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Australia's representative to the International Music Council



Music Council of Australia

ANNUAL REPORT OF THE EXECUTIVE DIRECTOR TO THE AGM, SEPTEMBER 29, 2008

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A. HIGHLIGHTS OF THE YEAR 2007-2008

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

One can always report, somehow, that MCA in the past year has climbed to a new level. The past year has exceeded even those expectations.

Funding. The Music Board of the Australia Council has awarded the MCA triennial funding, beginning in 2009. The core funding is \$200,000 a year, representing an eight-fold increase since 2006, and more than double the 2008 grant of \$94,000.

Music. Count Us In. The MCA's Music. Play for Life division signed a contract with the Commonwealth Department of Education to organise a second year of this important program. Funding this time is \$480,000, compared with \$330,000 last year. The additional funds are being used to offer professional development in music teaching to primary school teachers, thereby enabling them to register their school to participate in the performance program. The way that the professional development program has been

organised could lead to improved support to music in some education departments. A special song has been written and will be performed simultaneously by schools across the country at 11.30am on October 23. Last year a quarter million children from 870 schools performed the song. This year, the number of registered schools already is greater.

Music in Communities Award. Another Music. Play for Life initiative, with financial support from the International Music Products Association (NAMM), based in the USA. The inaugural awards attracted over 200 candidates. From 28 finalists, eight winners were chosen to receive small cash awards, with a prize pool of \$22,000. The winners are inspiring in the imaginativeness, quality and empathy for the populations they serve – which range from all the people in a geographical community, to the disabled, refugees, remote indigenous people, outback communities... This program is at highest priority to be continued but must find funding.

National Instrument Bank. The NIB was launched at last, in June. There was complex legal preparation and development of promotional materials. The launch took place at Sydney Conservatorium, MC Stuart Maunder and guest artist Nicki Vasilakis, who performed on the NIB's first acquisition, a \$50,000 Bignami violin purchased and loaned to NIB by the Australian Arts Trust. Other instruments have subsequently been offered.

Australian Musical Futures Series. The first in a series of think tanks, Towards 2020, picked up for music where the Rudd 2020 Summit left off. 100 leaders and thinkers from across the music sector met for a full day at the Sydney Conservatorium and produced recommendations

for action in addressing issues in music education, community music development, infrastructure and legislation, and new models for the music industry. The event lifted MCA's profile in some parts of the music sector where it was not already high. It will itself act on some of the recommendations.

MCA Music in Australia Knowledge Base.

The number of entries increased from 49 in December 2007 to about 112 by the AGM 2008. It still has some gaps but already is a unique source of information about the Australian music sector.

Mapping Australian Music. 22 key music organisations prepared SWOT analyses of their areas of activity. These are being analysed and lessons drawn. All can be read on the MCA Knowledge Base.

Other MPFL projects. Making Music Being Well, IGNITE, Guitars for Schools all ran again, mostly with increased success. The **Flame Awards** took a rest for one year, at the request of the ABC as partner.

Website Redesign. The website was totally redesigned. Depending upon the measure, traffic has increased around one third over the year. The MCA Email Bulletins have also been redesigned.

New Database. A new administrative database, a complex beast that has taken much effort to construct, will be inaugurated hopefully by the time of the Assembly.

B. INFORMATION SERVICES

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

Email Bulletin Service

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

Fortnightly bulletins go out under these headings: Events (festivals, conferences, workshops); Information (information sources, policy, research); Financial and Funding Opportunities; Competitions, Fellowships, Scholarships and Awards; Composing, Performing, Recording, Media Collaboration Opportunities; Community Music Development.

At the time of writing, a long-awaited improvement is imminent: subscribers will be able to choose which of the bulletins they wish to receive. Until now, the choice has been all or nothing. When this is introduced as part of a new data base arrangement, subscribers will also be able to alter their own contact details. A new set of bulletin designs by Rachel Hocking

will be much more attractive and we hope will help in enticing more subscribers. Also, access will be limited to subscribers, as was always intended; the system has not been working for the last year or more.

Three of the bulletins are provided fortnightly to the offices of the national music councils and international music organisations that are members of the International Music Council. The purpose is mainly to create thoughts of Australian music in these far-flung organisations.

Music Forum magazine

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

Music Forum continues to provide a unique coverage of Australian music and musical life. It commands high respect and it is increasingly easy to attract articles for its various subject areas. Subscription numbers remain modest but at least are holding their own in the face of general downward trends for sales of periodicals.

There have been difficulties this year in selling advertising. Victoria White, who was very effective in sales, moved on and her replacement has not been especially successful. The Marketing Officer to be appointed in 2009 will include as a responsibility an increase in income from Music Forum.

Music. Play for Life e-newsletter www.mca.org.au/mpfl/newsletter.htm

This newsletter is distributed monthly to the MPFL network, and offers campaign news and opportunities and profiles of exemplary and inspiring activities. During the past year, the visual design has been much improved. It is distributed to a list of over 4,500 people who have registered to the campaign. This lively publication is produced by the Manager of Music. Play for Life, Tina Broad, and is a very good promotional tool for the campaign.

The main website www.mca.org.au

The website was totally redesigned by Brisbane firm Cru, and came on line in March. The home page is colourful clearly laid out and it is now much easier to find the paths from there to the quite complicated array of content areas. The home page includes a music news box leading to the email Australian Music News Bulletin, and another box announcing new content on the site.

Like the email bulletins, the website is intended to empower Australian music professionals and to publicise and inform about music in Australia. The contents are too complex to describe fully here, but include the following:

- Descriptions of MCA and its services

- The website for Music. Play for Life, offering useful information to people and organisations that are willing to assist in the campaign to create better music education and more opportunities for music making everywhere.

- The MCA Music in Australia Knowledge Base (see below).

- A guide to music research in Australia, prepared for MCA by the Queensland Conservatorium Research Centre under the guidance of Huib Schippers

- Lists of music teachers, music scholarships, music camps, performing ensembles for amateurs, professional ensembles that perform for children

- Some key national and international arts policy documents

- Sample articles from *Music Forum* magazine

- MCA research documents
- MCA advocacy documents
- MCA policy documents
- MCA Annual Addresses

- The website for Early Music Network Australia, an MCA voluntary program in support of early music practice and practitioners

- CD reviews were joined this year by book reviews, published earlier in *Music Forum* magazine.

MCA Music in Australia Knowledge Base

Under the editorship of Hans Hoegh-Guldberg, this unique MCA website resource has grown to give detailed information about much of the structure and activity in the Australian music sector.

