

The  
MUSIC  
COUNCIL  
of  
AUSTRALIA  
in 2010

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INTERNATIONAL

The activities or relevance of some of the following organisation wax and wane. MCA maintains the associations with all in order to be present during periods of activity and to receive information.

a) **International Music Council**

b) **Other international organisations** such as the **International Network for Cultural Diversity**

NATIONAL

c) **Australian Service Industries Roundtable.**

d) **Contemporary Music Working Group**

e) **National Advocates for Arts Education**

- f) **ArtsPeak**
- g) **Council for Humanities, Arts and Social Sciences**
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  - b) **Organise a think tank to investigate cutting edge digital music business models. NEW**
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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, manager and supporters.

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

### **Activities of the Council**

The activities 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.

They are followed by some discussion of Marketing and Administration, Finances, and a list of personnel.

### **The plan in its public version**

This version of the plan is for public viewing. The internal version includes responsibilities and key performance indicators.

## 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:*

### **PUBLICATIONS**

#### **1. 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.

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.

Available on subscription alone or in a package with *MCA eBulletins*.

#### **2. MCA Email News and Opportunities Bulletins (MCA eBulletins)**

These bulletins 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.

Available on subscription alone or in a package with *Music Forum* magazine

#### **3. Resource lists**

These are website resources that accumulate the information from the MCA Email News and Opportunities Bulletins. For instance, there is a list of music conferences running a year or two into the future. Lists are available from most of the bulletin categories.

#### **4. Music. Play for Life E-newsletter**

A monthly online newsletter to motivate and inform campaign supporters.

#### **5. International Music Council 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.

Available weekly, free of charge.

## **6. Commissioned publication: Building effective management and exports through publication of expert case studies**

The perception is that Australian music entrepreneurs and executives lack expertise adequate to succeed in the export market. It is proposed that MCA could contribute to a solution by causing the production of a volume of case studies of successful music ventures, with a special emphasis on export projects. The *Harvard Business Review* is a possible model.

This would require identification of projects and persons responsible, commissioning the articles either by inviting those persons to write them or contracting a writer to interview them, and organising publication, distribution and promotion.

We would need to assess the market. The number of people working at a level that allows them to directly implement the models might be quite small. There could be a larger number of aspirants that could benefit and indeed, they may be our best real hope. But even including them, it is probably a small readership.

That means that hard copy publication might be difficult to achieve unless it were subsidised. Online publication would be cheaper and may be preferable.

MCA has published two books, both of which have sold out: *The Community Music Handbook*, 1,000 copies, with Currency Press; *The Australian Guide to Careers in Music*, 2,000 copies, with UNSW Press. Both collaborations were successful. However, in both cases, we paid for the manuscript. We made our money back over the years but I would not think that the new project would have so many readers.

There would be something to be said for making these articles available free, online.

Funds may be needed to commission the articles.

### *MCA's role*

- Prepare a project description, which would need to include identification of information sources and potential writers, a speculation about size of audience, a decision about form of publication, a budget to produce the manuscript
- It would be appropriate to have an editorial committee to propose writers, vet manuscripts
- Seek funding for the writing. Could be difficulty because we can't get it from the Australia Council's normal procedures.
- If there is a decision for print publication, seek some subsidy for that
- Produce the manuscript
- Publish online OR
- Enter agreement with a commercial publisher for print publication
- Promote to the music sector
- If there is a print publication, sell copies direct

## **WEBSITES**

### **7. Main website**

The MCA website, [www.mca.org.au](http://www.mca.org.au) is a rich informational resource. Traffic to the website in 2009:

Hits:

Files:

Pages:

Visits:

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.

The site is continually being redeveloped. Current work involves shifting to a new content management system, a new host, introducing interactivity, RSS feeds, and productive connections to MCA's social networking sites.

***The following information sources are found on the main site:***

a) 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.

In 2010, the main focus will be on building the statistics section through addition of data both from industry and government sources. There will be a parallel advocacy effort to government to persuade it to fund collection of statistical data according to the MCA Statistical Framework (see website RESEARCH section).

Other objectives include:

Facilitate access: Eliminate interference from previous knowledge base website; redesign front end of knowledge base, and provide site index; explore cross-links with other parts of MCA website.

Fill gaps in narrative sections; also invite contributors of present content to update their articles

Explore possible exposure of other MCA research projects on knowledge base.

b) AUSTRALIAN MUSICAL FUTURES

Briefing papers and reports from a series of think tanks on topics of current importance to the music sector. Think tanks planned for 2010 are for classical music and possibly for an expert investigation of digital distribution following upon the 2009 think tanks on that subject.

Also:

c) Reviews of AUSTRALIAN RECORDINGS

Reviews of AUSTRALIAN BOOKS

d) Articles from *Music Forum* magazine

e) MCA Annual Addresses

f) DIRECTORIES

Find a music teacher

Find a scholarship

Find a music camp

Find performers for children

Make music with a group

Links to organisations

*Early Music Network Directory*

*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.

g) BULLETINS, PUBLICATIONS

*MCA News and Opportunities Bulletins*

*Music Forum* magazine, information and sample articles

*IMC Music World News* (free)

*Music. Play for Life News* (free)

h) RESEARCH, ADVOCACY

MCA research reports

Other research

National and international policy documents

Current MCA advocacy

Past MCA advocacy

i) ABOUT THE MUSIC COUNCIL

Statement of purpose

Annual report for 2008

Plan for 2009

List of Councillors

*The main site is a portal to a number of MCA sites:*

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

There is a main site for KPFL. The other sites assist the execution of specific projects. The KPIs for the projects *per se* are shown under ADVOCACY below. Here are shown only the specific outcomes for the related websites.

a) MUSIC. PLAY FOR LIFE

The national campaign for music-making

b) MUSIC IN COMMUNITIES NETWORK

This is a new initiative, begun in May 2009. It has the objective of encouraging and supporting music development at the community level by providing information, networking,

mentoring, discussion, and events. The website will be important both in promoting broadly the concept and objectives of community music development and in serving the network members. See ADVOCACY section below.

c) MUSIC. COUNT US IN

A project dependent upon Commonwealth funding. Intended to be annual. 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.

d) GUITARS FOR SCHOOLS

The site for a project that gives guitars to talented children from disadvantaged schools where there is a teacher who can offer guidance in learning the instrument. Dependent upon private funding not yet achieved for 2010.

e) MAKING MUSIC BEING WELL

The site for a promotional week conducted in partnership with the Australian Music Therapy Association. This may be incorporated into a Community Music Week organised by Music in Communities Network.

