

The
MUSIC
COUNCIL
of
AUSTRALIA
in 2012–2014

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A. Purpose of the Music Council of Australia

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.

What is the Council?

The MCA is a 50-member national peak music organisation for Australia. Its members include nominees of major national music organisations, and distinguished individuals expert in various aspects of music. The membership structure is designed to ensure representation from a broad range of musical genres, the various levels of music education, the many ways of documenting music and bringing it before its audiences, and the musical world's supporting infrastructure.

It is an informational and advocacy body, giving service to the musical world and empowering its artists, managers and supporters.

The MCA is the official Australian representative to the UNESCO International Music Council (IMC), Paris; the MCA Executive Director is the Past President of the International Music Council.

Activities of the Council

The **modes of action** of the Music Council of Australia are described under four headings:

Information Services

Research and Policy

Advocacy and Representation

Projects

Each of these is taken up in the following pages.

The modes continue from year to year.

They are applied to **spheres of action**. For this plan, the spheres of action are

Music Education

Community Music Development

Industry Development

- ◇ ***Live Performance***
- ◇ ***Digital Agenda / Media***
- ◇ ***International***

Specific Populations / Genres

- ◇ ***Indigenous Population***
- ◇ ***Disabled***
- ◇ ***Youth***
- ◇ ***Classical Music***
- ◇ ***Multicultural Music***

Spheres Combined

This plan is organised in sections detailing actions under the modes. The Research and Policy, Advocacy, and Projects sections are organised internally according to the spheres of action.

Selection of issues for action

There are many ways that issues come to the MCA's attention. There is an open invitation to members to bring to the Council matters of concern. But most arrive as a result of more formal procedures. A specific invitation to Councillors to propose actions for the new triennial plan brought in about 15 proposals and some have been taken up here. In particular, the annual conferences, especially the Annual Assembly, and the summits/think tanks are designed to identify issues and propose solutions. At the Assemblies, areas known to be of particular interest to members are made the topics for breakout groups; they have the opportunity for some in-depth discussion and are instructed to attempt to propose solutions. There is a similar instruction to the participants in the summits and think tanks. The Classical Summit of 2010 produced 75 recommendations, of which about 25 were taken up for action so far as action was feasible with available resources.

In following through on recommendations, more recommendations can result: for instance, the Classical Summit proposed the formation of strategies for the use of the NBN in music education. The result of that was the formulation over some 8 months of a paper on the implications of the NBN and digital procedures for music education, which in turn produced quite a complex proposal for further research followed by implementation of the results of the research. This could amount to several years work and at this point, questions of funding arise.

There are actions that MCA considers lie outside its compass. There is a list of things that MCA is not: e.g a concert presenter, a record company, a manager, a school, and so on.

Each year the Executive Director draws together the many actions that have a good measure of support and creates a plan such as this one. The plan goes to the Board of Directors for its comment. At the time this happens, the feasibility of some proposals is not known, usually because they require funding. They are included nevertheless, so that they remain on the agenda and are not forgotten. If in the end they cannot be funded, nothing lost. All items in the plan remain on the agenda for Board meetings for the following year, at which time the plan will be revised with some actions completed or in progress, some dropped and new ones added.

In 2011, the Music Board, provider of core funding, formulated a plan for the sector showing areas of concern and priority. The Music Council has taken that into account in devising the plan for the triennium 2012-2014.

Monitoring progress

There is a spreadsheet accompanying this plan. The plan describes the projects. The spreadsheet lists them without description, notes if inclusion is conditional (e.g. on finding funds), the person(s) responsible for the actions, KPIs, progress and outcomes. The staff updates the spreadsheet for each Board meeting to show progress and outcomes.

NOTE: The description of the program that follows aligns directly with the structure of the separate KPI chart, except that because the KPI chart excludes section A of this document, its section A corresponds to section B here, and so on.

B. Information Services

The purpose of MCA Information Services is to empower Australian music professionals in all fields by providing information and opportunities on which they can act. It also is an important portal for domestic and overseas inquiries about Australian music, thus extending potential support for Australian music and musicians.

MCA INFORMATION SERVICES provides information to MCA Councillors, MCA Network and Music. Play for Life members, to governments, the music sector and to the general public.

Information is provided via these modalities:

PERIODICALS

B1. Music Forum magazine

Music Forum is a quarterly magazine that reveals and debates developments in music and musical life, and the situation of music culturally and politically in Australia and the world. Commencing in August 2010, it is published in print and online. It is sold as a benefit of general membership in the MCA.

It includes topical news items and commentaries, debate through the letters column, and in-depth articles of lasting interest. CD reviews draw attention to excellent CDs that mostly are not brought to notice through normal commercial channels. The book reviews mostly feature Australian books. In *Music Forum*, MCA publishes its policy submissions and invites comment from readers. Over time, readers gain a broad knowledge of issues important to music of all types.

The objectives are to continually improve interest and standards and increase readership.

B2. MCA Email News and Opportunities Bulletins (MCA eBulletins)

These bulletins currently include

- weekly music employment bulletins, and news bulletins
- fortnightly bulletins of events and opportunities; information and information sources; financial and funding opportunities; competitions, fellowships, scholarships and awards; composing, performing, recording, media collaboration
- fortnightly bulletins of opportunities and news in the community music development sector.

The eBulletins are now available free of charge and are based on the new Music Forum website. The objectives for the year:

- Increase circulation, registrations, from 1420 (Australian Music News) at the beginning of the Plan year, to 2,000 at the end
- Use to cross-promote the magazine
- Generate advertising revenue, establish revenue baseline

B3. IMC Music World News

MCA assisted in the establishment of the Music World News and participates still in maintaining the data base and in offering assistance. The news is now prepared at the IMC's offices in UNESCO, Paris. Not now being published, pending decisions in Paris.

B4. eNewsletters

a) Music. Play for Life eNewsletter

A monthly online newsletter to motivate and inform campaign supporters.

b) Music in Communities Network eNewsletter

A monthly online newsletter to motivate and inform campaign supporters.

