

# WAM

WEST  
AUSTRALIAN  
MUSIC



## ANNUAL REPORT 2016

[wam.org.au](http://wam.org.au)



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Photo by Shoot The Wicked Witch

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# BOARD AND STAFF MEMBERS 2016



Photo by Livia Carré

## BOARD

### President

Al Taylor

### Vice President

Noah Shilkin

### Treasurer

Steven McCabe

### Secretary

Bel Skinner

Anton Mazandarani

Jacob Snell

Holly Walton (appointed April 2016)

Toby Browne-Cooper (appointed April 2016)

Louise Scott (appointed November 2016)

David Hyams (term ended April)

Jo Carson (term ended April)

Simon Reed (term ended April)

Leanne Casellas (term ended April)

## STAFF

### CEO

Mike Harris

### Business Manager

Livia Carré

### Regional Officer

Nigel Bird

### Development Manager

Georgia Kennedy

### Industry Development Officer

Claire Hodgson

### Marketing & Communications Officer

Aarom Wilson

### Administration & Membership Officer

Kate Branson

### 2016 WAMFest Coordinator

Greg Sanders



# PRESIDENT'S REPORT

**AL TAYLOR**

“

How I do love the smell of momentum  
(in the morning)!

”



Photo by Chris Kerr

How I do love the smell of momentum (in the morning)!

Three years ago I was lucky to have the opportunity of taking on the role of President of WAM. I had been involved with the organisation and the industry for a long time and have always held the view – as pretty much everyone else has - that the pool of talent in WA was extraordinary.

The saying ‘there is something in the water’ comes up time and time again in reference to the WA music scene. WAM itself, as the representative of the industry, has done a pretty incredible job of flying the flag, and jostling and cajoling to create opportunities for those in WA wanting develop their craft, carve out a career and garner recognition locally, nationally and internationally. So, to be part of all of that is a real privilege.

When I started in the role it became very clear, very quickly, that - despite all the great achievements - WAM, or more importantly, the WA music Industry has been severely undervalued. Those of you who have had the patience to plough through my previous reports, or heard me bang on at WAM events, will no doubt be very aware of my perspective on this. With practitioners across all aspects of our industry achieving national and international recognition, and what that delivers to the state of WA, well, the contribution is significant. While we had confidence in our hypothesis, we set out to prove that in 2016 via formative research.

The commissioned research report undertaken by Edith Cowan University revealed – among many other verifying statistics - that the WA music Industry contributes almost \$1 billion annually to the state economy. Let’s just say that again...\$1 BILLION.

It’s a substantial figure in anyone’s terms, and one that certainly makes people sit up and take notice. It certainly did get noticed. Yes, we got a ton of media coverage, but there was a particular moment standing in the beer garden of The Bird early on the morning January 20, 2017 when I got the real sense that we were starting to get serious traction. Here was the then opposition leader (and now Premier) Mark McGowan announcing a commitment of \$3 million to the WA music industry. Away we go!

A very nice start to the year and a fitting end to 2016 where, amongst so many other achievements, we hosted our most successful WAMFest to date. Attendance across all events was well up on previous years and the WAMAwards were singled out by so many as the best ever.

In 2016, we committed to raising the bar and we did. And with this momentum will continue to do so. In fact, we are now in the early stages of planning what we hope will be a much more significant celebration of WA music with our eyes squarely on the creation of a WA Music Week – a statewide celebration of West Australian music, culminating in the Awards. It’s big and ambitious, but it is where we need to get.

You will have read from both Mike and Steve's reports that, financially, we are extremely well managed and have got ourselves into a very strong position, and we continue to stay focused on the delivery of our business and strategic plans.

Phew! Another big year. The WAM team, lead by Mike Harris, have gone over and above, and Mike himself has been a man possessed in pushing WAM forward and championing the industry. And our Board has been equally tireless.

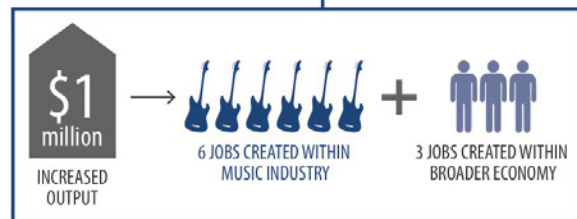
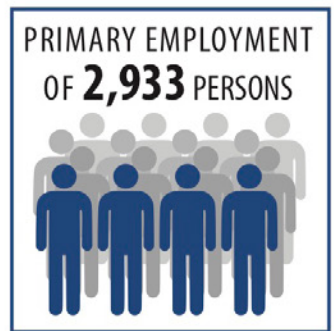
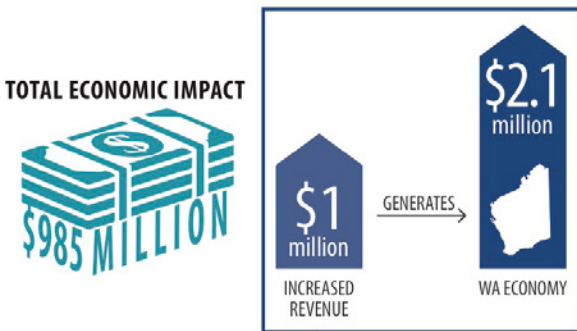
We are really starting to see the fruits of our labour, and we hope you, our members, are seeing it too, because that is what we are about.

Yes, we now have some serious momentum. We are on our way, but have a ways to go and much more to do, but we're buoyed by your inspiration.



Photo by Cameron Lindroth

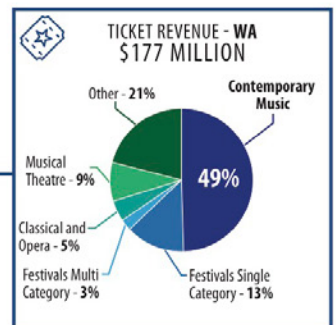
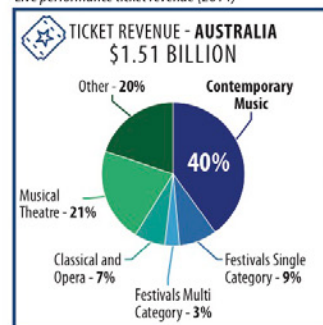
**ECONOMIC IMPACT OF THE CONTEMPORARY MUSIC INDUSTRY IN WA**  
**SUMMARY**



Contemporary music industry (total economic impacts 2014)

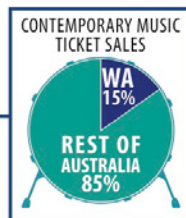
|                  | Revenue (\$m) | Value-Add (\$m) | Primary Employment (persons) | Wages (\$m) |
|------------------|---------------|-----------------|------------------------------|-------------|
| <b>AUSTRALIA</b> | 5,896         | 2,927           | 32,357                       | 1,341       |
| <b>WA</b>        | 655           | 330             | 2,933                        | 149         |

Live performance ticket revenue (2014)



**CONTEMPORARY MUSIC** in WA generates **\$111 million** in ticket sales and **1.1 million** attendances per annum

WA share of population compared with share of contemporary music ticket sales (2014)





# CHIEF EXECUTIVE OFFICER'S REPORT

**MIKE HARRIS**

“

Large or small, complex or simple, metro or regional - WAM's programs improve the environment that enables music to thrive in WA.

