultural Expressions. It supported improved regulation of agents and managers, and a requirement for engagement of Australian artists as opening acts for tours by foreign artists. MCA made submissions to the review of ABC and SBS broadcasting (Shane Homan), to the review of early childhood education (Peter de Vries) and to the Henry Review of the Australian taxation system. MCA responded to proposals by Commercial Radio Australia which could virtually have destroyed local content regulation on commercial radio.

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 5,500 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 commissioning a pop song, arranging it for a range of school performing groups, and recruiting schools to sing it at an

appointed time and date. Media exposure is vigorously enlisted. The project ran for the second time in 2008 with a \$480,000 contract fee with the Commonwealth and endorsement by the Minister's Music Education Advisory Group. 460,000 children sang, from 1700 schools, about 15% of schools in Australia. Professional development workshops were given to 700 primary school classroom teachers. Results of a survey show high impact on the status of music education at school level.

Flame Awards. These were not run in 2008 due to constraints on our partner, the ABC, but return in 2009 with a prize pool of \$15,000, supported by a \$10,000 donation from philanthropists, Robert and Elizabeth Albert. They recognise the best school music programs.

Music in Communities Awards. These were offered for the first time in 2008 and uncovered some remarkable and indeed, moving programs in community music development around the country. Funding from the International Music Products Association, available in 2008, was not repeated in 2009 but we are finding ways to continue them anyway.

Music in Communities Network. This is a new national support network, recommended by the 2008 summit and just now established by MCA/MPFL. It has high promise and will fill a great need. It was launched in Brisbane at the publication of the Sound Links research project.

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

Pro-active Advocacy: other

Especially noteworthy here is the advocacy that resulted in the inclusion of the arts in Tier 2 of the work of the National Curriculum Board (now ACARA). This was carried out by MCA independently, through its membership of the Music Education Advisory Group of the Federal Minister, and in alliance with other artforms in the National Advocates for Arts Education.

Representation

MCA is a member of ten alliances or associations where decisions or activities affecting music might eventuate. In recent months, 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 is President.

Projects

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

Australian Musical Futures: Digital Distribution Think Tanks. MCA has established this series of think tanks as a way of bringing the music sector together around key issues. The 2009 series addressed the problems and opportunities brought upon the record

industry by digitisation. There have been four meetings and the results are now being compiled. Recommendations for action by MCA and by others are among the outcomes.

National Instrument Bank. The NIB was launched in June of 2008. In recent months it has taken a positive turn and we now have five instruments available long-term, including one or two to be donated to MCA for this use.

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.

Email Bulletin Service

Weekly bulletins go to MCANet members, for Music Employment and Music News.

Fortnightly bulletins go out under these headings: 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.

During the year, the physical appearance of the bulletins was greatly improved. A brief summary of the News bulletin appears each week on the main website home page and at the top of the bulletin itself. This helps to keep the home page active and alive.

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.

In the last year, two negative things hit the magazine more or less simultaneously: the global financial crisis and a new automated invoicing system which has had more than its share of teething problems. This, possibly along with the widespread failure of print periodicals, sent subscriptions into a dive for some months. However, they seem now to be holding their own and new subscribers are joining. We are surveying former subscribers to discover their motivations and impressions. Probably there will be a decision to publish online at some point when we are not ahead of our audience.

For the August issue, MCA invited all the tertiary music institutions to advertise in a special issue; a complimentary copy was then sent to every high school in the country with the idea of assisting

music teachers and their graduating students to choose the institution that best fits their needs. This was a very successful venture and it is intended to repeat it each year.

A new sales representative, Anne Lee-Archer, joined the Council and brought professional skill to the assignment. To advertising in the magazine has been added advertising on the websites.

Music. Play for Life e-newsletter
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. A month ago, the visual design has again been overhauled and it is now even livelier in appearance. It is distributed to a list of over 5,500 people who have registered to 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.

The main website www.mca.org.au

In mid-2009, the MCA was fortunate to employ a person skilled in website design and management, Eve Klein. It is essential to update the website structures for security reasons but beyond that, more and more becomes possible by way of, for instance, interactivity. We expect to head down those paths to so far unseen destinations, guided skilfully by Eve.

Like the email bulletins, the website is intended to empower Australian music professionals and to publicise, and inform about, music in Australia. The contents 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
- Shortly to be added: the website for the MCA's youth advisory and collaborative division, the Australian Youth Music Council
- In preparation and to be added in February 2010, the website serving as a portal for music education resources for schools
- 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
- Sample articles from *Music Forum* magazine

- 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

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.

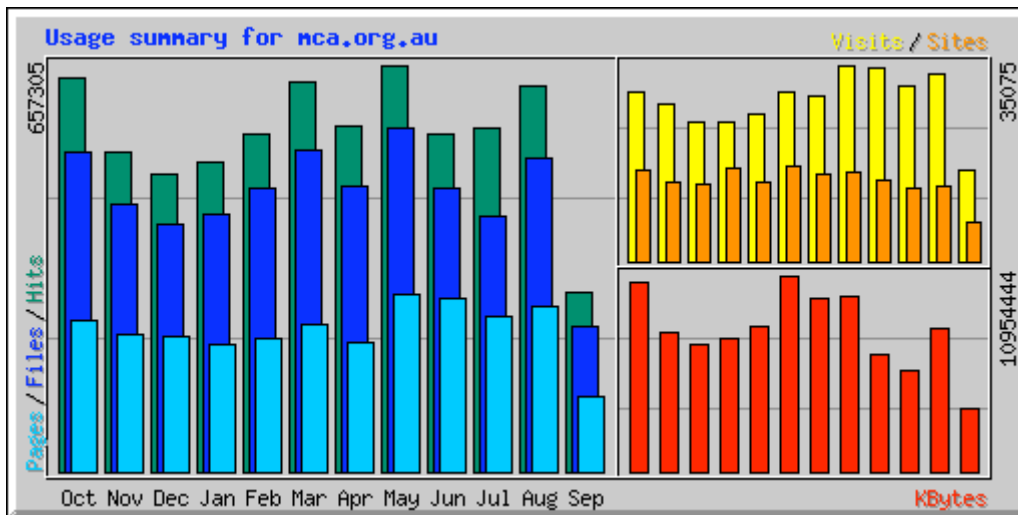
There was a decision this year that Hans, an economist, would concentrate on building the Knowledge Base into the authoritative site for music statistics. Due to competing responsibilities, there has been only modest progress but an excellent plan has been written and Hans anticipates making up for lost time in the latter part of 2009.