***From the main site, there is access also to the:***

**9. 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 began publication in 2009 with two papers.

**10. Resources Online for Music Education (working title)**

In February 2010, MCA will launch this new site, serving the teaching of music in schools. It will be a portal giving access to a broad range of curricular and other materials. The site will be developed at MCA's expense following completion of a MEAG/Commonwealth Department of Education-funded project to assemble the information and connections. The resource should be continually expanded and updated; ROME wasn't built in a day!

**11. Social networking sites.**

MCA is developing a presence on Facebook. It is possible that it might do the same on other social networking sites. The sites need to be kept lively and attractive without requiring a lot of labour from MCA personnel. Automatic connections to MCA websites can be one solution.

**12. Online Music Business Services Directory**

A recommendation from the Think Tanks for Digital Distribution (henceforth **TTDD**). Participants believe that musicians and others in the industry need practical information. The provision of this sort of information is core business for MCA so there is no in-principle issue at stake. However, it will take labour to collect the information or information sources and create a website, so there is a question of funding.

The site would appropriately be part portal to existing information on other sites, and part repository for new information created or pulled together by MCA. It is not dissimilar to the current MCA project, with government funding of \$12,500 for collection of the information, to create a music education portal. It could be the location for the expert case studies (**B6 above**).

Content suggested by the TTDD:

- Online services directory. In this aspect, in what way would this differ from the Australasian Music Industry Directory?
- Payment conventions – e.g. what is the 'normal' payment for use of a score in a US film. Obviously, there is no answer to this question but some basic benchmarking may be possible. A small research project would be needed.
- How to's. Probably solved by links and by licensing online publication of some existing print info. Shane Simpson's 'bible' covers it all but may be too daunting for many.
- FAQs. Someone could be commissioned to write this.
- Online forum. Would need to be monitored, so there is an ongoing expense.
- Rating of agents, managers, maybe other businesses. Could be done but legal liability might make it too hard. It could be a valuable attractor to the site but needs to be dealt with as a separate project, if at all.
- Checklist of variables?

## **OTHER MODALITIES**

### **13. Annual Assembly**

The annual 2-3 day conference of the MCA at which important current issues are presented and discussed, and new initiatives decided. The conference is open to observers and will be held in 2010 on September 25-27 in Brisbane, hosted by the Queensland Conservatorium.

### **14. 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 and Gary McPherson.

## 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 its 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 MCA is involved with music research at 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.

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

**In 2010, MCA will undertake these research projects:**

### **1. Assemble and analyse comprehensive statistical data on the music sector**

A three-phase plan emerged from the 2008 SUMMIT, led by Hans Hoegh-Guldberg. This has been updated. Existing ABS and other government data will 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 Commonwealth government will be lobbied to fund the ABS to mount a continuing data collection activity on a rolling basis. The MCA Knowledge Base, which already holds some important statistics, becomes an integral part of the plan as the repository for the collected data.

Hoegh-Guldberg has described the task as follows:

- a. **Update existing articles** (articles not mentioned are unchanged for the time being):
  - Integrate *Census 2006* into *Musicians in the Census*
  - *Involvement in music* – update to include 2007 survey
  - *Attendance at cultural performances* – incorporate new LPA statistics
  - *Public funding of music in Australia* – update to 2006-07.
- b. **Explore key ABS sources for further possible articles.** See footnote for categories. <sup>1</sup>

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<sup>1</sup> The key remaining statistical sources from the ABS are:

1. 4114.0: Attendance at selected cultural venues and events (2005-06, 2002, 1999, 1995)
2. 4172.0: Arts and culture in Australia: A statistical overview (2008, 2004, 1997, 1994)
3. 4183.0: Cultural funding by government (1991-2006-07). More detailed statistics published by the Cultural Ministers' Council's Statistics Working Group under the title 'Cultural funding in Australia: Three tiers of government'
4. 6273.0: Employment in culture (2006, 2001, 1996, 1991)
5. 6281.0: Work in selected culture and leisure activities (2007, 2004, 2001, 1998-99, 1997)
6. 8697.0: Performing arts Australia (2006-07, 2002-03, 1999-00, 1996-97).
7. Production and overseas trade statistics (including trade in services). Annual

- c. **Explore other ABS statistics to exhaust relevant material** – including 2007 compendium on music statistics.
- d. **Explore industry data not covered by ABS** (examples: ARIA, APRA, AMA).
- e. **Explore organizations on web** across music sector to identify all relevant statistics.
- f. **Explore and analyze surveys and official reports** (example: Stevens on education for MCA, Strong on orchestras, AMA *Australian attitudes to music*, the four individual artist surveys by Throsby for Ozco (currently being augmented by a fifth survey).
- g. **Explore annual reports for major music bodies** (orchestras etc) with possible statistics.
- h. **Contact** IBSA, LPA, AMPAG, unions, and other organizations re data.
- i. **International statistical sources** for international comparisons.

Hoegh-Guldberg reviewed the industry breakout group at the 2009 Assembly and found additional issues.<sup>2</sup>

Basic funding available to collect extant data but would not suffice to collect additional data

## 2. A study to support advocacy for a living income for musicians

This proposal had priority among the recommendations of the Think Tanks for Digital Distribution (TTDD). It was formulated there as “A living wage for musicians”. This is appropriate terminology for musicians who are employees of e.g. orchestras, cruise ships, probably a rather small percentage of practising musicians. More commonly, musicians work as contractors or small business owners so perhaps the study would investigate the circumstances in the market for those services.

It could include government assistance through grants, investments, the dole, and its effectiveness.

Possible model: New Enterprise Investment Scheme [www.neis.com.au](http://www.neis.com.au)

Also, international statistical sources (for international comparisons).

- <sup>2</sup> Problem: opaque payment methods for venue-based licensed performances
- Many musicians play for love rather than money. How are they to be included in an economic framework?
- There are complexities to capture within particular parts of the music sector, exemplified by film and TV composers
- It would be possible to conduct a tracking study to find out where graduates end up, inside or outside music sector
- Assess the cultural versus economic value of music
- How much could be included in a large national census of music, given the size of the sector
- Do we improve the statistical base incrementally rather than in dramatic steps
- Identify the existing statistical gaps.

More work is needed to define the research question and scope the study and will necessarily depend on the publication of *Don't Give Up Your Day Job* by the Australia Council to ensure there is no duplication.