”



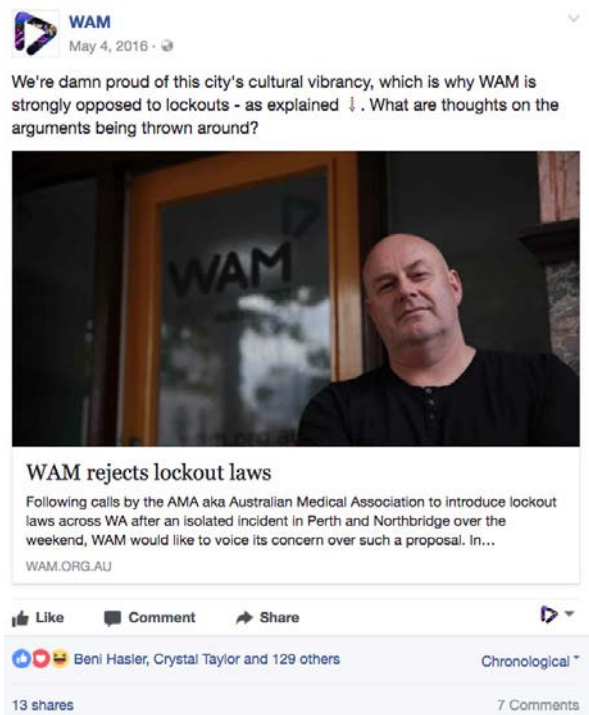
Photo by Kim Anderson

2016 was a year where WAM put some key organisational and industry data before the public and key decision makers in government and opposition. It was a year where WAM built, albeit slightly, on our reserves bringing this to around \$69K. Considering that reserves were previously depleted, this represents a turnaround of close to \$80K in three years. And 2016 was a year where WAM, again, delivered a range of projects that directly and indirectly benefited the Western Australian music industry.

WAM's economic impact research, undertaken with ECU Joondalup campus, valued the WA music industry's contribution at close to \$1Billion. Importantly, it measured jobs created as a product of investment in music in WA, and the flow-on to the economy of that investment.

Taking WAM's flagship event into more micro consideration, work undertaken with Pracsys Economics and Culture Counts showed that every dollar invested into WAMFest generated a return on Investment of \$6.77 (5 is considered very high!). And a telling statistic revealed that 65% of attendees would have stayed at home had they not attended WAMFest events.

Just taking these two pieces of data into consideration, and without even looking at the music itself, it demonstrates the value and importance of music to the WA economy. This sounds all very clinical and lacking in appreciation of the blood sweat and tears of the artists in creating their art... however, when arguing for greater investment in music, this kind of statistic is gold. The quality of WA music itself is writ large in our venues and coming through our airwaves and devices; it remains of the highest quality. The challenge remains in exposing WA music to bigger and more diverse audiences.







WAM delivered a range of programs and activities throughout 2016 that are described in the pages that follow, so I won't delve into detail. What does need saying, though, is that - large or small, complex or simple, metro or regional - WAM's programs improve the environment that enables music to thrive in in WA. With very limited resources, WAM continues to create opportunities for artists to develop and have their music recognised.

Looking forward, 2017 will be less statistically focused: we will continue to use this data extensively, however. WAM is looking towards a couple of new projects focussing more on the human side of music; developing an approach to audience development, and addressing the issue of gender representation in the WA music industry.

Nothing WAM does is possible without the dedicated efforts of the WAM staff, who go above and beyond in their efforts. To them, I say thankyou very much. To Al Taylor and the board, similar thanks for your time, wisdom, leadership and efforts to advance WAM and music in WA. A quick recognition of two board members who ended long terms on the WAM board in 2016: David Hyams and Simon Reed. Massive thanks to you both, and also thanks for your continued support since stepping down. And, of course, thanks to all WAM members, musicians, venues, managers, labels, studios, engineers and producers etc. who make the WA music scene the best in the country.

“ Nothing WAM does is possible without the dedicated efforts of the WAM staff, who go above and beyond in their efforts. ”



Photo by Allison Reid



Photo by Castaway Photography



# TREASURER'S REPORT

**STEVE MCCABE**

“

Our positive financial performance in 2016 is reflective of the ongoing vigilance of WAM's management and Board...

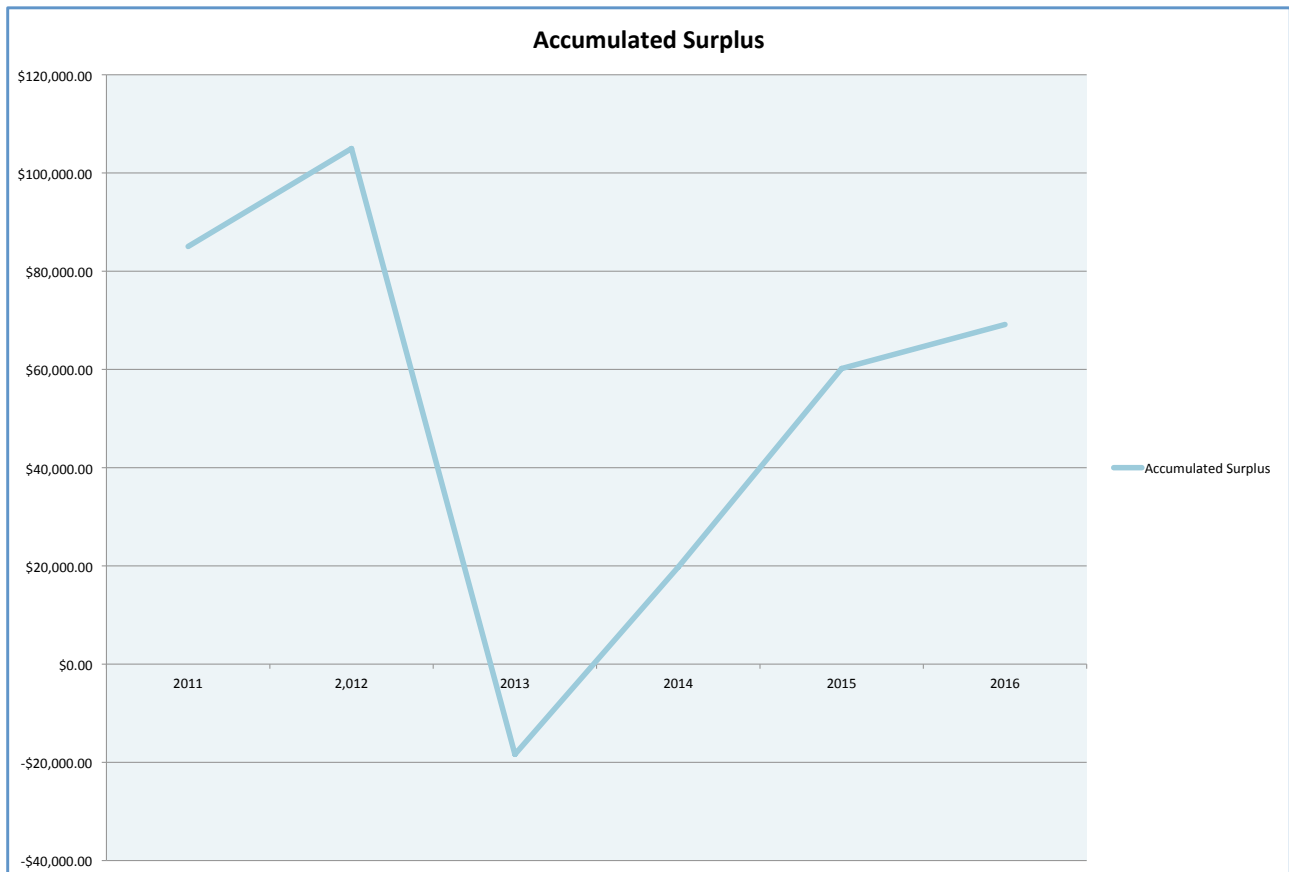
”



Photo by Cameron Lindroth

Our positive financial performance in 2016 is reflective of the ongoing vigilance of WAM’s management and Board in conducting our operations in WA’s current economic climate, one at risk of limited funding from both the private and public sector.