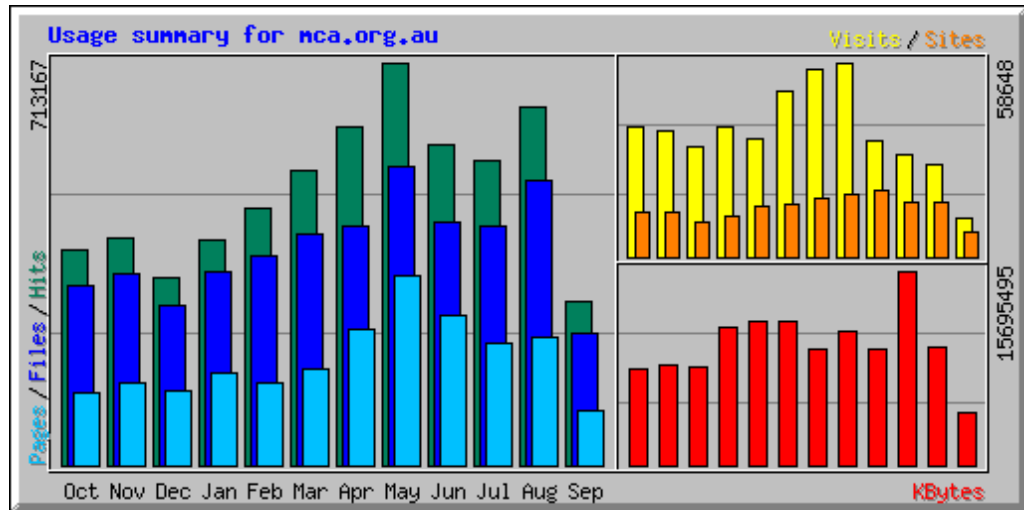
The Knowledge Base was reorganised when the new website was introduced. Although it is quite complex, it is now fairly easy to navigate. At the end of 2007 it contained 49 articles. As of September 13, 2008, this has grown to 112. A year ago, it was a worry that there were more gaps than articles; now there are more articles than gaps.

The Knowledge Base basically has this design. For each category of activity, it is intended that there is a "mapping" article that describes the structure of the activity as practised in Australia, followed by issues papers. In over 20 instances, the issues papers begin with a SWOT analysis of that subsector, prepared usually by the national association of organisations or practitioners. It is largely, therefore, not a musical or artistic resource so much as a practical resource. Since half of the traffic through the MCA site comes from overseas, the Knowledge Base is a very useful orientation to Australian music for the rest of the world.

The development of the Knowledge Base was assisted financially by the Music Board of the Australia Council. The support included honoraria for authors of 24 articles. Clearly, there has been a great generosity of volunteer contributions.

Traffic to the main site

Here is the chart showing traffic over the last 11 months. If the pattern of the previous year had been repeated, the upward trend from the beginning of the year would have continued through September. However, after a dizzying acceleration beginning in March, from June there has been a fall in the number of visits for which we so far can find no explanation. What is curious is that the number of pages continued to increase while the number of visits fell, so that it appears that each visitor reads double the pages read last year. Still, traffic as counted by any measure other than Visits has increased year-to-year by around 50%.



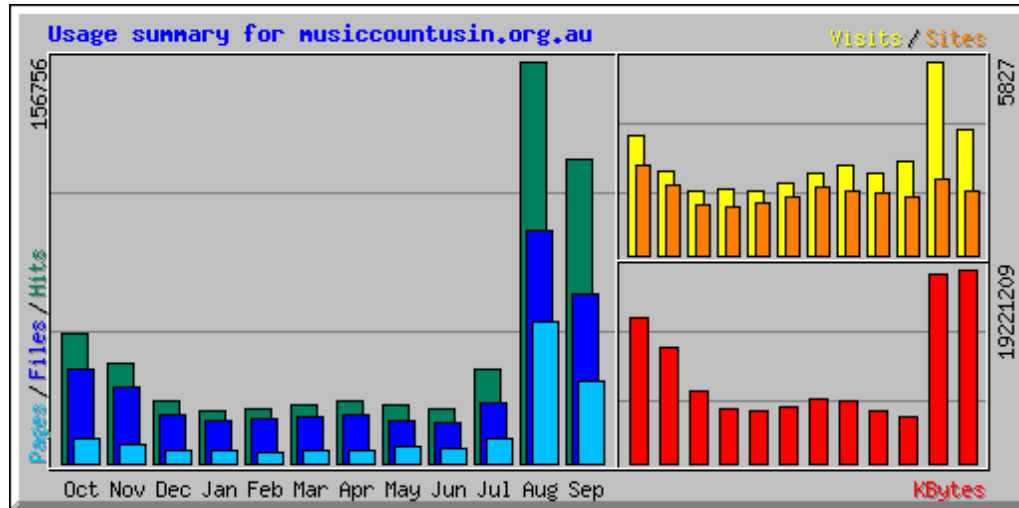
Summary by Month										
Month	Daily Avg				Monthly Totals					
	Hits	Files	Pages	Visits	Sites	KBytes	Visits	Pages	Files	Hits
Sep 2008	20755	16704	6941	821	7487	4207106	11502	97186	233863	290581
Aug 2008	20452	16219	7340	893	16425	9472615	27706	227570	502817	634031
Jul 2008	17361	13649	6983	997	16583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

The Music. Play for Life websites

In addition to its own site, www.musicplayforlife.org, accessed directly or through the main MCA site, the campaign has established separate sites for a number of its programs.

