

# MusicACT ANNUAL REPORT 2012



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## President's Report

The past 12 months have seen a tremendous increase in the activity of MusicACT with several major projects taking up all the Committee's energies in one form or another.

The inaugural MusicACT Annual Music Awards (The MAMAs) was, by all accounts, an outstanding success with plaudits from both local and national artists and institutions. This event is set to become one of the highlight events of the ACT's annual music calendar and is a major element of MusicACT's contribution towards promoting music in the nation's capital.

Our ongoing professional development workshops with national and international speakers have been providing forums for education and tutoring in specific music forms and are proving to be another effective tool for the promotion of music in the ACT.

On the advocacy front, the Fitters Workshop and ANU School of Music issues have loomed large on MusicACT's radar and representation has been made directly to all the players in both those cases.

The recent 'solution' to the Fitters Workshop dilemma (thanks to the wisdom of Alison Alder of Megalo) was the same solution that MusicACT put to the Minister for the Arts and Megalo some months ago, that is, that Megalo be provided for by way of a purpose-built facility in the planned Kingston arts precinct. The second part of MusicACT's recommendation involved the use of the Fitters Workshop as a showcase for the art and artists involved in the new precinct as well as being available for music events. It remains to be seen what use the Fitters Workshop will eventually be put to!

MusicACT has met with the administration of ANU in an effort to gain an understanding of the circumstances leading to the reduction of staffing and services at the ANU School of Music. It is imperative that, in these situations (and similarly with the Fitters Workshop), a full understanding is gained surrounding the circumstances and this cannot be gained from simply listening to the media. In matters political and financial, working with all parties is what is required and MusicACT adopts the viewpoint that taking an adversarial position seldom produces the best results. To this end, MusicACT works at establishing positive relationships with both sides of government and maintaining an open dialogue with all parties involved in issues affecting music in the ACT.

There are many new and exciting items on MusicACT's agenda for the forthcoming year and these will be revealed as each of them are ratified by the Committee and become 'projects'. And while the Committee is being mentioned, it is important to acknowledge my appreciation for the amount of work that every single Committee member of MusicACT has been doing on behalf of the music industry in the ACT. The Committee members are all voluntary and everyone has 'real' jobs apart from MusicACT responsibilities so their contribution to the industry through their positions on the Committee needs to be recognised and applauded. Thank you team... but don't sit down yet... we're just getting started!

**Gil Miller**  
President

## About MusicACT

MusicACT is the peak body for the music industry in the ACT. It is the ACT representative member of the Australian Music Industry Network (AMIN).

MusicACTs' mandate is to advocate and promote Canberra's music culture. MusicACT provides access to all aspects of the music industry including legal, accounting and business management advice, production, assistance to launch outside the ACT or advance a music related concept, professional development and networking, as well as political advocacy.

More information can be obtained via the website [www.musicact.com.au](http://www.musicact.com.au)

## Advocacy

MusicACT has been proactively engaged with stakeholders, advocating for the local music industry interests in the following areas:

- 🎵 Fitters Workshop
- 🎵 Liquor Licensing
- 🎵 Zoning
- 🎵 Noise regulations
- 🎵 ANU School of Music

MusicACT has also been heavily involved in broader issues at both the local and national level with representation in the following forums:

- 🎵 Use of the old Ainslie School as the primary 'music hub' in the ACT, including being a base for various music groups as well as potential use as a performance venue
- 🎵 Education pathways in music – from infants through to tertiary, formal and informal, across all music genres
- 🎵 Childers Group – a local forum bringing together all artforms in the ACT
- 🎵 Australian Music Industry Network (AMIN) – includes the peak contemporary music bodies across Australia and looks at issues including barriers to live music (liquor licensing, zoning etc), funding and development opportunities for Australian musicians, national advocacy on topics such as copyright legislation, representation on the Virgin music taskforce, and the Contemporary Music Working Group. The latter two groups bring together peak music organisations across record labels, publishing, live performance, management, and various other issues affecting the music industry, with members including ARIA, AIR, AMIN, APRA/AMCOS, AMPAL, MCA, LPA, AMRAP, AAM and more.



## Committee Members



### **Gil Miller – President**

Gil Miller is currently a member of the Managing Directors Institute of Australia, a Board member of the Australian Hotels Association, Convenor of the Gold Creek Traders Group and is owner/publican

of the George Harcourt Inn.