This study would extend the data collection in C1 above.

Basic funding available

### **3. Mapping the music sector**

22 SWOT analyses of sub-sections of the music sector have been prepared to date. Gaps remain and scope exists for additional analyses. Consideration is being given to how those gaps might be overcome. Robyn Holmes is to develop a plan with Lynn Gailey to address how further work might be managed.

Mix of volunteer and funded staff

### **4. Screen music budgets**

A project to establish whether fees for composers and budgets for screen music have declined over time, this project takes a ten year time frame from 1998 to 2007. Supervised by Art Phillips and funded by Art Phillips, the MCA and the Screen Composers Guild, an analysis of film and television production budgets was undertaken during 2008. Commercial-in-confidence considerations resulted in data regarding budget detail being inadequate to enable meaningful analysis.

During 2009, the project was refined and restricted to programs with AFC and FFC finance to overcome commercial-in-confidence issues. Assistance was sought from the newly established Research Branch of Screen Australia. In-principle agreement was secured for Screen Australia to fund the work in-house, with the analysis extended to cover 1989 to 2007, and the information to be made available in the aggregate. The work was to be scheduled and budgeted for the 2010-2011 financial year. The Head of the Research Branch was then replaced and endeavours to resecure that in-principle agreement are now underway. The project is funding dependent.

Contingent on funding from Screen Australia

### **5. Sustainable Futures for Music Cultures**

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.

Executive Director, staff time

### **6. Survey of post-secondary music education provision**

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, Morwenna Collett, Arts Queensland, this project has two phases:

- an audit of offerings across the entire post-secondary section being undertaken by Helen, and

- a more comprehensive study requiring government funding.

Much has happened since 2004 in post-secondary education and training when Helen Lancaster undertook research in the sector following research undertaken by Raffaele Marcellino covering tertiary music education in 2002. Consequently, the committee considered a comprehensive audit of all trading and education options at post-secondary level was warranted. It is hoped that following the audit there might be sufficient data to justify a call for a formal review of the sector.

Volunteer project

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

Identified by the IMC and in accordance with the principles of the Convention on Cultural Diversity and the Millenium Development Goals, Lynn Gailey is to investigate ways in which visa applications for overseas touring bands and musicians from developing and under-developed countries might be streamlined to facilitate their performing in Australia. Currently, overseas musicians are able to enter Australia on 420 visas raised in one of two ways – for citizens of eligible countries, visas can be raised electronically, otherwise visas must be evidenced in passports. For citizens of developing and under-developed countries the latter applies giving rise to considerable difficulties given that Australia has neither embassies nor consulates in many countries. The process is lengthy and made more difficult if the musical group wishes to tour to other countries. Often it can take more than a year to organize a tour and quite often Australia is simply considered too difficult a destination to contemplate.

Funded staff

### **8. Green music**

In recognition of the urgency of addressing climate change, initiatives in other arts sectors will be explored to identify research work or advocacy work that might be undertaken by the MCA to mitigate the impact of the music sector on green-house gas emissions.

Funded staff

### **9. Australian content levels**

During 2010 the MCA will explore how best to establish and monitor on-going levels of Australian music delivered on audio-visual platforms to establish whether it might be possible to secure regulation of Australian content levels on new media platforms and to establish levels of compliance with existing regulation in respect of radio and television.

Funded staff but more funding may be needed depending upon scope

### **10. Formulate music standards for early childhood centres**

A SUMMIT proposal, the Board endorsed Dr Peter de Vries as its representative to a joint ASME task force. Although not identified as a priority action for ASME during 2009, it remains on their active list and is likely to gain momentum during 2010.

Volunteer

### **11. Lullaby Project**

Research associated with the project to distribute a CD of lullabies to mothers upon the birth of their babies.

Contingent on proceeding with the project.

Contingent, therefore, on project funding.

## **12. Survey of parent attitudes to music in schools**

A joint project of Music. Play for Life, the Australian Music Association and the Australian Council of State School Organisations (ACSSO). More information to follow.

Funded by partners

## **13. Music. Play for Life research**

Mostly program-related evaluations as outlined in Advocacy.

## **14. Research to support advocacy**

Research to support advocacy will be undertaken on an as-needs basis in response to government inquiries and activities such as the release of the Henry Report on Taxation in December 2009, free trade agreement negotiations and so on.

Generally, funded staff

## **15. Publications overview**

MCA maintains these publication of relevance to research, whether its own or others'. Find them in this plan using the reference numbers.

- *A Guide to Music Research in Australia* B7f). A list of organisations involved in music research; government, university, or industry based. It 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.
- An online refereed journal, the *Journal of Music Research Online* (JMRO) B10
- The *MCA Music in Australia Knowledge Base* B7a)
- The quarterly print magazine, *Music Forum*, which presents shorter reports to a wider audience of music professionals. B1

# 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.**

### 1. Responsive advocacy

The objective is to respond to government and other initiatives that could have an effect on Australian music and musical life. By way of example, in recent times these have included matters of arts policy, public broadcasting music education at all levels and international trade treaties.

MCA seeks to collaborate with other organisations in joint advocacy projects, where appropriate.

Since this advocacy by definition responds to others' initiatives, advocacy subjects for 2010 cannot yet be known.

#### **National cultural policy**

However, the Minister for the Arts has announced an invitation for submissions towards the formation of a National Cultural Policy. This can be found at <http://nationalculturalpolicy.com.au/> The Board could discuss whether and how to respond.

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

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

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

It receives core funding from the Australian Music Association and in-kind support from Australian Society for Music Education and many, many others.

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 organisations as collaborators in existing and new programs. Media partners include the ABC (around the FLAME Awards) Channel TEN (for Music. Count Us In).

Advocacy activities include, for example, representing the campaign as a member of the Federal Minister's Music Education Advisory Group advocacy subcommittee; advocacy 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 support MPFL advocacy and are briefly summarised in the research section, above.

Most MPFL advocacy, however, is carried out through its special projects.

***Music. Play for Life special projects include:***

SCHOOLS

**b) 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 2008 and 2009. Continuing funding is being sought.

A high profile popular musician is commissioned to supervise a small team of secondary school students in writing a song for performance by school children. John Foreman, former MD of Australian Idol, has taken this role since the inception of the program. The song is arranged for a variety of school ensembles, recorded with both a full performance and a backing track, curricular materials are written, and all this is offered free of charge to schools. Schools are recruited and the students all over Australia perform the song at an appointed hour on an appointed day. Heavy media coverage is sought. The objective is to lift the status of music education in schools and to stimulate more school music activity throughout the year.