Traffic to the main site

Below is the chart showing traffic over the last 11 months. The data goes up to September 14 so it is not really possible to anticipate accurately the outcome for the twelfth month.

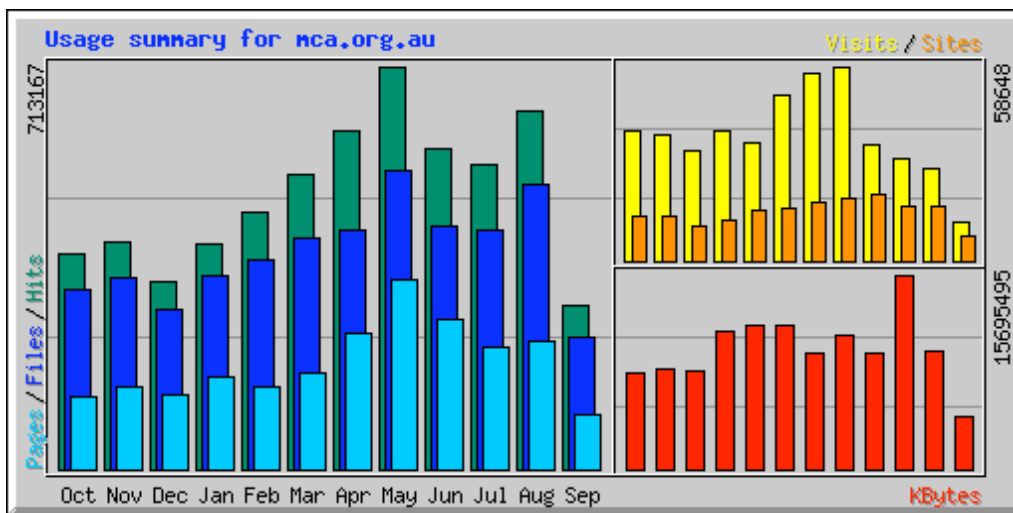
Following is the chart for the corresponding period of the previous year. There was an unexplained collapse in visitor numbers in that year – while pages-read maintained comparable figures.

The last eleven months show much steadier traffic and growth.



Summary by Month										
Month	Daily Avg				Monthly Totals					
	Hits	Files	Pages	Visits	Sites	KBytes	Visits	Pages	Files	Hits
Sep 2009	19274	15579	8135	1093	6932	3511412	16398	122030	233695	289113
Aug 2009	20094	16366	8573	1081	13449	8029031	33533	265784	507365	622922
Jul 2009	17925	13274	8088	1015	13047	5683021	31481	250728	411516	555699
Jun 2009	18152	15291	9351	1151	14603	6487860	34558	280544	458736	544574
May 2009	21203	17951	9234	1131	15886	9741405	35075	286284	556492	657305
Apr 2009	18606	15356	7011	979	15406	9619929	29380	210348	460705	558193
Mar 2009	20300	16754	7719	978	16912	10954444	30328	239313	519377	629305
Feb 2009	19534	16355	7743	939	14231	8050858	26314	216824	457944	546964
Jan 2009	16163	13447	6659	806	16710	7453527	25002	206435	416883	501082
Dec 2008	15552	12905	7085	807	13888	7150018	25037	219654	400084	482142
Nov 2008	17213	14408	7407	941	14169	7718615	28246	222224	432256	516409
Oct 2008	20503	16635	7883	973	16362	10512844	30168	244390	515689	635596
Totals						94912964	345520	2764558	5370742	6539304

This compares with the previous year, below. There are substantial decreases in Sites and Kbytes, substantial increases in Visits and Hits, and approximately even-pegging for Files and Hits. September 2009 is climbing whereas from August 2008 there was a steady decline from August to December.



Summary by Month										
Month	Daily Avg				Monthly Totals					
	Hits	Files	Pages	Visits	Sites	KBytes	Visits	Pages	Files	Hits
Sep 2008	20755	16704	6941	821	7487	4207106	11502	97186	233863	290581
Aug 2008	20452	16219	7340	893	16425	9472615	27706	227570	502817	634031
Jul 2008	17361	13649	6983	997	16583	15695495	30924	216492	423126	538200
Jun 2008	18949	14336	8873	1174	19798	9366680	35248	266197	430096	568486
May 2008	23005	17036	10855	1891	19000	10820298	58648	336515	528134	713167
Apr 2008	19980	14096	8003	1886	17726	9361371	56591	240109	422880	599411
Mar 2008	16836	13227	5451	1609	15767	11557568	49885	169008	410067	521946
Feb 2008	15675	12822	5040	1219	14987	11644255	35369	146171	371841	454577
Jan 2008	12826	11073	5223	1265	12393	11171329	39231	161935	343283	397612
Dec 2007	10670	9073	4294	1078	10638	7904933	33439	133142	281265	330776
Nov 2007	13365	11259	4838	1257	13751	8008101	37716	145147	337770	400967
Oct 2007	12262	10282	4091	1258	13404	7836686	39023	126822	318742	380149
Totals						117046437	455282	2266294	4603884	5829903

The Music. Play for Life websites

Traffic is reported in the Music. Play for Life section of this report.

There are sites for

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

Journal of Music Research Online www.jmro.org.au

JMRO was officially launched on April 30 at the University of Adelaide, which is providing some financial support to the initiative. An initial paper has been published and another is in late preparation for publication. This site opened in 2008, inviting 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

A Management Committee was formed, comprising:

Jula Szuster, Managing Editor
Sylvan Elhay, Treasurer, Webmaster
Mark Carroll
Stephen Knopoff
Helen Rusak
Graeme Strahle

This is a refereed journal, with an international editorial board of 22. The Journal's policies for authors, reviewers and scope have been set.

Annual Assembly

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 2008 15th Assembly was held in Adelaide in September.

The reception was held at Government House. The agenda addressed many important issues including especially the recommendations of the Australian Musical Futures Summit held a month earlier. Among the important outcomes were the Digital Distribution Think Tanks held throughout 2009, the establishment of the national Music in Communities Network and various other initiatives.

