

Great Southern Music

Turning up the volume

Analysis and Scoping Study of the Great Southern Music Sector





Conductor Benjamin Northey, WASO, Anzac Albany Commemorative Concert, photo by Travis Hayto

Executive Summary

The City of Albany in partnership with the Great Southern Development Commission have commissioned this study to assist in understanding the current health of the sector, its cultural and economic impact to the region, key challenges, limitations, opportunities and potential areas for growth and development.

Research shows that the creative sector provides flow-on advantages, social and economic, and can generate employment. This includes providing experiences and products to the tourism sector, attracting and retaining residents and contributing to community vibrancy and liveability.

The Great Southern music sector has been analysed through consultation, literature review and analysis. The analysis is broken down into the three categories: commercial, community and education. However, the three sectors are deeply intertwined and feed into each other. A strong music education and community sector feeds into the creation of a vibrant and healthy commercial music scene, just as a healthy commercial music scene feeds back into community and music education.

Overall, the health of the sector appears to have deteriorated over the past decade. While relationship to place remains strong, there has been a general decline in the availability of performance and rehearsal venues and accessible recording facilities have reduced. The nurturing of music has also declined, as has local philanthropist support.

Nevertheless, the level of organised community activities remains high, particularly in the coastal Great Southern and there remains a high level of interaction between community musicians, music teachers and the broader community. Furthermore, a wide variety of opportunities have been identified across the three sub-sectors to better harness the potential of music in the Great Southern.

On the basis of this work, a number of recommendations have been made for supporting the sector by addressing identified gaps and harnessing opportunities:

- 1 Focus on Commercial sector -**
business and capacity development for commercial venues
- 2 Develop Events and Tourism -**
develop a Music Tourism Plan and a large-scale unique music event/festival for the region
- 3 Develop a Regional Music Strategy -**
to provide a roadmap for the future development of the sector
- 4 Implement professional development for musicians and business development for commercial operators -**
increase professional development opportunities and training in digital marketing, music videos, online presence
- 5 Undertake further data gathering -**
to better assess the needs within the sector and to prioritise potential initiatives
- 6 Establish and facilitate communication and networking -**
through social media or online portal and the formation of a music advisory group
- 7 Develop inclusive collaborative working spaces -**
for performance, rehearsals and producing

Please note that this report represents an overview of the sector and is likely to have some gaps or exclusions thus it cannot be taken as a fully comprehensive scope of the music sector, only that which was possible to achieve within the budget, hence the recommendation for further investigation to be undertaken.



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Dan Sultan, Anzac Albany Commemorative Concert, photo by Travis Hayto

1 Introduction

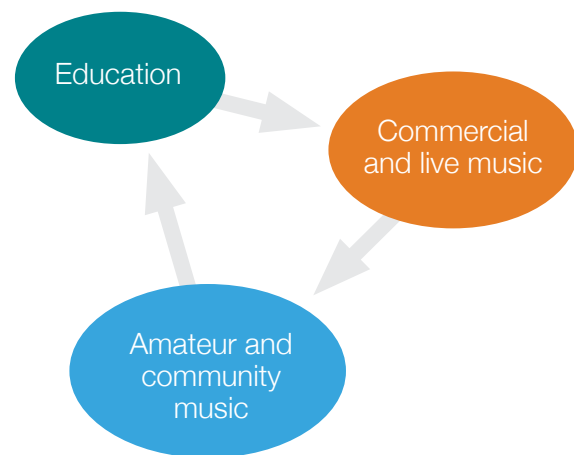
In 2015, a report on the Creative Industries sector in Albany¹ recommended “support for sectors which have already shown they are sustainable... these sectors are also ripe with latent resource”. Among other sectors, the report identified music, visual and performing arts as fitting into this category. Support for the visual arts sector has generally been strong, but there has been a lack of focus on the music sector.

The City of Albany in partnership with the Great Southern Development Commission have commissioned this study to assist in understanding the current health of the sector, its cultural and economic impact to the region, key challenges, limitations, opportunities and potential areas for growth and development. The study has involved extensive consultation, literature review and analysis in order to arrive at a number of recommendations. The study is intended to be high-level and to provide guidance on activities that can best support the sector through addressing identified gaps and harnessing opportunities.

2 The Music Sector

The music sector is defined as encompassing three key areas:

- **Commercial and live music** includes performance venues and licencing, recording and rehearsing venues and touring (importing and exporting) plus music festivals and events.
- **Amateur and community music** includes organisations and groups and community involvement.
- **Education** includes primary and secondary schools, tertiary institutions as well as schools’ engagement with both the tertiary and professional music sector and schools’ music touring activities.



All three elements thrive off and contribute to the health of each other; a weakness in one area can impact on the strength of the others.

Research shows that the creative sector provides flow-on advantages, social and economic, and can generate employment. For the Great Southern, this can include:

- Creating employment opportunities,
- Providing experiences and products to the tourism sector,
- Building the region's brand,
- Enriching retail products
- Attracting and retaining residents,
- Adding value to the primary production chain (e.g. wineries or in conjunction with food events),
- Contributing to community vibrancy and liveability, and
- Contributing to the diversity of education options.

3 Benefits of a Vibrant Sector

3.1 Commercial and live music

Across Australia, music is a significant contributor to social and economic outcomes:



Contribution to GDP

Music Australia has estimated the music sector contributes \$4 to \$6 billion to the Australian economy², employing 65,000 people in live music and with high levels of youth employment.



Engagement

More Australians attend live music than sport³ with just over 12% of the population attending arts events at least once annually and only 11% attending sport events.



Productivity growth -

Outperforming other industries such as retail⁵.



Regional competitive advantage

Music is a key tourism attractor⁶.



Quality of life

Providing recreation and entertainment value⁷.



Strengthens social capital

Music bridges cultures and language and improves well-being⁸.



Branding

Music contributes to regional brand building, vibrancy, and attractiveness⁹.



Nurtures creativity & artistic growth

For audiences, communities and musicians.

A 2014 study of the economic and cultural value of live music within Australia¹⁰ identified that live music spending delivers at least a 3:1 benefit-to-cost ratio. This means that for every dollar spent on live music in Australia, \$3 worth of benefits are returned to the wider community. A more recent study by Edith Cowan University on behalf of West Australian Music (WAM)¹¹ provides an overview of the WA music industry and its economic impact. It finds that the majority of events take place in small venues such as hotels, bars and nightclubs. Other venues range from large capacity concert halls to community centres and iconic outdoor locations. The analysis shows that WA is hosting over 18,000 music events per year at more than 400 venues in metropolitan and country locations. Key economic impacts are:

- Contemporary music in WA generates **\$111 million** in ticket sales and **1.1 million** attendances per annum.
- There is an estimated further **3.5m un-ticketed** attendances.
- Every \$1m in increased revenue generates **\$2.1m for the WA economy**.
- Contemporary music accounts for **62%** of all performing arts ticket revenue in WA (49% nationally).
- Per capita of population, **WA contemporary music revenue is 50% higher** than for Australia as a whole.
- For each \$1m increase in output in the industry, **6 jobs are created within the industry** and further 3 within the broader economy, resulting in a total of 9 new jobs.

In regional Australia, music events and festivals can also create great value for communities. In Appendix 4, case studies are provided of music festivals in Boyup Brook, Nannup, Bridgetown and Byron Bay.

The Boyup Brook Country Music Festival is WA's largest Country Music festival. It was first held in 1986 to an audience of approximately 500 but has now grown to around 13,000 visitors over four days. The festival also incorporates numerous fringe events.

The Nannup Music Festival has operated for 28 years, with its origins in the South West Folk Festival, which was held on alternate years in Albany and Busselton. Approximately 700 people came to Nannup for the first festival, while in 2014, the festival attracted approximately 7,000 people.

The inaugural Blues at Bridgetown event in 1993 was put together in six months and attracted approximately 5,000 people. In 2013 an estimated \$4 million was brought into the South West after more than 15,000 people attended the festival.

The Bluesfest in Byron Bay is a large contributor to employment and revenue in the region. An independent assessment has estimated that the festival contributes a total output of \$64.1 million in Byron Shire in 2012/13 and created approximately 379.3 full time equivalent employment positions.

The National Contemporary Music Plan¹² provides a comprehensive blueprint for the development and growth of the Australian contemporary music industry, with specific investment priorities in four key areas:

Economics	<i>Music industry is a powerful economic development contributor</i>
Export	Increase global market share of Australian music - targeted export assistance
Domestic Markets	Back live and recorded music to build local consumption of Australian music
Investment	Suite of tailored investments including tax incentives, grants, and loans
Reform	Drive regulatory reform to improve ease of doing business
Small business & jobs	<i>Music businesses comprise almost 1% of all Australian small businesses</i>
Small businesses	Targeted capital to grow micro & small music businesses & entrepreneurs
Skills	Strengthen industry skills including self-employability and workforce training
Innovation	Provide copyright certainty and creative development incentives
Regions	<i>Music is a powerful regional tourism attractor</i>
Tourism	Grow music tourism as a key element in building visitations across regions
Participation	Increased regional access to quality live music and foster youth participation
Development	Develop hard and soft infrastructure to increase public engagement
Australian Culture	<i>Establish Australia as a centre of music creating excellence</i>
Musicians	Embrace our musicians as vital creative contributors
Education	Foster music education in Australian schools

3.2 Amateur and community music

Community music has multiple benefits for its participants and their communities, offering a strong sense of belonging and connectedness, bringing people together across age, culture and ability boundaries. Community music need only have music making as its chief purpose, but can be valuable as a means to achieve other outcomes, including:

- Fostering confidence in participants' creativity.
- Providing lifelong opportunities for learning outside formal education.
- Assisting integration of new migrants.
- Offering participants opportunities for growth, ranging from specific musical skills through to social and cultural extension and challenge.
- Building respect for the cultural property of a given locality and/or community.
- Inclusion of disenfranchised and disadvantaged individuals or groups.
- Fostering inter-cultural acceptance and understanding.
- Enabling accessible music making opportunities for members of the community.

The amateur and community music sector supports and feeds into the commercial and education sectors: investing in community music through community projects can create employment for professional local musicians and builds their professional capacity.

3.3 Education

Music education is a powerful contributor to a vibrant, skilled and internationally engaged Australia. The benefits of a musical education include behavioural, cultural, economic, and academic benefits:

- Music is an important part of school life, bringing the school community together, raising the school's profile in the community and boosting morale.
- Benefits to other areas of learning: enhancing motor skills, fostering superior working memory and cultivating creative thinking.
- Facilitates academic achievement in areas such as reading and language, maths, and other art forms.

14% of Australians play a musical instrument

20% of Australians are **involved in creating** music



Two in three people listen to music on the radio or television **every day**

About **half** of Australians **stream music** online

48% of Australians consider themselves **creators** in some form of arts

32% of young people (15–24 years) are involved in making music

From Arts in Daily Life: Australian Participation in the Arts⁷

- The education sector often employs professional musicians who also participate in the commercial and community music sectors.
- The sector educates the next generation of professional musicians.

However, Music Australia research shows that two-thirds of Australian primary school students miss out on an adequate music education at school¹³.

4 Sound Links

In 2008, an ARC linkage project, *Sound Links: Exploring the dynamics of musical communities in Australia, and their potential for informing collaboration with music in schools*, was completed¹⁴. This study examined the dynamics of community music in Australia through literature review, surveys and six in-depth case studies, including one in Albany (undertaken in October 2007). The results and conclusions of this work are highly relevant to this study and provide an interesting comparison with the issues ten years on. The study examined a number of

dimensions of the community and education music sector: Infrastructure, Organisation, Visibility & Public Relations, Relationship to Place, Social Engagement, Support & Networking, Dynamic Music Making, Engaging Pedagogy & Facilitation and Links to School. A summary of the findings is given in Appendix 1.