In 2008, some 1,700 schools and 460,000 students participated – nearly double the number in the first year. Additional government funds supported pedagogy workshops for more than 600 primary school classroom teachers and participation of primary schools without specialist music teachers tripled from 17% to 52% of the total. It was extremely successful in attracting media coverage not only for the event, but for the messages about the strong benefits of a competently delivered music education.

In 2009, participation fell back to around 1240 schools. 42% of participating schools were first-time participants. However workforce skills training was delivered to 1200 primary generalist teachers across Australia (a 71.4% increase on last year). The program went very well for those who did participate but numerically, the participation rate was disappointing. Investigations reveal that the reason for the fall was above all the late start caused by a very late funding decision, made worse by delay in achieving permission to publicly launch the program. For example, non-repeat schools have been surveyed about why they did not participate. Reasons vary, but it is mostly about a crowded timetable, insufficient notice to plan, or staffing issues such as unsupportive principals.

**c) 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, ABC local radio and ABC TV (through house promos). Strong media coverage. Collaboration from the AMA and ASME.

**d) Guitars for Schools**

This program gives guitars (and in the future, possibly other instruments) to selected students in disadvantaged schools in Melbourne, Adelaide, the ACT, and regional NSW. There is a requirement that the school provide lessons or guidance to students. Funding has come from the Potter Foundation and the Fall in Light Foundation.

The continuation of the program depends upon acquiring additional funding.

COMMUNITY

### **e) Music in Communities Network**

The Music In Communities Network (MICN) was 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. In 2009 the MICN membership grew to 75 members, with approximately 40 of those paying memberships for \$50 and \$25.

The Music in Communities Awards (MICA) is an important MICN activity. The MICA offers a \$20,000 prize pool to support community music organisations doing exemplary work. In 2009 we are offering free membership of the MICN to all MICA semi-finalists. In this way, our network can be populated with "best practice" examples of community music activity, to help inspire, and start conversations with MICN members who need encouragement or feedback.

The network activities for 2010 will include, as feasible:

- Launch of the redeveloped Music in Communities website, expansion and integration of the Music In Communities Awards web pages. Development of online social networking presence.
- The production of Music in Communities Awards. In 2009 there were 170 entries.
- Distribution of case studies of the 2008 & 2009 winners of the MiC Awards, online or in print.
- Presentation of two Network workshops, with possible integration of a conference style component allowing for the presentation of community music related academic papers. Possible partnership with QCRC for the academic component.
- Presentation of online Q&A community music blog, maintained by different community music leaders.
- Establishment of mentoring programs within the network
- Presence at local government conferences
- Launch of MICN insurance policy

### **f) Making Music Being Well**

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 two outings with greatly expanded success from the first year to the second.

### **g) MPFL Ambassadors**

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

## **3. Other pro-active advocacy projects**

### **MUSIC EDUCATION**

#### **1. Advocate implementation of National Review of School Music Education recommendations.**

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 review 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 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.

It was agreed at the 2009 Assembly to form an education advocacy committee with broadly representative membership to plan the strategy to achieve the MCA objective. Chair is Ian Harvey.

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

This proposal was instigated by MEAG and taken up by the MCA 2008 Summit. It has been refused by the Commonwealth although MEAG members still wish to see it implemented. However, MEAG subsequently commissioned MCA to collect the information to establish such a resource at a more modest level and MCA offered to house the information in a website that it would create without funding, for the purpose. Obviously, if the more elaborate portal is established, MCA would like to see it based in and developed further from the MCA site. So for MCA to advocate the portal is on the one hand appropriate because it is needed and on the other, self-interested. Are we conducting advocacy or seeking funding? This is tricky.

## **2. Advocate the provision of early childhood music education especially through providing and mandating music training for early childhood teachers and carers**

SUMMIT proposal. This issue is carried on from 2008. In 2009 MCA made a submission to a relevant Commonwealth inquiry. The issue has come up in the early days of discussion around the National Curriculum in music and arts. MCA appointed Peter de Vries to represent it on a project announced by ASME which seems not to have been carried through. Advocacy can continue wherever opportunity presents.

## **BROADCASTING**

### **4. Advocate increased revenue from broadcasters to the music sector**

A proposal from the SUMMIT. The record industry associations intend to attempt again to terminate the 1% of turnover cap on royalty payments by broadcasters to record companies and will request MCA support when the time is right.

### **5. Advocate for increased Australian music content on radio**

SUMMIT proposals There are three possibilities:

- **advocacy for a higher level of new music content on commercial radio.** MCA could support such a move from industry but it would be futile to take unilateral action. Scope is limited by the terms of the Free Trade Agreement with the USA

- **increased expenditures by public broadcasters for production of programs to support Australian music.** The MCA submission to the ABC SBS Review has already proposed increased radio music production expenditures. Further representations can be made on the basis of the report from this review.

### **6. Advocate to public broadcasters a more appropriate level of royalty payments for use of music on radio**

The ABC pays a fixed and very modest sum. It is inappropriate and counter to its Charter to support Australian culture. Preferably, the fee is set on a transparent basis and moves up or down with use and with CPI.

## LIVE MUSIC

### **7. Advocacy for best practice regulation of licensed venues by each state and territory government**

MCA research papers by John Wardle and Lynn Gailey have provided a basis for this advocacy. Further work on the Gailey paper will lead to appropriate strategies for advocacy. Proposed presentation to Cultural Ministers' Council, which has already engaged with the issue. Consult with Chris Bowen on strategy.

Support APRA proposal to government for a National Live Music Coordinator. APRA originally lobbied the NSW State Government for the creation of a dedicated Live Music Coordinator to work with government, the music industry and the hospitality industry in relation to core objectives, including; relationship development, legislative review, strategy and resource development and education. There is a need for a dedicated live music resource, to provide a national focus to live music and with the ability to work at a state level with government, music industry and the hospitality sector.

### **8. Promotion of Australian music**

Proposal from TTDD 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.

- 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

[Note that the TTDD proposal was to mount a propaganda campaign to persuade people of the value of music (therefore e.g. they should pay for music downloaded from the internet) and the value of Australian music in particular. The Board may wish to discuss

the likely effectiveness of achieving such an objective through propaganda. Dick Letts so far is sceptical and so has included only the dot points above.