The 2009 16th Assembly is about to be held in Melbourne.

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 2008 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 and Andy Arthurs of QUT.

In 2008, for the first time, the Address was given by an international visitor, David Price. David was the first program director for Paul McCartney's Liverpool Institute and is currently a leader in the music education revolution in the UK. In particular, he is known for his project, Musical Futures, which is testing models of self-directed music learning in UK schools.

In 2009, the Annual Address will be given by 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. Gary is one of the world's most distinguished researchers in musical development and music education and his address will bring to notice some of his important findings.

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.

Thanks to donated funds, MCA has this year been able to employ a part-time Head of Research, Lynn Gailey. Lynn brings strengths especially in areas such as international trade agreements, government, communications and industrial issues.

Research in these areas has supported an increase in advocacy, especially by way of submissions to governments. 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.

The research program continues as a mixture of paid in-house activity, contract activity and volunteer projects.

In many of the projects, input is sought from MCA Councillors and sometimes, MCANet members, thus utilising the power of these expert networks.

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.

Monitor industry data. Hans Hoegh-Guldberg has written a number of interpretative papers on statistics originated under various other auspices. These are published on the MCA Music in Australia Knowledge Base.

State and local government regulation of licensed premises serving actually or potentially as live music venues. This project was funded by the PPCA and APRA and Stage 1, the assembly of the regulations, was conducted by John Wardle. State and territory regulations governing presentation of live music have been compiled and analysed. An initial overview was drafted.

Lynn Gailey has taken Stage 2 of the project, analysing the data with the intention of identifying best practice, possibly leading to advocacy for regulatory improvements that will be conducive to live music performance in these venues.

Stage 3 of the project was conducted by APRA with MCA/PPCA funding. This is a set of interviews of six venue proprietors who are successful presenters of live music, describing their respective experiences and offering suggestions for other proprietors who may be interested in presenting live music programs.

Stage 4, now under discussion, is an economic study of the live music activity in licensed venues. This would be in partnership with APRA and some hospitality industry associations and hopefully with funding from the Commonwealth.

The latter parts of the project are integrated also with APRA's Live Music Revolution.

Bringing Aussie Musicians Centre Stage. See Advocacy section.

Review of the Entertainment Industry Act 1989. See Advocacy section.

Australia Korea Free Trade Agreement. See Advocacy section.

PACER Plus Free Trade Agreement. See Advocacy section.

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. A decision is pending from the latter.

National Audit of Music Discipline and Music Education Mandatory Content within Pre-Service Generalist Primary Teacher Education Courses. This project has just been completed by Dr Rachel Hocking as researcher. It was initiated by the Commonwealth Minister's Music Education Advisory Group (MEAG) and funded by the Department of Education, Employment and Workplace Relations. It confirms the utter inadequacy of this training, with the national average of music education at 17 hours out of a total of perhaps 1500 hours. The report will be available on the MCA website.

Development of information portal to a range of music education resources, on contract to the Commonwealth. This project also was initiated by the Commonwealth Minister's Music Education Advisory Group (MEAG) and funded by the Department of Education, Employment and Workplace Relations. MCA will create a database, housed on an MCA website, that provides access to existing information of use to school teachers when teaching music. The MCA researcher is Dr Rachel Hocking assisted by Eve Klein in constructing database and website. Completion date is February 1, 2009.

A national survey of post-secondary music education provision. A volunteer project under the leadership of MCA Chair Dr Helen Lancaster.

Sound Links. A research project to explore the ways in which music is learned in community settings by children of school age, and the relationships if any with the formal education systems. Site visits were made to six contrasting communities: the Dandenong Ranges VIC, Albany WA, McLaren Vale SA, Fairfield and Blacktown (Sydney Western suburbs), Inala QLD, and Numbulwar NT. Information was collected by interview with activists and others in each community.

The research team reviewed the materials and was able to create a set of descriptors of community music activity which could be valuable both as a theoretical base and to assist in developmental projects. The report is available on a number of websites including MCA's and has been published in hard copy by the Queensland Conservatorium Research Centre.

The project was led by the QCRC with ARC funding and industry partners the MCA, AMA and ASME. The Research Team was comprised of 1st Chief Investigator - Professor Huib Schippers, Director of the QCRC, 2nd Chief Investigator - Associate Professor Peter Dunbar-Hall of Sydney Conservatorium, Partner Investigator - Dr Richard Letts, Research Fellow - Dr Brydie-Leigh Bartleet. The Steering Committee adds Ian Harvey of the AMA and ASME President Jenny Rosevear. Reference groups are drawn from the memberships of MCA & ASME. The MCA reference group is

comprised of Tina Broad, Pat Rix, Anne Lierse, Catherine Threlfall, Kerry Digby and Bev McAlister.

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.

E. ADVOCACY AND 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

Aussie Musicians Centre Stage. Submission to The Hon Peter Garrett MP, Minister for the Arts, August 29, 2009. Written by Lynn Gailer and Richard Letts. During the 2007 election campaign, now-Minister Garrett announced an initiative to require presenters of tours by foreign artists to engage Australian musicians as opening acts. The initiative has not been implemented and a reason was suggested to the MCA. This letter suggests a way of addressing the obstacle and proceeding to implementation.

The place of culture in a number of international trade agreements now being negotiated by Australia. There is here and below a number of submissions by the MCA 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.

Trans-Pacific Strategic Economic Partnership Agreement. Submission to the Department of Foreign Affairs and Trade, August 25, 2009. Written by Lynn Gailey. This particular agreement is under negotiation with Brunei Darussalam, Chile, New Zealand, Peru, Singapore, Vietnam and the United States of America. The exclusion of culture is especially pertinent in this negotiation because of the involvement of the USA and NZ and the risk of the concessions made in either CER or AUSFTA being replicated in new trade agreements.

There are other problems in this agreement, in particular the wording of the General Exception made for the Creative Arts:

"...nothing in this Agreement shall be construed to prevent the adoption or enforcement by a Party of measures necessary to ... support creative arts of national value."

As so often happens in these agreements, an apparently innocuous phrase can be the means to executing a major agenda. Here, Parties to the agreement could be put in the position of having to justify cultural support to anything not demonstrably of "national value" and obviously, there can be endless discussion and delay around the definition of "national value" -- most probably, on previous evidence, at the instigation of the USA.

