



IAMIC Annual General Assembly
Wellington, New Zealand
2007

IAMIC Annual General Assembly and Conference 2007

Hosted by the Centre for New Zealand Music (SOUNZ)

Recently, SOUNZ Centre for New Zealand Music hosted a conference of the International Association of Music Information Centres (19-23 June). The conference was attended by representatives from music information centres in countries such as Sweden, Denmark, Iceland, Australia, the United States and many more. The conference organisers invited Ōrotokare to make two contributions to the conference. The first involved the playing of taonga pūoro to introduce the concert of the Wellington contemporary music ensemble, Stroma. This concert took place at Te Papa Soundings Theatre on Tuesday 19 June.

For the performance, we were ably supported by taonga pūoro players Alistair Fraser and Henare Walmsley. We were once again supported by Toni Huata. Our thanks to Alistair, Henare and Toni. Two pieces were performed. The first piece utilised pūkaea and pūtātara and commenced with Henare and Alistair standing at the rear of the theatre before making their way to the stage during which they played their instruments. The second piece was a chant composed by Charles welcoming the audience members into the space.

It will be worthwhile to make a number of notes about these performances. The pūkaea and pūtātara (like most if not all taonga pūoro) are delicate instruments. Whilst they are capable of a quite large sound, they require a good deal of breath and energy to keep them going. A key aspect of performing with pūkaea and pūtātara is to notice that when they are not sounding, the energy flows away very quickly. Hence, one of the key aspects of Henare and Alistair's playing involved being sensitive to one another so that no gaps appeared in the sound. The idea is to try and 'keep the ball in the air'. Practically this meant coordinating the end of one person's breath with the start of another. This is not always easy.

Following this brief performance, Charles also sat on a panel with well known taonga pūoro exponent, Richard Nunns, to present ideas to the

conference on 'representing indigenous music'. The panel was an opportunity to discuss the relationship between the reconstruction and revitalisation of traditional Māori performing arts. Further information about the conference is available here: <http://www.sounz.org.nz/news.php>. A key idea advanced in the panel was the notion of 'cultural creativity'. Work with taonga pūoro is fundamentally a creative activity rather than just an example of cultural restoration. Unfortunately, we do not have an unbroken taonga pūoro tradition (mōteatea is different in this respect) but rather what exists are fragments and bits and pieces. The new work in taonga pūoro brings together these fragments into a new whole through the creation of new instruments, new works and performances. A conference attendee asked us about the issue of authenticity. Our reply was to say that indeed authenticity is important, however, it has a different application with respect to taonga pūoro because, as we have mentioned, there is no extant taonga pūoro tradition. A more meaningful way of thinking about this question (to us anyway) is to ensure the integrity of the research, and the integrity of the artistic vision expressed in the new work.

Dr Charles Royal

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THURSDAY 21 JUNE – PUBLIC FORUM Venue: San Francisco Bath House

Time	Activity	Attendees
9.00 – 9.30	Coffee	IAMIC Delegates, public
9.30 – 10.00	In search of open ears – audience development for new music	Welcome: Lloyd Williams; Roland Sandberg Keynote: Marc Taddei
10.00-11.15	Creating the Environment: the role of Music Information Centres	Chair: Eve O’Kelly Panel: Henk Hevelmans; Elisabeth Bihl; Emma Wilton; JD
11.15- 11.45	Morning tea	
11.45-13.00	Clarifying the message: the role of the Media	Chair: Kate Mead Panel: Anna Creneaz; Frank Oteri; Elizabeth Kerr
13.00-14.15	Lunch	
14.15-15.45	At the coalface: the role of performers and composers	Chair: Peter Walls Panel: Andrew Ford; James Gardner; Gretchen Dunsmore; Gabriela Frank
15.45-16.15	Afternoon tea	
16.15-17.00	Summing up – chairs with audience feedback	
17.00 – 19.00	Reception – hosted by SOUNZ	IAMIC Delegates, guests

Friday 22 JUNE

Venue: Royal Port Nicholson Yacht Club

13.00-14.00	Lunch	IAMIC Delegates, partners
14.00-15.15	IAMIC Conference Session: Music Export Initiatives	IAMIC Delegates
	Chair: Svein Bjorkas Panel: Tom Clark; John Psathas; Stef Coninx; Henrik Wenzel Andreasen	
15.15-16.00	Afternoon tea	
16.00-17.00	IAMIC Conference Session: Failures and Successes	IAMIC Delegates
	Chair: Ruth Leggat Presentations: Roland Sandberg; Mitja bervar; Frida Bjornsdottir	
17.00-17.30	IAMIC Conference Session: Report from Task Force – Other Genres	IAMIC Delegates
	Presentation: Bodil Hoegh	

IAMIC CONFERENCE - WELLINGTON 2007 Minutes

Minutes Export Initiatives Minutes

**Royal Port Nicholson Yacht Club, Wellington,
Friday 22 June 2.00pm–3.30pm**

Chair: Svein Bjorkas (Music Information Centre Norway)

Panel: Henrik Wenzel Andreasen (Arts Agency, Music Centre Denmark), Tom Clarke (New Zealand Music Industry Commission), Stef Coninx (Flanders Music Information Centre), John Psathas (composer, New Zealand)

Svien Bjorkas introduced the session.

Early in the 1990s a special board for music export was developed in France and Sweden, and Norway opened its music export office in 2000. Iceland has since followed suit. A music export office is concerned with exporting the music of the country in which it is based – it is about selling the music of the country – however, there are many different ways to do this. It should be noted that many MICs do international business. Because of this, particularly in Scandinavian countries, there is some blurring between the roles of MICs and music export offices.

Henrik Wenzel Andreasen - Music Export Offices from a Nordic Perspective

Please refer to the accompanying Powerpoint presentation.

Denmark has mapped the music export offices in the Nordic countries. Having an export office in your country is a challenge, because there are advantages and disadvantages: they primarily work with popular music and are very visible which is very interesting from the political view, while Music Information Centres frequently struggle for profile and exposure.

Nordic export offices operated on between USD\$289,00 (Iceland) and USD\$1,000,000. (Finland).

Export offices often operate in partnership with other organisations eg. Music Information Centres, record company associations, rights societies, composer agencies. This too varies between export offices. ExMS (Export Music Sweden) has no governmental partners. Their activities include stands at international trade and music fairs and various overseas projects.

In Sweden, STIM/Svensk Musik finances one third of the administration. Their MIC Director (Roland Sandberg) is Chairman of the Board. The export office is in the same building as STIM/Svensk Musik. Activities are done in cooperation with each other.

In Norway, some publications are a collaboration of the export office and the Music Information Centre. The new strategy in Norway is to split and clarify the position and profile of both the export office and the Music Information Centre.

Finland's MUSEX focuses on popular music, and activities include trade fairs, showcases, networking events, and business consulting. There is direct support from the ministries for culture, trade, and foreign affairs. FIMIC (Finnish Music Information Centre) is an owner of the MUSEX, but MUSEX works independently.

Denmark's export office again has various partners. Partners pay for the administration, but all projects are funded by the Ministry for Culture. They do not organise stands at MIDEM or Popkomm, because the Danish Music Information Centre does this.

The presentation was followed by discussion.

It was noted that Svein was stepping down from his position on the Norwegian export office board. Stef asked Svein to elaborate on his stepping down from the export office Board. Svein remarked that the export office is supposed to be a business organisation and funded by the industry. However, the export office didn't have the money from the industry, hence were asking for money from the cultural field – that is, from those sources that fund the Norwegian Music Centre. Hence Svein wants to clarify the roles of the two organizations and ensure that these are differentiated.

Scilla Askew (New Zealand) asked what the Export Offices achieve by attending the trade fairs and who they are selling to. The panel explained that that business partners meet international colleagues, sell products, arrange contracts, licenses, and establish regular business practices. Roland commented that they are not showcases for the general public. Often the record companies have invited particular people there including publishers.

Olga Smetanova (Slovakia) asked how the Export Offices connect with markets in the United States.