Note also that MCA is engaged in a number of strategies to increase the valuing of music but they depend not upon propaganda but on creating or rewarding situations in which people come to value music by making it – viz most of the activities of Music. Play for Life.]

## **9. Live Music Revolution**

MCA is a partner in the Live Music Revolution initiative. The Live Music(R)evolution is a national campaign to revitalise the Australian live music industry.

The campaign is supported by the united efforts of the Australasian Performing Right Association (APRA), the Australian Hotels Association, Clubs NSW, Restaurant & Catering Australia and the Music Council of Australia (MCA). It aims to raise awareness of the issues inhibiting the live music industry and to develop and implement strategies to support the growth and viability of venues that host live music.

## **10. Aussie Musicians Centre Stage**

A project proposed by Arts Minister Garrett to revive the practice of insisting on employment of Australian musicians on domestic tours by foreign musicians, typically as opening acts.

This allegedly has run into obstacles, probably not connected with the content of the proposal but with regulatory issues. MCA has offered advice which would seem to solve the problem but so far there still has been no visible actions by government.

The MCA would like to see implementation.

## **INDUSTRY DATA**

### **11. Advocate to the Commonwealth a plan for collection of comprehensive statistics on the music sector on a continuing basis.**

The plan exists in detail in the Hoeg-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 TTDD 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 \$7 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 \$7 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 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.

## **INTERNATIONAL**

### **12. Maintain a watching brief on Australia's 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.

## 4. REPRESENTATION

**Representation, in MCA's definition, is a form of advocacy, either involving MCA in advocacy alliances or ensuring music a seat at the tables where issues important to music might arise. The MCA was established in part because it was observed that music was disadvantaged by its routine absence.**

The representation program is as follows.

### INTERNATIONAL

- a) Represent Australia on the **International Music Council**
- b) Participate in **other international organisations** pertinent to MCA objectives such as the **International Network for Cultural Diversity**

### NATIONAL

- c) Maintain membership in the **Australian Service Industries Roundtable**. Issues brought to the very broad membership of this key body enable the MCA to maintain a presence in and an understanding of the service industries of which the music sector is a part and to be independently informed of government activity in the de/regulation of international trade.
- d) Participate in the **Contemporary Music Working Group** in achieving its objective of a Federally sponsored Industry Action Agenda.
- e) Participate in the **National Advocates for Arts Education**, a cross-artform alliance seeking the inclusion of the arts as a key learning area in the work of the National Curriculum Board.
- f) Participate in **ArtsPeak**, an alliance of national representative arts organisations that monitors and advocates issues of concern to the arts.
- g) Participate in the **Council for Humanities, Arts and Social Sciences** or whatever national arts advocacy bodies are appropriate and active
- h) Participate in the **National Roundtable of Non-Profit Organisations**
- i) Should it survive, participate in the Federal Minister for Education's **Music Education Advisory Group (MEAG)** to further implementation of the recommendations of the National Review of School Music Education
- j) **Represent the interests of MCA or music generally** as opportunity requires or presents.

## E. Projects

**In some cases it is appropriate for IMC 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.**

***Projects proposed for 2010 are these.***

INDUSTRY

### **1. Build investment incentives scheme to support “emerging” artists**

The TTDD 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.

It is proposed that a *microfinance / venture capital scheme* is set up to invest in emerging artists. This may require tax inducements from the Commonwealth to secure venture capital. Probably, it would be structured as a portfolio scheme with selection of artists made by a professional manager at arm’s length from investors.

A secondary objective of the scheme is to familiarise investors with the workings of the music industry.

The scheme envisages:

1. Commonwealth tax inducements for investors
2. Government investment on some percentage basis
3. Private entities constructing portfolio ventures in which government and private investors share
4. Guidelines for selection of artists, executed by professional managers
5. From the artists’ perspective, the investments are a sort of microfinance which assist them to build their own careers, possibly businesses, produce new work, maintain rights to the work they produce.
6. Terms of investment which offer the possibility of profit for the fund but do not unreasonably constrain the freedom of the artists to move their careers into the next phase.
7. It is suggested that successful implementation of this proposal might create a model for emulation in other sectors.
8. **An alternate model to the above is the creation of ‘incubators’**, a concentration of musical artists and businesses in a small precinct to encourage creative interaction and innovation. This strategy could address the particular problem of support to emerging artists in a much broader context of music sector development.

*MCA’s role*

1. Formulate the detail of the scheme
2. Advocate to the appropriate Commonwealth ministers the tax aspects of the scheme, probably with Garrett as champion. Include the Ministers for Trade, the Arts, Innovation, Finance, Small Business and Education. This would require research and

expert formulation of advice by MCA. (Check whether microfinance is an aspect of the plan put before the CMWG.)

3. Advocate to the Commonwealth, but possibly also to state governments, participation in the scheme as investors
4. Should the MCA maintain direct interest in the investment scheme in some sort of executant role? Very early thoughts on that:
  - MCA is a proprietary limited company limited by guarantee so corporate structure in that sense may suffice. Alternatively, a separate corporate structure may be required
  - If MCA takes an active role, it would need to create a special division with the necessary expertise. Role could be to create a private investment fund, though this would be a big leap outside its current competence and may be inappropriate. On the other hand, it apparently will be a new role for whoever undertakes it.
  - Role might be to manage the government investment(s); it may be able to do that as well as the government
  - Or it could seek representation on a government body created to supervise the scheme, which would allow it to monitor to ensure that the scheme is used most effectively for the intended purpose
  - Or it might not have an ongoing role in which case it needs to consider whether it should find an organisation willing to accept the responsibility.
5. Concerning the incubator scheme, MCA's role would be to create and advocate a case. This may be more suited for implementation by state than Commonwealth governments. Research into successful models would be necessary and probably would require funding or a research partnership.

## **2. Australian Musical Futures Think Tanks**

**a) Organise a summit for the classical music sector.** There are concerns about the future viability of the classical music sector. Although the Australian sector appears to be fairly healthy, the think tank may suggest approaches to concerted action to pre-empt difficulties before they become serious.

The organising committee should be broadly representative as should the list of invitees. In addition to MCA people, Tony Grybowski of the Major Performing Arts Board and Susan Donnelly of the Major Performing Arts Group have expressed interest. Arts Queensland has just completed a new policy and Chris Bowen may wish to be included. Robyn Holmes chaired the Assembly breakout.

Huib Schippers has offered to host the event at the Queensland Conservatorium though there are arguments for having it in Sydney or Melbourne where there are greater numbers of classical music organisations and workers.