WEBSITES

INFORMATIONAL WEBSITES

B5. Main website

The MCA website, www.mca.org.au is a rich informational resource.

Approximately half of the traffic comes from outside Australia, so the site is not only a resource for Australians but an introduction to the Australian musical world for foreigners. It includes the Music in Australia Knowledge Base, reports on MCA research and advocacy and much more. The site is periodically redeveloped and upgraded. The objective is to increase traffic by 10%, and to maintain and develop the site.

The following information sources are found on the main site:

a) MUSIC IN AUSTRALIA KNOWLEDGE BASE

This facility will be moved in the first quarter of 2012 to its own URL under the same title. See B11 below.

b) AUSTRALIAN MUSICAL FUTURES

Briefing papers and reports from a series of think tanks on topics of current importance to the music sector. There will be continuing updating of the materials from the 2010 classical music summit. No decision has yet been made about the AMF topic for 2011.

c) MCA Annual Addresses

d) DIRECTORIES

Find a music teacher

Find a scholarship

Find a music camp

Find performers for children

Make music with a group

Links to organisations

All but the last are now the responsibilities of Music Play for Life and are accessed through the MPFL site as well as the main site.

Early Music Network Directory

A volunteer is being sought to maintain this directory. If none steps forward, it will be discontinued.

A Guide to Music Research in Australia

Australia has a wealth of organisations involved in music research; government, university, or industry based. This diversity of sources makes much of it difficult to trace or identify. The Music Council has taken the initiative to bring together over thirty web-based resources for Australian music research since 2000. This list comprises short descriptions of websites of organisations that conduct or disseminate music research. It is compiled for MCA and updated each year by a graduate student of the Queensland Conservatorium, by special arrangement with Professor Huib Schippers.

e) RESEARCH, ADVOCACY

MCA research reports
 Other research
 National and international policy documents
 Current MCA advocacy
 Past MCA advocacy

h) ABOUT THE MUSIC COUNCIL

Statement of purpose
 Annual reports
 Plan for current year
 List of Councillors

The main site is a portal to all the other MCA sites.

B6. Music Forum website

The site was launched in August 2010 as a sort of media centre for MCA. It carries an online version of Music Forum, behind a paywall, and gives open access to all other MCA online publications: the Music Forum eBulletins, the MPFL and MICN eNewsletters, the websites and social networking sites.

There will be a review of the operation of this site. The quantitative objective is to increase traffic by 15%.

B7. MusicEducation.edu.au

The objective of this site is to provide very broad support to those who teach music in schools or elsewhere. It covers matters of curriculum and syllabus, lesson plans and such day to day needs, as well as providing information about research, advocacy, relevant organisations and so on.

The site is linked to the new multi-artform artscareer hub organised with NAAE and NAVA.

The site is continually enriched and developed. Traffic objective is an increase of 15%.

B8. MoreMusicToolkit.org.au

The objective of this site is to provide information and strategies to assist advocates for music education, especially music education in schools. Most of the strategies given are drawn from successful projects in schools, and so there is a real-world rather than a theoretical flavour which must encourage those who contemplate action. The contents of the site are continually developed. The traffic objective for the year is an increase of 40%, possible because this is a new site.

B9. MusicCareer.com.au

A recommendation from the 2009 Think Tanks for Digital Distribution. Participants believe that musicians and others in the industry need practical information about careers and business. The site is part portal to existing information on other sites, and part repository for new information created or assembled by MCA. It incorporates the text from the earlier MCA publication, *The Australian Guide to Careers in Music*. It is a wiki site. Traffic objective is an increase of 20%.

The site is linked to the new multi-artform artscareer hub organised with NAAE and NAVA.

B10. Journal of Music Research Online (JMRO)

This is an international refereed journal with print, audio and audiovisual content. It is managed by volunteers and has financial assistance from the University of Adelaide. It has the objective of publishing four or five papers per year. We are looking for an increase in number of downloads and an increase of 10% in traffic more generally.

B11. Music in Australia Knowledge Base

A powerful source of information in narratives and numbers about the many sectors in the Australian musical world. For each sector, it is intended that there will be a 'mapping' article, followed by a SWOT analysis of its circumstances and optionally, more detailed papers about aspects and issues.

The plan gives priority to the development of statistical data according the MCA Statistical Framework, the improvement of navigation and updating of entries. A Wiki structure has been introduced to support updating by volunteers. From a very low base, we look to an increase of 500% in traffic.

PROGRAM WEBSITES

B12. Music. Play for Life

This is the main site for MPFL, the national campaign for music-making. In addition to covering the campaign as a whole, it includes the Flame Awards. The traffic objective is an increase of 10%.

Other MPFL sites are Music in Communities, Music: Count Us In, Making Music Being Well and MusicEducation.edu.au

The other sites assist the execution of specific projects.

B13. Music: Count Us In

A project dependent upon Commonwealth funding, not yet confirmed. It is intended to be annual and has just completed its fifth year . Schools across the nation perform a specially commissioned song at an appointed hour on an appointed day. Intended to raise the status of school music education in accordance with the first recommendation of the National Review of School Music Education (2009).

The site includes information that enables this participation: arrangements of the song, recorded performances and backing tracks, lesson plans and so on. We have no objective for a traffic increase because it is directly tied to the outcome of the project as a whole.

B14. Music in Communities Network

It has the objective of encouraging and supporting music development at the community level by providing information, networking, mentoring, discussion, and events. The website is important both in promoting broadly the concept and objectives of community music development and in serving the network members. See ADVOCACY section below. If sought-after additional funding provides an expanded scope for the program, there will be major development of the site in 2012. We tentatively seek a traffic increase of 25%.

B15. Making Music Being Well

The site for a promotional week conducted in partnership with the Australian Music Therapy Association. The week is designed to spur music making activities in local communities which promote the links between music and wellbeing. The site facilitates participant registrations, an event calendar and the delivery of advocacy and promotional materials. In 2011, the results of relevant MCA/AMTA research projects were added. The traffic objective is an increase of 10%.