From an analysis of the six case studies, the Sound Links project developed a framework of Nine Domains of Community Music in Australia, assembled under three major areas which in turn cover distinct domains:

Structures and practicalities	Infrastructure
	Organisation
	Visibility
People and personnel	Relationship to place
	Social engagement
	Support/networking
Practice and pedagogy	Dynamic music making
	Engaging pedagogy/facilitation
	Links to school



PIAF in the Great Southern Festival Launch 2012, photo by City of Albany

Based on the analysis, over the six case studies, the report made a number of recommendations:

Structures and practicalities	Infrastructure	<ul style="list-style-type: none"> • Councils could make available spaces people can access, so activities can be self-generated, e.g. disused spaces refurbished as community music centres. • Community musicians should consider other locations alongside council facilities, e.g. churches, community halls etc. • Co-location - using school facilities after hours - can facilitate collaboration between schools and community music activities. • There is the potential to alleviate problems associated with liability through insurance for community musicians under an umbrella organisation.
	Organisation	<ul style="list-style-type: none"> • Greater exchange of best (or less successful) practice to avoid the risk of organisations having to reinvent the wheel. • A portal of searchable community activities to enhance awareness of community music activities. Schools can also use this to locate local community musicians. • Recognise the importance of an inspired individual to realise projects in terms of relationships with the community and other stakeholders.
	Visibility	<ul style="list-style-type: none"> • External relations, in particular visibility, are needed to create goodwill and attract support and participants. • Press engagement, including providing press release templates (e.g. via the portal). • Engage in 'cultural mapping' to inform choice of activities, strategic positioning, recruitment, partnerships, and fundraising.
People and personnel	Relationship to place	<ul style="list-style-type: none"> • Honour and take inspiration from the strong links to country associated with much of the music of Indigenous Australians. • Locally inspired content, using significant places, with community music to generate local sense of ownership, wellbeing, responsibility and pride. • Local councils to be made aware of the benefits of community music in connecting groups with different or even conflicting ideas and cultural backgrounds.
	Social engagement	<ul style="list-style-type: none"> • Social engagement lies at the heart of most community activities. • As community music activities develop, it is important to remain inclusive. • Social engagement creates a sense of belonging; belonging creates a sense of well-being.
	Support/ networking	<ul style="list-style-type: none"> • Successful community music projects rely on networking and support structures. • Different levels of government can provide facilities and services, as can schools and other public organisations. • Local music businesses can serve as effective local marketers and assist in the facilitation of community music activities. Community music organisations can: <ul style="list-style-type: none"> • develop their own brand, value propositions and community awareness; • develop an understanding of the priorities of business owners and how a partnership/sponsorship proposal can be built around those; • target local businesses that have strong connections to the local community that may find a partnership very attractive; • leverage promotion and networking opportunities to engage in community forums where there is access to local business people; • Consider links to other community groups in the area, and further, to exchange approaches to networking, advocacy, pedagogy, and practical aspects.

Practice and pedagogy	Dynamic music making	<ul style="list-style-type: none"> • Much community music has a focus on process (engagement) rather than performance (striving for a narrow definition of excellence); it is important to negotiate the creative tension that such dual orientation implies. • Community music needs to be responsive to the ambitions, needs and possibilities of the participants above the tastes and ambitions of the facilitator. • Develop a print or online 'handbook' for community music in Australia, for instance by updating Cahill's (1998) manual for community musicians.
	Engaging pedagogy/facilitation	<ul style="list-style-type: none"> • Investigate whether university or other post-secondary training with a strong connection to actual practice is viable. • Community music activities can provide music educators working in schools with models of a range of teaching practices, which can connect to a wide diversity of learning styles. • Music educators working in schools can provide models of formalised teaching practices for community music. • Facilitators in community music groups have skills and knowledge that many school based music educators have not had the opportunity to develop.
	Links to school	<ul style="list-style-type: none"> • Development of templates for contracts, protocols, and a code of conduct to help bridge the perceived gap between music educators and community music facilitators. • Encourage music educators to consider ways in which local community music activity can assist in curriculum implementation. • Encourage community music performers/facilitators to consider ways of integrating activity with school performance schedules. • Consider the shared use of school buildings and equipment by community music groups.

5 Audit of the Current Music Sector in the Great Southern

As part of the development of this report, a wide range of discussions have been held with stakeholders across the Great Southern. The output of this activity is summarised in Appendices 2 and 3. The consultations include an audit of the infrastructure, facilities and support services available across the region, sector skills and capacity and formal education programs. Interviews with key stakeholders provide further input.

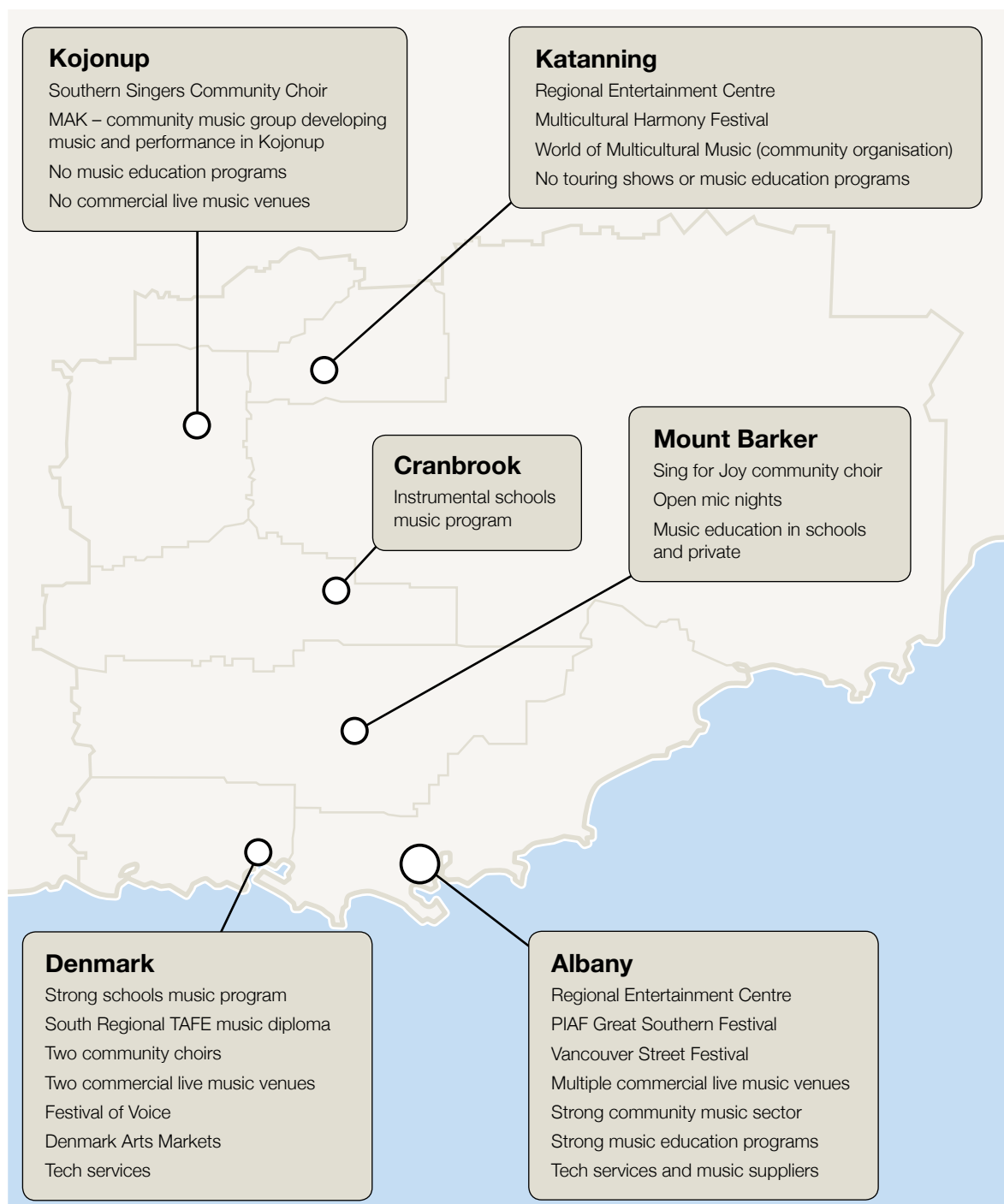


NZDF Maori Cultural Group, Anzac Albany Commemorative Concert, photo by Travis Hayto

6 Analysis of the Current Music Sector in the Great Southern

This analysis endeavours to provide a snapshot of music activity in the Great Southern across the commercial, community and education sectors. The southern end of the region has a strong and vibrant music life across the areas of commercial music, community music and education whilst the northern, less populated areas, have a much lower level of music activity.

Although the analysis is broken down into the three categories, it is important to note that the three sectors are deeply intertwined and feed into each other. A strong music education and community sector feeds into the creation of a vibrant and healthy commercial music scene, just as a healthy commercial music scene feeds back into community and music education.



6.1 Commercial Sector

6.1.1 Infrastructure

- As the main commercial centre for the region, Albany is home to the largest number of performance venues, with Denmark and surrounding wineries providing most of the additional activity. Mt Barker has one commercial venue supporting occasional local community performances. Smaller regional centres such as Kojonup and Katanning have little commercial music performance activity.
- Albany has a number of commercial venues (pubs, hotels, cafes and bistro/bars) hosting free weekly live music. The White Star Hotel is the main contemporary music venue, investing in music as a significant part of its business by employing a specific music programmer/sound engineer and providing an in-house PA, supporting emerging and established performers and touring acts. Other commercial venues include Six Degrees, Three Anchors and cafes. Other venues mostly offer Sunday sessions where the artist is responsible for PA, sound operation and promotion. Friday and Saturday night performances cater for the 18 – 30 year old demographic while the Sunday sessions attract a more diverse age group.
- Denmark previously had an active live music scene, with 7 venues regularly offering weekly live music in 2010, however in the last 5 years this has dramatically declined and there are only 2 venues regularly programming at the time of this report.
- Several wineries in Denmark and the Shire of Plantagenet host free Sunday concerts in the summer season (Rockcliffe, Gilberts and Arcadia). The number of wineries supporting live music has greatly reduced over the past 5 years.
- Most performances are from local musicians (Albany, Denmark, Mt Barker, Porongurups), with some touring acts performing at the White Star Hotel (Albany), Boston Brewery (Denmark) and Denmark Hotel.
- The Albany Entertainment Centre hosts ticketed formal concerts from big name commercial touring acts in the main theatre and smaller concerts series in its foyer.
- There are no dedicated live music venues catering to under 18's but Vancouver Arts Centre programs support irregular all age music events (small gigs and album launches) through their annual program.

They also support young musicians to perform at a variety of different events such as exhibition openings. The Vancouver Arts Centre is available as a venue for hire but is currently underutilised by the local music sector. Capacity is limited to a maximum of 90 and it does not have an integrated PA or readily available tech/sound engineering services.

- Most contemporary musicians practice in informal spaces such as private homes and garages. There are no purpose-built rehearsal venues with suitable soundproofing, storage and equipment or public access.
- There are a number of refurbished/upgraded small halls in the region that are used occasionally for music performances, in Katanning, Narrikup and Cranbrook. Current major works upgrading the Plantagenet District Hall could support a small hall festival or be included in a Great Southern touring event.
- There are gaps in the provision of performance venues, such as informal arts centres, youth centres, cafes, wineries, wine bars, small concert settings, music clubs and free indoor/outdoor community concert programs.

6.1.2 Services

- The music sector has access to some commercial support services in Albany with three music instrument shops, two CD shops, a PA/lighting hire company, a video production company, photographers and several independent musical instrument repairers.
- There are no commercial recording studios in the region but there are several community/school recording facilities with some public access.
- Due to changing technology, there is a huge emergence of home recording studios operated by keen enthusiasts. Home recording accounts for the majority of the recording done in the region. A number of tech-savvy musicians with private recording studios in Albany, Denmark and the Shire of Plantagenet also record local bands. Access to private recording studios is via networking and word of mouth.
- Professional musicians in the region are self-managed artists with little or no access to industry management, music business, promotion and marketing expertise.

6.1.3 Sector Skills/Employment

Performers – primarily casual employment makes up for part of income generation. Paid performances at local pubs/hotels/wineries, Shire & City community events, arts organisations events (Vancouver Art Centre, Denmark Arts), music festival (Denmark Festival of Voice), and private functions.

Sound engineers – most employed on a casual event basis or filled by performers.

Music managers and publicists – these roles are usually filled by the performers in the regional environment

Promoters and event organisers – are usually casual positions funded by the Shires/City of Albany/ Vancouver Art Centre /Denmark Arts/community organisations.

Music educators – teaching is the most common, stable and viable form of income generation for musicians - primary and secondary schools, specialist instrument teachers, private music teachers, community music teachers (choirs, orchestras, bands).