Pacific Agreement on Closer Economic Relations (PACER Plus). Submission to the Department of Foreign Affairs and Trade, July 31, 2009. Written by Lynn Gailey and Richard Letts. The Music Council submission notes the necessity of avoiding the extension of the cultural provisions of the CER or the agreements between Australia or New Zealand and the USA, to this agreement.

Australia Korea Free Trade Agreement. Submission to the Korea FTA Task Force, Department of Foreign Affairs and Trade July 3, 2009. Written by Lynn Gailey. The submission describes the special circumstances applying in South Korea, where negotiation of an FTA with the USA led to a halving of the Korean screen quota for local films -- a policy that had nurtured the development of one of the most successful film industries in the world.

Agreement establishing the ASEAN-Australia-New Zealand Free Trade Area. Submission to the Joint Standing Committee on Treaties, April 23, 2009. Lynn Gailey and Richard Letts. This is a positive list agreement, meaning that it covers only matters specifically included in the agreement. This is in contrast to the more dangerous negative list agreement, such as that with the USA, in which all trade is included unless specifically excluded. The MCA is satisfied that this agreement does not endanger the Australian government's prerogative to support Australian culture.

Australian Accession to Convention on the Protection and Promotion of the Diversity of Cultural Expressions. MCA submission to the Joint Standing Committee on Treaties, March 5, 2009. Written by Richard Letts. The Music Council made a number of proposals to JSCOTas it considers Australian accession to the UNESCO Convention for the Protection and Promotion of the Diversity of Cultural Expressions. The MCA was active in the period of gestation of this Convention before it was taken up by UNESCO. 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 takes 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.

Review of the Entertainment Industry Act 1989, New South Wales. Submission written to the Better Regulation Office and the Office of Industrial Relations by Lynn Gailey, with Richard Letts assisting. August 8, 2009. Although the Music Council concentrates its attention on national rather than state matters, in this case it was considered that the Act is the most advanced in the country, despite its shortcomings, and that revisions to it may be influential in other jurisdictions. The government considers regulation is necessary in the entertainment industry for three main reasons, namely

- many performers are in a weak bargaining position;
- many performers are reluctant to or unable to afford legal remedies;
- there are conflicts of interest where a representative acts for both a performer and a venue.

Broadly, the Music Council supported these findings and a number of proposed regulations to encourage fair dealing between agents, managers and artists.

Australia's Future Tax System review (the Henry Review). Submission to the AFTS Secretariat, The Treasury, May 1, 2009. Written by Lynn Gailey and Richard Letts.

The review is considering reforms to the taxation system. The MCA submission presents observations and recommendations on a number of matters affecting musicians and the music sector. It notes that the music sector, regarded as a satellite account (i.e. including activities that are recorded by the ABS under non-music categories such as broadcasting) probably contributes around \$7 billion per year to GDP. The sector warrants serious consideration. On the other hand, musicians incomes are low and their contribution to the sector can be encouraged by equitable but sympathetic consideration under the tax system.

Review by Commercial Radio Australia of the Commercial Radio Codes of Practice. Submission to CRA, February 27, 2009. Written by Dr Richard Letts, with input from Music Council Members Robyn Holmes, Julian Knowles, Stephen Peach and Michael Smellie. Every few years, CRA is obliged to organise a review of the Commercial Radio Codes of Practice, including an invitation for comment from the public. Its recommendations must then be submitted to ACMA for approval, or not. The presentation here by CRA was concerned mainly with its own proposals for change. The main acknowledged changes were a proposal to terminate the existence of AMPCOM, the industry monitoring body, and another to terminate the operation of Code 4 altogether if the present 1% cap on the royalty rates paid by the broadcasters to record companies and performers is removed.

In addition the CRA, without acknowledgement, proposed to delete a large amount of text from the current Code. This has the effect of changing the stated purpose of the regulations, removing CRA's statement of support for Australian music, and deleting definitions such as the time of day requirement and those concerned with the new music regulations, making the latter almost impossible to implement.

The MCA submission opposes every CRA proposal except one. It expresses its deep dissatisfaction with the fact that these reviews are placed by the government in the hands of a stakeholder with a deep conflict of interest, and with the actual conduct of the current review by the CRA.

Music Council of Australia submission to the Commonwealth review of the ABC and SBS.

December 2008. Principal author: Dr Shane Homan.

The review was intended in particular to address the future of the public broadcasters as we enter an era of new digital platforms. The ABC Charter lists three main functions for the organisation. One of these three is "to encourage and promote the musical, dramatic and other performing arts in Australia". The discussion paper did not address this clause excepting for the production of Australian television drama; the word "music" did not appear even once.

The MCA presses the case for increased funding to both networks for the production and broadcasting of music and in the case of SBS, proposes major initiatives in locally created and performed world music, consistent with its multicultural purpose. The MCA recommends increased broadcasting of live performances, noting their attractiveness to audiences. It proposes specific funding to both broadcasters for the expansion of digitised archives of musical content of historic significance. It notes that the public broadcasters have a special opportunity to encourage and promote music production in regional centres, offering connections

with national and indeed international audiences. Other recommendations concern outside contracting, establishing creative partnerships with education authorities, mentorships, a commitment to artistic as well as technological innovation, and international promotion through Radio Australia and other means.

Music in Early Childhood Education.

Submission to the Commonwealth Inquiry for a National Quality Framework for Early Childhood Education and Care, October 2008. Author: Dr Peter de Vries. MCA argued that there is a simple solution to bringing to young children the great benefits following on from development of their musical (and consequently, other) abilities: provide a sufficient training in music and music teaching to all early childhood teachers. Teachers equipped with those skills would be bound to bring them to the children because both teacher and children love and benefit from music making.

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. It does this in the context of research which shows that:

- 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 and
- there are an estimated 5 million 'lapsed' musicians in Australia – people who used to be musically active but are now not and
- many Australians are missing 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'.

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 parents groups, ACSO (Australian Council of State Schools Organisations).