The recommendation includes research into the situation of classical music internationally. Huib Schippers offers to make research assistants available.

**b. Organise a think tank to investigate cutting edge digital music business models.**

A recommendation from TTDD. Question: who knows about these models and would present them? Or is the intention that the think tank would invent them?

The sense is that we are looking for a break-through. Is a think tank a suitable device for getting that? Do we need a spray of ideas, or something deeper? Is this a think tank job or a research job?

The Working Group on Digital Strategy needs to provide a more developed idea of the purpose.

### **3. Explore the possibility of assisting a government/ business development forum between the music industry and ISPs.**

I am speculating that the idea is that the music sector gets government to intervene on its behalf to get a working arrangement with ISPs.

It would be good to get a comprehensive understanding of overseas initiatives to bring ISPs into the solution – e.g UK, maybe France, maybe others.

I said to Heidi in Brisbane, so what do you think would be a solution to this issue that would please the ISPs. She said: "It isn't our problem. Bring us your business plan."

The government would want that, too.

So before even approaching the government, we would need to be a fair way down the road in defining what it is that we want and how the ISPs can be involved. Maybe that is part of the objective for the think tank in A above.

How would we develop this plan?

### **4. Devise and advocate strategies to encourage digital music innovation and investment**

This is a far-reaching objective. It is about creating an environment in which innovation flourishes. It is the key generally to the problems identified by the think tanks, in particular the current urgent problem of successful monetising of the digital distribution of music

Other possible contributors already mentioned are:

- the microfinance proposal (E1)
- the incubator model (also E1)
- the think tank to investigate cutting edge digital music business models (E2b)
- a government/ business development forum between the music industry and ISPs (E3)

The think tanks identified some successful current practices, such as the use of online social networking by bands and managers. Others include flexibility in revenue sources such as CD purchase, paid downloads and streaming, and the development of multiple revenue streams, and/ or ways of leveraging music to generate new revenue streams, e.g.. tracks being used to sell concert tickets, T-shirts & mobile phones. The possible introduction of a cultural levy or download license to be paid into a pool and distributed to artists.

How can an environment be created in which innovation is encouraged, rewarded and communicated?

This perhaps is the key task for the Working Group on Digital Strategy.

EDUCATION

### **5. Resources Online for Music Education (working title)**

See B10 for the website.

In February 2010, MCA will launch this new site, serving the teaching of music in schools. The information is being developed by Rachel Hocking under MEAG/Commonwealth Department of Education funding. Eve Klein is assisting in the design and construction of a database for the materials. In its initial version it will mainly give access to a very wide range of curricular and other materials of use for teaching music in schools and arguing the case for school music education. MCA has the collaboration of the National Library in assembling and making available the information. MCA will use the site to enhance music teaching, and consolidate its value to the sector. The resource should be continually expanded and updated. MCA will attempt to cover the costs from advertising income and from grant or contract funding.

## **6. The Lullaby Project**

The Lullaby Project will deliver a specially produced CD of lullabies free to new mothers. The mothers will be encouraged to sing the lullabies to their babies and given simple guidance on how to do this and information about the benefits. An associated research project will use focus groups to evaluate the effectiveness of the strategy.

It appears that most Australian adults do not sing, even informally and privately. Most adult Australians do not make music in any way. Research by the MCA researcher shows that many young mothers do not know any lullabies. They may not sing to their babies. It is also possible that they lack the idea of singing, and the confidence to sing.

Research shows an array of benefits of singing. These include the developmental, physiological, psychological and socialisation benefits, among others, and they are available throughout life. However, experiences in early life are crucial.

With subsequent extension of this activity into infancy, infants, as well as mothers, will sing. As a second stage, the Music Council will develop a program to encourage mothers and infants to sing together. This lays the basis for music-making throughout life, with benefits to individuals and to social cohesion.

From the perspective of the Music Council's objective of encouraging music-making, it is difficult to conceive a more effective strategy than an intervention at the beginning of life for both child and mother.

In sum, the project comprises production of a CD with simple guidance booklet, its distribution, a related research project, and creation of a website holding more information.

Ideally, the CD will be delivered to all new mothers and, at a later stage, all mothers on the birth of their first child. There are just short of 300,000 births per year.

Problems to be solved are funding of production and distribution, logistics of distribution, and MCA labour and costs.

**Status:** Sycamore Marketing made some progress in obtaining commercial sponsorship but no deals have been agreed and only a small proportion of mothers would be reached with the possibilities so far discovered.

Communication was established with three Commonwealth Ministers to seek support especially in the distribution of the CDs. All say that this project falls outside the possibilities of their portfolios. Expert advice tells us that this project is more suited to State governments, but this requires us to approach eight jurisdictions.

All problems would be solved with money.

## COMPETITIONS

## **7. Music Council of Australia/Freedman Fellowships**

These are awarded to top jazz and classical performers up to the age of 35. The Freedman Foundation suspended funding for 2008 and 2009 for internal reasons. It will restore it for a program in 2010. 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.

### **8. Nomination of Australian performers to international competitions**

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 2010 New Talent Competition.

#### PROVISION OF MUSICAL INSTRUMENTS

### **9. 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 be attempted.

### **10. Resound**

Resound was set up as a project under the umbrella of the National Instrument Bank, delivering donated musical instruments to replace those lost in the February 2009 Victorian bushfires. The program has been run by the MCA in association with the Dandenong Ranges Music Council in Victoria and a team of volunteers. All affected musicians, from school students through to professionals, have been able to apply for a replacement instrument. Applications for instruments under the Resound initiative close on February 7<sup>th</sup>, 2010. The project will be wound up by the end of April 2010

## F. Administration and Marketing

### Administration

**Board of Directors.** The Board of Directors has nine members, elected by the Council for three-year terms, with approximately one third retiring each year. Officers including the Chair are elected by the Board. The Board meets about six times per year, usually by teleconference. However, it has begun meeting twice a year face to face, with one of these meetings occupying a full day. The Board has the usual responsibilities for overall policy and financial viability. Execution is largely in the hands of paid staff but considerable volunteer contribution comes from the labour of Board Members and other volunteers (see below).

**Executive Director.** The organisation is headed by a managing director, called the Executive Director, who is a member of the Council and the Board. At present, this person also serves as Board Secretary. The Executive Director has overall responsibility for executing the program agreed by the Board of Directors.