B16. Australian Youth Music Council site

AYMC has established a website. Operation is the responsibility of AYMC.

B17. Social Networking Services

Board member Julian Knowles has written a paper advising on possible social networking strategies for MCA.

At this time, MCA is focused on developing a presence on Facebook. There was an 82% increase in lifetime likes in the year to September 30, 2011. We project a further increase of 30% in the coming year. MICN and AYMC are also using Facebook and we seek increases of 30% there also.

ANNUAL CONFERENCES

B17. Annual Assembly

The program is for MCA personnel and interested others. It covers the musical areas with which MCA is engaged or might be engaged. Along with more general discussion, the Assembly makes specific recommendations for action which are then considered by Board for the feasibility and when possible, included in the plan of action for ensuing years. It moves to a different city each year and has met in all capitals except Darwin and Hobart. Includes the Annual Address.

The 2012 Assembly will be held in Sydney in September and the 2013 Assembly in Brisbane in November in conjunction with the International Music Council World Forum on Music.

Annual Address

Each year a distinguished speaker is invited to address the Assembly. The addresses are published in Music Forum and on the website. Speakers to date have been Robin Stevens, Andrew Ford, Julian Burnside, Malcolm Gillies, Neil Fernandes, Andy Arthurs, David Price, Gary McPherson, Nicholas Gruen and Andrew Sayers.

B18. Music in Communities National Conference

Two have occurred so far, both taking place in the city of and on the day before the Annual Assembly. Inspiring speakers are presented and it is part of the objective to form a community music council for that city. (This presents some challenge since it probably is easier to establish community music councils for smaller centres with a strong sense of localism.) As the network spreads across the country, the rationale for a national conference will grow stronger.

B19. Australian Youth Music Council Conference.

The AYMC has also held national conferences on the day preceding the MCA Annual Assembly. The purpose and program are in the hands of the AYMC.

C. Research and Policy

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 and its accessibility to participants and audiences.

The MCA research program is very important in confirming MCA's vital role in the ecology of the music sector. The research program has comprised both funded and volunteer projects. It has already produced significant outcomes, both in terms of new knowledge and support to policy development and advocacy.

The concept of MCA involvement in music research has two levels:

- Instigating, implementing, or supporting, monitoring and promoting small and large scale research projects (with or without external stakeholders) that benefit musical life in Australia
- Gathering and disseminating information, and critically reflecting on music research in Australia at large, while advocating shifts of focus and supporting innovation that contributes to a contemporary, vibrant research culture.

The actuality depends, of course, on resources. There is never a lack of possibility.

Policy development can involve activity congruent with research activity. Generally, it requires a survey and reconfiguration of existing information to serve the purpose of the MCA or of an advocacy target. It is distinguished from research activity here by the fact that it does not invoke formal research methodology.

Research, policy development and advocacy are intimately linked. MCA research outcomes are increasingly utilised to support action in these areas.

The research and policy projects are presented here in matrix with the MCA *spheres of action*.

C1. Music education

a) Audit of post-secondary music education provision

The audit of post-secondary music education and training hopes to answer the question "what are the options available for study of music after school?" It will include any transition arrangements which might make the process of moving into such options more seamless. It hopes also to account for less-formal non-award forms of training, e.g. youth orchestras, and their outcomes.

It is hoped that following the audit there might be sufficient data to justify a call for a formal review of the sector. Phase 2 will follow completion of Phase 1 and will be funding-dependent.

Led by Dr Helen Lancaster, with a sub-committee comprising Dr Dawn Bennett, Curtin University of Technology, Dr Raffaele Marcellino, Australian Institute of Music, Dr David Salisbury, James Cook University, Ben O'Hara, Box Hill Institute. Volunteer project

b) Research into strategic use of the NBN: create a continuing research program into music education in the digital environment

An initial paper was completed in May 2011. Its principal recommendations were for this research project. The exact location and structure can be discussed but it is proposed that the program should be highly collaborative, involving interests and organisations from across the music education spectrum. It is suggested that this program operate as a central facilitator/coordinator/clearing house designed to encourage, and gain the greatest advantage from, independent projects. Alternatively, it might involve creation of a formal, stand-alone institute probably based in one of the universities. The proposed contents include:

Curriculum development. Develop curricula in

- ◇ Music pedagogy in the digital environment
- ◇ Digital technologies and their use in music education

◇ Special considerations around the use of the NBN

Disabled. Identify special needs of the disabled and how, in this context, they might be met.

Teacher training. Utilising these curricula, propose components in pre-service university degrees and in-service professional development courses and workshops.

Accreditation. Consult to define appropriate requirements for teacher accreditation.

Technical equipment. Continually evaluate available technical equipment and publish advice on selection for varying purposes and contexts. Identify unmet needs to researchers and manufacturers.

Management of resources. Propose policies and structures for administrative control and managements of technical equipment.

Ethical code. Evolve a relevant ethical code.

Copyright. Identify relevant copyright issues as they arise and propose solutions.

Industry support. Identify opportunities for the music industry to support music education in the digital realm, whether altruistic or for profit.

C2. Community music development

b) Research as a component of the major project with local councils

The specific research objectives will be devised in conjunction with local government partners if funding is received.

C3. Industry development – live performance

a) Survey of members of symphony orchestras

A small survey of string players in the ACO in 2011 delivered very interesting findings. It is proposed to revise the study and apply it to members of other Australian orchestras, with the cooperation of MEAA/Symphony Orchestra Musicians' Association and the orchestral managements. It will gather information about musicians' origins, ages, paths in music education from infancy onwards, first regular orchestral employment, and more. If the MEAA collaboration does not eventuate, MCA will attempt to conduct the research in direct collaboration with orchestras. Results will provide valuable information on educational paths of successful musicians, career trajectories.