On the world and national arena, the year in review was one of recession-obsession, white-collar embezzlers, underworld shootings, dreadful bushfires, eco-angst and swine flu. However in the parallel dimension of 'Music. Play for Life' things were more upbeat:

- Almost half a million children, teachers and families in 1700 school communities joined together in music to celebrate the value of school music – from Darwin to Dandenong, Kojonup to Kellyville they sang the same song, at the same time, in Australia's biggest ever music gig. They chartered buses, got out at the beach and stood holding hands on the shore, singing; 2000 tiny tots in Canberra mobbed the Federal Arts Minister outside Parliament House; in Darwin, parliamentarians joined with kids to literally rock the House; indigenous kids and teachers in remote Kimberley schools got in-situ music training for the first time ever; deaf kids at Thomas Pattison school in Sydney learned to sign the song; a classroom of primary school kids in Melbourne translated the song into Italian... and so it goes on.
- 175 schools entered the Flame Awards, keen to show the ways in which their music programs get kids singing
- 100+ communities, from dot-on-the-map places to major urban centres, entered the Music in Communities Awards, to explain the links between their music activities and the wellbeing of their community.

Music. Count Us In 2009

Inaugurated in 2007 with funding from the then Howard government, 'Music. Count Us In' ran again last year, with increased funding support from the Rudd Government. The 2008 program involved 1698 schools; 458,000 kids, teachers and family members and provided professional development to 700 primary generalist teachers. The program pushed school music education on to the front pages, achieving an estimated 54 million media impressions in print, radio, TV and online outlets. **91%** of respondents to an online survey in May 2009, seven months after the culminating day, said involvement in 'Music. Count Us In' had directly led to positive, pro-music attitudes and decisions at their school. This covered things like new band programs starting up, more choirs, or more kids putting their hands up to join existing ensembles, more musical instruments being bought, more recruitment of music specialists or existing staff being given new responsibilities and support to do more classroom music. There were even a couple of teachers who said that involvement in *Count Us In* had helped to stop the axe falling on their music departments. This is a pleasing and somewhat unexpected flow-on effect of 'Music. Count Us In' and proves the initiative not only meets, but goes far beyond, its goal of helping to raise the status of school music education.

This year's signature song once again has been written by school students, with guidance from John Foreman. Students have done all the singing and playing on the recording, too – including lead vocalist, 17 year old Angel Tupai, from

Campbelltown Performing Arts High School. At time of reporting, there are 1000 registered schools (about 100 fewer than this time last year). At time of writing, a 30 second TV promo has been recorded with John Foreman and will air on Channel TEN and Southern Cross TEN again, gratis.

Once again, we have managed practical engagement with most States and Territories via the sub-contracts to deliver music professional development to primary teachers in all jurisdictions. At this stage we look set to reach more teachers with the professional development – 900 – and school participation in the core program is tracking well. The promotional partnership with ACSSO, in reaching all schools, is valuable. Website visits are tracking strongly. Culminating day is Thursday October 22nd at 11.30am.

Despite our vigorous attempts to get it green-lighted earlier, 'Music. Count Us In' 2009 did not get the go ahead from the federal government till the end of May 2009. This has severely hampered some of our development plans for the initiative (such as a re-mix element for high school kids and a national search for student songwriters to work with a panel of artists and John Foreman to create The Song). Nevertheless, we are grateful for the continued support of the Australian Government and are working hard, at time of writing, to match the success of last year's program. Three signature media events are being planned: 2000 students outside Parliament House in Canberra; 1000 kids on the steps of the Sydney Opera House and a similar number at Federation Square in Melbourne.

FLAME Awards

The Flames resumed this year after a rest in 2008. An expanded prize pool of \$15,000 was made possible by the donation from Robert and Elizabeth Albert (\$10,000) and a theme set: 'Schools that Sing'. Following a comprehensive publicity and marketing push, entries were received from 175 schools. A shortlisting panel was convened by ASME's Suzanne Rogers in South Australia and 38 finalists were selected. The National Judges were: Grahame Abbott (ABC Classic FM), Jane Law, Dick Letts and Suzanne Rogers. State and Territory Winners and an overall national winner have been chosen and will be announced at the end of October, off the back of 'Music. Count Us In.' As ever, the finalists and winners are inspiring examples of schools bucking the trend outlined in the opening paragraphs of this report. They come as reminders that, however bleak the statistics may look, there are nonetheless wonderful teachers providing exemplary music education to kids in schools all over Australia, with the backing of principals who understand the value of making music a priority in school life. The Flames are about capturing those examples and promoting them widely as an encouragement to other schools to follow their lead. To that end, the campaign is also

working hard to secure sponsorship to create a practical 'Toolkit' which harnesses the case studies of Flame-winning schools over the four years of the scheme as a resource for schools seeking to start or expand their music programs.

Music in Communities Network

Launched in May to coincide with the release of the Sound Links research report and as a response to recommendations from last year's Annual Assembly and MCA Summit, the Music in Communities Network is Australia's first national network to link people working and volunteering in community music. Annual membership is a modest \$25. There are currently more than 40 paid-up members. There is a dedicated website www.musicincommunities.org.au and an intention to provide a mostly online environment in which community music practitioners may share skills, experiences and tips, across the miles. Our inaugural Music in Communities Awards winners – Michelle Leonard, Bev McAlister and Pat Rix – have agreed to be Network Mentors. The Network is still in its infancy. Eve Klein joined the Network as coordinator in late July and has been conducting member phone interviews to help determine the areas in which the Network is most needed so that she can home in on these issues when developing web content and carrying out membership drives. The launch of the 2009 Music in Communities Awards (see below) has helped boost interest in the Network and has doubled the monthly web visitation from a 1700 average to 3500.

Music in Communities Awards

Despite not having secured a sponsor, we have been able to proceed with the Awards this year, offering a \$20,000 prize pool and absorbing the admin and promo costs within existing campaign funds. This year's theme focuses on the contribution of the musical activity to community wellbeing.

The Awards have been directly promoted to our national database of supporters, regional arts offices around Australia, every public library, GMs and cultural officers at every local government authority, the Australian Music Therapy Association, ACSSO and others. There has been a national publicity effort around the Awards, securing (mainly regional) print coverage and the campaign manager has done many radio interviews (mainly ABC local radio stations) to spur entries. At time of writing there are more than 100 entries so far – from community orchestras, choirs for seniors, individuals who voluntarily lead drum circles in local parks, community development organisations using music as diversionary programs for young people and others. We now proceed to shortlisting and national judging, promoting the finalists and announcing winners in late November.