Music. Count Us In www.musiccountusin.org.au

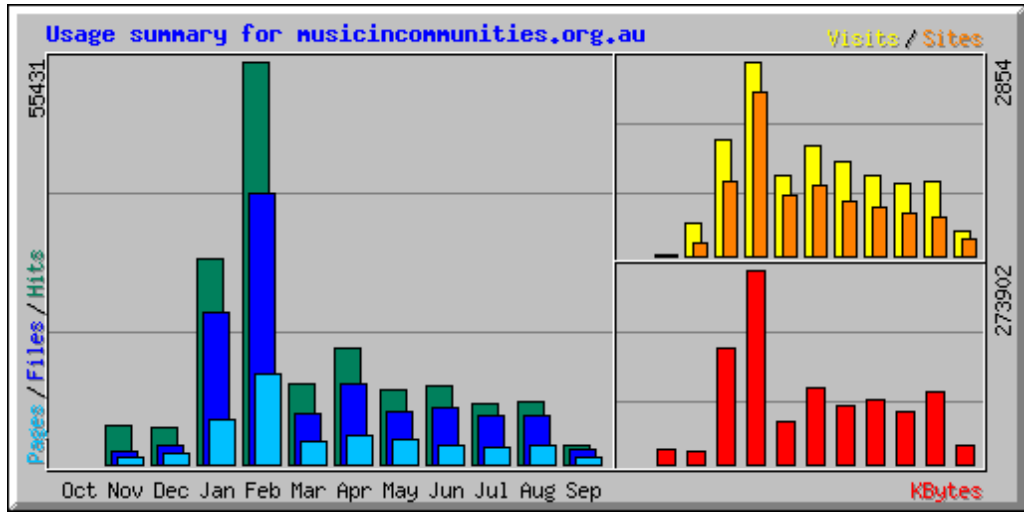
This project is running for the second time in 2008. It began later that in 2007 and so, since we have access only to one year of statistics, we cannot show a proper comparison. In the 2007 report, we recorded a total of 38,000 visits and 197,000 pages. Clearly those numbers will be exceeded in 2008.



Summary by Month										
Month	Daily Avg					Monthly Totals				
	Hits	Files	Pages	Visits	Sites	KBytes	Visits	Pages	Files	Hits
Sep 2008	8476	4712	2299	271	1951	19221209	3796	32198	65970	118670
Aug 2008	5056	2922	1769	187	2280	18769636	5827	54846	90583	156756
Jul 2008	1174	753	317	90	1741	4560531	2820	9834	23365	36394
Jun 2008	713	515	186	83	1891	5119521	2490	5590	15461	21396
May 2008	746	542	209	87	1942	6083935	2703	6502	16819	23140
Apr 2008	814	620	177	82	2049	6304385	2488	5338	18606	24434
Mar 2008	743	584	171	69	1774	5649846	2141	5303	18129	23053
Feb 2008	734	588	156	66	1550	5118301	1927	4532	17059	21294
Jan 2008	665	533	150	63	1474	5455939	1963	4669	16541	20639
Dec 2007	782	610	151	62	1500	7119713	1940	4690	18927	24270
Nov 2007	1297	1000	243	84	2109	11489181	2547	7306	30008	38912
Oct 2007	1632	1193	319	115	2709	14335494	3587	9894	37013	50604
Totals						109227691	34229	150702	368481	559562

Music in Communities www.musicincommunities.org.au

This award program ran for the first time in 2008. If funding can be found, it will become an annual event. The traffic figures for 2008 are therefore a base line. 2007 figures came from very early in the cycle of a new project: 500 visits and 2,300 pages.



Summary by Month										
Month	Daily Avg				Monthly Totals					
	Hits	Files	Pages	Visits	Sites	KBytes	Visits	Pages	Files	Hits
Sep 2008	194	148	65	26	233	25379	369	922	2082	2721
Aug 2008	275	214	81	34	558	103210	1084	2540	6656	8528
Jul 2008	265	215	76	34	638	74209	1056	2372	6680	8227
Jun 2008	357	255	85	39	727	90118	1171	2578	7658	10735
May 2008	333	233	106	44	789	82377	1382	3311	7225	10347
Apr 2008	531	371	132	53	1045	108533	1606	3988	11148	15955
Mar 2008	356	227	102	37	875	60202	1168	3190	7063	11061
Feb 2008	1911	1287	426	98	2416	273902	2854	12366	37341	55431
Jan 2008	908	676	198	54	1095	164298	1694	6148	20977	28160
Dec 2007	160	83	47	15	182	16857	490	1468	2576	4960
Nov 2007	183	60	30	0	15	20081	28	877	1757	5307
Totals						1019166	12902	39760	111163	

Other MPFL sites are
www.guitarsinschools.org.au
www.makingmusicbeingwell.org.au

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

This site opened during the year, inviting submission of papers across a wide range of music research areas:

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

A Management Committee was formed, comprising:

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

This is a refereed journal, with an international editorial board of 22. The Journal's policies for authors, reviewers and scope have been set. An initial batch of papers has been assessed and it is anticipated that the first will be published imminently.

Annual Assembly

The MCA Annual Assembly covers issues of current importance to music in Australia. It has been held in Adelaide, Melbourne, Canberra, Sydney and Brisbane. The 2007 14th Assembly was held in Sydney in September. As always, the agenda addressed many issues of importance to the music sector.

The Sydney Assembly included a special set of presentations on Music and Health, with speakers from various medical and paramedical disciplines providing an overview.

The meeting was honoured with a presentation by Senator Maryse Payne, representing Arts Minister George Brandis, and Shadow Arts Minister Peter Garrett.

Among the important decisions of the Assembly was the establishment of a program of music think tanks, a mapping exercise for the whole of the music sector including identification of 'pressure points', and the establishment of a Music and Health Committee to develop an agenda in community arts, music and health.

The 2008 15th Assembly is about to be held in Adelaide.

MCA Annual Address

Each year as part of the Assembly, a distinguished speaker is invited to give a public address, which is broadcast by the ABC. Speakers to 2006 have been Prof. Robin Stevens, composer and broadcaster, Andrew Ford, lawyer Julian Burnside, musicologist and now, President and Vice Chancellor of the City University of London, Professor Malcolm Gillies, Neil Fernandes, head of the Central TAFE in Perth, and in 2007, Andy Arthurs of QUT. Andy spoke of music as an important component of the creative industries. The Address has been published in Music Forum and on the MCA website (Music in Australia section).

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

C. RESEARCH

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

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

A Guide to Music Research in Australia. This is a comprehensive online list of sources. Conducted for the Music Council by the Queensland Conservatorium Research Centre. A third edition will be uploaded shortly.

Monitor industry data. Hans Hoegh-Guldberg has written a number of interpretative papers on statistics sourced from the ABS. These are published on the MCA Music in Australia Knowledge Base.

Research to back advocacy. Hans Hoegh-Guldberg and Richard Letts have collected and analysed available Australian and international data on attendances at live performance, application for places at classical conservatoires and other variables in support of the proposed classical music summit and possible subsequent advocacy.

Rachel Hocking has collected data on pre-service music training for early childhood and school teachers. See below.

Sound Links. A research project to explore the ways in which music is learned in community settings by children of school age, and the

relationships if any with the formal education systems. Site visits have been made to six contrasting communities: the Dandenong Ranges VIC, Albany WA, McLaren Vale SA, Fairfield and Blacktown (Sydney Western suburbs), Inala QLD, and Numbulwar NT. Information was collected by interview with activists and others in each community. The research team will meet for three days in October to assemble and analyse the information and commence the report. The project should be completed by the end of the year.