Stef Coninx (Flanders) commented that the French have export offices around the globe, and at their embassies they have someone whose role it is to take care of the music. In

Europe, member countries of the EU can take advantage of export initiatives in the United States through the European Music Office (EMO).

Roland Sandberg (Sweden) said that in the case of Sweden they originally thought it would be ineffective to use an export office in New York, but they are now on board with the European Music Office, and plan to concentrate efforts on export to places such as China, where it is otherwise very difficult to go.

Svein Bjorkas mentioned that for Americans and others it sounds very strange that European nations have state funded music export offices (and other business initiatives), but in Europe this is common.

Tom Clarke – New Zealand Music Industry Commission (NZMIC)

Tom Clarke explained that he works for Outward Sound, the division of the NZ Music industry Commission which has a goal of increasing the international sales of NZ music. The programme was established in 2005 as a division of the Music Industry Commission. Its initiatives are government-funded and provide musicians from all genres with support to undertake projects to increase international sales of NZ music. Only musicians who are considered 'export ready' are funded and they must be able to provide 50% of the direct costs. There is a three tiered system which allow grants up to NZ\$10,000 for investigative trips, a second tier which allows up to NZ\$30,000 for international promotion and marketing and a third tier which provides a grant of up to NZ\$60,000 for market infiltration. The aim is to increase export earnings for New Zealand. Through licencing and royalties income is returned by the musicians, to the NZ economy and Outward Sound has been developed with New Zealand's distance from its potential markets in mind.

Stef Coninx (Flanders) asked if the scheme is also open to 'classical' musicians.

Tom Clarke explained that the Music Industry Commission's work is centred on contemporary popular music, but that anyone is allowed to apply to Outward Sound as long as they are 'export ready' and able to provide a good business case for support. Artists must approach them first with a business plan, and Outward Sound will only fund artists that have already made the commitment to do a particular project.

John Psathas commented that a fundamental difference is that the pop music industry has a very developed infrastructure compared to classical music. The kind of funding that the classical industry in New Zealand needs is exploratory funding. Often not knowing what the outcomes will be makes this very difficult and there is also often very little financial reward for classical music.

John Psathas – composer, New Zealand

John Psathas had developed a project to put together the View From Olympus CD and DVD (comprising recordings of three of his concertos), a high-risk undertaking, and possibly the most ambitious recording project ever undertaken for New Zealand classical music. The goal was to make stimulate international sales and interest and increase the number of live performances of the works.

John Psathas' project involved a fact-finding trip to the Northwestern Arts Alliance Performing Arts Market in Long Beach, California, in cooperation with Creative NZ (New Zealand's state-run arts development agency) in 2006. John had also established a good partnership with the United States Embassy in Wellington, so funding for this venture came from Outward Sound and the US Embassy.

It was difficult to gauge the outcomes beforehand but the trip proved to be a fruitful first step:

- in Los Angeles, he met the Deputy Artistic Director of the Los Angeles Philharmonic and as a result their Artistic Director is coming to New Zealand this year;
- he had a radio interview with Jim Svejda (a popular and important broadcaster of new music on the west coast of the USA), which turned into a 5-hour in-depth programme about his and other NZ music and as a result John will be return to do make a similar programme in 2008; and
- at the arts market, John found mentors who were able to give him valuable advice about ways of approaching performing organizations in the United States.

John Psathas noted that he also realised that strategies for the marketing and promotion New Zealand music overseas are not well-developed and that Creative NZ is not clear about how to go about this. He believes that an effective way of achieving this would be the engagement of a paid advocate to do this role. He noted that currently many New Zealand composers act as travelling advocates for our music.

Svien Bjorkas invited discussion from the delegates.

Eve O'Kelly (CMC, Ireland) asked if in the Nordic countries the music export offices are running programmes of their own such as those in New Zealand.

Roland Sandberg (Sweden) mentioned that in the Nordic countries, the amount of money that actually gets returned into the industry from an export office is very difficult to measure, because most initiatives are long-term – much like the work of an MIC. Tom Clarke noted that as Outward Sound is still quite new it is difficult to measure whether or not it has been successful in creating overseas revenue for NZ.

Stef Coninx (Flanders) put music export offices in context by saying that in most European markets, there is an export service for every kind of industry, particularly those involved in manufacturing. This has never happened for music because the music sector has never applied for it. Also the know-how and experience needed to work successfully in Music Export Offices is very specific which means that experiences from other industries export initiatives cannot be easily applied.

Bodil Hoegh (Denmark) commented on the necessity for good statistical information in order to get the political attention needed to support a music export office. If the national music industry is weak, the Music Information Centre may need to collect these statistics.

Roland Sandberg suggested that the Swedish model where the Export Office was a separate organisation owned by a range of other interested organisations, could have been done differently although the model adopted has been effective in avoiding conflicts of interest. However there are problems in deciding whose interests are being represented by the Music Export Office and it may have been more effective if STIM (Swedish Music Information Centre) had been able to convince the other partners to fund them to manage the office.

Svein Bjorkas thanked the speakers for their contributions.

The session was closed at 3.45pm

Counting for something – measuring cultural benefit Minutes

Wednesday 20 June 2007 Venue: St James Theatre Conference Suite

Counting for something – measuring cultural benefit

Chair: Olga Smetanova, Music Information Centre, Slovakia Panel: Stef Coninx,
Flanders Music Information Centre

Joanne Hubbard Cossa, American Music Center

Jim McKenzie, Ministry for Culture and Heritage

Suzanne Snively, Economist, PriceWaterhouse Coopers

The session began at 11.10am with the Chair introducing the panel members. Olga commented that the work of music centres was often invisible and it could be difficult to explain their work and its benefits and research results to sponsors. Stef Coninx: Flanders Music Information Centre Stef said the initiative to measure time came from a Board discussion where a comment was made that most of the Centre's budget seemed to go on rock and pop music, jazz etc and that less time was given to classical music. Stef's aim was to prove that the Centre's support for classical music had a time value as well as a financial one. The time measurement system was useful for justifying the number of staff; for strategic planning; for assessing organisational work and time spent on a project; and for a personal awareness of focus. Systems used for time measurement could be: 'Do it yourself' – Excel Process borrowed from other organisations Free system available on the internet System set up by an IT specialist. Stef warned that people could become wary about time measurement – they could see it as a challenge to their personal freedom. He set up a project team to look at what they wanted to know and at what level; and why it was important to do this. Everybody's job was analysed and the information added to the system. They started in 2006 and it took several months to set up. Stef showed a screengrab of his calendar and explained how a list of pre-defined tasks had been put into the system. He would select the appropriate one and note the time spent on it. A distinction had to be made between profitable and non-profitable hours. Each project in the list had to be at least eight hours in length or worth 1,000 euros – or the work would be entered as 'other tasks'. The results were mapped into the strategic plan. Joanne Hubbard Cossa, American Music Center (AMC) Joanne spoke about the methodology for measuring cultural benefits under five headings: Principles and concepts of assessments Obstacles Components Methods American Music Centre procedures the primary purpose was not to audit performance but to improve it. Principles and criteria needed to be clear. It was important to measure what mattered. Good assessment required good feedback. Done collectively and well, it built community and a very strong team. It was ongoing. If you could get people to buy into assessment being a practice in an organisation then they would apply it to their internal and external work. Assessment could bring up feelings of loss, conflicts and people could feel undermined. An organisation could have a collective vision but this was always weaker than the resistance to change. The organisation needed to buy in to change. It was possible to quantify some things, eg how many people subscribed to a magazine such as the NewMusicBox, the e-zine of the AMC. Another measurement factor was the amount of press coverage. At the AMC they tried to create a culture of assessment being about the work and not about the people. It was about what the organisation was achieving. Their procedures included: looking at focus groups and whether they were helping enough people. As genres changed they needed to look at how they could help the entrepreneurial composer. doing a life-cycle analysis by getting everyone to agree which stage an organisation was at, eg start-up, maturity, decline and then discussing how to move on. Imagining a magazine article