We have continued, and strengthened even further, our focus on the financial governance, risk management and budget controls that have seen our reserves continue to build year-on-year in recent times, providing WAM with a strong financial foundation to sustain its operations.





**THANKS**

# THANKS

During the course of the year, WAM entered into funding and sponsorship arrangements with many businesses, organisations, funding bodies and media organisations. As well as delivering brand exposure for our partners through our music-based programs, we also achieved community outcomes for business and local government. Each of our partners, no matter how big or small the contribution, allowed WAM to do the thing that we do best – bring original, contemporary music to life throughout WA. Thank you all for your support of the work we do, including:





## **WAMAwards & Song Of The Year Sponsors**

Association of Artist Managers | Alex Hotel | Audiofly | Badlands | Clancy's Fish Pub Fremantle  
Cool Perth Nights/Mojos Bar | Country Music Club of Boyup Brook | Mustang Bar | National  
Live Music Awards | Noongar Radio | North Metropolitan TAFE | Parlour | Perth Theatre Trust  
The Ellington/Perth Jazz Society | Unified | WA Academy of Performing Arts

## **Song Of The Year Prize Sponsors**

Alberts | Berklee Online | Diskbank | Firestarter Distribution | Music Feedback | Perfect Pitch | RØDE Microphones | Sonic Lolly

## **Song Of The Year Studio Partners**

Artisan Music | Blackbird Sound Studios | Crank Recording | Debaser Studios | Fremantle Recording Studios  
| GibSONIC Studio/Beltones Studio | Poons Head | Rada Studios | Shanghai Twang | Soundbaker Studio  
| Sovereign Studios | Sumo Sound Studios | Tone City Recording Studio | Underground Studios

## **Sounds Of The Goldfields Launch Partners**

Goldfields Arts Centre | Rydges

## **Media Partners**

ABC 720 | Avenir | Mix 94.5 | Pilerats | RTRFM | The Au Review | TheMusic.com.au  
The Music Network | Tone Deaf | X-Press Magazine | Noongar Radio



# DEVELOPMENT AND FUNDRAISING

## GEORGIA KENNEDY

“

“WAM has thrived in 2016, achieving strong successes in the funding of our programs and services, and delivering better than budgeted results for the third year running... In fact, 64% of our partners renewed their relationships with WAM during the year.”

”



Whilst arts funding, particularly in WA, continued its downhill trend, we put on our thinking caps and laterally explored interesting and unusual funding opportunities for our broad range of programs and services. As a result, WAM has thrived in 2016, achieving strong successes in the funding of our programs and services, and delivering better than budgeted results for the third year running.

WAM was also successful in renewing partnership arrangements with a number of key organisations in 2016. Brookfield Rail and RAC returned as partners on Sounds Of The Goldfields and Wheatbelt Touring Circuit respectively, and the City of Perth returned for the tenth year in a row in support of the newly named WAMFest. In fact, 64% of our partners renewed their relationships with WAM during the year.

WAM's philanthropy program has started slowly but successfully. Having deductible gift recipient (DGR) status from the Australian Taxation Office will allow our generous and appreciated supporters to receive tax deductions for their gifts. We thank our donors and partners for their support of our work.

## MORE INFO

[Eskimo Joe launch Sounds of Goldfields CD \(video\)](#)

## HIGHLIGHTS

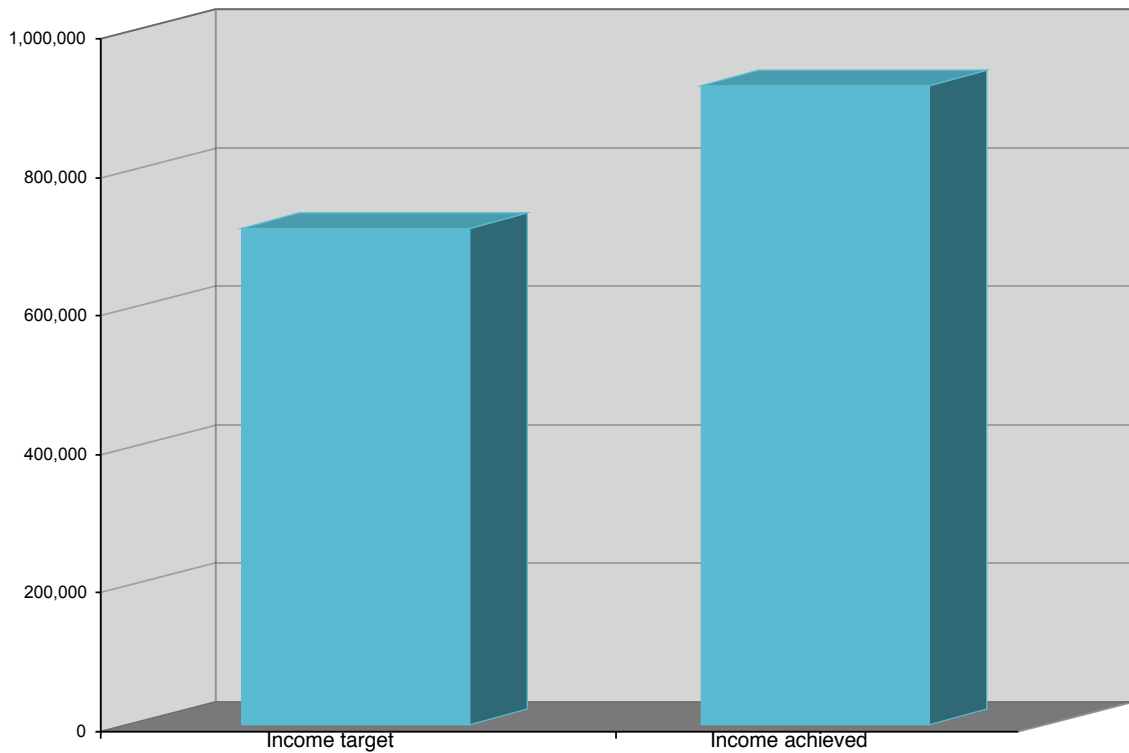
- After receiving our first donation in December 2015, our philanthropy program began to take shape, resulting in our first major gift from Kevin Wolfe. Gifts such as these are untied and allow us to run programs that engage the broader community and support emerging artists. Thank you, Kevin! The first allotment of posters from Sue Hammersley's personal collection was framed through a fundraising campaign. Along with the donations we received from the sales of Peter Burke's Wetteining Auralia books, we had a subtle but successful start to fundraising.
- The delivery and launch of the Sounds of the Goldfields project was a resounding success. Eskimo Joe headlined the launch, and we sold out the Goldfields Arts Centre, attracting a 700 strong crowd who were in fine voice and cheer, and assisted in creating a magical vibe in the centre where the project artists were met with rapturous applause. Our Goldfields-based partners were joined by representatives from the project's Perth-based sponsors in an evening of celebration and success. GWN7 proclaimed the event to be "the Goldfields' night of nights".