Music suppliers – Albany has three music equipment stores, two CD shops.

Instrument makers and repairers – a strong creative group of instrument makers are in the region. However, the income generated is unknown. Instrument repair is more likely the higher income generator.



- The lower Great Southern is home to a large number (per capita) of skilled and creative musicians, instrumentalists, singers and songwriters. The region has a particularly strong contingent of songwriters, many of which have been nominated or won industry awards (WAM Song of the Year, The Quest Song competition, Tamworth Songwriters and Count Us In).
- There have been a significant number of groups and individuals from the region that have gone on to achieve success in the music industry: The Waifs, Heath Bradley (Head of A&R Warner Music Australia), Belle Harvey, Xave Brown, Mark Neal (RTR, music manager, and musicians).
- It is difficult to estimate the employment numbers in the Great Southern music sector as there is no formal industry organisation or central body gathering information and statistics. Musicians in the region manage their own acts (promotion, gig sourcing, sound tech, recording projects, funding, finances, etc.). Prior to the reduction of funding for music at the Southern TAFE (formerly The Great Southern Institute of Technology), the Contemporary Music Program was the main source of skill development in performance, music business and arts/event management.
- Funding for professional development, product development and touring funds through the Department of Culture and the Arts (DCA) is open to musicians but it is difficult for regional musicians to access it as they need to have significant industry recognition from outside the region. Other funding organisations (CANWA, Country Arts, Healthways and Lotterywest) provide support for community projects rather than professional development.
- Youth services, health services (disability, mental health, palliative care, aged care) and Indigenous programs are all employers of musicians and contribute to income generation potential.

6.1.4 Events

- Music tourism has the potential to increase visitors to the region and significantly contribute to the economy.
- The Denmark Festival of Voice is the only dedicated music festival developed in the region in recent years. Although relatively small, it draws the majority of its audience from outside the region in the offseason when visitor numbers and economic activity are low. The festival has doubled its ticket sales over the last two years and increased business activity in Denmark. The success of the festival is in part due to its unique identity and offers a point of difference in the cultural landscape. The festival works across the professional, community and education sectors providing opportunities for community engagement, artist development, skills development, creative collaboration as well as spectator consumption.
- The Perth International Arts Festival (PIAF) Great Southern program has brought international touring acts annually for the last 15 years, with a significant part of the program focusing on diverse genres of music. Other events include the Harbour side concert series, the Vancouver Street Festival, which has engaged local musicians and brought touring musicians to the region, and one-off events such as the free concert for Anzac Centenary, attracting a 10,000 strong audience, plus events organised by community organisations for young people such as Never Mind the Ice, youth week events etc.
- The South West Folk Festival (SWFF) used to be held on alternate years in Albany and Busselton, until it went the way of many community organised events, due to burnout of the small number of volunteers who organised it. The last SWFF occurred in Albany in 1987. The festival then moved out of the region to become the highly successful Nannup Music Festival.
- Additional one off and semi-regular music activity occurs throughout the Great Southern in smaller rural communities in conjunction with community festivals, cultural events and tourism seasons. These communities have not been captured in the scope of this report but examples include live music at agricultural shows, races and previous PIAF events programmed in communities such as Borden and Bremer Bay.

6.2 Community Sector

The Great Southern region is made up of a range of diverse communities and this is reflected in the variety of community music groups. Community music is driven by passionate musicians from within a community. The level, type and amount of activity is dependent on what musicians reside in the locality.

- Albany has a strong, established and diverse community music scene that is supported by professional musicians, music teachers, schools and local music businesses. Groups range from classical ensembles and choirs to ukelele groups.
- Albany's large formal groups are a blend of skilled community players, advanced students and music teachers and have regular performances at local church venues and the Albany Entertainment Centre.
- There are informal music making groups in the form of community choirs, a ukulele club, youth fiddling group and a weekly Irish music session. Performances are at community events and markets.
- Vancouver Arts Centre and the City of Albany Events team support music creation and performance opportunities through the annual City Events program, the Vancouver Street Festival, school holiday programs and large scale community arts projects.
- Contemporary music making happens within schools and in private homes. Performance activity takes place at schools, community events, White Star Open Mic, Country Music Club, local Blues Club (currently being revitalized) and the Vibe Collective music night at the Liberté bar.
- Community music is supported by volunteers, community organisation fees, Shires, the City of Albany and through philanthropy.
- It is worth noting that despite a significant Indigenous population in the region, there is little community music in the public sphere from this part of the community. However, individual local Indigenous musicians do perform as part of the Denmark Festival of Voice and Open Access runs music/dance based programs for Indigenous youth.
- Denmark is home to many musicians and has had a particularly strong original music scene. Music creation has been supported by the Contemporary Music Program at the Denmark TAFE campus but

has suffered under the user pay program. Previous part-time study options fostered community music acts.

- Community music in Denmark is primarily in informal settings and across contemporary styles, i.e. reggae, rock, folk and blues and community choirs.
- Denmark Arts plays a key role in supporting music creation with many community arts projects offering opportunities for local musicians to create work and perform as well as numerous performance opportunities through their annual summer markets entertainment stage, the Denmark Festival of Voice and the Brave New Works festival.
- Shire and community organisation events support community music performances (e.g. Australia Day, Christmas festivals, Greenskills, etc.)
- In the smaller regional centres of Mt Barker, Kojonup and Katanning, there are fewer community music groups. Mt Barker and Kojonup have community choirs driven by individuals.
- Katanning is a multicultural community and home to community organisation WOMM (World of Multicultural Music) and the Burundi Band and Peace Choir. The band is made up of a group of refugee families from Burundi (ethnic Twa people, who once inhabited the forests of Rwanda, The Congo, Burundi and Tanzania).



Harpist Christine Jones, Albany Art Prize 2016, photo by Vancouver Arts Centre

6.3 Education Sector

- Music education in schools is thriving in the lower Great Southern, with most primary and high schools offering a School of Instrumental Music (SIMS - individual instrument tuition) program. Increasingly, the high schools are offering contemporary music programs through Certificate II programs or general music.
- There is a significant amount of collaboration and crossover between schools (driven by individual teachers rather than institutions) and also between schools and the professional and community music sectors. Notably, there is now a regular inter-school music teachers meeting between the Albany and Denmark High public schools, the Radioactive project with the Western Australian Academy of Performing Arts (WAAPA), Great Southern Grammar and Albany Senior High School and the Albany Sinfonia.
- There are no school music programs in Kojonup or Katanning, but Cranbrook primary does offer a SIMS program. Music programs are difficult to run and maintain in smaller communities due to access to skilled teachers and student numbers.
- Private instrument tuition varies greatly depending on available teachers within each community. In the smaller communities, music tuition is very susceptible to changes of personnel.
- Post-secondary education opportunities lie with the TAFE Campus in Denmark but have been greatly reduced in terms of course offering, course content, instruction hours and staffing. Courses on offer are now user pay and all part time study options have ceased which has impacted on accessibility and enrolment numbers.
- Performance opportunities for young music makers are generally within a school context or community events, e.g. civic celebrations.
- Albany hosts the Eisteddfod competition and concert with participants from the lower Great Southern.
- Ad hoc music development workshops are offered by visiting musicians through the Vancouver Arts Centre annual program. These include the Fairbridge Quest youth songwriting workshops and vocal workshops with WAAPA tutors amongst others. State and regional band competitions have mostly disappeared, leaving a gap in an important learning opportunity for emerging artists/bands.



Outdoor community music, photo by Shire of Katanning

6.4 Great Southern Music Sector Analysis Summary

The results of the audit undertaken for the Great Southern can be analysed within the framework of the Nine Domains of Community Music in Australia developed through the Sound Links project:

Structures and practicalities	Infrastructure	<ul style="list-style-type: none"> Albany is home to the largest number of performance venues in the Great Southern The Denmark live music scene has seen a dramatic decline in numbers of venues hosting weekly music. Most performances are from local musicians with some touring acts. The Albany Entertainment Centre hosts ticketed formal concerts. There are no dedicated live music venues catering to under 18's but Vancouver Arts centre has programmed and supported several all age music events in the last year. Most contemporary musicians practice in informal spaces. There are a number of refurbished/upgraded small halls in the region that are occasionally used for music performances. There are gaps in performance venues and free community concert programs.
	Organisation	<ul style="list-style-type: none"> The music sector has access to some commercial support services in Albany. There are no public access commercial recording studios in the Great Southern. There are several community/school recording facilities with some public access. There is an emergence of home recording studios being setup and operated by professional musicians in the region who are offering access to other musicians through informal networks.
	Visibility	<ul style="list-style-type: none"> Professional musicians in the Great Southern are self-managed artists with little or no access to industry management, music business skills, promotion and marketing expertise. There is a lack of digital presence of Contemporary music from the Great Southern (music videos, online promotion, online radio). Contemporary music making happens within schools and in private homes. Performance activity takes place at schools, community events, pubs and clubs.



Aerial view of Albany and the Entertainment Centre, photo by City of Albany

People and personnel	Relationship to place	<ul style="list-style-type: none"> Despite significant Indigenous population in the Great Southern, there is little Indigenous community music in the public sphere. Denmark is home to many musicians and has had a particularly strong original music scene. Katanning is a multicultural community and home to community organisation WOMM and the Burundi Band and Peace choir.
	Social engagement	<ul style="list-style-type: none"> There are informal music making groups with performances at community events and markets. Community music in Denmark is mostly in casual settings and across contemporary styles. In the smaller regional centres of Mt Barker, Kojonup and Katanning there are fewer community music groups.
	Support/networking	<ul style="list-style-type: none"> Albany has a strong, established and diverse community music scene that is supported by professional musicians, music teachers, schools and local music businesses. Albany's large formal groups are a blend of skilled community players, advanced students and music teachers. Community music is supported by volunteers, community organisation fees, The City of Albany and through philanthropy. Denmark Arts plays a key role in supporting music creation with many community arts projects offering opportunities for local musicians to create work and perform. Shire and community organisation events support community music performances.
Practice and pedagogy	Dynamic music making	<ul style="list-style-type: none"> Music education in schools is thriving in the lower Great Southern. Performance opportunities for young music makers are generally within a school context or community events. Albany hosts the Eisteddfod competition and concert with participants from the lower Great Southern. Ad hoc music development workshops are offered occasionally by visiting musicians through the Vancouver Arts Centre. These include the Fairbridge Quest youth songwriting workshops and vocal workshops with WAAPA tutors. State and regional band competitions have mostly disappeared, leaving a gap in important learning opportunities for emerging artists/bands.
	Engaging pedagogy/facilitation	<ul style="list-style-type: none"> Most primary and high schools in the lower coastal area offer a SIMS (individual instrument tutoring) program. High schools are offering contemporary music programs through Certificate II programs or general music. Private tuition varies greatly depending on available teachers within each community. In smaller communities, music tuition is very susceptible to personnel changes. The TAFE Campus in Denmark offers post-secondary education opportunities but have been greatly reduced in terms of course offering, content, hours and staffing.
	Links to school	<ul style="list-style-type: none"> There are several community/school recording facilities with some public access. There is a significant amount of collaboration and crossover between schools and also between schools and the professional and community music sectors.