about the organisation in five years time to help get a coalesced vision of what to do next. Applying rubrics – a method of comparing current performance against an exemplary standard. It involved looking at what was worth measuring, rather than what was easiest. As an example of applying rubrics, if they what they needed most was to improve the performance of the Board, then they would note on the left of a form the current performance of the Board and on the right that of an exemplary Board and then fill in the standards in the space between. Joanne outlined the AMC's assessment procedure. Any good assessment was mission-based. A numerical score of 1 to 5 was applied to a set of measurements with 1 being 'low' and '5' high: A copy of the AMC's assessment form was tabled. Jim McKenzie, Ministry for Culture and Heritage: 'Cultural indicators for New Zealand' (electronic copy of Powerpoint presentation provided) Jim McKenzie began by giving an overview of the Ministry for Culture and Heritage (MCH). It has 100 staff with responsibilities for culture, heritage, broadcasting and sport, and funds cultural agencies such as Creative New Zealand, Te Papa etc. He then gave a Powerpoint presentation on cultural indicators for New Zealand explaining that these were not specific music indicators but pitched at a higher cultural level. In 1995, MCH and Statistics New Zealand began a programme of cultural statistics to measure cultural trends over a period of time. There were nine categories of cultural activity with music coming under the Performing Arts. As a result of this programme a number of reports were produced on cultural expenditure. In 2006, the report 'Cultural Indicators for New Zealand' was published. ('Indicators' are evaluative and 'statistics' descriptive). Twenty-four cultural indicators were divided into five themes: engagement, identity, diversity, social cohesion and economic development. Of the 24 indicators, 13 were populated with information. The purpose of the indicators was to: measure effectiveness of government policy provide a basis for decision making link to contribution of cultural sector in social, environmental and economic wellbeing benchmark 'health' of cultural sector contribute to debate about role and value of culture. Jim selected two examples of the indicators to explain their meaning and purpose. (These are illustrated in the Powerpoint presentation). There has been no international literature to draw on and different countries have different methodologies. With this project they had to start from scratch. The aim was now to populate the undeveloped indicators. New Zealand and a number of other countries were working together on a set of indicators – this was an opportunity to look at getting a standardised set of cultural indicators. Suzanne Snively, Economist, PricewaterhouseCoopers: 'How does an Outcomes Framework make musicians' work visible' (electronic copy of Powerpoint presentation provided) Suzanne Snively began by looking at the financial input into an electronic network and asking what was being invested in electronic content? Could we do it on \$176 million? (this referred to Jim McKenzie's statistics). An Outcomes Framework was needed to increase audience engagement. The framework would examine the impact an organisation had made, was making and could make on cultural, economic and social wellbeing. It would help with

the leveraging of scarce resources. Wellington was an example of a city with a relatively small population base supporting many cultural activities. Infrastructure organisations such as SOUNZ and DANZ supported the development of the arts but needed more funding. How could Creative NZ and the MCH be further empowered to support the arts – and add more to the oily rag? Recent surveys of the arts sector had provided useful material for understanding what motivated people to attend cultural events, purchase CDs etc. An outcomes framework identified relationships between inputs, outputs and outcomes. More important than the inputs were the services engaged. Suzanne explained how the process worked (see the Powerpoint presentation) and commented that one of the skills of cultural organisations such as those represented by the people present at the conference was how they engaged with their users and audiences. Performance measures were often measures of perfection. Organisations needed measures of continuous improvement. As Joanne had said earlier, they needed to use the knowledge of what worked to reassess outcomes and then assess if the inputs and outputs were correct. In order for music information centres to make their relationship with musicians and composers etc really solid they needed to go back to inputs and make these visible. An understanding of their clients could increase outcomes massively. They needed to be able to give a monetised value to all inputs in order to counter the focus on a negative return and show they could end up with a huge surplus. COMET (City of Manukau Education Trust Outcome Valuation Project) was an example of the important insights that came from measuring and reporting outcomes. Data was collected from people who had completed a literary programme and this looked at the changes in their income, education, aspirations, home life and reliance on government agencies before and after the course. The economic return was \$9.36 for every \$1 invested over a staggered 30 years. The information enabled the Tertiary Education Commission to extend the training to a further 80 families. In talking about music outcomes in the IPOD age Suzanne demonstrated that by applying economic measures to the response values of outcomes the added value of arts and cultural activities could be made more visible. In conclusion, an outcomes framework could describe the added value of arts and cultural activities. Preliminary evidence suggested that the rate of return on investment was far greater than that delivered by current monitoring activities in the music sector. It was time to recognise the real contribution made by the arts and culture. Discussion Suzanne was asked how the export of music could be measured. She replied that customer bases outside New Zealand needed to be developed. Export was another return that should be monetised. When you started thinking about music content you should think about how the value could come back to those who produced it. Another person asked the panel what New Zealand was doing right to have had an increase in music revenue as demonstrated in Jim McKenzie's presentation. He explained that the information came from 2004. Suzanne added that CDs were more expensive in 2004. Scilla Askew commented that the NZ Music Industry Commission was set up in 2000 and there was

now a NZ music month in May which generated greater interest in NZ music and increased sales. Also, Ipods had arrived only a short time ago. Frida Björnsdottir said it was the same in her country. The session finished at 12.35pm.

Music Sector Development Program Minutes

Presentation by Richard Letts, President, International Music Council (IMC)

Music Sector Development Program

The session commenced at 12.40pm. (electronic copy of Powerpoint presentation provided)

Richard gave a Powerpoint presentation on the Music Sector Development Program. He said the IMC occupied a peak position in the music world embracing 72 national music councils and specialist organisations such as IAMIC. IMC took a broad view of its role in giving assistance for music development to organisations world-wide. It was a gradual process. Member organisations could bring skills to a country where there was a programme. IMC could assist national music centres devise and execute plans for development. Infrastructure was a problem with developing countries. Developed countries could lend support to an export programme. They could have cultural, economic or educational objectives and deal with a complete sector or a part such as education, recording etc. The first task was to select countries for participation and then to assess interest from and the capabilities of the music sector. Richard gave an example of work the IMC had done in Senegal in getting government assistance for a music initiative. He then went through the analysis and planning stages (see his Powerpoint presentation) and mentioned how some developing countries (eg the Philippines) wanted to preserve traditional music and recontextualise it to bring it back into everyday life. IMC expertise could assist with this type of project. He mentioned there was a role for the likes of IAMIC members in providing expertise in the early stages of a project. Richard then gave a list of possible local priorities. There was extraordinary diversity and any one of the items on the list could be a major project. IMC would work with the local music sector to implement the plan. IAMIC's role was perhaps clearer for projects in developed countries rather than in developing countries. There could be interesting issues of definition for IAMIC which was currently having discussions on genres other than Western classical music. Many IAMIC members did not have experience of working in the area of traditional music but they could find experts. He mentioned a governance handbook to describe who could work in programmes or have the ability to engage in these types of projects. There was an opportunity for IAMIC engagement. Discussion Stef Coninx said this was an opportunity for self-analysis. What could music information

centres do to motivate sponsors and governments to give money? It might help define why the centres were important and help convince developing countries to set up music centres. The important question was what could music centres bring to a country's cultural policy? Roland Sandberg commented that IAMIC used to be about contemporary music and now it was about the music of today. This justified its involvement in IMC projects. Richard Letts said that often a poor country with only one or two export areas would have a highly developed culture. Only the commercial structure was missing to develop this musical commodity. He said he would love to continue this discussion on a one-to-one basis with people at the conference. The conference adjourned for lunch at 1.10pm.