Gil has been a resident of Canberra for over 30 years and has participated in several governmental and interdepartmental think tanks relating to music in the ACT. Gil's interest in the issues facing music in the ACT stem from his inherent belief that music plays an important role in society and our legislators should be creating laws to enhance and not hinder musical opportunities.



### **Peter Bayliss – Treasurer & Spokesperson**

Peter is a Chartered Accountant and Managing Director of Into Tomorrow and First Base Music. Peter is a passionate advocate for ACT and Australian music and has

been involved in the Australian music industry for over 20 years in a number of roles including artist management, booking and promotion. He has had a parallel career in accounting/business working across private enterprise, community and arts organisations, and government.

Peter is currently on the Board of MusicACT and Ausdance Australia as well as being the ACT representative on Australian Music Industry Network (AMIN), Contemporary Music Working Group (CMWG), and Virgin Airlines Music Taskforce. Previous Board and Committee positions have included Music Managers Forum Australia (MMF), Radio 2XX, Australian Association of Social Workers, Keep The Gypsy Bar, and the Forces Music Advisory Group.



### **David Caffery – Executive**

David is NewActon's events and cultural coordinator, coordinates the MusicACT Annual Music Awards and is starting a music and arts venue in Canberra.

With a background in cultural philosophy and event management, David is focused on enriching communities through artistic events. Poetry slams, contemporary exhibitions, innovative concerts and multi-arts festivals are instilled with a common philosophy: art can shape the patterns of existence into something recognisable. Nietzsche and contemporary thinkers have motivated him to show the Dionysian connections Western society habitually neglects.

While at ANU he started uniVibes, a not-for-profit event management society hosting parties and concerts. He manages an improvisation funk band and compiles bands for his events.



### **Gavin Findlay – Executive**

Gavin Findlay studied music at the University of Tasmania and played with the Tasmanian Symphony Orchestra for eight years, becoming the founding Chair of the IHOS Opera in 1990. He moved to Sydney

in 1989 to take up the position of Administration Coordinator with The Performance Space, the national centre for research and development of performing arts. In 1992 Gavin joined Canberra's groundbreaking Splinters Theatre of Spectacle as manager and musician. He then helped establish the Australian Choreographic Centre before becoming Director of Canberra Youth Music and undertaking post-graduate studies in Musicology. In 2002 he joined the Australian Public Service, where he specialises in Indigenous economic development, and in 2009 completed a Master of Public Policy degree at the Australian National University. In 2011 he began PhD studies at the University of Canberra Donald Horne Institute for Cultural Heritage. Gavin played in legendary Canberra bands P Harness and CooCoo Fondoo. He continues to perform as a musician and is Assistant Musical Director of Canberra Brass.





**Anna Wallace**

Anna is the Manager and Programming Director of UC Live! and an independent band manager. Anna started her career in the advertising industry, but soon decided that her side project of

managing bands, running independent music showcases and freelancing for music festivals around the country was something that she wanted to pursue full time. In 2010 she helped establish UC Live! to take charge of live entertainment on the University of Canberra campus as promoters, event managers and venue operators. Anna is passionate about boosting the profile of the local Canberra Music Industry and hopes that she can help MusicACT achieve this by bringing her knowledge and experiences to the executive committee.



**Julia Winterflood**

Julia was the editor of BMA Magazine, Canberra's free entertainment guide, from 2009-2012, and has been a regular contributor since her arrival in Canberra in 2007.

She's been heavily involved

in myriad aspects of the ACT music industry from publicity to band management, and loves nothing more than being front row centre at rock shows or tearing up forest dance floors at festivals. A voracious music and arts consumer, Julia has a deep love for Canberra's brilliant and burgeoning music scene, and through BMA Magazine championed home grown talent. She is thrilled to be able to contribute her street press nous to MusicACT, and to continue giving a leg up to local artists.



**Yohan Iddawala**

Yohan has been involved in the ACT music industry for about six years. His background in classical piano ultimately culminated in his fascination and eventual pursuit of electronic dance

music upon his arrival in Canberra during 2007. As such, he was introduced to the Canberra music scene firstly as a DJ, and subsequently as an events organiser at Transit Bar. In 2008, he teamed up with veteran Canberra techno DJ/producer Gabriel Gilmour to found and co-direct the promotions business 'Effigy Entertainment', which is currently on hiatus. Over the years Effigy has been responsible for bringing some of the world's biggest names in electronic dance music to Canberra ranging from James Zabiela to Stefan Bodzin to John 00 Fleming. As a performer, prior to hanging up his headphones in May 2012, he has performed at most venues in Canberra, a number of festivals as well as in Melbourne and Sydney. On top of this he has in the past worked as a consultant for a number of bars and most recently as a contractor for MusicACT. He is currently contributing his time and knowledge to MusicACT and is pursuing honours in International Relations, having already completed a degree in Law.