7 Opportunities and Challenges for the Music Sector in the Great Southern

7.1 Commercial Sector

Barriers/challenges
<ul style="list-style-type: none"> • Commercial venues struggle to see music as adding value to their core business and often don't invest in music. • Musicians often do not understand the needs of venue operators and struggle to sell their services as a product/business. • The capacity of business to provide music services and events due to the small local market and the remoteness to other markets. • Lack of skills, expertise and business knowledge to access and create income in the digital market. • There are limited music promoters operating in the Great Southern. • Licensing regulations restrict venues to midnight closures. • The viability of musicians making a living wage as a performer in a small market. • Limited/no access to music business skills and industry support. • Lack of access to creative professional development (arts funding, mentoring, residencies, networking, new skills acquisition, creative collaborations). • Lack of variety performance venues catering to music outside the bar/pub scene (informal spaces, indoor/outdoor venues/, festivals, small/medium/large events/spaces). • The region's climate means that programming for outdoors events is much riskier and more likely to result in financial loss than many other places in WA. This inhibits activity and makes the region more reliant on suitable and appropriate venues.
Opportunities
<ul style="list-style-type: none"> • Develop a large-scale unique music event/festival for the region. • Develop a regional network of music events/festivals for the region building on 'place' strengths. • Develop regular, high quality contemporary music touring to the region. • Improve and build partnerships between musicians and local venues through joint projects, marketing incentives, consultation and infrastructure support. • Increase music market by diversity of venues and events to reach a broader section of the community. • Partner music events with existing tourist event e.g. TASTE, The Southern Art Trail, GRAZE, winery tours. • Partnerships with neighbouring regions – e.g. South West – music events, branding, touring circuits. • Develop high profile unique boutique music events (e.g. Denmark of Festival of Voice) that increase visitors to the region (festivals, summer music schools, music awards, band/song writing competitions). • Profile/highlight regional artists' accolades and achievements and include in the region's tourism brand. • Increase creative music products (touring circuits, performances, projects and workshops) that can tour schools and communities in the region and beyond. • Increase professional development opportunities (music residencies, exchange programs, funding, workshops, short courses). • Professional development training in digital marketing, music videos, online presence. • Incubate new music products and services for the online environment (music sync, online radio, online music tuition, video production. etc.).

7.2 Community Sector

Barriers/challenges
<ul style="list-style-type: none"> • Dependency of music leadership on an individual – activity is vulnerable in terms of sustainability and longevity. • Access to skilled leadership in smaller communities is limited or non-existent. • Lack of access to instruments, music equipment/technology. • Access to training, teachers, skill development, mentorship – both creative and sound technology. • Lack of communication, central information point for groups to coordinate/shared human and physical resources and collaborative opportunities (important in larger community of Albany). • Lack of venues and opportunities for young people/emerging artists to perform. • Lack of purpose-built rehearsal rooms with adequate soundproofing, storage and public access.
Opportunities
<ul style="list-style-type: none"> • Establish a central communication point for information sharing and networking: opportunities, groups, events, resources. This could be a website, but in order to be effective must be active (regular posts, tweets and interaction with organisations, events and broader music sector) current and regularly updated. • Mobile outreach programs/performances/workshops to smaller communities. • Develop an instrument library/loan program. • Community music facilitators – i.e. Catch Music Program. • Creative music camps/skills sharing/workshops for a variety of music genres (e.g. Recipe for Jam, Camp Quararup summer music camp,) for musicians across the region. • Add on community creative development opportunities with existing visiting artists (PIAF, AEC, White Star Touring Bands, Denmark Festival of Voice). • Add community music elements to community arts projects/events.



Local Denmark Act Junkadelic, Albany Christmas Pageant 2016, photo by City of Albany

7.3 Education Sector

Barriers/challenges
<ul style="list-style-type: none"> • Strong music programs are an essential part of a healthy music sector and vulnerable to the availability of skilled teachers, small populations and changes in school leadership and priorities. • Schools can and do become self-focused and lose connection with the greater community (music and other), missing out on potential to collaborate, share skills and resources. • There is a lack of opportunities for adult music education/skills development (community and professional musicians). • School facilities can be difficult to access after-hours, weekends when a great deal of music activity happens. • Provision of affordable instruments and sound technology equipment. • Limited purpose built, afterhours/weekend venues for rehearsal, informal music making and live performances that are suitable for all ages. • Communication amongst music education institutions and the community and commercial sector.
Opportunities
<ul style="list-style-type: none"> • Develop a regional strategy for music education to include schools, community and professional sectors. This should include consultation regarding the building of new music facilities and infrastructure (currently ASHS is planning to build a music hub with rehearsal rooms, performance space and instrument storage). • Outreach programs (touring performances, skills workshops, video linkup, and teacher support) from established music programs in the lower Great Southern to the smaller northern part of the Great Southern. • Communication hub – music hub to facilitate ongoing information exchange, shared resources, joint projects. • Provision of short course/workshop based learning in the contemporary music sector (PA /sound tech skills, music business, performance skills, song writing, and recording) accessible to the wider music community. • Instrument/equipment loan program or grant funded purchase program. • Mentorship opportunities for students with establish music practitioners.



DJ Monkee, Beats on the Beach, Australia Day 2017, photo by City of Albany

8 Recommendations

This study has explored the health of the music sector in the Great Southern, focused around the three sectors of Commercial and live music, Amateur and community music and Education. Recommendations for future development are made within the overall context summarised below.

Strengths	Weaknesses
<ul style="list-style-type: none"> • Per capita of population, WA contemporary music revenue is 50% higher than the nation. • Acclaimed musicians from the region. • Higher multicultural and Indigenous populations than national and state averages in many shires. • Music education in schools is thriving in the lower Great Southern. • Collaboration and crossover between schools and professional and community music sectors. 	<ul style="list-style-type: none"> • Absence of a high profile contemporary music event/festival. • Commercial venues not programming live music. • Limited regular touring of high profile contemporary music product to the region. • Uncertainty regarding weather heightens risk for commercial outdoor events. • Communication and understanding between operators and musicians is lacking. • Small local market and the remoteness. • Lack of digital skills, expertise and business knowledge. • Access to training/skill development. • Lack of venues and opportunities for young people. • Lack of variety in performance venues.
Opportunities	Threats
<ul style="list-style-type: none"> • Develop or attract contemporary music event/festival. • Undertake business development forums for commercial venues regarding live music. • Partner with the contemporary music industry to develop Great Southern regional touring networks. • Partner with commercial sector to develop product that is de-risked against bad weather (such as multi-(indoor) venue music festivals/events). • Increase collaboration and partnership. • Central communication point for information sharing and networking. • Mobile outreach to smaller communities. • Creative programmes and support services. • Instrument loaning programmes. • Products, events and awards. • Creativity incubation and mentorship. • Professional development training. 	<ul style="list-style-type: none"> • Lack of support and collaboration between musicians, education sector and government. • Federal/state policy changes and budget cuts. • Failure to capitalise on value potential of industry. • Talent seepage into other regions (where additional support is available). • Youth outmigration.

It is also worth comparing the health of the sector with the findings of the 2007 Sound Links study (albeit focused just on Albany rather than on the wider region). The overall conclusion then was:

"In Albany many participants spoke about the need for better infrastructure for music-making. However, the answer to this issue of infrastructure was multi-faceted—some community members believing in the need to invest in a large purpose-built performance space, others believing smaller, more intimate venues would suit the nature of this regional centre better. The level of organisation shown in the community music activities observed during fieldwork was high, particularly when school teachers were responsible for running these community groups. Due to the somewhat isolated and regional nature of the community, local music activities were very visible and reasonably well supported. In terms of 'place', participants spoke about the desirable lifestyle of Albany and how it attracts creative people to its surrounds; however, the activities observed in this setting were very similar to those happening around the country. The level of social engagement shown by the participants was high, with many participating*

in numerous different groups throughout the week. In the activities observed, dynamic music-making and a range of engaging pedagogical approaches were found, particularly in the informal and non-formal community programs such as Recipe for Jam and Just Fiddling. Links between schools and community music groups were only partly visible, and only really occurring on an individual teacher level."

Overall, the health of the sector appears to have somewhat deteriorated over the past decade. While relationship to place remains strong, there has been a general decline in the availability of commercial performance and rehearsal venues and accessible recording facilities have reduced. The nurturing of music has also declined, through reduction in programs such as Recipe for Jam and the Contemporary Music Program at the Denmark TAFE, as has local philanthropist support. Nevertheless, the level of organised community activities remains high, particularly in the coastal Great Southern and there remains a high level of interaction between community musicians, music teachers and the broader community.



local school choir performs at Anzac Albany, Stirling Terrace Mess Hall in 2014, photo by City of Albany

* Please note this study was conducted prior to the development of the Albany Entertainment Centre

Key recommendations are as follows:

Recommendation		Rationale
Primary Recommendations		
1	<p>Focus on Commercial sector</p> <p>Undertake business development forums for commercial venues regarding live music.</p> <p>Partner with commercial sector to develop product that is de-risked against bad weather (such as multi-(indoor) venue music festivals/events).</p>	<p>The commercial sector has the potential to generate employment and economic outcomes in the region and a healthy commercial music scene feeds back into community and music education.</p> <p>However, commercial venues not routinely programming live music and there is limited regular touring of high profile contemporary music product to the region. The uncertainty regarding weather also heightens risk for commercial outdoor events.</p>
2	<p>Develop Events and Tourism</p> <p>Develop a Music Tourism Plan.</p> <p>Develop a large-scale unique music event/festival for the region.</p> <p>Consider the Denmark Festival of Voice as a potential model for other types of music event/festival development in the region.</p>	<p>Music events and festivals can be a facilitator of community and economic development. The case studies of music festivals in Boyup Brook, Nannup, Bridgetown and Byron Bay demonstrate this potential.</p> <p>High profile unique boutique music events (e.g. Denmark of Festival of Voice) can increase visitors to the region (festivals, summer music schools, music awards, band/song writing competitions).</p>
3	<p>Develop a Regional Music Strategy</p> <p>Based on the results of this study and the further data gathering from Recommendation 5, develop a strategy for:</p> <ul style="list-style-type: none"> Commercial music, including partnerships, audience development, venue development, economic development, tourism Community, including collaboration Music education including schools, community and professional sectors. This should include consultation regarding the building new music facilities and infrastructure. 	<p>A regional music strategy is required in order to provide a roadmap for the future development of the sector. As recommended in Sound Links, this should include 'cultural mapping,' which entails creating a geographical representation of all relevant cultural organisations, activities and needs in a specific area. This subsequently can inform choices regarding activities, recruitment, partnerships, and fundraising.</p>
4	<p>Implement professional development for musicians</p> <p>Increase professional development opportunities (music residences, exchange programs, funding, workshops, short courses).</p> <p>Professional development training in digital marketing, music videos, online presence.</p>	<p>A lack of digital skills, expertise and business knowledge and access to training/skill development have been identified as weaknesses.</p>

Secondary Recommendations		
5	<p>Undertake further data gathering</p> <p>Conduct surveys to gain specific quantitative and qualitative information among:</p> <p>Music creators in the region – to gain a better understanding of needs and priorities.</p> <p>Commercial venue owners to gather information on attitudes, activity, constraints and opportunities to support live music.</p> <p>Audiences- to understand appetite and demand</p>	<p>The scope of this study precluded broader consultation among individual musicians and commercial venue owners. Surveys of these groups are required in order to better assess the needs within the sector and to prioritise potential initiatives. The survey could, for example, seek to measure the need for rehearsal venues or recording facilities and to better understand perceptions of barriers for the development of the sector.</p>
6	<p>Establish a central communication point and Coordination and Networking</p> <p>Establish a central communication point for information sharing and networking: opportunities, groups, events, resources. This could be a website, but in order to be effective must be active.</p> <p>Establish a Music Advisory Group.</p> <p>Establish an annual Great Southern Regional Round Table, with representatives from community, education and commercial sectors.</p>	<p>The importance of support and networking has been noted, but feedback has shown that communication and understanding between operators and musicians is frequently lacking. A central communication point (e.g. a portal) can provide a platform for increasing collaboration and partnership, coordination between diverse groups and access to training/skill development.</p> <p>In addition, some formal structures are also required to coordinate activities, continually improve and interface musicians, the education sector and government.</p>
7	<p>Develop a collaborative working space</p> <p>In line with the results of the further consultation in Recommendation 5 and the development of the Regional Music Strategy in Recommendation 3, consider the potential for a collaborative co-working space similar to the St Paul's Creative Centre (see below).</p>	<p>There is a lack of variety of performance venues catering to music outside the bar/pub scene and accessible recording facilities have reduced. There is also no appropriate space in Albany for alternative and younger creatives to explore, showcase and develop performances. A collaborative working space could help to meet these needs, if supported through the wider consultation.</p>

St Paul's Creative Centre

The St Paul's Creative Centre in Adelaide, SA is a collaborative co-working space for the creative industries and arts sectors. Located in the heart of the CBD, the vision for this collaborative space is to:

- Provide an environment for arts and creative business incubation,
- Create an environment that encourages collaboration and connectivity through physical and digital clustering of arts and broader creative industry businesses and practitioners,
- Be a centre for business skills incubation and mentoring services aligned to the needs of the arts and creative industries sectors, and

- Be a central location for links to national and international markets, including international trade advice and services.