Digital initiatives minutes

Digital initiatives

Chair: John Davis, Australian Music Centre

Panel: Eve O'Kelly, Contemporary Music Centre (CMC), Ireland

Frank Oteri, American Music Center

The session commenced at 2.05pm. In his introduction, John Davis said the digital world was full of ducks and they had to learn to deal with the ducks. Eve O'Kelly, CMC, Ireland – MICs and Social Marketing (electronic copy of Powerpoint presentation provided) Eve gave a Powerpoint presentation on the tools her centre was using to access new audiences. There were not many music organisations with well-developed online information sites. The CMC set up one of Ireland's first arts websites in 1995 and by 2006 it had over 1.6 million visitors. Web 2.0 allowed users to establish communities on the internet and facilitated collaboration and sharing. It allowed users to connect applications and services through the internet. Some Web 2.0 tools were social networking (YouTube etc), blogging and podcasting which was now integral to the CMC's work. Eve gave an example of the online interview and samples of music of Linda Buckley, an emerging composer. By appearing on MySpace Linda was being discovered in a way she would never be if just on the CMC website. CMC was now starting to do short clips which would be accessed vastly more than the 30-minute sessions. More could be done with smaller nuggets of material. CMC had had a MySpace page since April 2007. Last year they started putting video clips on YouTube. Crash Ensemble at Trinity College, Dublin, was able to use it as promotion for a New York gig. The centre was using its blog for a composition project workshop. Eve talked about the advantages of these social networking tools, such as reaching a much bigger audience than that drawn to the centre's website, building a community of subscribers, being noticed, creating an

online archive of interviews and features, and having a good marketing tool. The internet was no longer a passive thing – it was a communication tool. The effectiveness of MICs could be enhanced by using these tools. Discussion Stef asked if older composers were using the internet. Eve said yes, but there was a noticeable generation gap. In response to a question on how her centre supported not-so-IT-savvy composers, she said they held a workshop but it wasn't well attended. You could have stuff online but still needed to do the social marketing or it would get lost. Frida Björnsdóttir asked if the CMC had any association with national TV. Eve replied that TV and radio were not helpful to the arts. The CMC did its own recordings but couldn't afford to pay the composers/performers as they had to pay the technicians. John asked if the composers were already on YouTube how did they feel about CMC coming in? Eve said very happy. In response to a question from Roland Sandberg about how much contemporary music had the CMC placed on MySpace, Eve said none but it was a good way of linking with what was already there. It took away geographical borders. Frank commented that there was already a lot of contemporary classical music on MySpace. In response to Stef's question whether other colleagues were doing this, Joanne said the American Music Centre was. Frank Oteri, American Music Centre: Counterstream Radio www.counterstreamradio.org Frank said he had started a magazine as there was not a lot of coverage of contemporary music. He then decided to start a web radio station 24x7. There were only 12 staff but they had fantastic software (SAM software which cost \$US200). They used this to post to Live 365, a major portal for radio stations of all genres. Joanne recounted how the AMC got the money. The Governor of NY State, Eliot Spitzer, when still Attorney-General sued Sony for restrictions to the access of music, He set up a music fund for organisations to draw on to increase access to new music. AMC received \$100,000 to set up the radio station. The AMC figured out a way to programme music, bought the software and used it creatively, eg they created names for genres of song, such as 'academy', 'downtown' etc. Within rubrics they created different attributes and achieved an interesting mix of genres. The software was very flexible and allowed for a flow of tempos. They had played 4,000 pieces by 860 composers and done this with virtually no publicity. Counterstream can be accessed from the NewMusicBox website. It was launched on 16 March 2007. There were links to information about each piece – composer and performer details, where the piece could be purchased etc. There were 5,000 computers streaming the music each month. Thanks to the budget they had been able to do posters for music schools, venues etc around the country. Discussion Stef Coninx asked if they had to clear rights on a case by case basis. Frank said collective arrangements could be set up or it could be done on an individual basis. They paid a fee to ASCAP, BMI and Sound Exchange. Their constituencies were happy they were doing this. In response to Roland Sandberg's question on how much this cost the AMC, Frank said he would have to get back to him on that. They had had to recognise peoples' jobs and take salaries into account. They spent about \$75,000 setting it up and have spent a further \$25-\$30,000 over the first 12

months. They had a little recording studio in their office. They were also working with performance rights organisations etc to make sure their recording rights were paid. Music Master Aware software cost \$850. They made the playlist manually. It migrated all content in hour-long blocks, but as part of the digital rights agreement they couldn't let people know the programme in advance. Joanne commented that it had taken quite a bit of tweaking. Frank said one person could do the tweaking and put out quality programmes. In response to Eve's question as to whether they would go on the internet, Joanne said they would need sponsorship to keep up with new music. Anna Cernaev [?] asked how they kept up with response to the music. Was there feedback? Frank said yes, from various blogs but they couldn't make everyone happy. He showed a slide of the homepage of Live 365 and how stations were linked by genre. Joanne said they had received positive feedback from individual radio producers. Frida Björnsdottir asked if the composers received money for having their music played on the internet. Frank said it was more expensive as more licences were required for digital radio. Terrestrial radios would probably charge less. Open discussion on Musicnavigator It was decided that as this had been discussed the previous day there was no need to continue the discussion. The session finished at 3pm. Good practice email techniques Workshop presented by Vicki Allpress-Hill This session began at 3.05pm with an introduction by Eve O'Kelly. This session was specifically on e-marketing – created for a range of arts organisations. Vicki Allpress-Hill explained that she came from a marketing perspective, not a technical one. She spoke to a Powerpoint presentation. Vicki's talk was about: Email as a marketing tool Email tips and techniques E-newsletters E-marketing strategies. She gave examples of successes organisations have had using email as a marketing tool – The Lowry Centre, Edinburgh Fringe Festival and the Auckland Theatre Company. There were many advantages to using email for marketing and some great tools to help measure the use of emails. NZ Opera Company had two versions of its newsletter: print for donors, Friends etc, and their email Notes. The preference for print or email newsletters could be age-related but was changing. The 'loyalty ladder' demonstrated how to grow customer's loyalty from the first encounter (as a suspect) to an active donor or sponsor. Email communication could be used at each of the five steps of the ladder. It was important to make sure the invitation to people to sign up to the newsletter was prominent and 'above the fold', ie could be seen on the screen without scrolling down. Top right was an optimum location. 'Viral' marketing was used at the 'advocates' level to encourage people to pass on information. Stef mentioned the problem of invitations and attachments going into a spam folder. Vicki agreed this was risky because of filters etc but it was important to put the text in the body of the email. You could dress up the message with an email management tool. Email tips and techniques were explained in the Powerpoint presentation. 'No-nos' and 'no-gos' were spelt out and information was given on the online environment and the core web usability principles. The Unsolicited Electronic Messages Act has finally been passed in New Zealand – one of the last

countries to do so. It was good practice to place a privacy policy on the website. Vicki also talked about how to create great email newsletters, their importance, points to think about when preparing them, how to write for the web, and writing great subject lines. She was sorry there wasn't time to talk about planning an email strategy but this information was in the handout. Discussion One of the conference participants said they had tried to do an HTML newsletter but people didn't seem to want to receive these and asked Vicki for her opinion. Vicki replied that they should ask people what they preferred to receive. You could do this if using group mail. Eve commented that analysis was needed on who actually opened e-newsletters. The results could be disappointing – there was no answer to this. In response to a question on how to use the subject line to best effect, Vicki said first write the general name of the newsletter, then the current title. Make sure the sender is identifiable in the 'from' line and don't use all caps. The session adjourned at 4.10pm for afternoon tea.