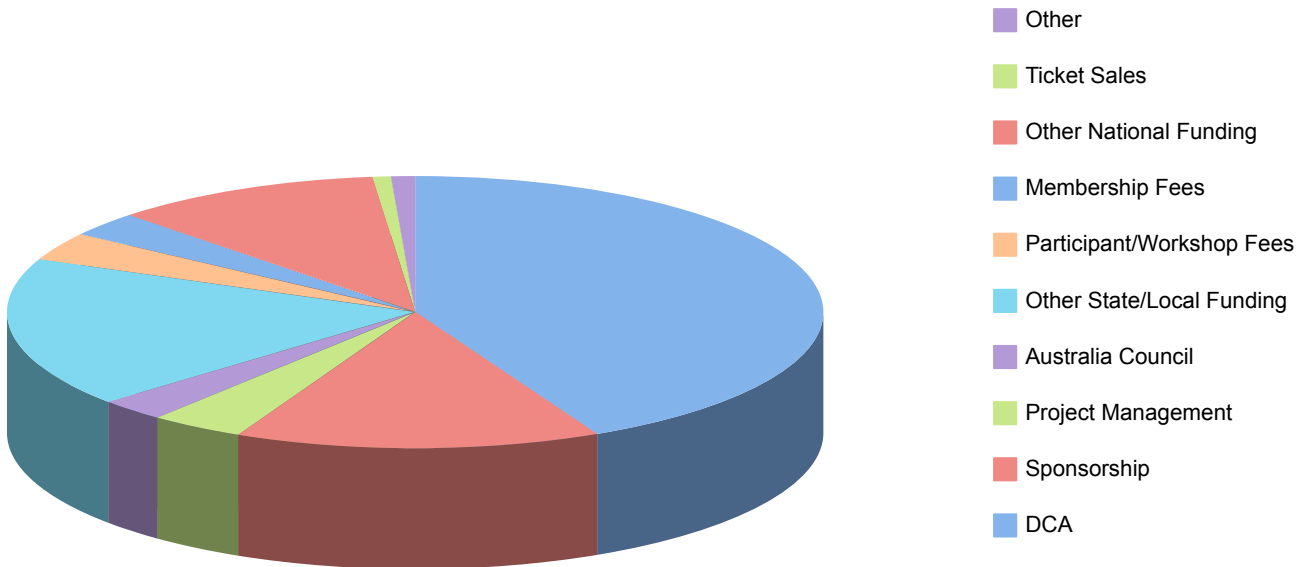
- The Wheatbelt Touring Circuit project reached new heights in 2016 with the introduction of our Wheatbelt WAMBassadors program. Six artists were chosen as representatives to promote the work of WAM, the RAC's road safety message, and to mobilise the Wheatbelt community. The program was a finalist for the Regional Safety Award in the annual Regional Achievement and Community Safety Awards. Through this program and the partnership with RAC, the Wheatbelt WAMBassadors engage with their peers and draw attention to the consequences of poor choices behind the wheel. The initiative has been incredibly successful and has achieved very strong brand profile for both WAM and RAC not just in the Wheatbelt, but further afield.
- The WAM Festival continued its evolution and growth on past years, both in terms of attendance, scale and support through partnerships. Strong levels of financial support translate directly into bigger and better outcomes for WA artists, as well as a more attractive and engaging musical program for the broader community. City of Perth and Healthway, the festival's two major partners, engaged and activated activities within the program. The Drug Aware Kombi installation at the Block Party event was a big drawcard for punters, and demonstrates the value of the Festival for partners wishing to engage with our audience in an economical, yet meaningful fashion.

## INCOME TARGET \$

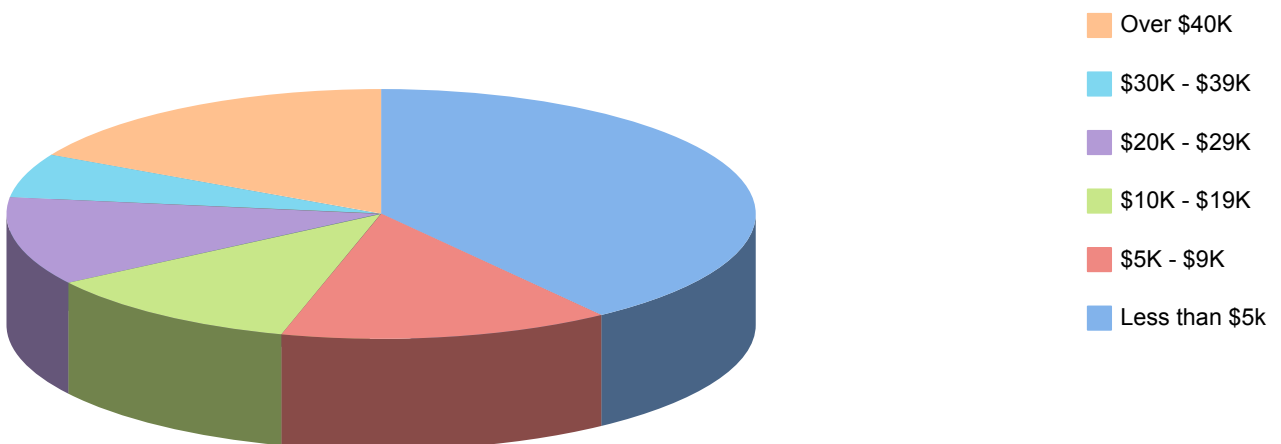




### INCOME BY TYPE



### PROPORTION OF TOTAL INCOME BY PARTNERSHIP VALUE





*“The City of Perth have been proud to partner with WAM via our Arts & Cultural sponsorship program since 2001/02. WAM are integral in nurturing and growing the live music industry in Western Australia, which brings substantial social, cultural and economic benefits to the community. The City looks forward to continuing to work closely with WAM and their key staff to continue to ensure that we enliven city spaces through live music and the various ongoing events, festivals and projects which are always delivered to a high quality.”*

**Ben Fitzpatrick**

Manager Business Support and Sponsorship, City of Perth

Photo by Aarom Wilson

*“Well done WAMily! For the past three years we’ve seen WAMFest go from strength to strength, each year developing ways to nurture new talent and generating fantastic industry networking opportunities. We’re proud sponsors of the event and we look forward to extending our support for the years ahead, and beyond.”*

**Harley Evans**

CEO and Owner, moshtix

Photo by Shoot The Wicked Witch



# MEMBERSHIP

## KATE BRANSON

“

“The membership peak for 2016 was in September and saw 503 memberships accounting for 872 individuals, representing an 11% increase from the membership peak in 2015.”

”



Photo by Adrian Thomson

WAM membership numbers have shown a steady growth over the past year, seeing an average of 491 financial members representing an average of 850 members across the year. This includes concession, individual, band and business membership types.

Introduced in 2014, the online membership platform has continued to provide an effective signup option for members. An increased range of third party member benefits have continued to be taken advantage of, in addition to the popular benefits already in place such as the free legal consultations, Qantas and Virgin excess baggage deals, insurance discounts and special rates for BIGSOUND conference passes.

Three years on from the introduction of the membership platform, WAM is investigating ways to improve and develop it further, with a view to increasing accessibility for members. This includes streamlining the renewal process for members and providing more information via the membership portal. A benefit of this will be making it easier for members to find and update important information directly. An additional resource page will be developed for members which provides national radio station, venue, and press contact information, how to guides and more. In 2017 WAM will review the membership structure and benefits with a view to providing increased access to content via the website.

## HIGHLIGHTS

- The membership peak for 2016 was in September and saw 503 memberships accounting for 872 individuals, representing an 11% increase from the membership peak in 2015.
- Regional split in 2016 was 82% of members were located in the Perth metro region, 16% of members were located in regional Western Australia, and 2% were located outside of WA.