The centre offers co-working memberships and open plan office accommodation for the creative industries. Onsite facilities include Skype/ telepresence, meeting rooms, training rooms, and creative spaces. The new "Songspace" area provides a purpose-built opportunity for collaborative song writing.

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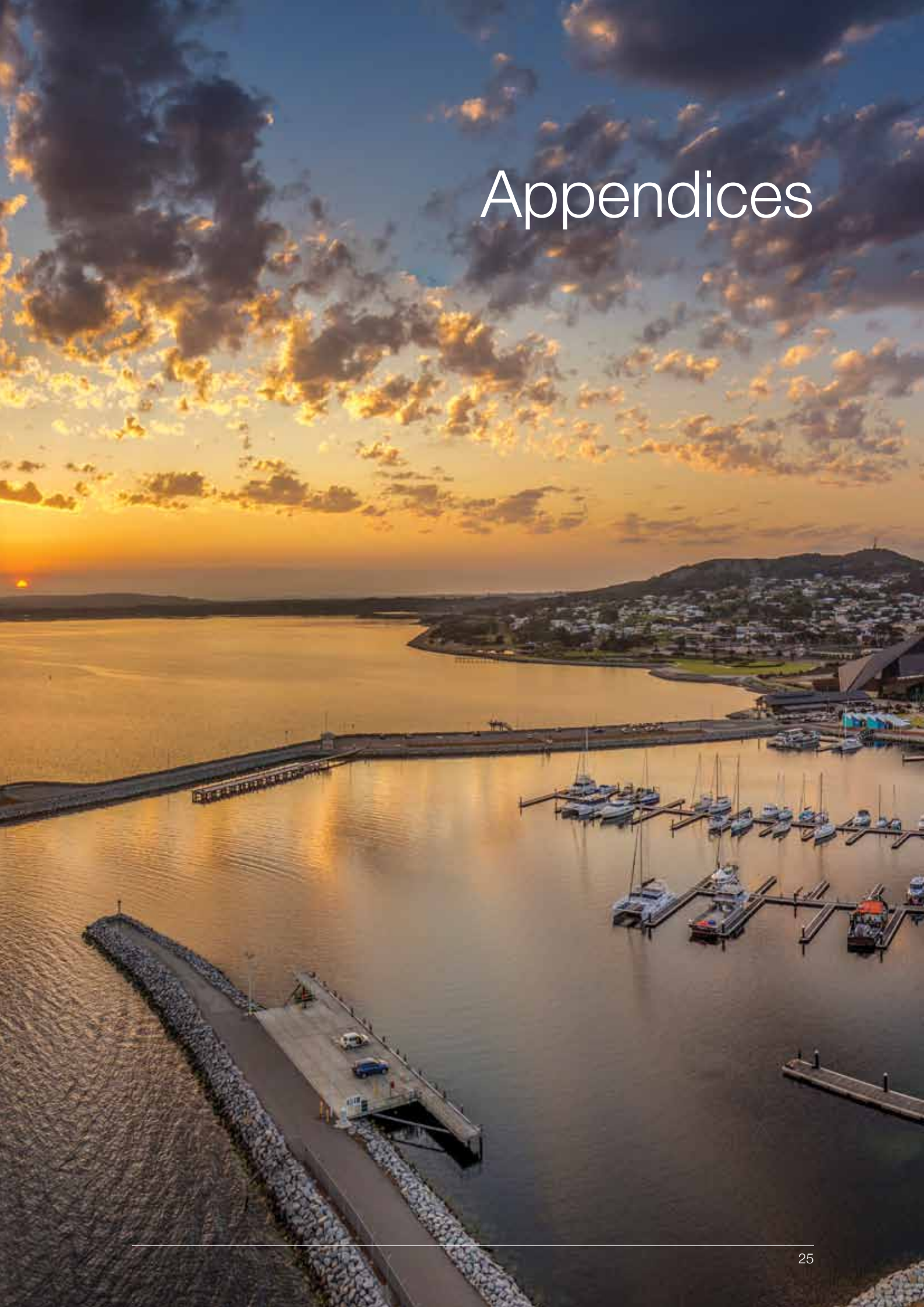


Celebrating world music in Katanning, photo by Shire of Katanning.



TOP: Ernie Gruner and Phil Carroll, Vancouver Street Festival 2014, photo by Lee Griffith ABOVE LEFT: Giovanni Consort, Denmark Festival of Voice, photo by Kirsten Sivyer ABOVE RIGHT: Candy Royalle, Denmark Festival of Voice, photo by Hazel Blake

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1 Appendix 1. 2007 Sound Links Summary

Table 1. Summary of the findings of the Sound Links project in 2007

Infrastructure	<ul style="list-style-type: none"> • Venues for small and medium sized performances: churches, Town Hall, Vancouver Arts Centre • PCYC has a small, but relatively well-equipped recording studio • Music Centre with a large rehearsal room, kitchen and storage facilities is shared by various community ensembles • Music retailers sponsor the hire of equipment, e.g. borrowing PA set-up and gear or free instrument hire for talented students • Feedback was that there are not enough adequate purpose-built performance spaces and that a larger venue that could cater for large-scale collaborative community performances would be beneficial*
Organisation	<ul style="list-style-type: none"> • Variety of organised community activities, including the Albany Wind Ensemble, Albany Sinfonia, City Brass Band, Choral Society, Light Opera Company, Albany Eisteddfod, Folk Club, and the Country Music Club, amongst others • Popular music scene (nurtured through the Recipe for Jam residential program and TAFE at Denmark) and some of the local pubs offer open mic nights • Organisation of community music activities generally falls to local volunteers
Visibility and Public Relations	<ul style="list-style-type: none"> • Championing by local philanthropists has increased profile of community music: community leaders have actively supported the arts, such as the yearly Quaranup Camp, the Mary Thompson House for arts activities and scholarships for musicians and artists • Visibility as a centre for active music-making is supported by a festival culture, e.g. only regional centre in Western Australia served by the Perth International Arts Festival • Efforts to develop Albany's own self-generated elements of PIAF based around the local environment, musical traditions and instrument makers
Relationship to Place	<ul style="list-style-type: none"> • Large proportion of the population has chosen to live in Albany because of its beauty and lifestyle and this appeals to creative people • Retirees have active involvement, for example in the Fine Music Society • Community music activities “deeply woven into the fabric and make-up” of the place
Social Engagement	<ul style="list-style-type: none"> • High level of interaction between community musicians, music teachers and the broader community • Numerous community musicians play in a number of different ensembles, making the interaction and awareness between community groups high • Tradition of staging large-scale collaborative events with many community organisations, but reduced through a lack of sizeable venues • Satellite towns of Mt Barker and Denmark strongly contribute towards the social and musical life of Albany

* Please note that this study was conducted prior to the development of the Albany Entertainment Centre

Support and Networking	<ul style="list-style-type: none"> • Relatively isolated regional centre drives need to make own live entertainment • Some groups do tour to Albany, and PIAF has regional program, but the community is primarily reliant on local musicians to provide weekly entertainment • Local concerts are very well supported by the community • The city council and local music businesses are supportive of local music activities, but the greatest support for community music seems to come from local philanthropists
Dynamic Music Making	<ul style="list-style-type: none"> • Variety of different approaches to music-making • Ensembles use fairly conventional modes of rehearsing, with a designated conductor managing the process • Less formalised approaches to music-making were in the area of popular music and the contemporary music programs at schools • Recipe for Jam run at the Vancouver Arts Centre mixes jazz, hip hop, rock, heavy metal, folk and roots to create the 'right recipe' of music to captivate one another and the local community, a peer-learning model that is self-directed
Engaging Pedagogy and Facilitation	<ul style="list-style-type: none"> • A number of excellent music teachers who are encouraging students in the school system and heavily involved in the community music scene • Evidence for the benefits of learning music in a community environment where community music activities are not bound by restrictive curricula, standards and assessment needs • Some teachers see community music activities as a supplement to school offerings, particularly where schools are lacking in resources and specialist teachers • Range of pedagogical models observed in rehearsals and performances, including non-formal and informal learning and teaching
Links to School	<ul style="list-style-type: none"> • Large number of teachers involved in community music activities leading to informal collaborations between schools and the community • However, much of this interaction seems to occur on an individual level rather than an institutional level • Notable contemporary music programs offered in local schools, such as Great Southern Grammar and Albany Senior High School

2 Appendix 2. 2016 Sector Audit

2.1 Albany

2.1.1 Infrastructure

2.1.1.1 Performance Venues

Name	Description	Capacity	Usage	Age Group	License	Advantages	Constraints
White Star Hotel	Original music venue Pub /restaurant	SM	Friday/Saturday Band/ dance/party –style gigs in front bar Sunday Acoustic acts in restaurant Thursday eve open mic	18 – 30 main age group Mixed	Licensed front bar & restaurant	<ul style="list-style-type: none"> Provides PA and sound engineer Paid performances Supports original music Hosts touring acts Accommodation, meals for artists Supports local musicians – established and emerging Good dance , rock band venue 	<ul style="list-style-type: none"> Limited audience demographic (doesn't include families, underage youth and 60+) Not a sit-down listening audience Open mic late weekday timeslot
The Earl of Spencer	Pub	SM	Friday and Sunday gigs	Mixed adult age group depending on band.	Licensed pub with meals	<ul style="list-style-type: none"> Smallish venue, suitable for smaller acts (solo, duo, trio) More of a listening crowd, though' not a concert setting Paid performances Original and cover acts 	<ul style="list-style-type: none"> Band needs to provide own PA Audience spread throughout different rooms in venue Long timeslot for solo & new acts)

Name	Description	Capacity	Usage	Age Group	License	Advantages	Constraints
Three Anchors	Pub/restaurant	SM	Sunday gigs	Mixed age group Attracts families	Licensed venue with restaurant	<ul style="list-style-type: none"> Summer sessions outside with stage provided Indoor performance space in winter Paid performances 	<ul style="list-style-type: none"> Band needs to provide own PA 3 hour performances (long for solo & emerging acts)
Due South	Pub/restaurant	SM	Sundays	Mixed	Licensed venue with restaurant	-	-
Six Degrees	Bar/Bistro	SM	Friday/Saturdays DJ's Small outdoor acoustic music stage offering afternoon and early evening live music on the terrace		Licensed venue with restaurant	-	- outdoor music stage usage restricted by licensing conditions restricting patrons use of outside area past 8pm
The Liberté	Café/cocktail bar/lounge French lounge setting	SM	Thursday night Irish Session Community musicians - Informal music making in front bar Irish traditional Tuesday night VIBE local music nights – run by local musicians Occasional events	40 + Mixed audience depending on acts	Liquor license Bar/restaurant	<ul style="list-style-type: none"> Unique venue style - Excellent performance space, stage, cabaret style Listening audience Appropriate for diverse styles of music Provides local musicians with a place to play Informal concert setting 	<ul style="list-style-type: none"> On & off music events Limited advertising Unpaid or very low payment Need to provide own PA

Name	Description	Capacity	Usage	Age Group	License	Advantages	Constraints
The Town Hall	Formal theatre/ concert venue	MD	Currently not programmed but is available for hire. Previously was a programmed venue for local and touring theatre and performances	All ages	Licensed	- Has an integrated PA system and a licensed bar area Central Albany CBD location	- unstaffed venue Tech costs on top of hire rates Tiered seating in theatre restrict performances to seated only
Hybla Bar & Grill	Restaurant/bar	SM	Live piano music Mon/ Wed/Friday	-	-	-	-
The Albany Entertainment Centre	Medium size concert theatre - Professional Touring Shows Music/Theatre/ Dance Limited community usage – the Eisteddfod, High School Music showcase (Radio Active), Albany Sinfonia Harboursound Concert Series - Foyer performance Smaller studio space occasionally used for workshops	MD	Monthly program of national/international performances across art forms	Various	-	<ul style="list-style-type: none"> • Opportunity for Albany and region to access national/international performances • Great acoustics, production facilities, support services 	<ul style="list-style-type: none"> • Expensive to hire • Tickets in the medium to expensive range • Specific venue style , sit down formal concert Limited provision for smaller local performances • 600 capacity venue with raked seating - too big for small performances and difficult to present contemporary live music

Name	Description	Capacity	Usage	Age Group	License	Advantages	Constraints
The Vancouver Arts Centre	Flexible space not specific to performance.	SM	Has hosted touring acts, PIAF performances, local music Currently limited music use. Available for hire for rehearsals, workshops and small performances Programs music development and creates employment for musicians through projects	All ages	Unlicensed (occasionally licensed for certain events)	- Cheap to hire – good for emerging and amateur musicians Inclusive all age venue Outdoor 600pax grasseed venue used occasionally for large concerts	<ul style="list-style-type: none"> No integrated PA or tech services Occasional small music events Limited audience capacity and unlicensed premises makes programming regular professional live music unviable
The Boatshed Markets	Markets	-	Sundays Variety of local acts	Mixed	N/A	<ul style="list-style-type: none"> Paid performances Stage/PA provided Promotional opportunity Good for new emerging acts 	<ul style="list-style-type: none"> Walk by audience (shoppers) Small payment
The King River	Pub	SM	Open mic	-	-	-	-
The Elleker Pub	Pub	SM	Sunday afternoon music gigs	18+	Pub	<ul style="list-style-type: none"> Regular bands Supports local music Small payment Local audience Low profile venue 	<ul style="list-style-type: none"> Band needs to bring PA Small payment Local audience
The Albany Farmers Markets	Outdoor markets	-	Saturday Buskers	-	-	-	-

2.1.1.2 Albany Events that include live music:

- The Vancouver Street Festival.
- The Christmas Parade/Celebration.
- Anzac Celebrations.
- Australia Day Celebrations.
- Albany Agricultural Show.
- Relay for Life.
- Perth International Arts Festival.
- Community Concerts (Pipe Band, Wind Ensemble, Albany Sinfonia) – local church venues.