Representing and marketing indigenous music – a NZ perspective Minutes

Representing and marketing indigenous music – a NZ perspective

Chair: Scilla Askew (Centre for New Zealand Music)

Presentations: Te Ahukaramu Charles Royal, Richard Nunns

The session began at 4.30pm. Te Ahukaramu Charles Royal, composer and researcher (electronic copy of Powerpoint presentation provided) In introducing Charles Royal, Scilla said that the diversity of New Zealand's music was deepening thanks to the growing confidence of Maori to open out to the world and to recontextualise. Charles spoke to a Powerpoint presentation. He said that in traditional Mori culture there were two main ways of making music:

1- Chant and song poetry

2- Musical instruments The ancient song forms and practice of the instruments almost died out when the Europeans arrived. Charles explained that he was of mixed heritage a product of the Mori culture renaissance over the last 30 years. It was fortunate that there were still elders alive as representatives of an unbroken musical heritage. His own personal journey was a microcosm of the journey Mori had taken. As his people had become more confident they had become more open about sharing. As well as taking a personal journey he had a formal academic music background. His thoughts and opinions on the theme of the talk today were still emerging. He would talk about the song poetry – Mteatea and Richard Nunns would talk about the musical instruments. Much research was required as a lot of Mori music tradition did not survive the 19th century. Of ten only fragments could be found. Only small pockets of instrumental music-making existed in the 1950s. Very few people were still training and performing the traditional instruments. By the time Richard Nunns and others started they had to do a lot of

research. The aim now was not to present an intact pristine musical tradition but to uplift fragments of music and through these fragments create a new tradition. Chanted song poetry was the best preserved. The haka performed by the All Blacks was an invention of an entirely new dance based on preserved pieces. It was traditionally danced by one person in a dire situation. In time it had become a touchstone dance of particular tribe who had shared it with the All Blacks. At this point, in response to a question, Charles explained who the All Blacks were. A lot of Mori culture today was not traditional but a construct. This was not necessarily bad – it was a reality. What people like himself and Richard Nunns did was an invention using fragments of traditional music. There were many different types of song poems, such as those provoked by jealousy; amorous songs about unrequited love; cursing; laments, etc. Some were performed individually, some by groups, and the tempo could vary from fast to slow. He played some samples from 1920s Smithsonian recordings. Lullaby. This contained a lot of information about the child genealogy and history how it should lead its life. Woman is lament for her lover Chant to accompany a haka. Mori had become largely urbanized and an interesting challenge was to see how the traditional music could be updated to modern situations. A key point was the nature of Mori music making today which was using fragments from traditional music with creativity and invention. Richard Nunns, Musicologist and performer of Mori musical instruments. He gave a tiny gallop through Mori musical instruments. The missionaries had disapproved of the instruments and within 60 to 70 years of their arrival in New Zealand there were virtually no instruments left. These then fed the voracious curio trade of the 19th century. Musical instruments were the archives and library so when they were taken away the loss was a double whammy. About 39 to 41 instruments had survived. Why were the missionaries so disapproving? The elders' stories linked instruments, such as the instruments of the tohunga (priest), to esoteric and functional spirituality. The missionaries saw them as an impediment to the uptake of Christianity. Richard demonstrated a number of instruments he had brought with him. Tumutumu – a percussive instrument made of wood with a metronome-type sound which accompanied hours and hours of repeated learning. Bone instrument – used by the tohunga (a cellphone to the divine). There were 22/23 different names for the instruments. These were not of use to collectors so have remained with Mori up to the present day. The instruments often had a sophisticated design for the purpose for which they were created. All songs were in four tones. Different bone was used, dog, human and albatross. 1759 instrument like a Western flute which was based on the sealers' fyses, flagelots etc. It still captured the four-note minor modality. Pumotomoto. A fragile instrument of the Tuhoe had a palliative use during birth. It recounted the life of the child. Nguru. A small nose or mouth flute made from the hearing bone of a humpback whale. Something that had received sound under the ocean now emitted it in a powerful way. Richard demonstrated the nose flute. He said he could speak for three hours on the concepts of nose and lip playing of these flutes. Putetere. A shell trumpet with a neckpiece added. Pktorino. A

Flute based on the cocoon of the case moth. Another instrument made of albatross bone was the trumpet voice for the Chathan Islands. It was used to impart sad and tragic news. The instruments keened with the people as they wailed. Pktorino double instrument. The double from combined the trumpet and flute and was not very common. It was the home of the spirit voice. Pupakapaka. A large conch shell with a long wooden mouthpiece. Richard also demonstrated an East Coast tribe instrument which he sung into giving the effect of ancient voices coming from afar as though through rippling water. Scilla thanked Charles and Richard for their presentations and commented on the fantastic wealth of sounds that New Zealand composers could draw on. The session adjourned at 5.30pm. Minutes for Thursday 21 June 2007 Venue: San Francisco Bathhouse The conference resumed at 9.35am with a performance by 175 East. Andrew Uren and Arnold Marinissen performed Anthony Gilbert's Reflexions, Rose Nord. Andrew Uren played Chris Watson's Mandible. Lloyd Williams, Chair of the Board of the Centre for New Zealand Music welcomed those present and introduced the day's events and speakers. Roland Sandberg, President of IAMIC spoke next. IAMIC had 48 members from 32 countries. The average centre had a budget of 770,000 euros (NZ\$1.35m). 50% was spent on administration and 50% on activities. In most cases the work was financed by the country's Ministry of Culture. He talked about cultural and communication problems faced by the music centres. Some centres covered all aspects of music promotion, others such as the Swedish Centre worked for the promotion of music itself but did not work with concerts and performers. The centres had to find different ways to promote music – to communicate and reach out to audiences. Andrew Uren of 175 East next played Chris Watson's Mandible. Marc Taddei, Music Director of the Vector Wellington Orchestra. Keynote speaker Lloyd Williams, Chair of SOUNZ, introduced Marc Taddei. Marc spoke to speech notes which are attached. He spoke from the viewpoint of a music director and as an advocate for contemporary music. Future box office success depended on new work and the public was hungry for this. Orchestral concerts were still the best way to present contemporary music to audiences. The way forward was to question the hierarchy of popular music that attracted big audiences. Society was changing and there was a need to connect with it in a meaningful manner. The challenge was to be both a museum and an art gallery. Art shouldn't transcend social context – it was the popular genre of contemporary music that had had the deepest impact. The formal process of concerts today was not a good thing. He asked if linear progression was the way forwarded for contemporary art music. People needed to look at pluralistic approach "genuine collaboration with popular performers was one way. This helped break down the distinctions between high and low music. It should not be about making more money. Musicians needed to build up a trust with the audience. They had to make music matter so people would want to invest in it. Outreach was important. Today's audiences were omnivorous in taste and this had to be catered to – Radio New Zealand was doing this well. He was not a fan of the ghetto-isation of contemporary music. Music was relevant in

cultural, social and political contexts. There was a huge possibility for collaboration in extra-musical events. A way forward was a pan-arts approach. New Zealand composers such as John Psathas and Gareth Farr had found a language of expression that reached audiences. Matching works to culture was important. NZ composers had something to say that was uniquely NZ. He then spoke about recording and performance successes of New Zealand composers. Using similar marketing techniques for classical and pop music was a good step forward – as with 175 East and Stroma. More had to be done than playing the odd premiere. Audiences had to be actively engaged in the works. A wider social dialogue was very important – they should involve audiences as art galleries did. They should not pander to the lowest common denominator. Marc then gave a brief overview of the day’s programme. There were a number of requests for his speech notes.

10: 20 Interludes by 175 East. Ingrid Culliford and Gretchen Dunsopre performed Rachel Clement’s text messages.

Creating the environment: the role of music information Centres (MICs) Minutes

Creating the environment: the role of music information Centres (MICs)

Chair: Eve O’Kelley, Contemporary Music Centre, Ireland

Panel: Elizabeth Bihl, Canadian Music Centre

John Davis, Australian Music Centre

Henk Heuvelmans, Gaudeamus, The Netherlands

Emma Welton, British Music Information Centre

The session began at 10.30am. Eve mentioned in her introduction that music information centres were at the coalface. Henk Heuvelmans, Gaudeamus, The Netherlands Gaudeamus was founded 60 years ago. It organised and promoted contemporary music and concerts. Henk said he would like to begin by proposing an exchange between The Netherlands and New Zealand – 10 Dutch composers for Marc Taddei. Henk began with an anecdote about the appointment of a Minister for Culture in The Netherlands who was concerned about the lack of mention of Dutch music in the newspapers and so wrote to Gaudeamus asking if music was still being composed; what was the role of orchestras and what was the role of the MIC In Amsterdam a lot of local tax money went on the arts. Today about 50 percent of the population were Dutch and 50 percent newcomers. The City Council implemented a marketing campaign ‘Show me your thing’. People were perplexed. Lots of money was spent on the campaign with no results.