The project is led by the Queensland Conservatorium Research Centre with as industry partners the MCA, AMA and ASME.

The Research Team is comprised of 1st Chief Investigator - Professor Huib Schippers, Director of the QCRC, 2nd Chief Investigator - Associate Professor Peter Dunbar-Hall of Sydney Conservatorium, Partner Investigator - Dr Richard Letts, Research Fellow - Dr Brydie-Leigh Bartleet. The Steering Committee adds Ian Harvey of the AMA and ASME President Jenny Rosevear. Reference groups are drawn from the memberships of MCA & ASME. The MCA reference group is comprised of Tina Broad, Pat Rix, Anne Lierse, Catherine Threlfall, Kerry Digby and Bev McAlister. MCA will participate not only in the study but also its later promulgation.

Correlation between the quantity and diversity of live music performances in licensed premises and the regulations governing those premises. This project results from one of the roundtables at the 2006 Assembly. It is funded by the PPCA and APRA and is divided into stages. Stage 1, with John Wardle as investigator and Dean Ormston and Dick Letts as supervisors from MCA, is just now being completed. State and territory regulations governing presentation of live music have been compiled and analysed. An overview has been drafted and from it, so far as is possible with the available information, best practice regulations will be identified from the perspective of an objective to foster live music performance in these venues.

A questionnaire for venue proprietors was prepared and distributed. It attempted to form a picture of current practices and of regulatory factors that inhibit or encourage live music presentation. The intention was to correlate success and failure in live music presentation with key regulatory factors. Unfortunately, the number of responses was not large and the results therefore not as helpful as had been envisaged.

Nevertheless, it is expected that this summary of relevant regulations will be a useful basis of fact from which to launch advocacy for music-friendly regulation.

State 2 of the project will be the compilation and publication of advice to guide venue proprietors of all types in live music presentation.

Music expenditure in Australian television production 1998-2007.. The project as foreshadowed last year has been modified. The study has focussed on television programs only. A comprehensive, possibly complete, list of productions over a period of ten years has been assembled and some data about the music soundtracks discovered. At the time of writing data for six years are complete and data are being worked up for the remaining four years. The first objective is simply to record this history. After analysis, some conclusions may be drawn that can be used to guide the industry or support advocacy. The design has been developed under the leadership of Art Phillips and the project undertaken with collaboration from the Australian Guild of Screen Composers and Wesley Institute.

Pre-service training provided to early childhood teachers, primary classroom teachers, and secondary specialist music teachers. Rachel Hocking has collected data on the amount of training provided by each Australian university offering teacher training qualifications. The provision for primary generalists and early childhood teachers is highly inadequate.

Projects of the Music. Play for Life program. Among these was an evaluation of the IGNITE program as it had been executed until through 2007. Seven of the 19 schools responded and of the seven, four report more music activity subsequently, attributable to IGNITE. 5 out of 7 report a rise in teachers' confidence; one mentions whole-of-staff music training spurred by IGNITE.

Research projects proposed but not completed. A project to develop a statistical analysis of the performance of the regional music conservatoria in NSW was cancelled because of lack of cooperation by the conservatoria. A proposed audit of world music activity in Australia could not be undertaken because the necessary funding was not found.

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.

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

Responsive Advocacy

Senate Inquiry into Charity and Not-for-Profit Regulation. MCA's submission made a number of points:

Accountability requirements should consider that the compliance costs are met by a diversion of resources from the charitable purpose and so care needs to be taken that requirements are not too burdensome. For national charities, it should be possible to achieve charitable status via a one-stop shop, rather than deal separately with each of eight states and territories. It is reasonable that charities should report fundraising costs to the public: however, in the early stages of building funding, the costs can equal or exceed the donations received. Later this situation can be rectified – but not if the reporting discourages donations. Finally, MCA makes the point that it is the expenditure of funds that defines whether an organisation is a charity, not how the funds are earned or acquired.

A national quality framework for early childhood education and care. Prepared for MCA by nominee to Council, Dr Peter de Vries, the submission points to the lack of any systematic provision of music training for early childhood teachers, the developmental benefits for children that are lost as a result, and the fact that there are no ongoing budgetary consequences of offering music instruction in early childhood education provided the generalist teachers have musical skills.

National Curriculum Board. This Board is holding hearings around the country on curricular matters concerning the governments priority subject areas. As usual, the arts are ignored and must campaign for inclusion before their curricular issues can even be considered. MCA and other national arts organisations are making submissions with the well-rehearsed arguments about the importance of the arts.

Pro-Active Advocacy

MUSIC. PLAY FOR LIFE

The national campaign for music participation, **Music. Play for Life**, is 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, largely through media
- governments and bureaucracies

The campaign works through a combination of proactively initiated programs and the more reactive approach with collaborators. It must remain flexible in exploring needs and opportunities. Core cash funding comes from the Australian Music Association, in-kind support from Australian Music Therapy Association, Australian Society for Music Education and many, many others, and project funding from various sources.

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

Until this year, MPFL programs and activities had been particularly focused on stimulating awareness of the issues concerning the paucity of school music education, with programs such as 'Music. Count Us In', FLAME Awards, Ignite, Guitars for Schools and the ongoing advocacy around the recommendations of the National Review of School Music Education. 2008 marked a stepping-up of programs about music in non-school settings with the expansion of the Making Music Being Well program and the launch of the Music in Communities Awards. .

Building on the success of the 2007 inaugural initiative, the campaign once again secured funding from the (this time, new) Federal Government to run 'Music. Count Us In'. It should be noted this funding is one of the only practical measures so far taken by the new Federal Government to advance the school music agenda.

Once again, the government funding – which this year increased by nearly 50% to allow the campaign to deliver music professional development to generalist primary school teachers - represents a vindication of MPFL's achievements in school music advocacy.

Music. Count Us In 2008

This year's signature song has been written by school students, with guidance from John Foreman and recorded by Foreman and Kate Ceberano. There has been an increase in the contract fee from \$330,000 to \$480,000. At time of reporting, there are 1100 registered schools (up 31% so far on last year's total of 840, with one month still to go). A 30-second TV promo is airing on Channel TEN and Southern Cross TEN, gratis.