2.1.1.3 Former Venues/Clubs/Wineries:

- Wignall's Blues Festival.
- The Oranje Tractor winery.
- The Distillery.
- The Albany Blues Club (Stirling St Centre). (Currently starting again on a trial basis.)
- The Albany Folk Club.

2.1.1.4 Facilities and Support Services**2.1.1.4.1 Music Shops:**

- Uptown Music supplies music equipment, acts as ticket agent, source of info for local musicians, music lessons, previously had a recording studio but now one of the staff has a home recording studio (also uses the studio at the PCYC and teaches sound tech at North Albany High School).
- Wakes Music – supplier of acoustic instruments and music equipment.
- The Classical Music Shop – music lessons, classical music and instruments.

2.1.1.4.2 Technical Services:

- PA hire/mixing – All Events (supports events around the region primarily Albany, Mt Barker, Denmark).
- Recording Studios – there are no professional recording studios in the Great Southern. There are recording facilities at North Albany High School, PCYC and Great Southern Grammar. The PCYC has had a music program in the past but no longer offers this. It does have a recording facilities and some music equipment that can be hired. There are also a number of home recording studios that musicians and self-taught engineers use to record.
- Video/film - Green Man Media Productions.
- Promotion, Digital Marketing and PR – none.

2.1.1.4.3 Rehearsal Studios:

- The rehearsal needs of musicians are quite varied and not all facilities suit all groups/individuals. Large orchestral groups need a very different rehearsal room from an amplified rock band or a digital techno artist.
- Most contemporary musicians practice in private homes or sheds. The high schools have rehearsal rooms as do the Open Access Studios although these are not available to use over the weekend when musicians most likely need rehearsal space. They have a private sound engineer that can be employed.
- The Community Music Centre has a hall that is jointly owned by the Albany City Band and the Albany Sinfonia and used for rehearsal. The space offers limited storage of equipment, poor acoustics, no temperature control, and is in need of significant upgrade/maintenance.

2.1.2 Sector Skills, Capacity and Employment

- Albany has a significant number of skilled performers/musicians and technical support working in various capacities. Many are teachers in the education system or privately, some work at the AEC or in private music business (events management, sound technicians, instrument makers/repairers, music stores).
- Employment as a performer in the music sector is primarily in a casual, self-employed capacity.
- There is an established group of fine string instrument makers in the Great Southern that have been encouraged and supported by the Playmakers PIAF program. The program will no longer run in 2017.

2.1.3 Education

- All of the high schools and the majority of Albany primary schools have a SIMS program (individual instrument tuition).

2.1.3.1 North Albany High School

- SIM instrumental Program.
- General music year 7.
- Specialist music year 8, 9 10.
- Cert II in Music - year 11 & 12 tends to have specialist focus depending on individual student interest (not necessarily contemporary).

- Recording Studio – Cert program focuses on recording theory taught in the classroom and once a week practical session with Mic Cranage from Uptown Music.
- Studio as no community access due to difficulty managing facility.
- Students in combined orchestras/ensembles with Albany Senior High School: 2 Concert bands, (Jnr & Snr), 2 Orchestras (Jnr. & Snr), Choirs, Albany Youth Orchestra, Guitar Ensembles.
- Constraints: School has very limited room facilities for practise, rehearsal and performance.

2.1.3.2 Albany Senior High School

- Specialist Music program.
- Cert II in Contemporary music.
- Albany Youth Orchestra (ASHS students and students from surrounding area), District Schools Concert bands I & II by audition (all schools) guitar ensembles, contemporary bands, Take Note Choir.
- No recording facilities.
- Program lead by Neville Talbot - expanding in numbers, next year will employ an additional music teacher. ASHS has very limited facilities and no recording facilities. They are in the process of developing plans to turn the Youth Centre Building in to a Music Hub which will house a performance space (150 – 200 seats), rehearsal rooms and instrument storage. It is envisaged that this will be a shared community facility for the school and community music groups.

2.1.3.3 Great Southern Grammar

- Private school with extensive music programs, classical, jazz and contemporary. ATAR Western Art Music, Certificate II in Contemporary music.
- Choirs, Concert Band, Jazz ensembles, Woodwinds and Brass. Performance space, rehearsal rooms and recording studio.
- Strong ties with WAAPA.
- Radio Active workshop program and AEC performance with WAAPA staff /students run at Great Southern Grammar and ASHS.

2.1.3.4 St Joseph's Catholic College

- SIMS – options violin, guitar, piano, rock drumming.
- Liturgical music group.
- Rock band.
- General music.
- Choir.
- Certificate II in contemporary music for year 10 students in 2017.

2.1.4 Schools Engagement with Tertiary and Professional Music Sector

The Contemporary Music programs (Cert II) at Great Southern Grammar and Albany Senior High School have developed a strong relationship with WAAPA in Perth. WAAPA staff and students provide a visiting artists workshop program and develop a joint performance “Radio Active” at the Albany Entertainment Centre. Plans are to extend this program to involve NASHS and Denmark High School. There has been some discussion about WAAPA establishing a Diploma of Music program in Albany.

The Albany Sinfonia includes players from the high schools. AHSES music program involves visiting artists, tutors and mentorship.

Geoff Scott, music programmer, sound engineer for the White Star Hotel plays a significant role in providing a training ground for young contemporary solo artists and bands. He provides them with performance opportunities at open mic nights and moves them on to three act showcases on Sunday sessions. Geoff also offers them informal mentoring in stage practise, sound tech skills and general music industry practice.

2.1.5 Community Music Sector

Albany has a strong, established and diverse community music scene. Groups range from classical ensembles, choirs to ukulele groups:

- The Albany Pipe Band.
- The City of Albany Brass Band.
- The Albany Sinfonia.
- The Albany Wind Ensemble.
- Albany Choral Society.
- Eisteddfod – music competition and performance.
- Safety in Numbers Community Choir.
- The Shanty Men.
- Lelebirds – ukulele group.

- Albany Ukulele Club.
- Irish Session.
- The Vibe Source Collective.
- South Coast Country Music Club.
- The South Coast Blues Club.
- Poets and Performers.
- Open Access Youth Centre – has youth program for disengaged young people, music plays a major focus in their programs, has an indigenous female and male hip hop dance program and a rap music program. The centre has equipment, recording gear and a good rehearsal space in an appropriate area that doesn't affect residents with noise. Funding is an ongoing issue as is access to indigenous rap/hip hop artists/facilitators.

2.2 Denmark

2.2.1 Infrastructure

2.2.1.1 Performance Venues

Name	Description	Capacity	Usage	Age Group	License	Advantages	Disadvantages
The Denmark Hotel	Pub/Hotel	SM	Friday night bands Has been hosting Play it by Ear – community music night but has cancelled	18+	Pub	<ul style="list-style-type: none"> Regular bands Supportive of local music 	<ul style="list-style-type: none"> Venue – front bar a bit rough Band needs to bring PA No Publicity
Boston Brewery	Brewery/winery/restaurant	MD	Regular Friday/Sunday gigs – local and touring acts Occasional tickets music events	Wide demographic Families, tourists, young people	-	<ul style="list-style-type: none"> Supports local and touring acts Original and cover acts Large scale outdoor concert stage Promotes events/music 	<ul style="list-style-type: none"> Outdoor stage too big and remote for smaller acts Indoor venue very difficult acoustics
The Denmark Civic Centre	Concert theatre, flexible space, seating can be retracted to create open floor	MD	Used for Festival of Voice, touring shows, schools, community events	Wide demographic	-	<ul style="list-style-type: none"> Flexible space Can be used for concerts or dance Inexpensive to hire Centre of town Medium capacity 	<ul style="list-style-type: none"> Need to provide own lights, sound equipment Difficult to create atmosphere for smaller events Not visible from the road/no signage

Name	Description	Capacity	Usage	Age Group	License	Advantages	Disadvantages
Denmark Arts Hub	New facility with workshop, artist in residence accommodation and a multi-purpose room for small scale performances	SM	In development , used for artists/workshops Brave New Works, Ag College student performance and start-up of a monthly community music jam – Sunday afternoons	-	-	-	-
Rockcliffe Winery	Outdoor performance space	MD	Sunday January concerts and Easter Long weekend	All ages	Winery	<ul style="list-style-type: none"> • Supports local acts • Family friendly • Attracts tourists • Paid gigs • Promotes gigs 	<ul style="list-style-type: none"> • BYO PA • Limited performances
St. Leonard's Church	Historic Anglican Church Concert style	SM	Occasional concerts – folk, classical, world Used extensively for performances during Festival of Voice	Mixed	Not licensed	<ul style="list-style-type: none"> • Beautiful intimate concert space • Great acoustics and atmosphere • Supportive of appropriate community events • Town centre 	<ul style="list-style-type: none"> • Only available for selective performances • Seating is very uncomfortable • No lobby or refreshment area

2.2.1.2 Events

- The Festival of Voice – 80+ acts, 12 venues, national, state and local performers, voice, spoken word, poetry storytelling, attracts visitors from Perth and surrounding areas. Professional and community performers, schools show, indigenous program, workshops.
- Long weekend in June: Civic Centre, RSL Hall, St. Leonard's Church, Ambulance Hall, The Butter Factory, Mrs Jones Café, The Tea House Books, Luscious Café, The Fig Tree Courtyard, Chilli Lime Salt courtyard.
- Brave New Works – community arts festival – variety of arts projects, some combine professional musicians, community members, visiting artists in live performance.
- The Denmark Arts Markets – 4 x year Berridge Park - all day music with local and visiting performers.
- Rockcliffe Night Markets - December at Rockcliffe Winery.
- Castelli Winery Summer Concerts – one or two major events, big name acts over the Jan – March period.
- Xmas Street parade and celebrations Strickland St/ Berridge Park.
- Anzac Day Ceremony.
- Australia Day Celebrations – Berridge Park.
- Denmark Country Music Club – Bornholm Hall (intermittent music nights throughout the year).

2.2.1.3 Former venues/events in Denmark:

- Play It By Ear – bi-weekly community music night at the Denmark Hotel.
- The Denmark Tavern.
- Forrest Hill Winery.
- Matilda's Winery (now Rockcliffe) - used to have weekly Sunday afternoon outdoor concerts from early summer until Easter.
- The Lake House Winery.
- Karriview Winery.
- West Cape Howe Winery (now Boston Brewery).
- Café Bazzo.
- Transmission – monthly community performance night Saturday's CWA Hall.
- Centre for Sustainable Living – Occasional concerts/fundraiser.