C4. Industry development – digital agenda / media

a) Survey of international best practice in digital marketing of recordings, artists

A project to assemble instances of best practice in order to provide information to MCA and to the field about effective marketing, and upon which innovations could be built. It is underway.

b) Identification of composers and musicians as Australian

There appears to be no comprehensive listing of Australian musicians and composers that allows their identification for purposes such as their representation on the media. How does commercial radio decide whether broadcast recordings contribute to compliance with local content requirements? Possibly on the basis of being Australian recordings rather than Australian artists. There should be exploration of possible solutions to this problem but a method has yet to be confirmed. A volunteer project.

c) Inquire into current practices by artists in achieving income from digital sphere.

Part of C8b. A recommendation of the 2009 industry think tanks.

d) New jobs in digital music: commission for use on MusicCareer website

The MusicCareer site incorporates the text from the MCA's 2003 publication, *The Australian Guide to Careers in Music*. New job categories have sprung out of the digital realm and a contract will be offered to write descriptions for inclusion in the website.

e) Australian music in the media

The proposal results from a lively panel at the 2010 Assembly, revealing various needs including that for an investigation of new possibilities resulting from new media. The need has become more urgent because of proposals by the Convergence Review to abandon Australian content requirements on television and presumably, therefore, radio. Some issues:

- Radio may be supplanted but at this time is still the main point of access to Australian music. What strategies will secure the best treatment of Australian music on radio?
- Are there strategies other than quotas which might contribute to expansion of the sector?
- The trade imbalance creates a cultural and economic deficit
- Imperatives should be to grow culture and build exports

Lynn Gailey is to prepare a paper as a briefing to a symposium of experts to be organised by MCA for around March 2012. The paper will look as broadly as possible for strategies to ensure an adequate presence for Australian music in the broadcast and online media.

f) Negotiations concerning online music services

The recommendation from the 2010 Assembly breakout group, as presented by Chris Johnson:

“Develop an understanding of the negotiations occurring between the industry, government and internet service providers. Advocate and represent the music sector's interests in this negotiation.

- a. Explore developing an understanding of the issues through discussion with MIPI and other relevant organisations
- b. Provide information to MCA website regarding this issue.”

The Board recognised that while MCA could represent the broad interests of the sector in this matter, the heavy lifting would be done by the large corporations with a direct stake in the outcome – the ISPs and the record industry, possibly the government. (If the government does intervene, MCA's role is clearer.) Nevertheless, this is one of the most important issues facing the sector and it is important that MCA should be informed.

Dean Ormston agreed to provide an ongoing update to MCA about developments.

MCA has formed a Standing Copyright (or Legal) Committee to keep it informed of copyright developments and issues around this and other matters. It is chaired by lawyer and Councillor Nathan Shepherd.

Both of these reports were provided regularly to the Board throughout 2010-11 and it would appreciate continuation in 2011-2012.

C5. Industry development – international

a) Respond to developments in international trade agreements

MCA has been involved in the issue of the relationship between culture and comprehensive free trade agreements since 1999. It contributed from the civil society side to the creation and adoption of the UNESCO Convention for the Protection and Promotion of the Diversity of Cultural Expression, both by UNESCO, IMC members, and the Australian government. It has been vigilant through the negotiation by Australia of free trade agreements to attempt to ensure that the Australian government retains its prerogatives to support the cultural sector. The intention here is to monitor negotiations and to continue to defend those prerogatives.

b) Case studies of best music export practices, for use on MusicCareer website

If funding is available, case studies will be commissioned and published. According to some, this is an area in which Australian competence can be lacking. Australia has a very negative balance of payments in music.

C6. Specific populations

a) Plan to build professional opportunities for disabled musicians and composers

Disability Access and Inclusion Plans will soon be required of all government funded organisations including the Australia Council. The career barriers facing disabled musicians are as great if not greater than those facing Indigenous musicians and composers so their work is even more rarely seen on stage, recorded or broadcast. (Pat Rix) The MCA's commitment could be to develop a plan which furthers opportunities for disabled musicians and composers and include:

- *A brief report of any previous progress in this area.*
- *A description of what the consultation process with disabled musicians/composers would look like. This would need to take into account different kinds of disability – sensory, intellectual, physical, psychiatric etc.*
- *A description of desirable outcomes as stated by disabled musicians/composers*
- *Identification of barriers experienced by disabled musicians in accessing the MCA and related services.*
- *The development of a DAIP which includes strategies designed to work towards achieving stated outcomes by disabled musicians/composers*
- *Timeline for achieving the proposed strategies.*
- *A strategy to communicate the MCA's plan to staff and the diaspora of disabled musicians in Australia.*
- *A mechanism by which disabled musicians can provide feedback.*
- *A method to monitor, measure and review results so that the effectiveness of the plan can be evaluated.*
- *A clear statement that the MCA's plan will be available in alternative accessible formats.*

C7. Specific genres

a) Multicultural music

Sustainable Futures: Towards an Ecology of Musical Diversity. Conditions for maintaining musical diversity

The revitalisation of endangered traditional musics in various countries, this project is funded with an ARC grant led by QCRC and the International Music Council, with a consortium of foreign universities and the MCA. Led by Dr Huib Schippers working with Dr Myfany Turpin, the project is now underway in collaboration with project partners: Haken Lundstrom, University of Lund, Malmo, Patricia Campbell, University of Washington, Seattle, Peter Dunbar-Hall and Linda Barwick, University of Sydney, Phil Hayward, Southern Cross University, Lismore, Letts and Wiggins, Dartington College of Arts, Totnes, Keith Howard, University of London, John Drummond, University of Otago.

C8. Combined spheres

a) Submission for National Cultural Policy

Simon Crean as Federal Minister for the Arts is giving strong priority to the creation of a National Cultural Plan. MCA will make a submission.

b) Changing nature of musical careers

This study combines separate proposals into a single project funded by an ARC Linkage grant, led by Queensland Conservatorium Research Centre, with MCA as an Industry Partner. The project will look at how Australian musicians form careers, often 'portfolio careers' and will include investigation of their use of the digital area to generate incomes. Bennett and Bartleet, with Gailey as the MCA representative

c) Generation of statistics for the music sector. In conjunction with the Knowledge Base

The concept of a three-phase plan emerged from the 2008 SUMMIT, led by Hans Hoegh-Guldberg. This has been updated. The plan is for existing ABS and other government data to be brought into the Knowledge Base. Statistical gaps will be filled by seeking and interpreting data from music sector organisations that collect them. Many gaps will remain. The MCA Knowledge Base, which already holds some important statistics, becomes an integral part of the plan as the repository for the collected data.