**Contractors.** The Council engages contractors to carry out its various activities. Its administrative office is in Melbourne and its official street address is in Sydney. However, it does not maintain an office per se. All activities are carried out by contractors based in their own premises. Some positions are part-time and some contractors fill more than one position. Communications are mainly electronic and this is an effectively functioning virtual office.

**Administrative office.** The primary responsibility of the Melbourne office is financial administration. There is a part-time MCA Administrator, with one part-time assistant with particular responsibilities for MCA business. An accountant offers specialised assistance in particular with the quarterly GST reporting. The office provides accounts to the Treasurer who presents them to each Board meeting and annually to the official auditor. The office handles invoicing and payments, including for the magazine subscriptions. It responds to general inquiries and refers those to responsible persons as appropriate. The office does not have responsibility for programs.

**Program administration.** See the organisational chart below.

As might be expected in a very small organisation with a diverse program, there is much multi-tasking. Apart from the administrative office, the areas in which there are small teams exclusively devoted to a set of programs are Music. Play for Life and the Freedman Fellowships.

In the Information program, production of Music Forum also depends upon a team but the two most important members, Editor and Production Manager (viz. the Executive Director and his Assistant) work on many other projects also. Research is led by one part time person who does research herself and coordinates research of a succession of consultants and volunteers each responsible for a particular project.

Each activity works to a set of objectives and KPIs, shown in preceding sections of this plan.

**Board Working Groups.** The working groups exist when there are tasks to be done.

- The Board agreed for 2009-2010 to establish a **Digital Strategies Working Group** and Michael Smellie accepted its invitation to serve as Chair.

- A working group will be needed for the **Classical Music Summit** but has not yet been formed.
- A broadly representative advisory committee for **music education advocacy** will be led by Ian Harvey
- Board or Council Members also agree to lead work on a particular issue, without organising a working group. In 2010, it is likely that the following members will lead work in issues as shown:
  - Peter de Vries: **Early Childhood Music Education**
  - Dean Ormston: **Live Music**
  - Chris Bowen and Huib Schippers: **World Music**

**Volunteers.** A great deal of work is also carried out by volunteers, some in an ongoing capacity, some making one-off contributions. The Board members are to the fore in this volunteer force. Volunteers may be organised into working groups (e.g. the Board working group for the think tanks) or committees (e.g. the new consultative committee for music education, the juries for various awards). Some contribute papers and articles (e.g. for Music Forum magazine – around 120 people per year, the Knowledge Base with over 100 papers, the new Journal of Music Research Online, the eNewsletters...). Others contribute to events, e.g. the teachers who organise the thousands of children who perform at the key events for Music. Count Us In, the volunteers for Making Music Being Well week, the many participants in the think tanks.

**2010.** There are no proposals for other than evolutionary change to the administration during 2010.

## Marketing

The MCA employed Sycamore Research and Marketing for six months this year to produce a marketing plan and undertake marketing activities. MCA had not previously had the funds to employ a marketing specialist and this was new territory.

Sycamore handed over a marketing plan at the conclusion of its contract. It therefore had not explicitly implemented the plan although it had undertaken some activities which could continue consistent with the plan.

The plan set forth some general principles and some marketing priorities for the immediate future. MCA had set as a primary objective an increase in earned income and the priority given in this area was an increase in subscription and advertising for Music Forum and the website. Sycamore produced a sales brochure to assist advertising sales. Experience this year calls into question whether a sufficient increase in sales is a realistic proposition and the Executive Director has begun a review to consider the situation.

Sycamore has also made some proposals for sponsorship funding for the Lullaby Project and for the National Instrument Bank. It approached potential sponsors for the Lullaby Project.

Sycamore may continue on a commission basis to seek sponsorships for MCA but there has been no communication on this since the end of its contract.

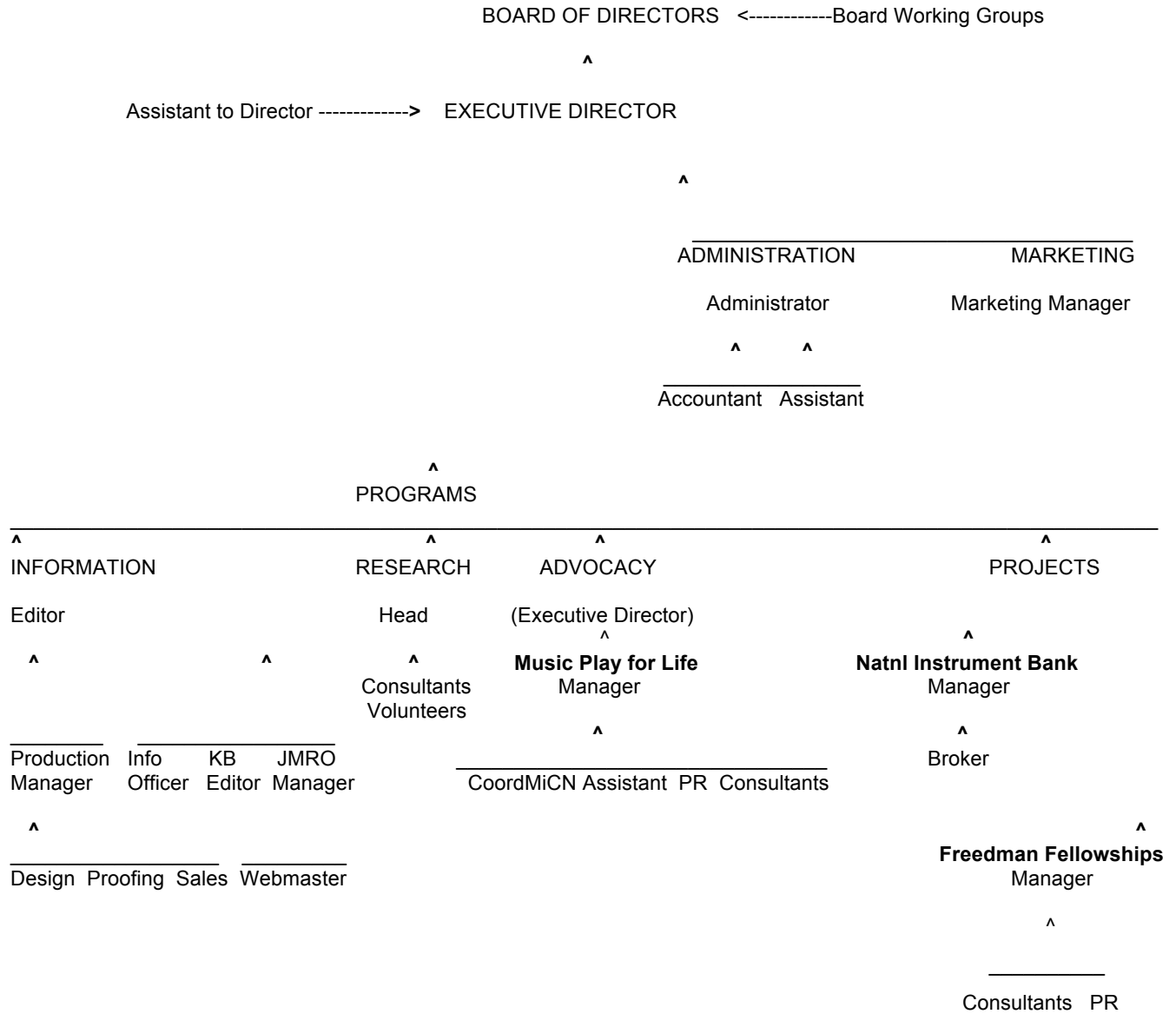
The MCA itself prepared a marketing plan in 2008 which covers activities that the Sycamore plan recognises but does not take up as priorities. It includes marketing MCA's