- Denmark Growers Market – Scout Hall.
- Sustainable Living Expo – Council Grounds.
- Denmark Music Foundation Annual Summer Concert.
- Comment: In 2010 there were 5 wineries (West Cape Howe, Matilda's, The Lake House, Forrest Hill, Karriview Winery) and 2 pubs (Denmark Hotel and Denmark Tavern) supporting regular weekly/ monthly live music nights.
- In 2016 there are 2 venues that support regular live music (The Denmark Hotel and The Boston Brewery) and one winery (Rockcliffe) that support live performances during the summer holidays.

2.2.1.4 Facilities and Support Services

2.2.1.4.1 Technical Services:

Angus Audio – PA.

John Dodd – PA.

Various musicians in town offer PA and sound mixing services David Mackenzie, Terry Dodd, Mark Tupman.

All Events (Albany) formerly FFF Productions based in Denmark.

Photography/CD design/artwork services: Nic Duncan Photography.

Gig Lighting: David Nile.

2.2.1.4.2 Recording:

Most music groups rehearse in private spaces. The community choirs rehearse at the Uniting Church. The RSL Hall, the CWA Hall and CRC are venues that can be booked for community use although not appropriate for amplified bands due to surrounding residents. The Civic Centre is sometimes used as a short-term rehearsal space for specific projects. The Denmark Primary School has a purpose built music room that was intended for shared use by the community but the community has little access to the venue.

2.2.2 Sector Skills, Capacity and Employment

Denmark has a strong music community focused on contemporary original music and has less activity in the more traditional community sector of community orchestras, brass bands and western art music. Denmark has a high volume of contemporary musicians - very experienced and emerging artists that form bands, acoustic solo and duo acts. These acts play in a semi-professional capacity playing paid gigs at community events, private functions and the pub circuit.

Denmark has been home to the Great Southern Institute of Technology's Contemporary Music program. The program supported a thriving music community and skill development for bands in the areas of performance, music business and sound technology. The defunding of the program has seen significant reduction in the numbers of bands/performers. Performance opportunities in Denmark have been greatly reduced. Most venues no longer have live music and Denmark's reputation as an important place on the contemporary music circuit has all but disappeared. The Civic Centre used to hold regular concert from national and international performers. Live performing tours have almost disappeared from Denmark's cultural landscape.

Denmark has a large arts community and a very active arts organization, Denmark Arts. Denmark Arts provides paid employment for musicians at its major events - The Denmark Festival of Voice, Brave New Works community arts festival, summer Denmark Arts Markets and through funded projects.

Recent projects have included local musicians - Greens Pool – The Musical, Living Testament theatre piece using local musicians, Local and Vocal choir project Festival of Voice 2015, Quiet Longings song writers project The Secret River, Solace and Yearning, The Creation of Now.

Employment in the music sector is primarily in teaching: private instrument teacher, school system teacher and to a reduce degree TAFE. Part time and casual employment for performers on the pub circuit, public and private events and community arts projects.

Fees for contemporary musicians (3 hour gig) in 2008-10: (source local music manager) were \$100 - \$150 per musician plus a PA fee (\$50 - \$100) without sound operator and \$200 for PA with sound operator, \$100 - \$250 for solo/duo, \$350 - \$500 for a trio, \$700 - \$800 four a four/five piece.

Fees in 2016: (source - local fulltime professional musician in the lower Great Southern) are the same as 2010.

This is the asked for price by professional players ... many bands/acts accept much lower fees. Many musicians also donate their time/skill in support community groups/fundraisers etc.

2.2.3 Education

2.2.3.1 Great Southern Institute of Technology (now South Institute)

Previously contemporary music education was through the GSIT (TAFE) and consisted of full time courses in Cert II, Cert III, Cert IV and a Diploma of Music. There were also two part-time night course options and a Cert II program run for the Denmark Agricultural College students. The increase in fees to a user pay model and the defunding of the program has seen a drastic reduction in students, staff, course contact hours and specialist expertise. The current course running at the Denmark GSIT campus, is a two day delivery of Cert III.

2.2.3.2 Denmark Primary School

- Music teacher.
- SIM instrumental program.
- Choir.

2.2.3.3 Golden Hill Steiner School

- Large violin program.

2.2.3.4 Denmark Senior High School

- Large expansion of its music program under the direction of recent music teacher Meghan Weber. There has been a significant addition of contemporary music, which the students are very excited about.
- The school now offers:
 - General Music Year 7 (discontinued in 2107).
 - Sim Instrumental Program.
 - Specialist Music – Yr. 7,8,9,10.
 - General Music – Yr. 11.
 - Concert Band.
 - String Ensemble.
 - Year 10 Band.
 - Year 11 band.
 - Choir.
 - Year 7 & 8 Rock Bands.
- Due to demand from students and parents, the school is planning to offer a Cert II program to year 12 students in 2017.

- Outstanding achievement by Year 11 music students – Year 11 band and the Band “Undercurrent’ Outstanding Awards from the 2016 Contemporary Music Festival in Perth. These students were invited to apply to perform at the prestigious 2017 Optus Concert at the Perth Concert Hall.

2.2.4 Community Music Sector

- The Denmark Fiddlers – children’s violin ensemble.
- Eklektika – community choir.
- Lowlands Beach community choir.

2.3 Mt Barker

2.3.1 Infrastructure

2.3.1.1 Performance Venues

Name	Description	Capacity	Usage	Age Group	License	Notes
Mt Barker Hotel	Pub – new management (2 years)	-	Monthly Friday night gigs Monthly Thursday open mic night Monthly Karaoke	-	Pub	<ul style="list-style-type: none"> • Mt Barker Manager – Shane (interview): • Books local/regional bands, Blue Stuka, Groove Unit, One Drop, Dave Taylor, Marty Cowie Trio, Lez Karski, Hadyn Glen (Lake Grace) • Would welcome more touring acts but doesn't get approached • Mike O'Donahue local musician manages Open mic nights – (supplies PA) • Investing in venue – new bar • Facebook promotion • Future use of the Marion Street is unknown.
Mt Barker District Hall	Currently being refurbished Staged project – Stage 1 completed by March 2017 – open	165 - 200	Venue will be occupied and manage by Plantagenet Players community theatre group. Will be able to be leased by other groups	-	-	
Plantagenet Players Hall - Marmion Street	Small hall	-	Primarily used as a venue for theatre company but choir uses for rehearsal.	-	-	
Narrikup Hall	Used by local theatre group. Can be used for music events	-	-	-	-	

2.3.1.2 Music Group/Orgs:

- Platypus Music – music lessons, Michael Louwen , jazz trio Flamecue (runs open mic night at Mt Barker Hotel supplies PA) IMS teacher – brass and woodwind (Mt Barker, Denmark Primary, Denmark High , Cranbrook primary).
- Sing for Joy – community choir run by Denmark choir director – Sonia Anderson.
- Home recording studio - Dave Taylor (musician) in Porongurups.
- Open Mic at the Hotel run by local musician – Mike O'Donahue.

2.3.2 Education

- Platypus Music – private music lessons, Michael Loudon - piano, keyboards, guitar, bass guitar, drums.

2.3.2.1 Mount Barker Community College

- Specialist Primary school music teacher.
- SIMS Program.
- Primary and Secondary school choirs.
- Band Program.
- School musical every year.
- Students participate in the Eisteddfod, Shire events.

2.3.3 Community Events with Music

- Porongurup Wine Festival.
- Anzac Day.
- Agricultural Show.
- Australia Day.
- Production support for Shire events - All Events – Albany.

2.4 Kojonup

2.4.1 General

- No music program at the High School – previously had music theatre developed by English teacher.
- Local instrument teachers left town 2 years ago.
- The Southern Singers community choir – director Cathy Wright – runs community choir The Southern Singers.
- Collaborates with local theatre group for performances.
- Performs at Events – Agricultural Show, Xmas carols, Australia Day, Anzac Day.

- Venues – Town Hall, Kodja Centre – house soirees.
- New group forming to encourage local music performance/jam sessions MAK (Music and Acting in Kojonup)
- Kodja Centre - Community Development Officer – Serena Shaddick.
- Wirrapunda Foundation – Deadly boys group has done some dance/music.
- No commercial venues support live music.

2.5 Cranbrook

2.5.1 Cranbrook Primary School

Instrumental music program The privately-tutored instrumental music program, one day per week, continued through first semester 2015 but had to cease thereafter due to the music teacher moving back to England. However, the program has resumed again in 2016, with 14 students participating. Instruments include piano, guitar, flute and drums.

2.6 Katanning

2.6.1 General

- Katanning Regional Entertainment Centre – seats 395
 - No touring shows.
 - Used by local theatre group, community events.
- Schools have no music programs.
- Drumbeats – state percussion program targeting mental health operates in the High School.

2.6.1.1 Community Events

- Harmony Festival.
- Katanning Agricultural Show.
- Light the Night – Xmas Street Party.
- Youth Festival.
- Carols by Candlelight.

2.6.1.2 Community Organisations

- WOMM – World of Multicultural Music – Judy George.
- Katanning has a very multicultural population with diverse music traditions Most of the music is practised /performed within a religious context. WOMM has started up a music performance/jam space to encourage music sharing and making across traditions.

3 Appendix 3. Interview Summaries

3.1 Interview List

- Meghan Weber – Denmark High School Music Teacher
- Courtney Lewis – North Albany Senior High School Music Teacher
- Neville Talbot – Albany Senior High School Music Teacher
- Andrew Frazer – Mt Barker Community College - Principal
- Kojonup High School
- Katanning High School
- Cranbrook Primary School
- Mike Louwen – Mt Barker – IMS teacher, Platypus Music
- Margaret Crossin – IMS coordinator Albany
- St Joseph's Catholic College
- Myles Mitchell – South Coast Blues Club - Albany
- Adam Castelli – Castelli Winery summer concerts – Denmark
- Marianthe Loucataris – Arts Administration Officer, Vancouver Arts Centre
- Gary Snowden - Albany Entertainment Centre
- Rod Vervest – Fairbridge Festival Director , Piaf Coordinator, Habourside Concerts
- Nigel Bird – WA Music Industry Association – Regional Officer
- Aaron Bailey – Coordinator – Open Access Studio
- Jane Farr – Denmark Tavern Manager
- Serena Shaddick – Community Development Officer – Kodja Place Kojonup
- Geoff Scott – White Star music programmer, engineer, Open Access music facilitator
- Judy George – Community Coordinator - World of Multicultural Music – Katanning
- Amy Kurchel – Project Officer – Katanning
- West Cape Howe Winery - Tiara Mt Barker
- Albany PCYC
- Mt Barker Hotel – Shane (publican)
- Kim House – venue operator – Little Villans at the Tea House Books Denmark

- Fiona Saurin - Shire of Plantagenet - Community Services Manager
- Nicola Board – Porongurup Wine Festival – Porongurup
- Sonia Anderson – Community Choir Director – Mt Barker
- Gaye Robinson – Arcadia Wines - Shire of Plantagenet
- Cathy Wright - The Southern Singers - Kojonup
- Pete Guazzelli - Grants Officer – Department of Culture and the Arts

3.2 Key Feedback

(Note that these comments are the subjective opinions of the interviewees and may or may not be accurate or up to date.)

3.2.1 WAM (Western Australia Music – peak body)

- Involved in the Recipe for Jam program with the Vancouver Art Centre, CoA – (2005 – 2009)
- Supports individual contemporary musicians with industry advice
- Representation from Albany/Denmark on the annual Regional Round Table
- Significant number of songwriters/bands from the region nominated for WA Music Awards: Xave Brown, Jess Dyer, Simone Keane, Craig Sinclair, Clay Micallef, Jude Iddison, Katie White, Chris Nelson (Minute Thirty Six), Joel Barker, Fingers Mitch Cullen, Mark Neal (The Disappointed)
- Fairbridge Quest Songwriters Award: Carla Geneve & Keeley Britton – Finalist on The Voice
- Great Southern Musicians that have made significant contribution to the WA music industry: Annabelle Harvey, The Waifs, Heath Bradley (now Head of A&R at Warner Music, Sydney), Mark Neal (RTR presenter, music manager, musician), Clint Bracknell

3.2.2 West Cape Howe - Manager Tiara

- Previously had a summer concert series
- Venue logistics difficult with regard to music
- Lack of toilet facilities
- Staffing levels
- Location (Mt Barker)– small audience numbers - local communities
- Prefer event based music – Art Trail, Graze, TASTE
- Music needs to be during cellar door hours – mostly only one person on duty

3.2.3 Mt Barker - Fiona Saurin, Manager Community Services – Shire of Plantagenet

- major project refurbishing Mt Barker District hall
- will be leased to and managed by local theatre group Plantagenet Players/ some musicals
- venue will be able to be hired by others
- capacity 164 retractable seats, some addition floor space
- project in 4 stages
- usable end of Feb 2017
- Plantagenet District Hall Revitalisation

Work is continuing at a rapid pace on Stage One of the Plantagenet District Hall Revitalisation Project. Demolition works, ceiling insulation, plumbing and the construction and installation of a new stage (with access ramps) and bio-box is now complete. Gyprock and electrical works are in progress. Technicians will install the RC Air conditioning (underfloor heating) within the next few weeks with the estimated completion date for Stage One of the development set for the end of December 2016.