This year, we have managed practical engagement with all States and Territories via

the sub-contracts to deliver music professional development to primary teachers in all jurisdictions. The promotional partnership with ACSSO, in reaching all schools, is valuable. Website visits have more than doubled compared to last year. Culminating day is Thursday October 23rd at 11.30am. Richard Gill and Vic Opera are to lend support via testimonials and media event hosting (Oct 9th). Once again, the publicity effort looks like paying off handsomely. We must fast-track plans to apply for continued funding and work hard now to turn the increasing success of the *program* into *systemic* gains. How? By harnessing parent power and student power, nurturing our political advocates and activating our school music ambassador program of high profile Australians in sport, business, the professions and the arts.

Guitars for Schools

This year saw the national expansion of the program from VIC only, to include schools in SA, ACT and QLD. Guitars for Schools now has more than 120 recipients in 20 schools (and a couple of youth detention centres). This is up from 4 recipients in the launch year, 2005. A dedicated website www.guitarsforschools.org.au has been established, which profiles participating students and schools. Local media coverage around recipient schools this year has been strong. The most recent donor, The Potter Foundation, has profiled the program as one of its feature recipients in its website and annual reports. Guitars for Schools website visitation is 773. Parents have reportedly cried for joy when told of their child's selection to the program!

FLAME Awards

This year has been a rest year for the program, due to ABC Classic FM's airtime devotion to the 4-yearly Sydney International Piano Competition Schools piano giveaway. It will resume in 2009

Sponsor/s are actively being sought and the ABC partnership will be renegotiated so as to make better use of the cross-marketing potential of ABC Local Radio, Radio National, TV and ABC 2.

IGNITE

The program received \$25,000 in 'sunset' funding from Freedman Foundation to trial a 'musicians from the community' schools program. This has proven immensely difficult to establish. Strategically there is insufficient justification for continuation of program as direct delivery of music in schools experiences is better handled by organisations for whom this is core business, eg Song Room, Musica Viva, ACMF.

Music in Communities Awards

With \$48,000 received in 2007 from US-based NAMM, the Awards were launched in November 07. Entries were received till end of February 08. Finalists/winners were announced by June 08.

www.musicincommunities.org.au was launched late November 2007: it has received

11,000 visits, 149,000 hits and 40,000 page views to date. Submissions were received from 225 communities. To put that in context, Australia has 609 local government areas. As the Music in Communities Awards were conceived to recognise 'community' mainly, though not exclusively, in the geographical sense, the 225 submissions received are particularly pleasing for the inaugural Awards program. In promoting the Awards, we secured approximately 5 million media impressions. The Awards have provided a rich opportunity to raise awareness of MPFL among politicians and key groups. We have written about finalists and winners to relevant Commonwealth, State and local government departments and ministries, drawing their attention to the Awards initiative and to the community music exemplars highlighted as a result.

The Awards were directly promoted to our national database of 4500 supporters, many of whom are conduits to membership organisations comprising thousands of people.

A distinguished shortlisting panel from Griffith University managed the finalists' selection and the National Judges included Jonathon Welch (Choir of Hard Knocks).

Funding is actively being sought to allow continuation of the program in 2009 and beyond.

Making Music Being Well

This year, there were 133 events involving more than 12,000 participants (up from 58 events with 2000 people in '06). There was a 100% increase in number of people *other than music therapists* organising events. The initiative resulted in excellent local and online media coverage (though poor national and metro publicity, which must be improved). Funding/sponsorship is actively being sought eg from health funds. The new-look promotional materials and the dedicated website were evaluated very positively. The collaboration with the Australian Music Therapy Association is fruitful; in-kind support from AMTA is in the order of \$20,000.

Evaluations show incidents of music therapy programs having been boosted or even reinstated as a result of various institutions' participation in MMBW. It is recommended that MMBW be further developed as a vehicle for carrying the MCA's music and health agenda.

General campaign participation and outreach

We now have a 5000-strong database (up 43% from 3500 in 2007). The campaign commissioned a strategic plan for a School Music Ambassador program (celebrity support for school music advocacy from people in arts, sport and business) which is being rolled out now. We also developed a proposal to MEAG to run a

parental attitude survey about school music, in collaboration with ACSSO. Hearing real Australian parents' views about the importance of school music and delivering the testimony to governments is the way to go! The campaign manager has taken countless meetings on the campaign's behalf and made many representations to events and conferences including Australia Council (Music Board and Community Partnerships), Musica Viva in Schools, SSO, Department of Education (SA), NSW DET Curriculum Unit, AMAC, AMTA, ACSSO/APC, MSO. The MPFL website hosted 31,845 visits in the last 12 month period, an average of 2654 per month, with an increase of 40% compared to the previous period. 65,227 stickers and posters were distributed on request, up 82% on last year. 11,283 generic campaign info cards and 'case for music' booklets were distributed, a three-fold increase on last year. Funding proposals were submitted to Perpetual Trust for a FLAMES-inspired toolkit for schools (turned down), CBA Foundation (eight State-based applications to support Guitars for Schools – pending) and AMPAL (for FLAMES support – pending). We secured \$545,000 in new cash contributions and approximately \$120,000 in kind, as follows:

CASH

AMA \$ 70,000

Commonwealth 2008 \$450,000

Freedman Foundation \$ 25,000

TOTAL \$545,000

IN-KIND

Channel TEN and Southern Cross TEN: metro airplay of 30 sec TVCSA \$ 80,000

Commercial radio (CSA MCUI) approx \$ 20,000

AMTA (Making Music Being Well) \$20,000

Other Pro-Active Advocacy

Music policy proposals for the last Commonwealth election. The MCA formulated a broad set of proposals and provided them to the political parties. The Coalition actually did not put together an arts policy, and so had no potential resting place for the MCA proposals. Labor's policy included a few of the MCA proposals, whether on our instigation or not we do not know. It is very likely that MCA had influence on its education policy and on the decision to ratify the UNESCO Convention on cultural diversity.

National Review of School Music Education. MCA played an important role in the genesis and subsequent progress (if that is the word) of this review. It commissioned the Stevens Report, *Trends in the Provision of Music Education in Schools*, which showed the parlous situation of school music education in Australia, and then promoted it to Canberra. This was the

first in a number of steps by various parties, notably the Australian Music Association, which resulted in the instigation of the National Review by then Minister Brendan Nelson. In early 2005 MCA/MPFL activity caused the largest number of submissions to a Federal review in Australia's history. Since publication of the report, MCA has taken an active supporting role in consultations and advocacy on the recommendations and as a member of the Music Education Advisory Group to the Minister for Education. **Outcomes:** Under the previous government, there was some very modest Federal funding for curriculum, for awards for good teaching, for providers of live music performances in schools, and most importantly for MCA, for the Music. Count Us In campaign, which was and is managed by MCA through Music. Play for Life. During the 2007 election campaign, the now-Minister for the Arts made strong but unquantified statements of commitment to music education which have not so far been followed through and indeed, there is a disappointing lack of action by the Federal government. The SA government is the only state government to take any action. The Cultural Ministers' Council has issued the *2007 National Education and the Arts Statement* in which all states endorsed the value of arts education and went back to business as usual.