The Knowledge Base has been converted to a wiki to encourage volunteer contributions.

d) Other research or policy formation to support advocacy

Research to support advocacy will be undertaken on an as-needed basis in response to government inquiries and activities such as free trade agreement negotiations.

D. 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.

D1. Music education - direct advocacy

a) Adequate music education of preschool teachers

This issue is carried on from the 2008 Summit and the subsequent similar recommendation from the Classical Music Summit in 2010. Early childhood music education is not included in the National Curriculum. MCA has sent three submissions to a government ministers and two inquiries. Advocacy for the National Curriculum will not suffice because pre-school activity is not included in it. MCA's objective is that early childhood teachers should be required to demonstrate appropriate musical competencies in order to gain accreditation. This has implications for the content of relevant university courses.

b) Implement National Curriculum for Music

MCA advocacy is guided by this statement adopted by the Board on September 29, 2009: *The MCA works to achieve access for every child to a continuous, sequential, developmental music education throughout the school years.*

The publication of the National Review of School Music Education is passing into history. Its recommendations are still very much supported by the music education sector but its political currency is fading. It may be more realistic to consider the recommendations of the NRSME as providing guidance in the detail of achieving the MCA objective and a strategy where that is likely to be effective.

The special foreground responsibility is to respond to developments in the National Curriculum. But the real task is to advocate a plan for the implementation of the National Curriculum in arts and especially music. Most state and Catholic systems are simply not equipped to do so at the primary school level.

Such is the disparity between credible goals of a National Curriculum in Music and the ability of most school systems to deliver them that the arrival of the National Curriculum may present a once in a lifetime opportunity for significant improvement in music education provision, especially in primary schools where it is so lacking. The MCA will organise a major campaign with the intention of reaching Education Ministers and decision makers in all public and Catholic school systems and persuading them to take effective action.

c) Increased funding for tertiary music institutions (as per DEEWR submission)

Advocacy to the Commonwealth for funding to tertiary music institutions for the training of performers, recognising that graduates will compete in an international market, that foreign countries provide more individual instruction than can be afforded by Australian institutions and that additional funds are required to put Australian graduates on a level playing field internationally.

The tertiary music institutions are all in financial crisis. Their placement in the tiered funding structure is inappropriate and the MCA submission to the Higher Education Base Funding Review argued for changes. The report from the review recognised the MCA case but has not recommended appropriate action. MCA will make representations itself and also in collaboration with a non-profit group, Global Access Partners, in hope of remedying this situation.

d) Promotion of national accreditation of studio teachers

MCA has approached the music teacher associations with a message from the Classical Summit that there is a strong need to implement a best international practice national accreditation scheme. The early response has been positive but comes with a proposal or proviso that MCA administer a national register of accredited teachers and promote accreditation to the general

public and to education systems as potential hirers of the teachers. MCA awaits a detailed proposal. It can agree provided that its costs are covered from revenue.

Meanwhile, MCA has approached the Minister for Education to endorse a national accreditation scheme in order to give it more weight, both for the teachers and for the public.

e) Promotion of community music schools, other community-based music education

Community music schools can provide instrumental and vocal music instruction and other music instruction by expert teachers for people of all ages. In Europe, these are called 'municipal music schools' and there are thousands of them. If they were found in Australia in the same numbers, pro rate we would have 600. We actually have 17, all in regional areas of NSW. In Europe, they are highly subsidised by national governments and instruction is available free or at a fraction of market rates.

In Australian regional cities, they are especially valuable because, by providing a steady income, they make it possible for professional musicians to take up residence and provide a quality of instruction comparable to that in the metropolitan regions – and also contribute in other ways to the local cultural life. Some provide instructional services on contract to the schools. Again, the specialisations would otherwise be unlikely to be available to the schools. There are strong arguments for government support from all three levels to creation and operation of these schools in all states. MCA will bring these possibilities to the attention of all governments.

MCA succeeded in having the creation of community music schools adopted as one of the main planks of the Labor Party arts policy for the 2004 election. However, Labor did not win power.

There are many other community-based forms of music education which merit support. These probably are better dealt with under the Music in Communities Network program.

D2. Music education - Music. Play for Life

a) MPFL advocacy activities, collateral

Music. Play for Life is a national campaign for music participation directed at

- schools, through the media, parents groups, teachers, principals, the Commonwealth
- communities, through community music or arts organisations, local councils, instrument merchants, studio music teachers and other stakeholders
- the general public
- governments and bureaucracies

There is funding for projects within Music. Play for Life from various sources including government and foundations.

a) General activities

Collaboration. MPFL enlists the support of national, state and local music and non-music organisations as collaborators in existing and new programs. Media partners include the ABC (around the FLAME Awards), Channel TEN (for Music: Count Us In) and others.

Advocacy activities have included, for example, representations to school P&C associations through profile on ACSSO website and via 'Ensemble' newsletters; campaigning for implementation of the recommendations of the National Review of School Music Education and subsequent Music Workshop, via 'Music: Count Us In' (contingent on repeat funding); representations to governments in support of more resourcing of music education and community music activity; provision of posters and stickers on request.

Research activities are program-related to support MPFL advocacy.

Most MPFL advocacy is carried out through its special projects.

MPFL Ambassadors

A strategy to engage high-profile Australians in campaign activity.

More Music Toolkit

An advocacy website to be used by teachers, parents and others, to argue for more and better music in schools.

b) Flame Awards

A program to recognise and reward high quality school music education programs and to increase public support for school music education. Schools are invited to enter and compete for cash awards. Mounted in collaboration with various divisions of the ABC including ABC Classic FM and ABC local radio. Strong media coverage. Collaboration from the AMA and ASME.

c) Music: Count Us In

An advocacy program to support the recommendations of the National Review of School Music Education and the National Music Workshop to lift the status of school music education. This was initiated in 2007 with DEST funding and repeated in each year through 2011 with funding from DEEWR, including for professional development to primary generalist teachers. Continuing funding is being sought.