## The MAMAs

### Goals and achievements

The peak goal of MusicACT's Annual Music Awards was to enliven ACT's music scene. Its subsidiary goals have been, and remain to be, lifting the profile of music in the Capital so that Canberrans enjoy their own musicians, and to give these musicians a better chance to build a national profile. MusicACT wants people to talk positively about what's happening in ACT music.

The MAMAs were part awards, part concert. Magnificent Albert Hall, shimmering with light and filled with over 500 industry members and guests and over 90 performers, was arguably a turning point for the ACT's music history. People continue to use the night as an example of our quality and growing music scene. Territory and national media used the MAMAs to lift the profile of music in the Capital, and nineteen artists received awards that continue to lift their national profile.

The night hosted classical, jazz, choral, folk, country, rock and electronic artists on an impressive audio visual system. These performances were carefully woven through nineteen award categories to keep the night vibrant and exciting. Lists of the finalists and winners are available online at [musicact.com.au/mamas](http://musicact.com.au/mamas).

The MAMAs process and event were overwhelmingly successful. The structure is now standing and people are paying attention. MusicACT can now develop the MAMAs to further enhance the whole music industry.
















## Financial Summary

The total cost of the event was well over \$100,000, but because of the extraordinary generosity of local businesses who donated in-kind support, the cash cost was \$58,000.

These major contributors include:

-  Elite Sound and Lighting who provided a first-class audio visual system;
-  The George Harcourt Inn who provided significant donations of staff, equipment, food and other resources;
-  Giraffe Visual Communications who were responsible for a complete communications strategy and publicity design;
-  BMA Magazine who provided enormous editorial support and advice;
-  Country Pride Sausages, Bidvest Food Service and Regional Fruit and Veg who provided free or heavily discounted food;
-  Lion, Wimballiri, Kamberra and Pankhurst Wines who supplied the wine, beer and soft drink;
-  The Abbey and Simply Living who provided the beautiful décor
-  Blackhawk Logistics who provided security;
-  Event management and curation by MusicACT and Chenoeh Miller.

Financial contributions and ticket sales were essential to the success of the event, however they were slightly below expectations and resulted in a small deficit, underlining the importance of raising more cash sponsorship and selling more tickets in future years.

MusicACT always recognised the possibility of running the MAMAs at a deficit for the first year and decided to take a risk for the sake of establishing a credible music awards night which has been achieved. We are on track to lift the event into the black following its overwhelming acceptance by the music and wider industries. Sponsorship, nominations and ticket sales are expected to grow in the future.

While the inaugural MAMAs were a resounding success we are always looking for ways to improve. Two of the major areas we have identified include: Albert Hall as a venue, and streamlining the ticketing and submissions/nominations process. We always welcome feedback on any of our activities so we can further improve our service to members and the ACT music industry as a whole.



## Workshops

MusicACT was funded by artsACT to run a series of three professional development workshops.

The first workshop was on promotion in the digital age and in a coup for MusicACT the guest presenter was internationally renowned digital strategist and publicist, Corey Denis, whose music clients have included Frank Black, Kate Bush and Ani DiFranco. Close to 30 ACT artists braved the cold weather and learnt amazing tips and tricks from one of the worlds' best.

The second workshop, an electronic music production workshop called cuBasic, was held across a number of weeks from August to October and featured Daniel Eden and guest artists.

The third series of workshops were held in December in conjunction with the CIT Music Industry Centre and focussed on artist management and self-management. They were conducted by Gregg Donovan (Boy and Bear, Josh Pyke, Grinspoon), and Tom Harris (Temper Trap, Little Stevies). The production workshop featured ARIA award winning producer Lachlan "Magoo" Gould (Regurgitator, Midnight Oil, Kate Miller-Heidke).

We will be kicking off 2013 with a song-writing workshop featuring a nationally renowned songwriter or two, with further development opportunities being planned.