Approval of grant funding for Stage Two 'Venue Functional Upgrade' of the project via the Department of Culture and the Arts, Regional Venues Infrastructure Fund (RVIF) has now been received. This stage involves a rest-room upgrade and fit-out, installation of tiered seating and cycloramas and a backstage floor upgrade. Upgrade works includes the installation of a new bio-box and performance stage.

3.2.4 Denmark Venue Owner - Kim House - Little Villain (operates out of Tea House Books)

Starting a courtyard summer dinner concert series. Set menu, low cost & approx. \$35 - ticketed event. Small scale acoustic acts, concert format, Ticket price to include food. Performers provide own sound tech and get \$15/ for each ticket sold. Modelled on house concert idea and if successful will be lucrative for both performers and venue.

3.2.5 Denmark Event Host – Adam Castelli, Castelli Winery

Hosts one or two high profile act concerts at Castelli winery since 2011. Adam Castelli approached Perth promoters and offered venue. Early concerts tried to use local suppliers for infrastructure. Now Castelli's has purchase its own equipment – significant investment (occasionally hire out equipment to others). Has looked for local support act but found difficult to find and also subject to promoters requirements. Requires substantial support from community volunteers. Little or no support from the Shire. Annual event application process annoying (of they want to run a smaller event or additional event they need to put in a new application containing much of the same information that the Shire already holds). Castelli's provides shuttle bus service – Shire support would be a valuable contribution. Happy if event breaks even. See concerts as an important branding opportunity and marketing tool for the winery as well as contributing to the cultural life of Denmark/Great Southern.

3.2.6 Myles Mitchell – South Coast Blues Club

Approach by the Stirling Club to restart the Blues Club (the former Blues Club was very successful in showcasing local talent, providing a house band and drawing high profile touring acts but folded for a variety of economic and management reasons). Myles is trialling three events to gauge community interest and support. He provides PA Sound tech for no cost, performers share the door charge and the Sterling Club makes money on the bar. The Sterling Club is considering investing in a PA.

3.2.7 Denmark Venue Manager – Jane Farr - Denmark Tavern

The Denmark Tavern has in the past been a strong supporter of live music with open mics, touring shows, local band and Sunday summer sundowners. Current management see music as being incompatible with the restaurant operations and the summer sundowners were competing unsuccessfully with the local wineries.

3.2.8 Rod Vervest - PIAF program manager, Fairbridge Festival Artistic Director and coordinator of Harbourside Concert Series

- Music in the school sector is strong, with particular growth in activity around contemporary music. There are significant challenges for students getting access to quality instruments, particular those from low-income families. An instrument fund or loan program could assist.
- Partnership between WAAPA and Great Southern Grammar, ASHS should be supported and developed to include rest of the regions high schools.
- Concerts on an event basis work well and should be programmed all through the year. Consider a free summer concert series for tourist, families and broader local community.
- Fund and support initiatives that build on existing products i.e. a fringe festival alongside PIAF, a flow-on mini Fairbridge Festival, extending activities in conjunction with WAAPA.
- Programs and development need to take the long-term view with funding for a minimum of 5 years. Products need to offer a point of difference rather than imitate a product from elsewhere.
- Use community expertise - the Great Southern has a great deal of community expertise in the arts sector that should be listened to and harnessed.
- Performance Arts venue - there is no appropriate space in Albany for alternative and younger creatives to explore, showcase and develop performances. Examples: Fibonacci Centre in Fremantle, the Fly by Night Musicians Club. Current venues are all of a formal nature.
- Consideration should be given to the longevity of current music activities - particularly in relation to the age of leadership and the need for young members of the creative community to be encouraged, supported and mentored.
- Communication – central point for information, that is current, up to date and interacts with the community daily/weekly.

3.2.9 Marianthe Loucataris – Arts Administration Officer, Vancouver Arts Centre

- Vancouver Arts Centre supports young, emerging and more established bands by offering venue hire (rehearsal space, accommodation and performance space), promotional, marketing and in-kind support (For example Soulin Wild's sold out Album Launch in October 2016 which over 100 people attended).

- The Arts Centre employs professional musicians through a program of festivals and events (e.g. Vancouver Street Festival, The Snake Run Project),
- The Centre also has a School Holiday Program. For example, the summer 2017 program is focused on music, including in-kind venue and marketing support for Fairbridge Festival's Quest Song Writing Workshop and commissioning a musician/electronic designer to create an interactive music installation and run workshops for young people.
- The Vancouver Arts Centre are looking at developing stronger networks and relationships with the local music sector to ensure that they are aware of the opportunities and support currently available and increase the use of the venue for inclusive and all age music activities.

3.2.10 Gary Snowdon - Albany Entertainment Centre

- Music is the bulk of the programming at the AEC.
- Number of 2015 concerts:
 - Main Theatre
 - 4 – Opera
 - 9 - Western Art/Classical
 - 28 – contemporary
 - Studio
 - 2 – contemporary
 - Foyer
 - 1 – Classical
 - 10 – contemporary
- Community activity
- Radio Active, Eisteddfod, St. Josephs High School, workshops with touring companies (Australian Chamber Orchestra, Australian Opera, Opera in Box)
- AEC are in discussion with other organisations regarding future music developments
- WAAPA regarding the WAAPA Diploma of Music program running in Albany.
- WAM concert series
- Technical and training program with an undisclosed provider

4 Appendix 4. Events Case Studies

4.1 Boyup Brook Country Music Festival

The Boyup Brook Country Music Festival presented by LiveLighter is one of WA's most popular music and camping festivals, held annually in February. It is a celebration of all country music in a relaxed and natural bushland setting. Boyup Brook, is based in the southwest, some 270 kilometres from Perth. Boyup Brook's normal population swells dramatically with thousands of caravanners and campers, utes and trucks utilising the variety of community-run camping grounds.

The Country Music Club of Boyup Brook's major activity is to organise the festival, which was first held in 1986 to an audience of approximately 500. Now, the Boyup Brook Country Music Festival is WA's largest Country Music festival and attracts growing crowds, with around 13,000 visitors coming to the town over four days in recent years, and bigger acts being introduced every year. With an estimated resident population of only 1,648, this represents a significant swell in numbers, creating significant economic stimulus through accommodation, restaurants and other small business activities.

The Festival incorporates numerous fringe events which includes: the West Australian Country Music Awards, the Boyup Ute & Truck Muster, a street carnival, concerts, workshops and WA's Bush Poets Breakfast. The Western Australian Country Music Awards has been the traction point for WA talent to be heard on a national scale for more than 32 years.¹

Boyup Brook has recently seen completion of the construction of the Country Music and Arts Centre for Excellence, a multi-purpose building servicing creative industries in the South West, Peel and Great Southern regions. This project will be the catalyst for the re-invigoration of Boyup Brook. Following the Tamworth model, Boyup Brook will build its reputation as a mecca for country music. This new facility will attract musicians, artists and the general public to the South West, which will directly stimulate the region's economy, increase the region's diversification and build resilience and sustainability. This facility will provide the Boyup Brook Country Music Club with the space and facilities needed to expand and build its capacity, ensuring the long term sustainability of the annual Country Music Festival and State Country Music Awards, and support the development and growth of creative industries.²

4.2 Nannup Music Festival

Nannup is a small historic timber town in the centre of WA's Southwest, on the banks of the Blackwood River. Nannup Music Festival is held annually over the WA Labour Day long weekend. The Festival, now in its 28th year, is a community event operated by a team of staff from the not-for-profit Nannup Music Club.

The Nannup Music Festival has its origins in the South West Folk Festival (SWFF). The SWFF was held on alternate years in Albany and Busselton on the Australia Day long weekend, until it went the way of many community organised events, due to burnout of the small number of volunteers who organised it year after year. The last SWFF occurred in Albany in 1987. The first festival was timed to coincide with the centenary celebrations commemorating the establishment of Nannup as a town in 1890, and so at Easter 1990, it began. Approximately 700 people came to Nannup for the first festival, which was held in the existing venues – the Town Hall, the Lesser Hall, the RSL Hall and the Recreation Centre. As well, there were tourists in attendance for the centenary celebrations.³

In 2014 the festival attracted approximately 7,000 people over the weekend. However, it is noted to be extremely difficult to calculate true numbers as the festival attracts many who only come to take advantage of the free entertainment and visit the stalls. Over 230 volunteers assisted over the weekend, along with 94 performers with band and family members and over 80 stalls, amounting to over 450 people.

Online ticket sales postcodes showed tickets were purchased from a broad are, many from Perth and beyond. Statistics showed 149 different postcodes from WA, 7 postcodes from around Australia and 2 from overseas. 96% of volunteers came from WA, 1% interstates and 3% international.

The music festival is the largest event held in Nannup each year and makes a significant contribution to the Nannup economy and the surrounding region. All accommodation was fully booked and most attendees came for three nights. Cafes and restaurants were always full during peak hours and many local businesses extended their trading hours to reap the full benefit of increased visitation. The flow-on effect of the festival is increasing as people see the many attractions, especially in terms of the many walk and bike trails, surrounding forest, Nannup's natural beauty and historic appeal.⁴

4.3 Bridgetown Blues Festival

Every second weekend in November, the Bridgetown Blues Festival features some of the best traditional and contemporary blues from Australia and overseas. In 2016 over 45 artists and more than 120 musicians delivered 135 hour of performance.

In 1996, after only three years, Blues at Bridgetown was leading the way not only in terms of showcasing blues music and being one of the first blues festivals in Australia. Blues at Bridgetown established themselves as cutting edge and the event is still going strong, showcases some the best musicians in the world alongside up-and-coming talent and has become a significant contributor to the economic growth and vitality of Bridgetown and the Warren-Blackwood district.⁵

The inaugural Blues at Bridgetown event in 1993 was put together in six months and attracted approximately 5,000 people. In its second year, the audience grew to around 12,000 people. In 2013 an estimated \$4 million was brought into the South West after more than 15,000 people attended.⁶

4.4 Bluesfest, Byron Bay⁷

Results of an independently conducted economic impact report have been released, outlining what Bluesfest has brought to the Byron, Northern Rivers and overall New South Wales economies. The report, conducted by Lawrence Consulting, found the event was a large contributor to employment and revenue in the region, as well as throughout New South Wales, and measured that its contribution to the

Byron Shire's Gross Regional Product was particularly large, reporting that Bluesfest was responsible for approximately 2.1% of the shire's total GRP. Key points brought to light in the report include:

- **Economic output:** A total output of \$64.1 million in Byron Shire, \$84.2 million in the Northern Rivers and \$150.6 million in New South Wales 2012/13.
- **Income:** The event was responsible for \$10.8 million in Byron Shire, \$15.0 million in the Northern Rivers and \$32.8 million in New South Wales in wages and salaries in 2012/13.
- **Job creation:** Approximately 379.3 full time equivalent employment positions in Byron Shire, 515.9 FTE's in the Northern Rivers and 831.4 FTE's in New South Wales.
- **Contribution:** The estimated contribution to the GRP of the Byron Shire was \$28.4 million, with \$37.3 million going to the Northern Rivers and \$65.8 million to New South Wales in 2012/13.

The report also found that 51% of Bluesfest visitors came from interstate, 19% were from the local Byron and Northern Rivers shires and 5% of attendees hailed from overseas.

The large number of tourists greatly benefited the Gross Indirect Tourism Expenditure of the region (taking in accommodation, hospitality, retail etc.), with the Byron Shire taking \$21.4 million, the Northern Rivers getting \$28.5 million and New South Wales picking up \$47.3 million due to the event.

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