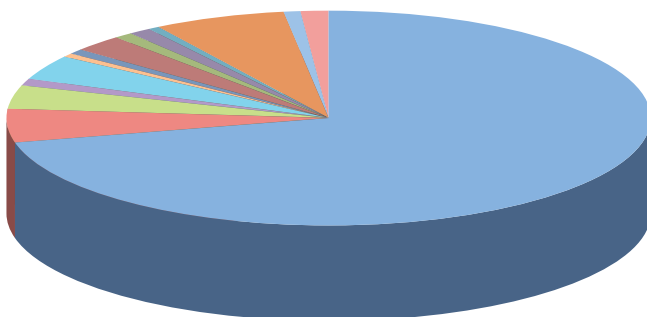
## MORE INFO

[West Australian Music: Membership](#)




Photo by Allison Reid

### MEMBER INDUSTRIES



- 1% - Media: Press, TV, Radio
- 1% - MC
- 7% - Management
- 1% - Licensing
- 1% - Industry Service Organisation
- 1% - Government
- 2% - Festival
- 1% - Fashion, Food, Beverage
- 1% - Entertainment Law, Accounts
- 4% - DJ
- 1% - Digital Content Aggregator
- 4% - Designer, Graphic Artist, Artist
- 5% - Booking Agent
- 71% - Artist, Band, Songwriter, Composer, Lyricist, Arranger




*“As WAM members we have utilised some of the excellent partners’ benefits such as the musician’s baggage allowance, as well as organising travel insurance for tours! The most beneficial has been entering Song Of The Year each year, and being able to nominate three songs for the price of one. Being members is more than just receiving benefits though - as a band it’s our way of showing support for an organisation that has supported us hugely and in many forms over the years.”*

**Kiera Owen**

Singer, Rag N’ Bone

Photo by Brad Serls



*“WAM gave me a huge start in the WA Music Industry, thanks to the WA Song Contest (WAM Song of the Year). But getting involved as a member is so much more than competitions and getting stuff, it’s about giving back, it’s about supporting other artists and directly contributing to making our local music community the world class music industry that it is.”*

**Gina Williams**

Singer



# WORKSHOPS

**CLAIRE HODGSON**

“

“The WAM Workshops Program’s strong focus on practical information and low/no workshop fees in 2016 again made the series one of WAM’s most accessible, not to mention relevant, artist and industry programs.”

”





In 2016 WAM partnered with APRA AMCOS to deliver three highly engaging workshops for WA songwriters and music industry, which were free to attend for WAM and APRA AMCOS members.

Featuring topics such as how to get on the coveted BIGSOUND line-up, organising your business from tax and legal perspectives, and effectively touring regionally, nationally and internationally, the strong focus on practical information and low/no workshop fees makes the M.I.S.S. series one of WAM's most accessible and relevant artist programs.

## HIGHLIGHTS

- The 2016 program featured speakers such as Maggie Collins (BIGSOUND, triple j, Fans Creative Management), Andrew Fuller (myentertainmentlawyer), Kylie Thompson (Sorrento Strategic Accounting), Sara Macpherson (Rag N' Bone), Nigel Bird (WAM), Scott Adam (NMT) and Patrick McLaughlin (Sugar Army).
- The three workshop sessions took place at centrally located music venue Babushka in Leederville.
- Around 120 attendees participated across the year.

## MORE INFO

[West Australian Music: Industry Development](#)



Photo by Dan Grant



The second instalment of popular bespoke workshop series, Higher Note, took place 23-24 June at the State Theatre Centre of WA, again focusing on providing meaningful connections and insights regarding the business side of music for emerging WA songwriters.



The program featured a diverse range of industry presentation topics, with a small selected group of artists to make the sessions more informative and conversational, and to create a sense of community. Overwhelmingly positive feedback was received from the participants who felt they'd developed a better understanding of how to manage their music careers, and had made useful industry connections in the process.

**Over the two days there were;**

- 17 presentations from industry experts.
- 15 local and national industry speakers presenting.
- 16 WA songwriters attending, representing many varied styles of songwriting, and 6 of the participants being from regional areas of WA.
- An equal representation of women and men, with 8 women and 8 men participating.

**MORE INFO**

[WAM's Higher Note 2016 workshop hitting high notes once again!](#)

*“I can only recommend the Higher Note initiative. I’ve learnt so much in two days, around a fun and friendly community of musicians and music industry professionals. Thanks WAM for the support you give to your members and to anyone who’s interested in developing skills in this industry.”*

**Geraldine Rey**

Artist, Higher Note participant

*“As a regional artist, the opportunity to be a part of Higher Note really reminded how important it is to be part of a community. In its simplest form, WAM is the perfect conduit to making that community real. Higher Note is a fantastic mirror and health check. Regardless of how long you’ve been working in the industry, the workshops give the artist or manager permission to be objective about the work they do and how to do it better.”*

**Chris Edmondson**

Artist, Higher Note 2016 participant



# REGIONAL

## NIGEL BIRD

“

“WAM’s strongest ‘Sounds Of’ compilation to date was Sounds Of The Goldfields, featuring five Indigenous and five non-Indigenous acts... The official CD launch was the first show of any kind to sell out the Goldfields Arts Centre in almost a decade.”

”



Photo by Aarom Wilson

WAM’s Regional program in 2016 continued to build on previous strengths, with improvements being experienced in all programs. Sounds of The Goldfields became the biggest and most successful edition of the regional audio engineering and recording skills development program. The Wheatbelt Touring Circuit introduced the groundbreaking Wheatbelt WAMBassador program, and saw a dramatic increase in venue interest. WAM’s partnership with the Dowerin Field Days continued into its 5th year and WAM’s Regional Roundtable celebrated 10 years of bringing together those who are the outstanding contributors to contemporary music in regional WA to meet, learn and network.

### DOWERIN FIELD DAYS – WHEATBELT SONGWRITERS SHOWCASE

2016 marked the 5th year of partnership with Dowerin Events. The Wheatbelt Songwriters Showcase saw 64 x 20-minute pop-up performances from 16 Wheatbelt-based songwriters, performing to an audience of 20,000+ at the Wheatbelt’s largest agricultural show event. In 2016, Davey Craddock conducted workshops on two days, focusing on improving the online profiles of the artists, plus artist self-management and promotion.

### REGIONAL ROUNDTABLE

WAM’s Regional Roundtable celebrated the tenth continuous year of existence with 18 participants traveling from eight regions, joining six speakers/ presenters to be part of the peak platform in WA for intra-regional networking for contemporary music. In 2016 topics included regional music policy, funding, recognising regional acts in the WAM Awards, music programs for students with learning difficulties and a session from Brooke Olsen (AMRAP) on how to get the most from AMRAP & Air-it programs.



Photo by Aarom Wilson



Photo by Melissa Drummond

WAM's strongest 'Sounds Of' compilation to date was Sounds Of The Goldfields, featuring five Indigenous and five non-Indigenous acts chosen from 47 acts that applied to the call for interest. Artists were chosen from Kalgoorlie (5), Leonora (1), Laverton (2), Kambalda (1) and Tjuntjunjara Community (1).

The official CD launch was the first show of any kind to sell out the Goldfields Arts Centre in almost a decade. 700 audience members attended to see participating artists perform alongside an acoustic mode Eskimo Joe, performing for the first time in Kalgoorlie. There was a natural connection to Sounds Of The Goldfields and the band, with Eskimo Joe's Joel Quartermain conducting guest-production sessions as part of the project. The launch of the Sounds Of The Goldfields CD was heralded by local and sponsors as one of the key cultural events in the Goldfields region, ever.

Huge media coverage of the project was gained with national TV stories on ABC, plus statewide stories on GWN 7, print media achieved three front pages of The Kalgoorlie Miner. Massive support also came from radio, including from ABC local radio (Goldfields-Esperance) and Tjuma Pulka FM, who interviewed each artist and played each track as part of their coverage. Ongoing airplay continues nationally through the AMRAP and Air-IT programs, and it secured a Feature Album on RTRFM, amongst others.