Secondary school students are recruited to participate in a mentored songwriting session. John Foreman, former MD of Australian Idol, has led the mentoring since the inception of the program, with other high-profile songwriters involved since 2010. The song/s is/are arranged for a variety of school ensembles, recorded with both a full performance and backing tracks, curricular materials are written, and all this is offered free of charge to schools. Schools register to participate and students all over Australia perform the song at an appointed hour on an appointed day. Heavy media coverage is achieved. The objective is to lift the status of music education in schools and to stimulate more school music activity throughout the year.

Delays in funding approvals over previous years had precluded many schools' involvement. Early 2010 saw a more determined - and ultimately successful - push to secure a prompt green light in 2010 and 2011. This resulted in a more than 70% increase in the number of registered schools from 2009 to 2011.

The funding request for 2012 includes two new proposals to extend the training of primary classroom teachers.

d) Musicians and community music organisations in residence in BER school halls

The 2010 Assembly education breakout group identified issues around the availability of the new BER school halls for community and professional use and the possible conditions and costs placed upon them. The objective is to facilitate and remove obstacles to these arrangements by advocacy to the Commonwealth in the first instance, and to others including school principals; also to potential community users and artists.

MCA could devise strategies whereby schools and tenants exchange benefits, or schools adopt tenants as part of their own programs, so avoiding cost-recovery formulae.

MPFL decided to establish an online clearing house on musiceducation.edu.au to facilitate contacts between schools and potential users. It was observed that this could be very beneficial to the site and MCA's positioning. However, as the plan developed, it was realised that its success depends on initial funding. The Commonwealth has been approached but has not shown interest, believing that the occupancy arrangements will develop naturally. However, it has no means of determining whether that has happened.

MCA is retaining the objective but its implementation is in doubt.

D3. Community music development

a) Music in Communities Awards

The Music in Communities Award scheme (MICA) is an important Music in Communities Network activity. The MICA offers a \$10,000 prize pool to reward community music organisations doing exemplary work. Case studies of 2008 and 2009 awardees have been written and digitally distributed. Leaders from winning organisations act as Network Mentors via blogs, forums and at networking conferences. There are plans to bring them further to the fore in the MIC Network activities. The Awards are an effective way to make contact with community music organisations which might otherwise remain under our radar.

b) Making Music Being Well event

Co-managed by MPFL and the Australian Music Therapy Association, this project promotes a national series of events in hospitals, nursing homes, schools, etc to highlight the links between music making and wellbeing. MMBW has had four outings with greatly expanded success each time. Estimated participation in 2011 was more than 600 events and 38,000 participants. Also in 2011, in a related initiative, a booklet titled Music and Wellbeing, a series of case studies looking at the impacts of music and wellbeing, was published and distributed to all members of Australian governments. The event will be held again in 2012 and 2013.

D4. Industry development - live performance

No project

D5. Industry development - digital agenda/media

a) Advocate solutions to ensure adequate Australian music content on broadcast and online media.

ACMA has relieved commercial digital-only radio of any local content requirements until 2013. MCA has sought ACMA's reasons and also has received the response from an FOI request. The Convergence Review has proposed major changes to regulation to ensure Australian content, including disbanding regulations. MCA has undertaken an international survey to discover whether there are solutions elsewhere to these issues.

The Board has agreed that the Australian Musical Futures event in 2012 will address this problem. Notionally, it is agreed that it will be organised to take place in March. It will be in part an advocacy event, but the real advocacy probably will follow after it has developed its recommendations. See C4e, E4

D6. Industry development - international

a) Respond to developments in international trade agreements

The MCA's policy is that culture should be excluded from these agreements and that the government should maintain the right to protect Australian culture, as specified in the first of the UNESCO Conventions above. See also C5a

D7. Specific populations

a) Advocate plan for professional opportunities for disabled musicians

The plan is described at C6.

The proposed use of the plan is described there as follows.

- *The development of a DAIP which includes strategies designed to work towards achieving stated outcomes by disabled musicians/composers*
- *Timeline for achieving the proposed strategies.*
- *A strategy to communicate the MCA's plan to staff and the diaspora of disabled musicians in Australia.*
- *A mechanism by which disabled musicians can provide feedback.*

- *A method to monitor, measure and review results so that the effectiveness of the plan can be evaluated.*
- *A clear statement that the MCA's plan will be available in alternative accessible formats.*

The action will be led by Councillor Pat Rix, Director of Adelaide's Tutti Ensemble.

D8. Specific genres

CLASSICAL

a) Recommendations from paper 'New narrative for classical music'

MCA took a large number of actions following upon the recommendations of its National Classical Music Summit in 2010. The last of these was to develop a New Narrative for Classical Music, which suggests how the sector might articulate and present its position and needs, along with a number of proposed strategies.

At this time, MCA will step back, invite actions by parties in the classical music sector and offer its assistance rather than leadership.

D9. Combined spheres

a) Submission for the National Cultural Policy

MCA accepted the general invitation to make a submission early in this planning year. On its invitation, the Deputy Secretary for the Office of the Arts, Richard Eccles, addressed the MCA Assembly and offered guidance as to the government's thinking. The MCA submission is broad and detailed.

b) Promotion of Australian music by governments and private entities

Proposal from the 2009 think tanks and the 2009 Assembly. Promote an ethos in which there is a conscious choice by government agencies, publishers and other entities to use Australian music for theme songs, public performances etc. Some proposals:

- Promote to the corporate sector, demonstrating how this has been a successful strategy e.g. for Qantas
- Promote to local councils (through the Music in Communities Network) the use of Australian songs for local promotion
- Bring relevant Ministers and Departments to the realisation that the music sector is a substantial contributor to the national economy and that on the evidence presented by some foreign countries, it has the potential to be even larger. Also that the music sector is an important source of innovation in the digital arena, and a substantial employer
- Promote to the Commonwealth that it requires that embassies ensure the inclusion of Australian works in concerts they present
- Promote the use of Australian music in Brand Australia exercises.
- Advocate to tourism authorities the inclusion of Australian music as an attraction in tourist promotion; this may assist in halting the slide in tourism that might be partly attributed to the narrow profile Australia offers in international tourist campaigns.
- Use of Australian music as a matter of policy should be explored with the Departments of Arts, Innovation, Education, Tourism, Trade, Small Business,
- Organise an episode of the Gruen Transfer on this issue
- Promote the use of Australian music to the film and television industries
- Cause a national day of Australian music on radio; only Australian music is programmed
- Perhaps assist with a fee service to locate existing songs or commission new ones

Proposed by Callaghan: a strategy for periodic name and shame of government entities that have used non-Australian music

c) Advocate to the Commonwealth a plan for collection of comprehensive statistics on the music sector on a continuing basis.

The need has been advocated by MCA over a number of years, with multiple statements to Minister Garrett, once to Bowen as Assistant to the Treasurer, and currently in the submission on the National Cultural Policy.

The plan exists in detail in the Hoegh-Guldberg statistical framework, though some development is needed in the digital area. Since that document was completed, the CMWG, the MCA 2008 summit and the MCA 2009 think tanks have all given high priority to the need for continuing collection of statistical data on the music sector. Guldberg finds the probable value of the sector is around \$8.5 billion. Government subsidy (national and state) to the music sector is of the order of \$120 million (2005-06). He proposed in 2005 that on a rolling triennium, about \$400,000 would be needed per year to collect comprehensive statistics. This is a very small percentage of \$8.5 billion. Some statistics are collected by industry bodies and MCA is involved in collecting and analysing all extant data; there is self-help.

Guldberg proposes not only the collection of data, but a change of concept from the ABS: it should develop a holistic attitude to cultural statistics collection (diametrically opposed to the piecemeal approach when developing the information development plan for arts and cultural heritage (Cat 4915.0.55.002).

Advocacy targets could include the CMC, ABS, Treasurer, Ministers for Arts, Trade, Innovation. Others?

MCA in theory could enter into research partnerships, seek ARC grants, or use other such strategies to get the work done. However, such exercises are one-off and do not of themselves solve the key need: to regularly update the data. Therefore, the primary target remains the Commonwealth.

D.10 Responsive advocacy: respond to invitations from government to advise.

The agenda cannot be predicted. MCA submissions are often reported, sometimes at length, in the subsequent publications and sometimes adopted in legislation or regulation. MCA is possibly the industry leader in such communications with the Commonwealth. The objective is to continue to respond in those cases where the interests of the music sector are clearly involved.

There is an associated activity, which is to attend briefings and workshops offered by the government entities that are engaged in these policy analyses and formulations, chief among which, for MCA purposes, is DFAT.

REPRESENTATION

D10. Memberships - domestic

a) ArtsPeak

Ad hoc alliance of peak arts industry organisations, often taking up important issues as they arise. Currently, its initiative comes for MCA: to attempt to get better arts coverage in news programs as well as a clearer commitment to the arts overall. The issues for coming years cannot be predicted.

b) Australian Service Industries Roundtable

Useful to MCA in maintaining contact with the international trade agenda.

c) Council for Humanities, Arts and Social Sciences

Deals with the arts from the point of view of the universities sector. Of occasional relevance.

d) National Advocates for Arts Education

A continuing and active alliance of national arts education organisations that is very active in monitoring and influencing the National Curriculum agenda for the arts. A most important affiliation for so long as design and implementation of the National Curriculum for Music is in play.

e) National Roundtable of Non-Profit Organisations

Concerned especially with the beneficial regulation of the non-profit sector. Dominated by the welfare agencies but welcoming of a cultural voice. MCA continuing involvement could be put on hold by other priorities.

D11. Memberships - international

a) International Music Council

Peak international music organisation with formal associate relationship to UNESCO. National music councils are key members. MCA will join with the Queensland Conservatorium in hosting the 2013 IMC World Forum on Music, and Assembly. The MCA Assembly will be conducted in collaboration with the international event.

- i) Participate in Music Sector Development Program

MCA Executive Director initiated this program when IMC President. Conceptually good and it is hoped that one day it will get enough funding to be effective.

- ii) Lead in formation of Music Council of Asia and Oceania

This initiative is led by the MCA Chair, Helen Lancaster. It is about to incorporate.

b) International Federation of Coalitions for Cultural Diversity

An international alliance that supports exempting culture from free trade agreements. Not a strong force in MCA's experience but it is not difficult to maintain the association.

D12. Turning up

MCA promotes music's interests by attending relevant meetings called by such entities as Federal departments, the Australia Council and others.

E. Projects

In some cases it is appropriate for MCA to achieve its purpose directly through organisation of projects. Also, it is valuable for MCA to be and to be seen to be at the coal-face. Further, MCA may be placed to take up opportunities for Australian music that otherwise would be lost, even though they are not MCA core business. So there is some elasticity in the considerations around adopting a project.

E1. Music education

a) An information and advocacy program that has the objective of assisting development of effective digital practice in music education, including use of the NBN.

This project puts into practice the matters research under C1b, and if funded:

- delivers information from the research program to the various user groups.

The information could be in written form or if resources are available, in e.g. the form of video illustrations.

The user groups could include:

- ◊ Schools and school systems
- ◊ Tertiary music institutions
- ◊ Regional conservatoria
- ◊ Professional music organisations such as The Song Room and similar that provide special music services to schools, including e.g. orchestras, opera companies, small ensembles
- advocates and assists appropriate institutional responses to such issues as:
 - ◊ teacher accreditation
 - ◊ professional development programs
 - ◊ adequate and effective technical provision
 - ◊ resource management
 - ◊ copyright requirements
 - ◊ ethical code

b) National Accreditation Studio Teachers

If the music teacher associations contract MCA as registrar of a national accreditation system, it will need to develop the national register, publication online, and a continuing program of promotion. It will need to develop a system of charges and a budget for the program.