The council then came to Gaudeamus which, as an information and infrastructural organisation, organised its own festivals, arranged exchanges and took care that music was taken seriously at the political level. Gaudeamus has spent a lot of time helping other organisations with advice and money for infrastructure. Over 20 years they have developed a huge network with 20 to 30 venues for contemporary music. These venues were usually filled and were a good basis for the development of new music. They had to do small things to attain big results. Emma Welton, British Music Information Centre

The British MIC turned 40 this year. It had a long tradition of running concerts in its own small venue with audiences of 20 to 30 people although this no longer existed. In 1999, they started their own concert series which was unusual for a MIC. They were very interested in audience participation. The concert series was called 'Cutting Edge' and with it they: created a platform for music through concerts supported other music promoters with touring etc. advocated to other infrastructural organisations, especially broadcasters. The concerts were held weekly from September to December and had good audiences. The focus was on new work, mainly young British composers, but also some from overseas. They also performed iconic works. The performing ensembles funded the concerts themselves. They raised the funds and took the box office. The MIC charged for publicity. They received applications from over 50 ensembles each year. This was a testimony to the value of the concerts which included many premieres. The concerts could happen without MIC support but they would be piecemeal. The MIC had a database, provided the headline brand and helped increase audience numbers. 'Trust' was important – the brand had to have credibility. Audiences comprised a faithful core of people. There were 'conoscenti' desperate for this type of music. The concerts provided a platform – a way for new composers to be heard. Some did go on to get new commissions. They had a studio venue with a capacity for 120 max. The MIC did not have a marketing department. They raised funds from the Performing Rights Association which enabled them to provide tickets for students – the new generation of concert goers. The MIC ran peripheral activities such as composition workshops in collaboration with conservatories and held events for music students to meet composers. They were now developing new partnerships with other organisations and taking the music experience to colleges and schools. They had many more irons in the fire with diverse groups. Cutting Edge Tour – they received funding to run about 20 concerts and together with their own funds could offer up to about 50 concerts throughout the country. Cutting Edge could offer a national profile for contemporary music. It required an understanding between the MIC and the promoters – this involved a lot of work. Through the Cutting Edge brand the MIC had collaborated with the BBC and Resonance FM. They had nine concerts broadcast on the BBC last year which probably wouldn't have happened otherwise. In conclusion, there were three main processes: 1) Identify need 2) Create something more successful as a whole than its parts. 3) Have a solid core model with flexible edges. Elizabeth Bihl, Canadian Music Centre – In Search of

Open Ears The Canadian MIC fulfilled a large role – it was a one-stop shop. It was the only organization in Canada looking after composers. Music publishing companies had disappeared 15 years ago. The Centre looked after and promoted music. Had a library and sold music. Had five centres across the country. Released 800 – 1000 new works each year. To manage all this they had invented an electronic means of disseminating information. The challenge was to get performers to come to the centre, find music and then perform it. With about 60 ensembles it was difficult to find new audiences. Each of the five centres had a full library and operated as a mini-MIC. Outreach activities were important – such as ‘Collecting ear miles for Canadian composers’. Professional readings of new works were opened to the public. From this they learned there was an audience out there. They then came up with a new approach of presenting music to completely new people. They would attract them by letting them meet the composers. They had to go outside the traditional concert venue – into airports, vineyards, elevators etc. Each centre invited two composers to compose new works for performance outside traditional venues. There were about 50 responses. In the first year they held 40 events across Canada. There was a tremendous response. The music was played where people were not expecting it. They retained a PR company to help with the campaign. Four years later they have held over 143 events, featured 350 composers’ works (although with 18,000 in total they have a long way to go) and used over 100 new venues. Through responses to handout flyers which people completed to earn ‘earmiles’ and win a free concert, they counted 24,383 listeners and 160,000 exhibit visitors. They were able to measure their success through public response, requests for more concerts in pubs, possible feature film and commercials, CDs produced and invitations from venues to return. As a result the MIC had now become that ‘go to’ place. In summing up, Elizabeth said despite the success in career development for composers, an enhanced profile for new music and the MIC and new audiences, they hadn’t succeeded in getting new audiences into concert halls. Eve O’Kelly commented that Elizabeth’s presentation confirmed her thinking – they had to get music out of the concert halls. John Davis, Australian Music Centre John began by quoting from his Peggy Glanville Hicks Address 2003 (see programme). It was written some years ago but still summed up quite well how they worked in the Australian context. Many battles had already been fought and won in Australia. Orchestras were performing new works now more than ever. It was mandatory for music students to study work composed in the last 20 years. As a resource, high quality teaching was an ongoing imperative. They were reaching out to new audiences, but perhaps it was overambitious to hope to reach new general audiences. Staff at the Centre had a lot of discussion on the subject of outreach. An imperative placed by funding bodies was to show increased audiences as a benchmark of success in order to gain new funding. New music was essentially elitist in practice, but in the best sense. A unique set of new conventions was accompanying the performance of new music. It was still a concert or performance rather than a gig. The music still required audiences to

listen. Disciplined cataloguing was still required. It was very different from tagging in pop culture. More value should be placed in meritocracy, ie a winner chosen by a panel of experts rather than an audience jury. It was imperative to embrace the internet and take into account its special conventions. Discussion In response to a question, Elizabeth Bihl said that the five offices in Canada were all part of the same organisation. They were very closely linked and received funding from the national office. Henk Heuvelmans was asked how his organisation keep going when some projects lasted 20 years. Henk replied that they never stopped being successful. Some projects had been able to go out on their own. Amsterdam had a lovely new concert hall – they had to bring people back from the bar into the hall. It gave them opportunities to think of new concepts for attracting audiences. Every month they had to rethink what they were doing. In response to a question about whether their concerts were all in the same venue in London, Emma Welton said essentially they were as they had developed a strong reputation for the kind of audience interested in the music. The session adjourned for morning tea at 11.25am.

11.45am Interlude by 175 East. Gretchen Dunsmore and Andrew Uren performed Patrick Shepherd's Sonatine and Arnold Marinissen performed Tom Johnson's Counting Fives.

Clarifying the message: the role of the media Minutes
Clarifying the message: the role of the media

Chair: Kate Mead, Executive Producer, Radio NZ Concert
Panel: Anna Cernaesz, Artology, Australia
Elizabeth Kerr, Manager, New Zealand String Quartet
Frank Oteri, American Music Centre

Kate Mead introduced the panel and said she would be interested to know what everyone thought of the media. She had been in New Zealand for 10 years and in that time there had been a change to a Labour Government, with a Prime Minister who was also the Minister for Arts. TV programmes supporting the arts had been produced. There were a number of publications about the arts, newspapers reviewed concerts and CDs but there was very little profiling of New Zealand music. Fortunately there were radio stations able to programme New Zealand music. New Zealand was at the forefront but methods were still very traditional. Anna Cernaesz, Artology, Australia Anna spoke from the perspective of small organisations that needed to build a bigger community, influence people to talk about music and get the media interested. Small enterprises couldn't think about indepth