During the recording process, a high number of participants were exposed to audio recording mentoring sessions. These participants were from all demographics of the Goldfields community, ranging from the Head of Medicine at the Kalgoorlie Hospital to three groups of

teenage boys who attended the Goldfields Football Academy. Notably, Libby Carmody, producer at Tjuma Pulka Radio in Kalgoorlie, attended all 26 days of recording for a minimum of six hours per day, often longer. Libby compiled a 35-page report during the project and has been adapting her newly gained knowledge in the recording facility at Tjuma Pulka radio.

## MORE INFO

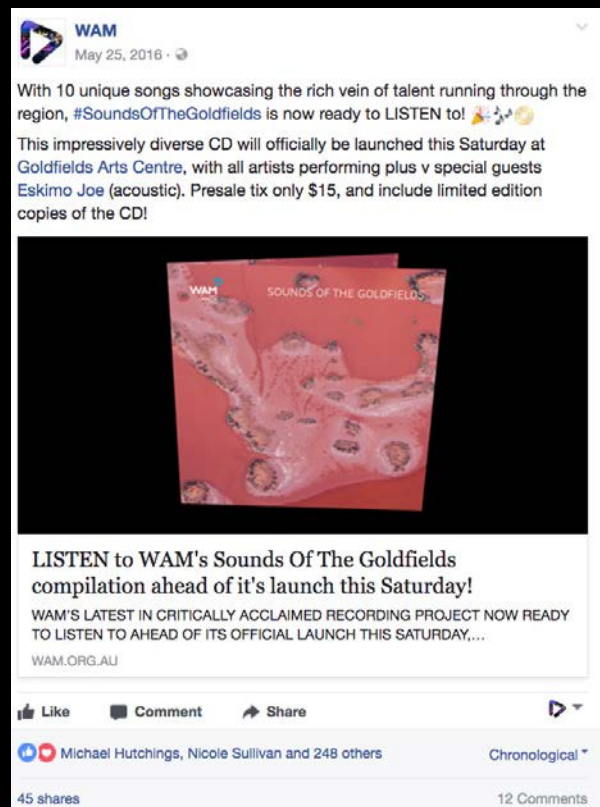
[West Australian Music: Sounds Of The Goldfields](#)



Photo by Melissa Drummond

“ The launch of the Sounds Of The Goldfields CD was heralded by local and sponsors as one of the key cultural events in the Goldfields region, ever.

”





*“This... will enrich the culture of our region in untold ways.”*

**Carol Mann**

Executive Officer  
Regional Development Australia,  
Goldfields Esperance



*“The Goldfields’ night of nights!”*

**GWN7**







Photo by Mary Parker Photography

2016 produced five Wheatbelt tours between July and November, attracting audiences of 2,385 people over 16 events in 10 Wheatbelt centres. 55 acts performed at these events, including 44 that were Wheatbelt based-artists. The call for interest phase saw 155 individual acts respond to be part of the touring circuit program, more than doubling the 70 applicants for the program in 2015, and setting a new record, reflecting the growing importance of the program.

Seven of the ten headlining acts who were selected to tour hail from regional WA, including four who reside in the Wheatbelt, Mid West and South West regions. The combination of regional and metropolitan based acts touring together offered invaluable networking opportunities and helped to form relationships. A great example of this is the relationship between Perth-based band The Tommyhawks and Nannup based Leoh, whom have performed together on several line-ups following their touring activity, including each other's single/album launch shows.

Performance spaces on the Wheatbelt Touring Circuit expanded in 2016 to include large agricultural and iconic Wheatbelt events, including Dowerin Field Days, Moora Agricultural Show and The Wagin Woolorama, complimenting the usual range of hotel and district club venues.

Major sponsor of the Wheatbelt Touring Circuit, RAC, collaborated with WAM to develop the Wheatbelt WAMBassadors initiative, seeing respected individuals - who are also musicians - in the Wheatbelt community helping to promote West Australian music and road safety initiatives and messages in their region. The WAMBassadors were Pete Byfield (Northam),

Jayden Crook (Merredin), Erin Pope (Moorine Rock), Ash Nardini (Narrogin), Polly Medlen (Wagin) and Hayden Sprigg (Mukinbudin).

A highlight of this initiative was a powerful video featuring WAM's six Wheatbelt WAMBassadors. They discussed intimately how road trauma affects them and their communities. This video was highly effective, achieving almost 21,000 views and a record-breaking number of shares of the Facebook video alone, predominantly from people, local government and media in the Wheatbelt region.

## MORE INFO

### [West Australian Music: Wheatbelt Touring Circuit](#)



wam\_musicwa [Follow](#)

85 likes 25w

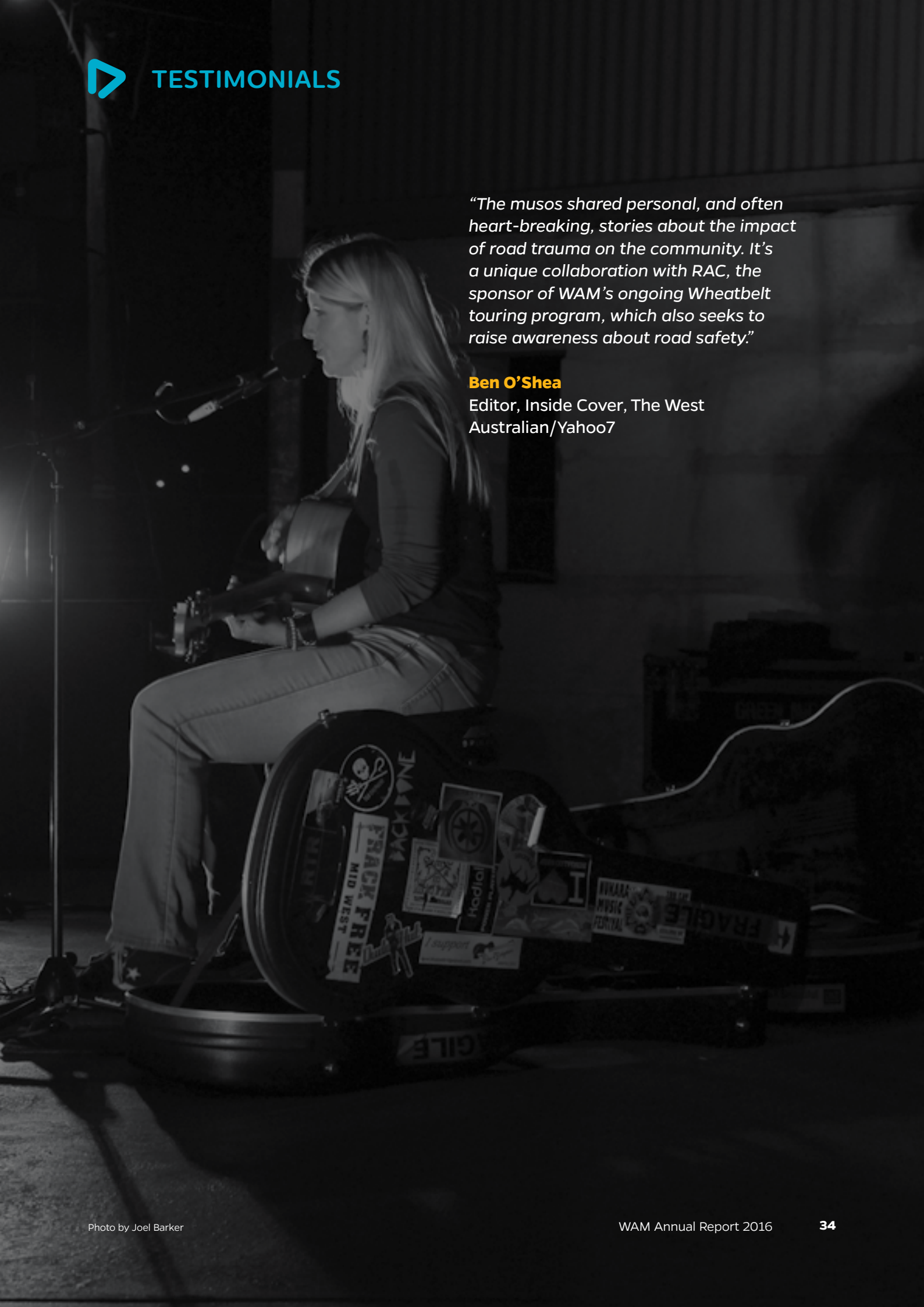
wam\_musicwa Our Regional Officer Nigel has hit the road for #WheatbeltTouringCircuit #4 armed with free @musicfeedbackz CDs & a smile! Launching them as part of #MentalHealthWeek festivities & teaming up also with @narrogin\_musicians\_association #BigBashMusicFestival, the tour will be headlined by the @thetommyhawks w/ supported by @leohband. Friday 14 - The Riverside Hotel, Northam (w/ Michael Dunstan) Saturday 15 - Big Bash Music Festival, #BigBashMusicFestival incl, #WAMBassador @pollyestarr @thevidlingsmusic Tom Dawes, Joy Elevation, Command A Panda, Trump, Dilate and loads more!! Sunday 16 - Wagin District Club (w/ Dale Fazioli & Polly Medlen Band) Thanks to our partners @racwa