E2. Community music development

a) The Music In Communities Network (MICN)

Established in May 2009 as Australia's national community music network. The purpose of the MICN is to provide a point of connection for community music leaders and organisations around Australia. Additionally, the network aims to provide information resources to its members that assist with the setup, administration, and ongoing development of practical community music initiatives. The network's highest goal is to support our members in their current activities, and develop strategies to encourage the set up of more community music programs throughout all areas of Australia. It has a paid membership system and institutional members have access to a public liability insurance scheme.

MICN delivers the Music in Communities Awards scheme. See D3a). It has various other ongoing services such as mentor blogs.

Some other key strategic activities:

b) Stage community conferences

On present resources, MiCN is able to organise conferences in 4-6 communities a year. These present inspiring speakers, build capacities and enthusiasm, and build MiCN membership. If funds were available, more would be staged.

c) Form community music councils

It is an objective that each of the above conferences results in the formation of an autonomous and self-generating community music council, which also becomes the local chapter of McCN. If funds were available, more councils might be formed.

d) Create partnerships with local governments and regional development authorities

MiCN will seek to form partnerships with local governments and regional development authorities to assist them to develop cultural plans and better support community music development. The scheme as planned seeks substantial funding, applied for in late 2011.

E3. Industry development – live music

a) MCA Freedman Music Fellowships

These are awarded to top jazz performers up to the age of 35 and classical performers up to the age of 30. They are funded by the Freedman Foundation. MCA has a detailed procedure for conduct of the program which has the agreement of the Freedman Foundation. The objectives are to make the awards to suitably accomplished persons who have a clear plan for use of the prize money to advance their careers, to achieve high media coverage for the winners, the awards program and the MCA, and to assist each winner with career development for the following two year. It is also an objective to make participation in the awards as nominator, nominee, judge or sponsor a satisfying experience.

b) IMC/EBU international awards

As the Australian national affiliate to the International Music Council, MCA is able to nominate candidates for competitions organised by the European Broadcasting Union. Nominations may be made to the

New Talent Competition

International Radio Competition for Young Musicians (18 or younger).

EBU/European Jazz Competition

In each of these cases, a separate process is needed to find the nominees. It should have integrity and also not be burdensome. At this time, MCA intends only to make nominations to the jazz competition. The Young Musicians nomination has been offered to AYMC.

c) National Instrument Bank

Investors are sought to purchase valuable musical instruments that have a very high probability of an increase in value. Also, loans or donations of instruments are sought from those who already own them. The instruments are donated or loaned to MCA which in turn loans them for agreed periods to musicians of talent matching the particular instruments, whose careers can be enhanced by the use of an instrument more valuable than they are able to purchase. MCA applies expertise in the identification, purchase and sale of the instruments, the identification of the musicians who borrow the instruments, all relevant contracts, maintenance and insurance. It is hoped that the program eventually will be self-funding but may require subsidy, depending upon the value of instrument purchases and sales.

Under a further development of the plan, it may work at three levels: very high end instruments for high end players; good instruments for talented student players; an online information setup to assist loans for regular students and school children. The first tier is operating with one

instrument and the sale of another. The second is operating with a number of instruments suitable for use by talented students, and through the Resound program described below. The third tier has not been attempted.

If funds are available, it is intended in 2012 to employ a part time manager devoted only to this program. The duties will include running the program and securing loans and donations.

d) Build investment incentives scheme to support “emerging” artists

The proposal emerged from the Digital Distribution Think Tanks of 2009. They observed that as a consequence of the changed financial status of record companies, finance for emerging artists tends to be available only after a fairly extended period in which they have to establish a market position through their own efforts.

A detailed plan was presented, discussed, modified, re-presented to Arts Minister Garrett, proposing a scheme, possibly to be run by MCA or otherwise a Commonwealth funding authority to offer developmental grants to emerging musicians, with a requirement for matching funds which could lead to development of new sources of private investment.

The 2010 election resulted in appointment of the new Arts Minister, Simon Crean, and the scheme has been re-presented as a part of the submission on the National Cultural Policy.

E4. Industry development – digital agenda / media

MCA will organise a national symposium on the means of ensuring adequate Australian music content on broadcast and online media. This will be the Australian Musical Futures exercise for 2012. (See E8a.) It probably will take place in March and will assemble MCA Councillors and carefully selected experts. The Convergence Review is proposing major changes to the regulatory environment and seems to be proposing that the same requirements should apply across all media, even foreign-based online media. Current Australian content regulations on radio might be disbanded. There is an urgent need for the music sector to come up with workable solutions that ensure that Australian music is easily accessible. The findings of the symposium would most likely guide the content for advocacy action.

E5. Industry development – international

No project

E6. Specific populations

a) Indigenous Music Advisory Group

The Board will propose to the membership that a second position be created for an Indigenous Councillor. The Board will assist the two Indigenous Councillors to form an Indigenous Advisory Group and for it to make recommendations for the MCA to serve usefully the Indigenous music community.

b) Australian Youth Music Council

In 2009, MCA formed a youth advisory and collaborative council. Members are carefully selected and membership at this time is by invitation. There are 11 members and the intention is to expand this to around 20 initially. Officers have been elected. It sent two members to the World Forum on Music of the International Music Council in Tunis, where they assisted in creating a similar youth working group for the IMC. AYMC sets its own agenda. Members have participated in MCA projects and in the MCA’s Annual Assemblies. AYMC held its own first national conference in Brisbane in September 2010 in conjunction with the MCA Assembly. MCA has committed \$1,000/year to AYMC plus all AYMC membership fees to cover its basic expenses.

E7. Specific genres

a) Classical music promotions program

See D8a)

E8. Combined spheres**a) Australian Musical Futures think tanks**

The MCA has committed to organising a summit or think tank each year, under this series title. The area for discussion is decided in the late months of the preceding year or the first months of the new year. No decisions have been made for the next triennium. Depending on the topic and how it is handled, the project can require funding to be executed adequately.

For 2012, the Futures event is that described in E4.