market strategies as they were trying to cover everything. This could be done by the performers themselves. Small organisations needed to create relationships with people in other organisations who were connected to other groups – and so create links in a chain that would help everyone. The New Music Network had 15 ensembles and organised 10 concerts annually which they promoted with e-flyers etc. Each member group enjoyed the collaboration and collective work with the others. Anna's role was to coordinate this. She would work with a three-week marketing plan. The media had responded with articles, interviews and radio broadcasts. This helped break down the scariness of new music to audiences who learned that it was OK to react how they liked to new music. Arts journalists were often over-extended. Getting the message to the media should come from a variety of sources from everyone in the organization “ and could be done online, by press release, phone etc. Lively and informed criticism and local stories helped create a buzz about new music. It was up to organisations to take control of what appeared in the media – and how to do this effectively. They could look at blogs, websites, interactive sites etc. It was up to everyone to love, know and push new music. Frank Oteri, American Music Center Frank recounted an anecdote about a big new story on the media – there was a brouhaha over a certain woman. Did the media have a right to talk about this? Someone asked did we create the interest or did we feed it? The response was no one would know about it unless the media covered it. This resonated for Frank. It was very important for MICs to create their own media – and to create their own publications. The NewMusicBox had 50,000 unique visitors each month. He picked up on the expression used the previous day by Vicki of 'viral marketing'. Regarding the former mainstream media and whether we were nearing the end of newspapers, Frank thought not – but they and the form they took needed to be rethought. To find something on the web you had to enter a word and search, unlike print headlines which could draw you in. MICs had to be able to create the interest and share it. Elizabeth Kerr, Manager, New Zealand String Quartet Kate talked about Elizabeth Kerr's different roles vis a vis the media and asked her how her perception had changed. Elizabeth replied that she thought it had improved. There was more open communication now between the media and composers. She spoke of her own experience when she wrote a piece for The Listener chastising a national organisation for not being very adventurous in its repertoire. She was accused in a letter to the editor of 'totalitarian intellectual arrogance'. Before the audience came to a concert they needed to focus on the experience they were going to have – would they be exhilarated, soothed – what would they feel? It was a good marketing principle to think of this. It was incredibly important that performers also spoke with the audience and made a connection this way. Performances had to be excellent. Marketing had to be clearly targeted. Cooperation with other organisations was great. It was important to know why people attended concerts etc – databases were very useful. One strategy was to bring people to a Beethoven concert and then introduce them to something else. E-marketing was the direction to be going in. Discussion Kate

commented that radio stations all over Europe were commissioning works – there was a case for people tuning into radio and TV. She mentioned a recent gift Radio New Zealand Concert had received from The Netherlands of 22 CDs, 4 DVDs and a book. Henk commented that the system had changed and they were no longer recording concerts. Kate asked if there was a role other than advocacy? Frank said look at excitement. It was very important for people to listen to each other. Contemporary music allowed people to listen to a voice other than their own. Music was a fantastic metaphor for listening to each other. The media had a historical/archival role. In the US there was often only one critic in some towns so the media was no longer a forum of multiple voices. Blog'ism gave a variety of voices. When there was no budget for media coverage, the value of the critical voice was lost. A comment was made that the media told a story for the people who weren't there. New Zealand was a bit dogged by the size of its critical mass. The level of writing had gone down and it was difficult to find good writing. Anna said there were one or two mainstream newspaper writers who would always attend events. One had to think about what the media was – it was always changing. People had to think hard about what they could do to promote media response. Frank said an exciting web feature was that you could read about something and then click and see or listen to it. Music had been carved into niches – into multiple genres. 50 to 60 years ago only classical music was reviewed. Jazz and rock came later. It could be a backlash that classical music was losing out to pop and jazz. There were now very few trained journalists. NewMusicBox had an intern from a journalism school. It was important to have people trained to listen to 'cool' music. Kate expressed a preference for the term 'now' music as it wasn't pejorative. Something the media could do well was build relationships with composers, performers and organisations such as SOUNZ. How did you develop a relationship with other media? Elizabeth Kerr said they had had interviews with the members of the NZSQ, their music had been recorded, and broadcast to the whole country and even overseas. Kate asked about print and TV. Anna said it was essential to get the right contact interested – to speak their language and to get the information to them in a very simple way, by phone, email etc. Ask them what they needed, who was their audience, what excited their audience? Start these conversations and keep them going. Elizabeth Kerr said that relations with the media needed time. You had to have tolerance for lack of closure with the media. Frank said that once the majority of people who wrote about music were composers themselves. Then came the idea that there was a conflict of interest. It should be a confluence of interest. There should be an ethical equilibrium between being a composer and a critic. Getting the audience interested wasn't only getting them into seats but also getting them involved. Not everybody needed to be a practitioner. People needed to be able to appreciate what performers were doing. Kate said that one of the roles of the media was to excite people – to alert them to the benefits of listening to music. Frank commented that you didn't have to like music, but at least have an open ear. The role of the media was to have a dialogue

with the music. Someone said the media could generate enthusiasm. A review could be helpful and reassuring about the bits the listener missed out on. It could help for the next time a person went to a concert. Frank said that people could rely on critics to help them create their own opinions about a concert. People needed to be encouraged to think for themselves. The media should not lose sight of that. Elizabeth Kerr said media critics could contribute to the understanding of complex new works. MICS should invite the media to rehearsals, show them the scores, have them talk to composers and encourage and help critics understand new works. Kate said she liked to play new works more than once. Radio NZ Concert played all new works entered for the Douglas Lilburn prize every night for a week then the audience was able to vote with more understanding of the works. With modern music it was a confidence thing. People relied on critics to help verbalise their thoughts and opinions. Stef said there would never be a return to the time when the media reviewed concerts in small places. There were so many concerts on today. MICs had to invent and create their own media. Frank said that there were so many concerts the New York Times recently brought on two new critics. Newspapers based on the subscription model were learning from younger people that this model did not work. People were impulse buying now. There needed to be a more open-ended concept of what was going on in music overall. Anna said there was still an avenue for traditional media reviews. Frank gave an example of the Atlanta Journal. When it announced the position of classical music critic would be deleted there was such an outcry from readers that the journal had to say it was actually just the title of the position that had changed. MICs needed to know they could shape media response. One way was through letters to the editor. They should write when something was good as well as bad. There was nothing like positive reinforcement. Stef mentioned a scheme where people could gain points to win CDs through buying various newspapers. They then had to go to the concert venues to collect the CDs. This had been successful as people did return to the venues.

The conference adjourned at 1.05pm for lunch. 2.20pm.

Interlude by 175 East. Arnold Marinissen and Gretchen Dunsmore performed Steve Reich's Clapping Music and Liesbeth Kok, Kate Mead, Gretchen Dunsmore, Frank Oteri and John Davies performed Mayke Nas's Anyone Can Do It.

At the coalface: the role of performers and composers Minutes

At the coalface: the role of performers and composers

175 East, New Zealand

Chair: Peter Walls, Chief Executive, New Zealand Symphony Orchestra

Panel: Gretchen Dunsmore, clarinetist

Andrew Ford, composer, broadcaster, Australia

Gabriela Franks, composer, pianist, USA

James Gardner, composer, director 175 East, New Zealand.

The Chair introduced the panel. Gabriela Frank Gabriela spoke from her own personal perspective. She played a recording of the final movement of one of her own compositions for a string quartet: *Leyendas*. She said this style was the more popular sound of her writing, easy on the ear with recognisable Latin American influence. She composed music for outreach programmes and civic endeavours, reaching out to and connecting with other ethnicities in particular. The Brentano String Quartet will be premiering a work of hers later this year. The Minnesota Public Radio will premiere a work she wrote for Chanticleer based on poetry by a Latin American Jesuit priest she met working in a prison. She spoke of the Latino/immigrant experience in the United States and her part in building relationships within this community. She was currently developing a course using materials of 'continental harmony' and works reflecting the social environment. James Gardner James said there was no such thing as a homogeneous audience – it was a composite group of individuals. It was dangerous to have an ideal target in mind. A possibility for new music audiences was the interface between improvised music and straight musicians (this was very active in Wellington). Potentially there were a lot of people out there who would love this kind of musical experience. There was a crossover already in 'sound art' which basically came from the visual arts. As a composer he didn't know which individual to pitch to. Looking at the role of the performers he said that performances today were engaging and directed. Players 'meant' the work. They were completely committed. It was the duty of performers to project a work no matter what they thought of it. Gretchen Dunsmore Gretchen spoke from her role as a performer. She enjoyed playing contemporary music, but as a performer would play this along with works by 'dead guys'. It was important as a performer to talk about the works, especially in small venues – and not be condescending and choose only easy pieces. A performer had to believe in a piece. It was difficult to play a piece they didn't believe in. By presenting a great array of music and backing it up, she hoped to hook in audiences to new music. Andrew Ford Andrew said an ever-increasing feature of our time was that composers and performers were becoming indistinguishable from each other. More composers were performing and more performers composing. Picking up on a comment made earlier by Elizabeth Kerr about introducing composers to their neighbourhoods, he recounted the background to his piece *Elegy in a Country Graveyard*. He grew up in a small town Robertson and wanted to include something of the place in his music. The piece imagined people in 19th century heavy serge having to hike through hilly country to the graveyard. He recorded interviews with old people and incorporated their voices in the composition. He also wanted to use local musicians and