Funding will continue to be sought to allow continuation of program in 2010 and beyond.

Jamming

In March-May the campaign collaborated with Sydney music management company, Scorpio, in a small pilot program called Jamming. Its aim was to give school children with musical interest and promise the opportunity to be inspired by a session with professional contemporary artists managed by Scorpio, with the long term goal of establishing a model of mentoring by high-profile musicians, to encourage other music management and record companies to involve their artists more closely in the musical development of promising students.

Under the pilot, students workshopped songs, sent their ideas to the artist or group and then workshopped the song with the artists in their studios over a half-day session. The artists involved were Lisa Mitchell, Evermore, Matt Corby and Amy Meredith. The outcomes were extremely positive for the students, artists and schools (The Lakes, Victoria and Sir Joseph Banks High, NSW). The expansion of the pilot is contingent on funding.

Guitars for Schools

No additional guitars have been distributed this year so far, though we hope that about a further 15 will be donated before the end of the year. Participating schools were contacted and feedback sought on the progress of recipient students to date. This was overwhelmingly positive. Teachers' testimonials include:

- "Owning their own guitar has meant improving students' positive self esteem... some have made enormous leaps and bounds, especially the girls who lacked confidence."
- "Through supporting students to practise at home, it has seen a big impact on student progress and commitment. This has flowed on, as other kids have seen students who can play well, and therefore want to engage also."
- "Students have improved dramatically now that they can practice at home. It has also encouraged families to share music making, with many parents, brothers and sisters teaching each other music at home."

This program needs funding in order to expand and continue.

Making Music Being Well

This program did not run this year. It will resume in May 2010. Catherine Threlfall (Aust MTA) and MPFL campaign manager, Tina Broad, have met by phone to discuss expansion plans, including automating the registration process for event organisers a la 'Music. Count Us In' and Music in Communities Awards registrations.

General Campaign participation and outreach

We now have a 5400-strong database. While additions to the database are tracking at about a 40% increase compared to last year's figures, the total database number has remained fairly static overall as we have become more aggressive with our list cleaning.

The campaign manager has taken countless meetings on the campaign's behalf and made many representations to events and conferences including MEAG, Music Makers Foundation, AMAC Music Educators' Day, Department of Education (SA), NSW DET Curriculum Unit, ACSSO/APC, MSO, Telstra, Apple, Scorpio Music Management, Australia Council, aMuse and ABC Classic FM.

The MPFL website was redesigned and rebuilt this year and went live in April 2009. There have been dramatic increases in visits and hits as a result. Prior to the change, the monthly average visitation was 2346. Since the launch of the new site, monthly average visitation has been tracking at 4438. Compared with the 6500 monthly average of hits to the site, the new site attracts well over 120,000 average hits per month. This is due to the site being more lively and easy to navigate, it works harder to migrate people to the main site from the program-specific sites, we make more use of html e-blasts and the campaign is generally even more active now, with the Flames, Music in Communities and Music. Count Us In running concurrently. Monthly campaign registrations via the main site are now consistently higher than those of the previous site, currently tracking at double: over 40 per month compared to the monthly average of about 20 of the old site.

Again this year – largely due to the requests from 'Music. Count Us In' schools for stickers and posters – we distributed more than 65,000 stickers and posters.

A dedicated sponsorship drive on the campaign's behalf by Canberra consultancy Voz Publica did not bear fruit, despite many overtures to organisations including Australia Post, Bendigo Bank, Blackmores, NIB Foundation, Telstra, Sony Foundation, Apple among others. The lack of success is puzzling. It could be that the global financial crisis hit just as our approaches were gearing up or that advocacy programs are not hot prospects for partnerships.

We secured \$560,000 in cash contributions for the campaign and approximately \$125,000 in kind, as follows:

CASH

AMA \$ 70,000

Commonwealth 2009 \$480,000

Robert and Elizabeth Albert \$10,000

IN-KIND

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

Commercial radio (CSA MCUI) approx \$ 25,000

Other Pro-Active Advocacy

Advocate that the Commonwealth government should fund the creation and maintenance of a music education portal.

This project was not funded in the 2009-10 budget. MCA's research project (above) will achieve some of the objectives.

Inclusion of the arts in the brief of the National Curriculum Board

MCA advocated independently, as a member of the Minister's Music Education Advisory Group, and finally as a member of the National Advocates for Arts Education. The advocacy was successful and MCA has been included subsequently in the Reference Group of the Australian Curriculum, Assessment and Reporting Authority which is responsible for curriculum development.

Consultation into the Legal Protection of Human Rights in Australia.

MCA endorsed an approach by the Australian Human Rights Group to the Commonwealth Government to conduct a comprehensive review into Australia's performance in the protection of human rights. Among the many human rights cited is that of freedom of expression, indispensable foundation of a vital artistic community. MCA has maintained contact with the review process.

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 though 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 Curriculum, Assessment and Reporting Authority

Australian Service Industries Roundtable (ASR)

Contemporary Music Working Group

Council for Humanities, Arts and Social Sciences (CHASS)

International Music Council (IMC)

International Network for Cultural Diversity (INCD)

Music Education Advisory Group (MEAG) for the Federal Minister for Education

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:

ABC Radio National

AGSM 'The Round Table. Leadership, Creativity and Innovation

AMPAL and Sony digital games presentation

APRA

Arts Law Centre

Association of Directors of Music in Independent Schools, NSW

Ausdance

Austrade (Branding Australia). (Michael Smellie)

Australia Council for the Arts, various

Australian Copyright Council

Australian Hotels Association

Australian Network for Arts and Technology, Adelaide, Gavin Artz

Australian Youth Orchestra

Commonwealth Bank

Commonwealth Department for Early Childhood Education, Childcare and Youth

Commonwealth Department for Education, Employment and Workplace Relations

Commonwealth Department for the Environment, Heritage and the Arts

Commonwealth Dept. for Families, Housing, Community Services and Indigenous Affairs

Commonwealth Department for Foreign Affairs and Trade

Commonwealth Department for Innovation, Industry, Science and Research

Commonwealth Minister for the Environment, Heritage and the Arts

Commonwealth Productivity Commission

Commonwealth Shadow Minister for the Arts
Stephen Ciobo

Community Broadcasting Association of Australia

CPR Melbourne

Currency Press, speaking on publication of a monograph on music education

European Music Council

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

Hawke Institute, Gerry Bloustein

IBSA (Helen Lancaster)

Minister of Education, Tunisia

Music Board, Australia Council, Paul Mason

Music Education New Zealand Aotearoa, Christchurch. Letts Keynote

Music NSW (Lynn Gailey)

National Association of Visual Arts

NSW Arts Minister Virginia Judge's forum on jazz development

NSW Dept of Education music teacher graduation ceremony

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

Robert Singerman, New York, re programs for online song lyrics translation

Telstra / Richard Howarth

University of Adelaide Deputy Vice-Chancellor

Vladimir Ashkenazy, Chief Conductor, SSO

E. PROJECTS

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.