advocacy activities, research capabilities and its profile as an authoritative source of information and advice.

Post-Sycamore, MCA has received a statement of interest in the position of Marketing Officer from our current Sales Representative and she has presented a detailed and extensive marketing plan to increase earned income.

A new plan will be formulated utilising information from all sources and the experience in 2009.

Music Council of Australia  
**ORGANISATIONAL CHART 2010**



## G. Financial

### Corporate structure

The Music Council of Australia is incorporated as a proprietary limited company limited by guarantee. It is not-for-profit. The members of the Council each holds a one dollar share in the company. The maximum number of shareholders legally permitted under this structure is 50.

The Music Council is registered with the Commonwealth as a Deductible Gift Recipient, an Income Tax Exempt Charity, is listed on the Register of Cultural Organisations for tax-deductibility purposes and holds a Charitable Fundraising Authority in the state of NSW.

### Financial management

Servicing subscriptions, invoicing, payments, bookkeeping and accounts are carried out under contract by Morton Music in Melbourne.

Budgeting is undertaken by the Treasurer and the Executive Director in collaboration. Budgets are approved by the Board.

The Treasurer reports financial outcomes year-to-date to each meeting of the Board of Directors for approval.

The accounts are audited annually by a qualified auditor approved by the membership at the AGM.

MCA is registered for GST.

### Accounts for 2009

*2009 actuals plus estimates*

Income: \$950,000 worst case

Expenditures: \$920,000

Surplus: \$30,000

Accumulated reserves: \$135,000

### 2010 budget

Income:

Expenditures:

Surplus:

Accumulated reserves:

### Sources of income

Earned income: MCA earns income from various services including subscriptions, conference fees, and contracts for project organization and management. Three contracts in 2008-09 were signed with the Department of Education Employment and Workplace Relations including one for \$480,000 (Music. Count Us In).

Government grants: MCA is grateful for core funding support from the Music Board of the Australia Council: \$200,000 per year for the triennium 2009-2011. This increased from \$94,000 in 2008.

Private support: MCA appreciates support from foundations, industry bodies and private donors, among them: the Australian Music Association, the Laurence and Kathy Freedman Foundation, Institute for Creative Industries at Queensland University of Technology,

Queensland Conservatorium Research Centre, Australian Arts Trust, University of Adelaide, Robert and Elizabeth Albert and private donors.

**Increasing income.** MCA's main sources of income are government grants and contracts. It hopes to secure more contracts for research and other projects as well as grants.

Its only continuing earned income comes from subscriptions and advertising for Music Forum and the MCA eBulletins and there is now a review to assess whether this can be substantially increased.

**Fund-raising.** MCA has no-one on the staff or the Board committed specifically to fund-raising.

The Music. Play for Life programs are the most suited to secure grants and sponsorship and they have succeeded in winning a few grants and donations.

MPFL employed a fund-raiser for about nine months who did not succeed in raising any funds. The successes to date have resulted from staff efforts.

MCA's marketing officer, Sycamore Research and Marketing, attempted to secure sponsorships for two programs. There was some commitment by potential sponsors to the Lullaby Project but the deals have not been consummated for various reasons.

## H. Personnel

Post: MBE 148/45 Glenferrie Road, Malvern VIC 3144

Tel: 03 9507 2315

Fax: 03) 9507 2316

Email: admin@mca.org.au

Web: www.mca.org.au

### Board of Directors

Chair: Dr Helen Lancaster, consultant

Deputy: Prof Huib Schippers, Director, Queensland Conservatorium Research Centre

Treasurer: Ian Harvey, Executive Officer, Australian Music Association, Australian Music Retailers Association

Executive Director: Dr Richard Letts

Mark Callaghan, Executive Director, Australian Music Publishing Association Ltd (AMPAL)

Robyn Holmes, Curator of Music, National Library of Australia

Prof Julian Knowles, Portfolio Director, Creative Industries Faculty, Queensland University of Technology

Dean Ormston, Company Secretary, Director of Corporate Affairs and Communications, Australasian Performing Right Association (APRA)

Michael Smellie

### Contractors

#### ADMINISTRATION

**Executive Director:** Dr Richard Letts

Assistant to the Director: Eve Klein

**Administrator:** Sara Hood

Assistant to Administrator: Heather Digby

Webmaster: Computerjazz, Simon Bereux

**Marketing Manager:** TBA

#### INFORMATION

**Editor, Music Forum magazine:** Dr Richard Letts

Production manager: Eve Klein

Design: Electra Booth

Sales Representative: Anne Lee-Archer

Information Officer, MCA eBulletins: Lucia Okumura

**Editor, Music in Australia Knowledge Base:** Hans Hoegh-Guldberg

**Manager, Journal of Music Research Online:** Dr Sylvan Elhay

**Music Education Online Resource:** Dr Rachel Hocking and Eve Klein

#### RESEARCH

**Head of Research:** Lynn Gailey

ADVOCACY

**Manager, Music. Play for Life:** Tina Broad

Assistant, MPFL: Emma Unsworth

Promotions: Debbie McInnes

PROJECTS

**Manager, National Instrument Bank:** Eve Klein

Coordinator, Resound Project: Dr Rachel Hocking

**Manager, Freedman Fellowships:** Joanne Kee