I acknowledge the Australian Music Association as our leading partner in both Commonwealth and state advocacy on these matters.

Set up a regular report card on progress on the implementation of the recommendations of the National Review of School Music Education by all educational systems. The practical difficulty with this objective is that of securing information from the States. To get past this impediment, it was agreed to seek the information through MEAG. However, the situation of MEAG has been so clouded that there has been no real opportunity to press the issue. At this time, apart from the small Commonwealth initiatives, the only State known to have taken action is South Australia, which is running some pilot projects to attempt to arrive on a solution to offering every primary school child the opportunity to learn a musical instrument. MCA has been active in advocacy to SA (see below).

Advocacy to the Australian Primary Principals' Association, staking music's claim to better consideration than is given in APPA's policy statement about key learning areas. Representations were made and so far as is apparent, caused some acknowledgement of the value of music and the arts in primary school education but, consistent with the initial public statements by the APPA, they were not adopted as a key learning area.

Intervene to encourage a positive outcome to development of the Instrumental Music

Service of the South Australian Department of Education. MCA has played a (possibly crucial) advocacy role to ameliorate divisions in South Australia and to guide the activity of the government. The outcome was that instead of wholesale and unprepared introduction of a new form of instrumental instruction, a number of models are being tested with the intention of later adoption.

Collection of statistics for the music sector. MCA has strongly advocated an orderly and comprehensive program, to be put to the Commonwealth through the representations of the Contemporary Music Working Group – which instigated the preparation by MCA of the statistical framework for the music sector. To date, this has produced no action. The September 5 MCA summit proposed the importance of factual knowledge of the sector to underpin development and so this endorsement will also be put to the government.

Music and health. The 2007 Assembly proposed three actions in this area: 1) a policy for presentation to local governments, advocating support for community music activities not only through the culture budget but also through other budget categories such as health and well-being, capital budget for facilities etc.; 2) a policy and advocacy for support to programs dealing with disability in music; initially, the policy would attempt to create funded pathways for disabled people with professional aspirations in music performance; 3) a more general resolve to develop policy and advocacy, and possibly activities, in the area of music and health and to seek collaboration with the relevant section of the Australia Council. Overall, the committee did not work successfully. However, it did prepare a policy proposal addressing the second objective.

Free Trade Agreements. The MCA has been the principal protagonist for Australian music's interests, beginning with GATS and the Australian/US Free Trade Agreement. The government is negotiating a number of other agreements in Asia and elsewhere and MCA is attempting to maintain a watching brief on these. It gains intelligence through its membership of the Australian Services Industry Roundtable and through consultation with the research officer at the Media, Entertainment and Arts Alliance. It offers views and makes submissions when helpful. At this time, there are no readily apparent threats to culture, probably because the countries concerned are not important sources of Australian cultural imports.

Australia's offers under the WTO. MCA's position here as elsewhere is for the total exclusion of culture. The difficulties with the Doha Round have diminished both opportunity and danger.

UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Contents and Artistic Expressions. The MCA's policy proposals to the political parties at the last Commonwealth election advocated ratification of this Convention. Labor stated that it would make such a commitment. To date, there has been no news of any action.

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

REPRESENTATION

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

It is a member of:

ArtsPeak

Australian Service Industries Roundtable.

Contemporary Music Working Group

Council for Humanities, Arts and Social Sciences (CHASS)

International Music Council

International Network for Cultural Diversity

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

National Roundtable of Non-Profit Organisations

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

aMUSE

APRA

Arts Law Centre

Asia Institute, Monash University

Association of Artists' Managers

Association of Directors of Music in Independent Schools, Victoria

Australia Council of the Arts

Australian Business Arts Foundation

Australian Copyright Council

Australian Hotels Association

Australian Music Publishers Association

Australian Society for Performing Arts Medicine

Chinese Musicians Association
 Commonwealth Bank
 Commonwealth Minister for the Arts
 Commonwealth Ministry for Education
 Commonwealth Parliamentary Secretary for
 Early Childhood
 Commonwealth Parliamentary Secretary for
 International Assistance
 Commonwealth Shadow Minister for the Arts
 Commonwealth Standing Committee on
 Education and Training
 Department of Education and Community
 Services, SA
 Department of Foreign Affairs and Trade
 European Music Council
 European Union of Music Schools
 Hawke Institute
 Lord Mayor of Sydney
 Macquarie Bank
 Minister for Education, Timor Leste
 Minister of Education, Tunisia
 MusicChina/Pro-Light and Sound, Shanghai
 National Association of Visual Arts
 Noosa Federation of the Arts
 NSW Department of State and Regional
 Development
 NSW Institute of Teachers
 PPCA
 Restaurant and Catering Australia
 SA Department of Education and Community
 Services
 Sydney Olympic Park Cultural Advisory
 Committee
 UNESCO officials
 We All Play a Part (AMPAG)

E. PROJECTS

National Instrument Bank

The National Instrument Bank was launched in June. The objective is to secure by loan or donation very fine musical instruments and loan them to correspondingly fine Australian players. Since these instruments have become collectors' items with prices beyond the ability of musicians to purchase them, the NIB will assist businesses and persons of wealth to purchase instruments for loan or donation to the bank. Extensive legal advice has been secured from MCA Councillor Nathan Shepherd and his employer, Herbert Geer Rundle. The launch received a good deal of publicity and some expressions of interest from the public in loaning instruments, most of which, however, were not at the level conceived by the NIB. A Bignami violin was purchased by the Australian Arts Trust and loaned to the NIB, and

so becomes the beginning of the collection. Strategies for securing more instruments are being developed. Plans for two other versions of the NIB have been approved in principle by the Board: one for instruments for talented students, and an exchange program with a section of the MCA website devoted to assisting lenders and borrowers of instruments to come together. These have not yet been implemented. Rachel Hocking has been appointed manager of the NIB.

MCA Think Tanks

The 2007 Assembly of the MCA endorsed a proposal for MCA to organise think tanks on key issues facing the music sector. It was decided that MCA might be able to offer two of these per year, including prior preparation of briefing materials, necessary research, the events themselves, and follow-through on actions they propose. The momentum was slowed by the need to meet funding body requirements to produce a complex business plan and this resulted in the organisation of only one event in 2008. It was initially intended that this would address some important issues facing the contemporary music sector, but the steering group suddenly took a larger view and decided to cast the event as a follow-through for music of the Kevin Rudd 2020 summit.