so composed music for the local choir and brass band which they could perform live while the rest of the music was recorded. The piece played to a capacity audience in Kangaroo Hall and although the performers and audience were unused to contemporary music they recognised their own stories in it. Andrew played a short section of the piece. He explained that in this radio version the choir and band were at the back to allow the spoken voices to be more audible. Discussion Peter Walls commented that performer and composer were actually coming back together as it was before Beethoven. It was probably his deafness that isolated performing from composing. It wasn't possible to please every music listener – what kinds of mediation would the panel use? James said because he didn't have an ideal audience in mind it didn't mean he didn't want one. How to get an audience? It was very difficult – you held on to what you valued in what you were doing and made it more accessible. There was a divisive element in the media – how did you keep doing the music you wanted to without it becoming easy listening bits. A problem was that there was a lot of music around but how much was listened to? Today's new music was not something to do other things to. Andrew said they had to write what people wanted – to guess it was rather arrogant. But they did know what commissioners and performers wanted. So if they could please commissioners and performers they'd have a chance of pleasing audiences as the music would be played with conviction and passion. Someone asked if any of the panel had a strategy for managing their own skills. Gabriela replied that they could sell their soul a little bit – they could tap into some interest they didn't know they had. Gretchen commented that sometimes they had to be a bit prescriptive, but she preferred to work collaboratively and then see the magic come out the other end. Some of her most profound moments have been when pieces were written for her. It could be illuminating to see what a composer saw in a performer. Andrew quite liked it when commissioners got prescriptive. This meant they realised what you could do or they would have gone elsewhere. The performer's job was to make the composer think they were performing the piece the composer wrote. He quoted from Stravinsky: 'Great composers take a commission and write the music they were always going to write'. Peter told a story of when several composers were each asked to write a piece for a classical audience and were told that the music would be more accessible if shorter. However, all the composers wanted to add something different in their pieces. James mentioned that he had written a piece for a piano trio which he would never have dreamed of doing if not commissioned. String quartets were very vibrant today. A composer could completely re-energise a response to music. The commissioner played a vital role in ensuring an audience's engagement. James agreed and said because of the New Zealand Trio's infrastructure his work was made accessible to a wider audience than he could have reached on his own. Peter mentioned co-commissioning between different international orchestras. Gabriela talked about her relationship with a commissioning consortium where each member was very pro-active in getting the best splash out of her and getting her out there to speak to audiences. She felt she needed to consolidate her

effort and determine a commission brand. This would give a strong push to the type of music she was writing, either for community outreach, or with Latin American influence. Stef asked what challenges were faced by composers. Was it better to write a number of diverse but not so good pieces which would have lots of performances, or one excellent piece with only one performance? Peter replied that most pieces would get at least 10 airings today. Andrew said that there were some pieces the composer wanted to have out there on CD – these were for home listening. Gabriela said it was different with orchestral pieces. Composers needed to recognise this and get their name out there. Kate said Radio NZ Concert’s philosophy was changing as time went by. They had intellectual property and put money into it. So they were unwilling to give things away free as they wanted the revenue. But she was also aware that the more the music was disseminated the greater the potential value for the station. One of the audience asked if there were any special requirements or lessons for composers of pieces for youth orchestras. Peter replied that there was a programme in New Zealand where young people submitted scores and one was chosen to be a composer-in-residence. Certain New Zealand composers had a very ready take-up with local audiences; others might also be excellent composers but their value might not be appreciated for another 20 years. It was important to keep an eye on these pieces and keep them in front of people. The NZSO set an 80 percent target for filling audiences. If committing to more than 80 percent full house they would have to compromise and play less New Zealand contemporary music. Gabriela said people didn’t really want too many demonstrations about composers. There was a way to couch the playing of good music for 20 years down the track – the audience should not be underestimated. Gretchen said that live music was obviously very important but recorded music was also very useful as a resource for works that weren’t popular with musicians and might be lost if not recorded. Younger people responded to contemporary music, particularly post-1950, much more than to a classical repertoire. They were especially interested in seeing and meeting the composer. Andrew said that young people’s concerts were always sold out. They usually contained a new work, a classic and a rarity. They had experimented with reversing the traditional order of the programme and people responded well. Peter mentioned a concert where Marcus Stens programmed the new music after the interval and told the audience they could go home if not interested. No one did. James asked Peter about obstacles to changing the format. Peter replied that it seemed simple. He mentioned how Berlioz had ranted about the conservative orchestra – it was a giant grand piano played on by a conductor. You could get into trouble with an ensemble of possibilities. He mentioned the difficulties faced in performing a Psathas concerto with the stage changes it required. It seemed there was inertia built in to any orchestral concert. [Someone in the audience commented that a John Psathas piano concerto was being performed the coming Saturday.] John said he noted how the body language of an orchestra when playing a new work compared with playing traditional familiar music. Passion by the players on stage was necessary. It sent out a message. If the

players looked bored while playing new music what message were they sending out about this genre? Gretchen said that teachers needed to instil excitement in their pupils for playing new music. There was still a lot of focus on Mozart but this was changing. Young musicians were now more familiar with contemporary music. If taking on challenging contemporary work it should be given more time at the expense of other works. It was very important that the conductor was genuinely keen to play new music. It was also important to have the composer attend rehearsals, to be introduced to the players and to give feedback into the rehearsal process. Joanne added that it was important for the professional development of young composers to get them to talk with professional performers. Andrew commented that composers were not always the easiest people to work with or represent. 50 percent had a goose-stepping ego and 50 percent timid paranoia – he was speaking for himself. The conference adjourned at 4pm for afternoon tea. 4.45pm. Interlude by 175 East. Ingrid Culliford performed Andrew Ford's Spinning and Ingrid Culliford and Gretchen Dunsmore performed Elliott Carter's Esprit Rude, Esprit Doux. Discussion and conclusions Kate Mead commented that what worked for her was knowing the support everyone gave each other. There was no room in their industry for serious undermining. She could see why the music they were so enamoured with was not always appreciated by others. It was good to hear composers like Andrew articulate what they did and why and how it might brush off on others who didn't understand the syntax. Professional development was very necessary for composers – did anyone have any ideas? It was commented that it was fascinating that some people thought classical music didn't exist anymore, that it was a dodo, a museum piece. Kate said they should approach people who usually listened to punk music etc and were used to an aural challenge and see if they could be persuaded to listen to new music. Richard Letts said he became involved with new music in the 1960s. He observed there was a mismatch between the wish for an audience and what was possible. 'I'm writing this very difficult music and yet no-one listens to it and why don't I have an audience of several thousand?' This could raise an interesting discussion. Kate said that funders set measures and decided how much funding would be allocated. Scilla said it was about enthusing young people to play music. MICs had a wealth of resources for this. Everyone had a role to play in this – it was a very positive thing. Kate commented that an online presence would hit the digitally aware young people. James agreed that the problem of music education could be addressed by MICs. They could help redress any perceptions put out by the media. Kate said composers could create the media – this was very positive. John said more musicians than ever had the technical skills to approach different music in an intelligent way. More contemporary music was being performed than ever in Australia in the late 20th and early 21st century compared with, say, the 1920s. It didn't matter if the audience was 50 or 500 – the important thing was that the music was being created and performed. Another one said education didn't stop at school. There was a much larger

demographic of people over 60 and their interests needed to be catered for too. The session adjourned at 5.10pm