Corey Denis



**MusicACT ARE PROUD TO ANNOUNCE TWO MORE PROFESSIONAL DEVELOPMENT WORKSHOPS**

Presented in collaboration with the CIT Music Industry Centre

**THURSDAY 6<sup>TH</sup> DECEMBER**

CIT Music Industry Centre, Woden  
Free for students of CIT-MIC & MusicACT members  
\$10 for non-members

<p><b>MANAGEMENT &amp; SELF-MANAGEMENT [6-7:30PM]</b></p> <p>Featuring Gregg Donovan of Wonderlick Entertainment [Boy &amp; Bear, Josh Pyke, Airbourne, Grinspoon] and Tom Harris [Temper Trap, Little Stevies]</p> <p>Learn what a manager does, when you need one, what to look for in a manager and how to build a great artist/manager relationship</p>	<p><b>PRODUCTION &amp; RECORDING [8-9:30PM]</b></p> <p>Featuring ARIA Award winning producer Magoo [Regurgitator, Midnight Oil, Operator Please, Kate Miller-Heidke &amp; more] and Ian Haug [Powderfinger]</p> <p>Get studio and production tips including pre-production, trouble shooting in the studio, post-production [mixing and mastering]</p>
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Register through [pete@musicact.com.au](mailto:pete@musicact.com.au)

## Venue Guide

In response to the perception that there is a serious lack of suitable venues for live music, along with perceived barriers facing existing venues, the ACT Government via artsACT provided funding for MusicACT to create a venue guide that highlights all ACT owned and/or run facilities that are able to host live music performance.

In addition to the venue guide, a 'how to' guide has been prepared, offering advice on putting on a performance, assisting the process from the initial stages of booking the venue, through to issues such as licensing, insurance, production and more.

The venue guide can be found at [http://www.musicact.com.au/venue\\_profile\\_list](http://www.musicact.com.au/venue_profile_list)

## Membership

MusicACT has provided some fantastic services to members over the year as highlighted throughout the Annual Report.

MusicACT has established some considerable opportunities in the first full year of existence. These include access to additional baggage allowances with Virgin and Qantas for musician members, professional development workshops, networking opportunities locally and interstate, national profile of the ACT music industry through the MAMAs, membership of AMIN, and industry media such as The Music Network, as well as providing substantial discounts to all MusicACT functions and external activities such as the Big Sound conference.

The MusicACT website provides the platform for engagement with members and potential members. The website provides the opportunity for members to create an individual profile for them as an artist, business or venue. It includes a venue guide that has been funded by artsACT to highlight ACT owned and run facilities and provides the platform for all types of venues to provide details including photos, specifications, requirements and more.

Plans and negotiations are in place for even greater opportunities both locally and nationally, with negotiations underway in areas such as interstate showcasing, conferences, promotion and more.



## Financial Report, for the financial year ended 30 June 2012

The financial status of MusicACT is small but sound as there are no commitments above funding levels and no paid staff with entitlements.

Major funding received includes two grants received from artsACT totalling just over \$20,000 to:

1. Run a series of three professional development workshops
2. Conduct a venue audit on territory owned and/or fun facilities that can host live music, prepare a venue directory and a guide on how to book and run live music events in these facilities.

The other main funding contribution is through sponsorship.

Key expenditure items are the building of the website, with the majority of costs associated with the venue guide component, advertising, and costs associated with the launch.

The financial report is a general purpose financial report that has been prepared in accordance with Australian Accounting Standards, Australian Accounting Interpretations, other authoritative pronouncements of the Australian Accounting Standards Board and the *Associations Incorporation Act (ACT) 1991*.

### Balance Sheet

#### Assets

Cash at bank	13,340
Cash in Paypal	1,099
<b>Total Assets</b>	<b>13,439</b>

#### Liabilities

Grants in Advance	9,500
<b>Total Liabilities</b>	<b>9,500</b>

#### Net Assets

**3,939**

### Income and Expenditure Statement

#### Income

Sponsorship	6,250
Membership	1,099
Grants	10,800
Other	1,440
<b>Total Income</b>	<b>19,589</b>

#### Expenditure

Advertising	1,491
Consultants	1,000
Website	5,731
Launch	6,198
Other	1,230
<b>Total Expenditure</b>	<b>15,650</b>
<b>Net Surplus (Deficit)</b>	<b>3,939</b>