100 leading thinkers and players from across the music sector were invited to spend a full day at Sydney Conservatorium on September 5 in the first of a series of such events, to be known as the Australian Musical Futures series. This particular event was named Towards 2020. Four interest groups were established: music education, community music, infrastructure/regulation/ copyright, and the new music industry. Briefing papers were prepared and a special place on the MCA website was created. Contributions were invited also from the participants.

Chris Bradley and a team from McKinsey and Company donated their time to facilitate the event. Financial support came from the Institute of Creative Industries and Innovation at QUT, the Queensland Conservatorium Research Centre, APRA, and Sydney Conservatorium, as well as, of course, core funder the Music Board of the Australia Council. These all contributed to an unusually effective project.

Towards 2020 was enthusiastically received by participants. Voluminous reporting has followed, and some suggestions as to possible follow-through by MCA. These will be taken up at special workshops at the 2008 MCA Assembly.

Mapping the Music Sector

At the 2008 Assembly, it was proposed that MCA undertake a project to map the music sector and its "pressure points". The Assembly adopted the proposal in principle, although at the time there

was no real understanding of what this might entail.

In following through, it was decided that the purpose could be achieved if music representative organisations were invited to prepare SWOT analyses for their respective spheres of action. These would be made available publicly. Also, they would be analysed and points of agreement or difference noted, all of this to be summarised in a paper giving an overview. Robyn Holmes volunteered to take on that task.

In the event, 22 SWOT analyses were received. Most are from the non-profit sector and there is an unfortunate absence of any analysis of, for instance, the record industry. Nevertheless, there is considerable information. The 22 SWOTs have been added to the MCA online Knowledge Base, as will be the overview when it is completed shortly.

This extends again the basis of fact and informed opinion that can support planning for music development.

Music Council of Australia Freedman Fellowships

Laurence Freedman suspended funding for the Fellowships for 2008, promising restoration in 2009. Discussions will be held just before the 2008 Assembly. During 2008, some activity has continued in support of previous winners. After April 30, this has been provided on a voluntary basis by the former manager of the program, Sarah Howell, whose resignation was received with the interruption to funding.

International Awards Program

As the International Music Council affiliate in Australia, MCA is eligible to nominate candidates for the European Broadcasting Union competitions in classical music and jazz. A singer and a pianist were nominated to the New Talent competition. They were chosen from among the winners of major Australian competitions in the previous two years. Neither was successful. However, nominations will be made again for 2009 in the New Talent competition and the European Jazz Competition, organised with the North Sea Jazz Festival in Rotterdam.

F. ADMINISTRATION AND GOVERNANCE

Financial results

In calendar year 2007, MCA received income of \$721,111, incurred expenses of \$686,059, for a surplus of \$35,052. Added to equity brought forward from 2006, this gave total equity of \$68,947. Each of these numbers represents a record for the organisation.

Number of Board meetings

Between the AGMs for 2007 and 2008, the Board met seven times. In addition, it held a special one-day workshop in February in Sydney to work on the business plan required for the funding application to the Australia Council.

Filled casual vacancies

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

Entrepreneurs or Agents active

internationally: **Michael Smellie**

Indigenous Music (2010): **Rob Collins**

Music in Creative Industries (2010): Prof **Phil Graham**

Record Industry (2009): **Stephen Peach**

World Music (2010): **Chris Bowen**

Planning process

The MCA was invited by the Music Board to apply for triennial funding. It is a requirement for applicants that they prepare a three-year business plan to specifications set by the Australia Council. The process is onerous and time-consuming. In some ways it was positive for the MCA, leading to consideration of some matters that had not been a strong part of the agenda. On the other hand, for a small organisation, the effort seemed somewhat disproportionate to the benefits. The process did for the first time bring together all Board Members to work together for a full day. Considering that MCA could cover neither their time or costs, their commitment and generosity was much appreciated.

Committees

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

Australian Musical Futures: Towards 2020. Ian Harvey, Julian Knowles, Michael McMartin, Huib Schippers, Michael Smellie.

International competitions. New Talent Competition. Vocal candidate assessors: Stephen Phillips, Graham Abbott, Timothy Sexton; instrument assessors: Rowena Cowley, Irena Morozova and Aimee Paret.

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

Music and Health. Catherine Threlfall, Kerry Digby, Beverley McAlister, Pat Rix, Dr John Sudmalis, Dr Min Yeo

National Instrument Bank. Helen Lancaster, with advice from Lilly Camden, Ivan Hoffman.

World Music. Huib Schippers, chair; Chris Bowen, Noris Ioannou, Jamie McKew, Annette Tripodi

Administration

MCA has a "virtual office", stretching from Melbourne to Sydney to the Blue Mountains, with contractors also in Brisbane. All work is assigned to individual contractors.

Executive Director is Richard Letts, based in Sydney.

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

Assistant to the Director and manager of the National Instrument Bank is Dr Rachel Hocking, based in Mortdale, Sydney.

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

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

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

Fundraising Consultant is Pauline Keyvar, based in Sydney.

Webmaster is Simon Bereux of ComputerJazz, based in Melbourne.

Promotional consultant is mainly Debbie McInnes, based in Leichhardt, Sydney.

So far, this all works well, but the need to have an MCA office may be increasing.

Funding

It is not possible for an organisation with MCA's role and objectives to earn its way. Earned income at this time comes from information services and events such as the Assembly and the think tank. Information services might earn their way if they sought a popular audience, but that is a very competitive world and to serve it would take MCA away from its purpose of providing information mainly in support of the music sector.

We do believe it may be possible to build income from contract fees. Music. Count Us In is run on contract to the Commonwealth Department of Education, for instance. We would hope to achieve some funding for research projects.

However, donations and grants are the crucial underpinning of much of MCA activity.

MCA has been fortunate in winning increasing support to cover its core costs from the **Music Board of the Australia Council**. The support was modest for some years but increased significantly beginning from 2006 (\$25,000) to 2007 (\$35,000), 2008 (\$94,000), and now with the very welcome news that the grant for 2009

will be \$200,000 – and also for 2010 and 2011, since this is a triennial grant. Without this core funding, it would be increasingly difficult to achieve funding to support projects.