One of the summit recommendations 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. All have been held successfully and work is underway on the final paper and recommendations.

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 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. We are grateful to Julian Heinze for the donation of the violin owned by his father, Sir Bernard Heinze. This is the first instrument to be owned outright by the NIB and so becomes permanently available to young violin players.

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. About 250 instruments were offered and some cash donations. At the time of writing, 150 had been placed. It should be said that Rachel gave enormously of her own time to ensure the success of this project.

Upon Rachel Hocking's resignation, Eve Klein became manager of the NIB. However, Rachel is continuing in a voluntary capacity with Resound.

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. Attached would be a research project devised by Peter de Vries. It is intended that the CD encourages mothers to sing to their babies and follow-through CDs would encourage the infants themselves to sing. This would be a powerful health initiative but also a strategic intervention on behalf of music at the beginning of life. MCA marketing people have been attempting to secure sponsorships, with some success though at this point a complete funding package has not yet been achieved.

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

Advice has been offered. Some UNESCO funds have been achieved, enabling a formal consultancy on the design of a curriculum for the school and possibly the school system.

Music Council of Australia Freedman Fellowships

Funding was finally and conclusively terminated for this program and it has lapsed.

International Awards Program

As the International Music Council affiliate in Australia, MCA is eligible to nominate candidates for the European Broadcasting Union competitions in classical music and jazz. A singer and an oboist were nominated to the New Talent competition and two jazz groups, one from Melbourne and one from Sydney, were nominated for the European Jazz Competition, organised with the North Sea Jazz Festival in Rotterdam. None were successful.

F. ADMINISTRATION AND GOVERNANCE

Financial results

In calendar year 2008, the audited accounts show that MCA received income of \$927,169 and incurred expenses of \$891,176, for a surplus of \$36,994. Added to equity brought forward from 2007, this gave total equity of 104,898. Each of these numbers represents a record for the organisation. The Australia Council requires equity of 20% of expenditures, so although the figures are very positive, we have some way to go.

Income compares with previous year of \$721,112, for a surplus of \$35,052.

Surplus to August 31, 2009 is \$17,777.

Number of Board meetings

Between the AGMs for 2008 and 2009, the Board met seven times. In December 2008 it met face to face for a full day meeting in Sydney, and face to face again on September 26 prior to the Assembly.

Expanded Board of Directors. The Board in 2008 decided that an expanded program required a larger Board, and increased its number from seven to nine. Sylvan Elhay stepped down as Chair and Helen Lancaster was elected to the position.

Filled casual vacancies

The Board appointed the following persons to 'casual vacancies' on the Council. These appointments are to vacant positions, filled until the next annual election, at which time the appointees can choose to stand for election.

Composition: **Robert Constable**

Contemporary Classical Performance: **Vanessa Tomlinson**

Country Music: **Dobe Newton**

Music Broadcasting (Commercial or Community): **Chris Johnson**

Youth Music: **Andrew Stone**

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.

Australian Musical Futures: Digital Distribution Think Tanks. Rob Appel, Phil Graham, Ian Harvey, Julian Knowles, Michael Smellie.

International competitions. New Talent Competition. Vocal candidate assessors: Stephen Phillips, Rowena Cowley

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

World Music. Huib Schippers, Chris Bowen,

Honorary Life Member. Dr David Worrall, a key figure in the establishment of the MCA in 1994,

was elected by the Board and appointed as of the 2009 AGM as an Honorary Life Member, an honour bestowed on former Councillors who have made a major contribution to the organisation.

Administration

MCA is a living breathing successful example of the new possibilities for the virtual office. Its work fills rooms stretching from Melbourne suburbs to Sydney to the Blue Mountains. All work is assigned to individual contractors. Every one of these people gives beyond the call. This report is about their work.

Financial administration is contracted to Morton Music in Malvern, Melbourne. **Sara Hood** is the administrator, and she is assisted by **Heather Digby**. The office this year brought in quite a difficult restructure of the data base and accounts system and its patience and persistence have been impressive.

Assistant to the Director and manager of the National Instrument Bank until July 31 was Dr **Rachel Hocking**, based in Mortdale, Sydney. **Eve Klein** has taken over since then; she is based in Blackheath in the Blue Mountains. Eve also is heading up the new Music in Communities Network.

Manager of Music. Play for Life is **Tina Broad**, assisted by **Emma Unsworth**, based in Mollymook on the NSW south coast.

Lynn Gailey is our new Head of Research; she comes from Sydney's eastern suburbs.

Information Officer is **Lucia Okumura**, based in Kurrajong, NSW, at the foot of the Blue Mountains.

Editor of the Knowledge Base is **Hans Hoegh-Guldberg**, based in Oberon, in the Blue Mountains.

Marketing Manager is Sycamore Marketing (**Karen Deveson** and **Anna Meadows**) and Sales Representative is **Anne Lee-Archer**. All are from Sydney suburbs.

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

When MCA advocates for music education for Australian children, it cannot charge them for the service. It can charge for some sorts of information, or information delivered by magazine or conference, but there is great benefit to the public and the music sector by providing free access to key information via its websites – and at this time, not much evidence that a viable market exists for online information whether about musical life or anything else.

So while MCA does have at front of mind the need to generate earned income, much of its activity has to be supported from other sources.