*“The musos shared personal, and often heart-breaking, stories about the impact of road trauma on the community. It’s a unique collaboration with RAC, the sponsor of WAM’s ongoing Wheatbelt touring program, which also seeks to raise awareness about road safety.”*

**Ben O’Shea**

Editor, Inside Cover, The West Australian/Yahoo7





# INTERNATIONAL

**MIKE HARRIS**

“

It is important that WAM continues to look beyond our own borders for opportunities to grow the WA music industry and to seek opportunities for artists.

”



WAM continues to explore ways of opening new markets for Western Australian music, and ensure a WA presence at international events.

- In March I travelled to Taipei and then on to Beijing and Shanghai, where I connected up with Rachel Davison (Mosquito Coast) and Matt Johnson (The Love Junkies, Dream Rimmy) primarily with a view to meeting some key music and media contacts. Taking two local artist managers was important to get the perspective and input of those actively engaged in music. This trip was funded by the Australia-China Council.
- Then, in May, it was off again. Music Cities and The Great Escape in Brighton (UK) is a compelling double header that offers up conference content at both an aspirational level - demonstrating how music leads the way in urban renewal and advancement - as well as a very much hands-on/practical/how-to on running a better music business. Whilst in the UK it seemed logical and prudent to go to Liverpool, another great music city, and attend Liverpool Sound City, which held conference content for the first time. Reports from these events were widely distributed via WAMplifier.
- WAM has an ongoing relationship with Music Matters and Music Matters Live in Singapore, and 2016 was no different. We actively promoted their showcasing of a number of WA bands. Rag N' Bone, Sydnee Carter, Slumberjack and The Merindas were all on display, representing WA. In some way or other. All very well received by industry and the general public. One outcome of this that has more recently emerged is a collaboration between Sydnee Carter and Slumberjack.
- WA band Rag N' Bone were invited to perform at Split Works' Concrete & Grass Festival in Shanghai, and did so admirably through the rain and mud. They also organised themselves on a small tour within China and their reports from that made compelling reading. WAM's relationship with Split Works, including inviting Archie Hamilton to the 2015 WAM Festival, was instrumental in making the connection between Split Works and Rag N' Bone. The band's live performance, of course, sealed the relationship.
- WAM always endeavours to have numerous international delegates at WAMCon, and in 2016 we had the pleasure of the company of: Alex Taggart (Outdustry), Ryan Xan (Beijing Sound Xity), Nevin Domer (Genjing Records), Paula Guerra (KISMIF Festival, Porto), Jocelyn Kane (City of San Francisco) and John Chavez (Ground Control Touring, New York). Nevin, Ryan and Alex are China-based, and their involvement with WAM is a result of our ongoing interest and presence in China.

It is important that WAM continues to look beyond our own borders for opportunities to grow the WA music industry and to seek opportunities for artists.



# SONG OF THE YEAR

**CLAIRE HODGSON**

“

“This year’s WAM Song Of The Year made history with Perth-based MC Beni Bjah, being the first Indigenous artist to win the coveted WAM Song Of The Year Grand Prize, for his powerful track Survivors.”

”



Photo by Brad Seris

Now one of Australia’s biggest songwriting competitions, the WAM Song Of The Year comp and awards continued to celebrate and promote some of WA’s best original new music in 2016.

The competition’s nominees were recognised and the winners announced at the Song Of The Year Awards Party held at B Shed, Fremantle Port on Saturday 9 April, and was particularly historic with Perth-based MC Beni Bjah, being the first ever Indigenous artist to win the Song Of The Year Grand Prize, for his powerfully, politically-charged hip hop track *Survivors*.

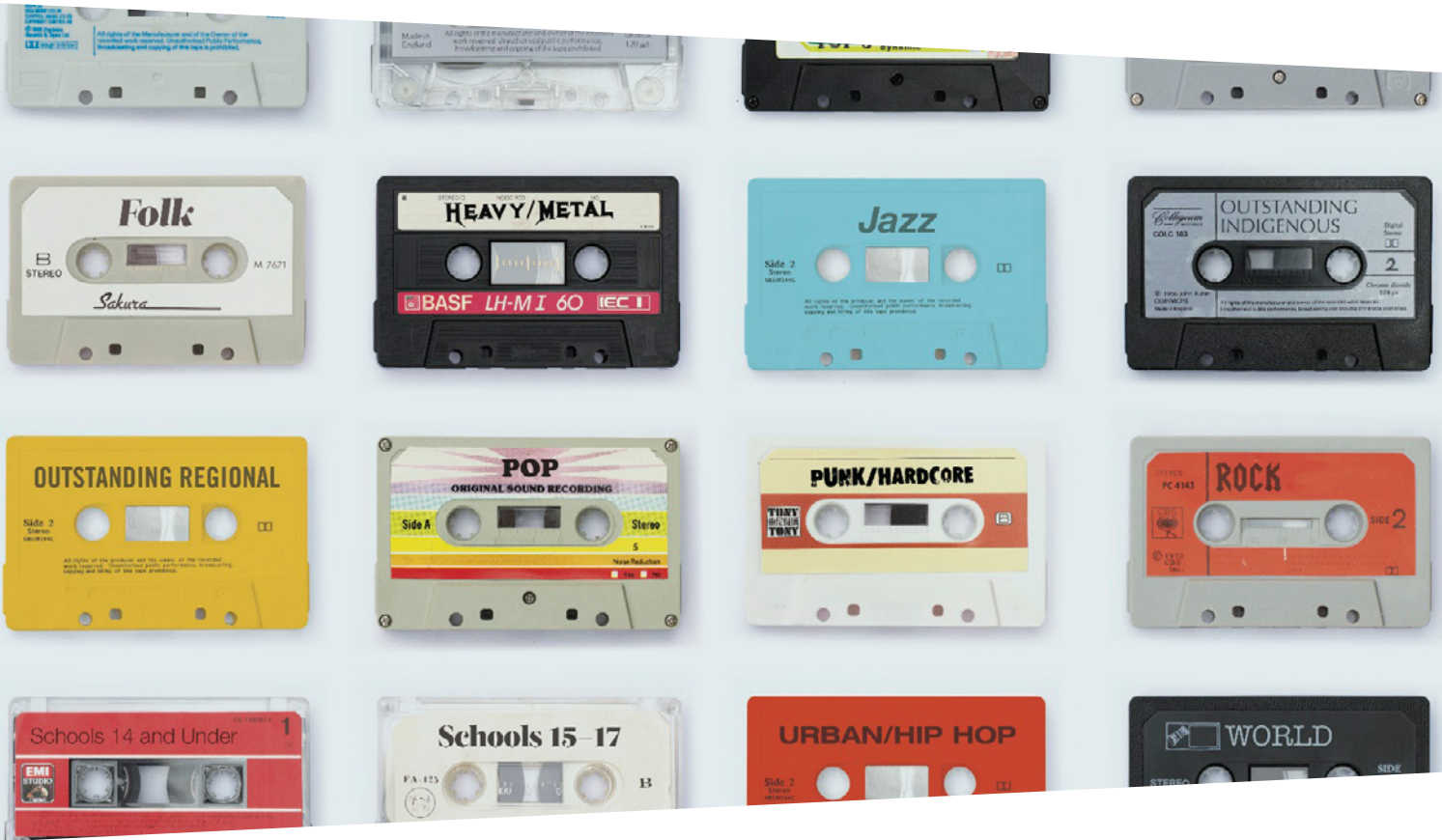
Hosted by Perth MC extraordinaire Magnus Danger Magnus, the packed awards ceremony - featuring a mixed crowd of acts, industry and music fans - were treated to outstanding live performances by competition winners Beni Bjah (Grand Prize and Outstanding Indigenous winner), Rag n’ Bone (Rock winner), Katie J White (Blues / Roots winner) and DJ Lady Carla.