This will support a full time salary for the Executive Director and so permits a realistic succession plan, and the employment of a Marketing Officer who can help to build earned income and to make MCA a more effective advocate. It will also pay for office assistance, enabling higher paid staff to give more time to using their special expertise.

Other financial support has come from:

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

Fall in Light Foundation for the Guitars for Schools program.

Freedman Foundation for the Freedman Fellowships and the IGNITE program for disadvantaged school.

Ian Potter Foundation for the Guitars for Schools program.

Institute of Creative Industries and Innovation, QUT, for Towards 2020

International Music Products Association (NAMM) for the new Music in Communities Awards

Queensland Conservatorium Research Centre for Towards 2020

In-kind contributions are offered by a number of organisations:

ABC, for on-air time and promotions for the Flame Awards;

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

McKinsey and Company for facilitation of the Towards 2020 summit;

Sydney Conservatorium of Music for accommodating at mates' rates the Towards 2020 summit.

Our enthusiastic thanks go to all of these supporters.

G. IN CONCLUSION

There are hundreds of people involved in the Council activities and it could not be what it is without their activities. To be honest, many are simply not known to me, especially those who carry forth the Music. Play for Life objectives. I hope I can remember everyone who *is* known to me! They begin of course with the MCA Chair, Treasurer and Board of Directors for their long hours in discussing the next moves: **Sylvan (Schmoe) Elhay, Ian Harvey, Hans Hoegh-Guldberg, Helen Lancaster, Dean Ormston, and Huib Schippers.**

Schmoe has been with the MCA since its inception, with a break of a few years when he

became a member of the Music Board of the Australia Council. He was Treasurer, as I recall, when we had very little money to count. Although his day job has been as a computer studies academic, jazz is his passion and his commitment to music, to jazz, to music education and to the MCA has been unwavering. Schmoe steps down as Chair at the 2008 AGM. Thanks for everything, Schmoe, a great colleague for all of us.

Board members made some specific contributions. Thanks to:

Schmoe Elhay who, in addition to his activity as Chair, instigated with his partner Julia Szuster the Journal of Music Research Online, which now has its website and is on the verge of publishing its first article;

Huib Schippers for his contribution as Deputy Chair, his leadership and briefing paper for the community section of the Towards 2020 think tank, his work on the Sound Links project, his contribution through the Guide to Music Research in Australia and his continuing commitment to MCA's involvement in support of world music;

Ian Harvey for his work as Treasurer and for his financial and personal support for Music. Play for Life, his leadership and briefing paper for the education section of Towards 2020, and his tenacious and imaginative leadership in issues around the National Review of School Music Education;

Hans Hoegh-Guldberg, for his devotion beyond the call in the enormous task of building the Music in Australia Knowledge Base and his very broad involvement in the affairs of the Council;

Helen Lancaster for her assistance with the legal preparations for the National Instrument Bank and the contributions to the publicity brochures and other promotional activity;

Dean Ormston for his support generally and in particular in developing the marketing section of the business plan his leadership on the Live Music project;

I would like to thank **all Council members** for their contributions during the year, and pay especial note, in random order, to:

Helen Lancaster for her leadership in developing the National Musical Instrument Bank, recently launched;

Graham Strahle for his research into the music coverage in the main daily press;

Stephen Phillips for organising a nominations process to identify candidates for the New Talent competition;

Helen Rusak for her work for the Early Music Network and the online directory;

Catherine Threlfall for her efforts in building and guiding the Music and Health Committee;

Art Phillips for his success with the screen music research project, and its impressive data collection;

John Wardle for his completion of a complex research project into the regulation of live music venues, and his successes in securing legislative change in NSW that will go a long way to rebirthing live music activity there;

Anne Lierse for her leadership in organising the Victorian response to the National Review of School Music Education;

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

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

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

Each issue of Music Forum contains work by about 40 writers. At four issues a year, I will not attempt to individually thank all of them but there is no question that this very well regarded magazine exists only through those contributions.

Thanks to the management team for the new Journal of Music Research Online, **Julia Szuster**, Managing editor, **Sylvan Elhay**, Treasurer, Webmaster, **Mark Carroll**, **Stephen Knopoff**, **Helen Rusak** and **Graeme Strahle**, and to the 22 members of the Editorial Board.

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

Thank you again to the members of the various **Board committees**, listed in a previous section.

There are many, many people who have contributed to the **Music. Play for Life** campaign:

Just in the Music. Count Us In program, there are many people making essential contributions. Special thanks to **John Foreman**, for working - again under a very tight timeframe - this time with four Victorian high schools students, to deliver the 2008 'Music. Count Us In' song. The four students are **Olivia Hally** and **Charlotte Nicdao**, year 11s at VCA Secondary School and **Jordan Scotney** and **Hayden Schueler**, year 12s at Blackburn High School. Thanks also to **Kate Ceberano**, for this year providing a wonderful vocal performance with John to record the song; **Richard Macionis**, John's manager; **Ralph Carr**, Kate Ceberano's manager; **Channel TEN** and **Southern Cross TEN** for support of 'Music. Count Us In'; **Jenny Loudon** and all the staff and students from **Gordon Primary School** in the ACT, who road-tested the new song for us and allowed us to

film the process; **Susan West** and the team at the ANU for designing the primary schools professional development program; **Julie Symond** at Noteworthy for the school arrangements and the national team responsible for delivering the professional development to primary school 'generalist' teachers including **Kevin Kelley** and **Felicity Caterer** (VIC), **Deidre Wauchope** (NSW), **Suzanne Rogers** and **Ron Sisson** (SA), **Mike Tyler** (QLD), **Nora Lewis** (NT), **Bruce Herriman** and **Graeme Hortin**, (WA) and **Susan West** (ACT). Thanks also to **Jonathon Welch** for his continued support of 'Music. Count Us In' and for joining the judging panel for the Music in Communities Awards.

Jon Louth of Flipside Creative continues to give all the campaign materials a fresh and engaging look. **Heather MacDonald** of Education Partnerships researched and developed a strategic plan for a campaign Ambassador Program for school music. Thanks also to the many other high profile - and low profile! - Australians lending their support to the campaign.

There are more than 250 people listed above as assisting the MCA enterprise on a voluntary basis. This does not include the participants in the various MCA projects – the 4,500 people registered with MPFL, many of whom are taking the initiative in local MPFL activities, or the teachers working in their schools on Music. Count Us In, or the volunteers in Making Music Being Well --- and more. This is the base that supports MCA in achieving its successes in bolstering music making in Australia. Generosity is alive and well in the Australian musical community.

Richard Letts, Executive Director