MCA is very appreciative, therefore, that the Australia Council in 2009 commenced triennial funding to the MCA for its core costs. MCA hopes that since its inception in 1994, it has been able to demonstrate its value and that it is this that gave the Australia Council Music Board the confidence to provide a core grant of \$200,000 per year – on a triennial basis.

This 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 an Assistant to the Director, a person of many skills who is having the opportunity to apply them in many projects, including the establishment of the Music in Communities Network, the National Instrument Bank, the think tanks, magazine production and others.

Substantial financial support has come from:

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

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

International Music Products Association (NAMM) for the establishment of the Music in Communities Awards.

Ian Potter Foundation for the Guitars for Schools program.

PPCA for research connected with the advancement of live music and regulation of music venues.

Julian Heinze for the donation of a valuable violin to 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.

Freedman Foundation for the completion of remaining obligations under the Freedman Fellowships program.

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;

Channel 10 for on-air promotions for Music. Count Us In;

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

Our enthusiastic thanks go to all of these supporters.

G. VOLUNTEER SUPPORT

As an organisation gains in financial and professional capabilities, as has MCA in recent years, the amount of activity grows and inevitably the responsibilities have to be taken up by paid workers rather than volunteers. This certainly is the case with MCA. It would be a pity if the volunteer contribution were therefore to falter because so much of the spirit would be lost.

I think I can say that so far, this has not been the case. The majority of Council members, for instance, contribute time and effort in some way and others most likely would if the right opportunity were there.

Here I would like to acknowledge those contributions. One must begin with the Board members carrying out their board member duties. The first thing to note is that this Board decided to meet a couple of times a year face to face, including a one day meeting, at individual members' own expense. It has worked in an orderly and productive way under the leadership of its new Chairperson, **Helen Lancaster**. I acknowledge the other members: Deputy Chair **Huib Schippers**, Treasurer **Ian Harvey**, and members **Mark Callaghan, Robyn Holmes, Hans Hoegh-Guldberg, Julian Knowles** and **Dean Ormston**. I would like especially 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 designing the Digital Distribution Think Tanks and attended as he was able.

Chris Bowen worked to advance the MCA's involvement in developing the world music scene in Australia, attending the Melbourne convention, conducting interviews, working towards a plan.

Mark Callaghan offered his support for the Lullaby Project and has participated in the Digital Distribution Think Tank series.

Peter de Vries devised the initial concept for the Lullaby Project, designed the research component and has assisted in developing the proposal as we seek funding. He also wrote the MCA submission to the Commonwealth inquiry into early childhood education.

Sylvan Elhay has led the efforts to establish the Journal of Music Research Online, which finally launched in April.

John Foreman has 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, providing funding, venues for two events, and brilliantly facilitating all four meetings.

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.

Hans Hoegh-Guldberg participates continually in all issues before the Council and especially serves as Editor of the MCA Knowledge Base.

Robyn Holmes did a great deal of work on synthesis of the SWOT analysis project and on setting up a best practice in digital communications session for the Assembly.

Shane Homan wrote the fine MCA submission to the Commonwealth inquiry into the ABC and SBS.

Rory Jeffes has only just joined the Council but assisted in preparations for the classical music sessions at the Assembly.

Julian Knowles assisted in particular with the organisation of the Digital Distribution Think Tanks.

Helen Lancaster is Chair. While this implies some wide-ranging involvement, Helen did not have to single-handedly invent and organise the Australian Youth Music Council, the MCA's new youth advisory body.

Jane Law has been very active in the music education area, especially in relation to MEAG.

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. He commissioned the interviews with venue proprietors and the resulting papers. A new research proposal is under development via this partnership.

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

Art Phillips' research into music budgets for television productions completed its first phase and with some new partners, may lead in fascinating new directions.

Stephen Phillips, Director of the State Opera Company of SA, assisted once again in selecting Australian candidates for the European New Talent Competition.

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 has been a contributor the the inauguration of the Journal of Music Research Online.

Huib Schippers' important work in research has involved MCA as partner: in the recently completed Sound Links study of community music in six contrasting Australian communities, and in the recently begun Sustainable Futures project into the survival of traditional musics around the world.

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 organising and participating in the Digital Distribution Think Tanks.

Andrew Stone is the interim chair of the new Australian Youth Music Council and consequently the new incumbent of the Youth Music position on the MCA Council. He has been active as a leader on the AYMC.

Graham Strahle has assisted in the birth of the Journal of Music Research Online and has updated his study of music criticism in the major press.

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

John Wardle did an enormous amount of work in creating a more music-friendly regulatory system for licensed venues in NSW and as part of that, completed a compendium of relevant regulations across the country.

Neil Ackland, Sound Alliance

Stephen Adams, ABC radio

Heidi Angove, Internode

Jean Burgess, QUT

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Rick Chazan, artist

Jessica Coates, QUT

Alistair Cranney, Songfront and Fuse Festival

Nick Crocker, Native Digital

Ian Harvey, Australian Music Retailers Association/MCA

Mike Howlett, QUT

John Jacobs, ABC radio

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Erin Swann, artist

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Julian Knowles

Michael Smellie

Rob Appel

Dick Letts

Assisted by

Carly Dickenson, QUT

Eve Klein, MCA

Rachel Hocking, MCA

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

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

Many people have contributed complicated articles for the Knowledge Base. Writing these pieces can take many hours, and we are grateful for the additional papers loaded in this calendar year.

Each issue of Music Forum contains work by about 40 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.

I acknowledged already a number of people associated with the launch of the Journal of Music Research Online, but here thank the whole team: **Jula Szuster**, Managing editor, **Sylvan Elhay**, Treasurer, Webmaster, **Mark Carroll**, **Stephen Knopoff**, **Helen Rusak** and **Graeme Strahle**, and the 22 members of the Editorial Board.

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H. IN CONCLUSION

MCA is an imaginative, effective organisation that makes the best uses of the resources available to it. A talented "staff" of contractors is guided by an

active board of directors that is widely representative of the music sector.

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 key personnel are assisted by the hundreds of people listed above as volunteers. This does not include the participants in the various MCA projects – the 5,400 people registered with MPFL, many of whom are taking the initiative in local MPFL activities, or the teachers working in their schools on Music. Count Us In, or the volunteers in Making Music Being Well – and more.

We all look forward to another year of cooperation in building a stronger musical life for Australia.

Richard Letts, Executive Director