- In total, 369 applications were received, representing 706 songwriters
- There were 67 regional entries (equivalent to 144 songs)
- 925 songs were submitted
- 91 industry judges took part in the industry judging
- 17 prize categories were awarded
- \$40,000 worth of prizes were distributed to WA songwriters

- The project resulted in national exposure and free publicity for 80 West Australian songs, and almost as many artists
- There was a 15% increase in entries revenue from the previous year
- 2016 also saw the best performing Song Of The Year Facebook post (in terms of reach)
- WAM Song Of The Year Facebook posts earned over 10,000 total engagements, with each post achieving an average lifetime reach of more than 7,000.

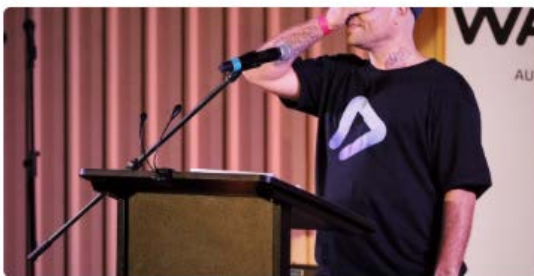
## MORE INFO

[WAM SONG OF THE YEAR 2015/16 winners announced!](#)



**Top media Tweet** earned 5,069 impressions

Here's to [@BeniBjah](#), the first ever Indigenous artist to take home the [#WAMSOTY](#) peak honours 🏆  
[pic.twitter.com/AfGz4Yt10U](https://pic.twitter.com/AfGz4Yt10U)



🔗 12 ❤️ 12

 WAM  
 April 10, 2016

MASSIVE congrats to the 16 [#WAMSOTY](#) winners, including the first ever Indigenous Grand Prize winner, Beni Bjah!



**WAM SONG OF THE YEAR ▶ 2015/16 winners announced!**

BENI BJAH FIRST INDIGENOUS ARTIST EVER TO WIN THE #WAMSOTY GRAND PRIZE + 16 OF WA'S FINEST CELEBRATED! At the close of the 2015/16 WAM...

WAM.ORG.AU

👍 Like    💬 Comment    ➦ Share

👤 Sharnil Milan, Kidd Ginkgo and 225 others

Chronological

22 shares

4 Comments



*"It's been an amazing last couple of weeks! At first I was a bit overwhelmed... Opportunities aplenty - I went from begging peeps to help me the day before the awards to every Tom, Dick and Harry wanting to help, but I'm loving all the extra attention!"*

**Beni Bjah**

Artist, WAM Song Of The Year 2015-16 Grand Prize and Outstanding Indigenous winner





# WAMFEST

## CLAIRE HODGSON

“

“One of WAM’s best known annual programs, this year’s WAMFest was reinvigorated by a stronger focus on diversity across the festival’s programming, ensuring events were inclusive of all genres, genders and regions of WA. The festival also featured the highest artist and attendance participation in recent memory, with 159 WA acts performing, and over 14,000 punters participating.”

”



Photo by Adrian Thomson

One of WAM's best known annual programs, the newly rebranded WAMFest took place over four days, from Thursday 3 November to Sunday 6 November 2016, and featured an intentional focus on diversity across the festival's programming to ensure events were inclusive of all genres, genders and regions of WA.

The Friday Showcases allowed for WAM to build and renew partnerships with other music industry organisations, businesses and brands to provide an accurate snapshot of the diversity of the WA music community. The showcases were held in venues across Northbridge, North Perth, Fremantle and Bassendean, with WA promoters who represented some of the many different music scenes happening across the state.

On the following day, the free Saturday Spectacular program was again the live music highlight of WAMFest, with three venues reaching capacity and all venues better attended than previous years. Though numbers were down from the previous year, the Block Party was again one of the draw cards on the day, with crowds of 2,866 flocking to the reinvigorated Roe St. carpark space to see 10 of WA's most exciting acts play. Huge numbers were also seen at the Perth Cultural Centre's all-ages stage which had an estimated 5,000 in attendance.

The last day of the festival saw WAM present Sunday Best, which this year was partnered with Parlour, a music organisation that are new to the market place and describe themselves as the "AirBnB of music," where people can apply to host music shows in their own backyards – basically allowing anyone to have their own WAMFest event. There were three Parlour / Sunday Best events across the Sunday

in the relaxed surrounds of people's homes, with ticket sales being returned to the artists and a very small fee to WAM/Parlour to cover admin costs.



Photo by Adrian Thomson

Across the festival, the WAM brand was enhanced by increased signage at all events, more engagement with educational institutes (e.g. SAE, NMT) and renewed partnerships with local media and music industry organisations. Non-established markets were reached through the various events, most notably Saturday Spectacular and Sunday Best. With all events receiving highly positive feedback, 2016 proved that the WAM brand is continuing to build its positive reputation and audience.

## HIGHLIGHTS

- 14,000+ people attended the festival over the four days, representing a 30% increase in attendance from 2015.
- 159 West Australian music acts were showcased.
- 26 venues were activated.
- 29 events happened across the festival (including WAMCon and the WAMAwards, which both fall under the WAMFest umbrella).
- 73 expert music industry speakers watched WA acts play live.
- 3 Sunday Best Parlour events took place.
- More than 10% artists who performed were from regional WA.
- All showcases featured a mix of male and female artists onstage.
- Most music genres were represented.
- Having been on hiatus for a few years, Kiss My Camera made a return, showcasing and awarding WA photographers.
- Kiss My WAMi showcased 40 of WA's finest tracks released that year, further promoting WA music.
- Wildergrim (Adrian Perrine) was employed as the new designer for all WAMFest related artwork, giving the festival an impressive, fresh visual aesthetic that revitalised the brand and excited.

## MORE INFO

[West Australian Music: WAMFest](#)



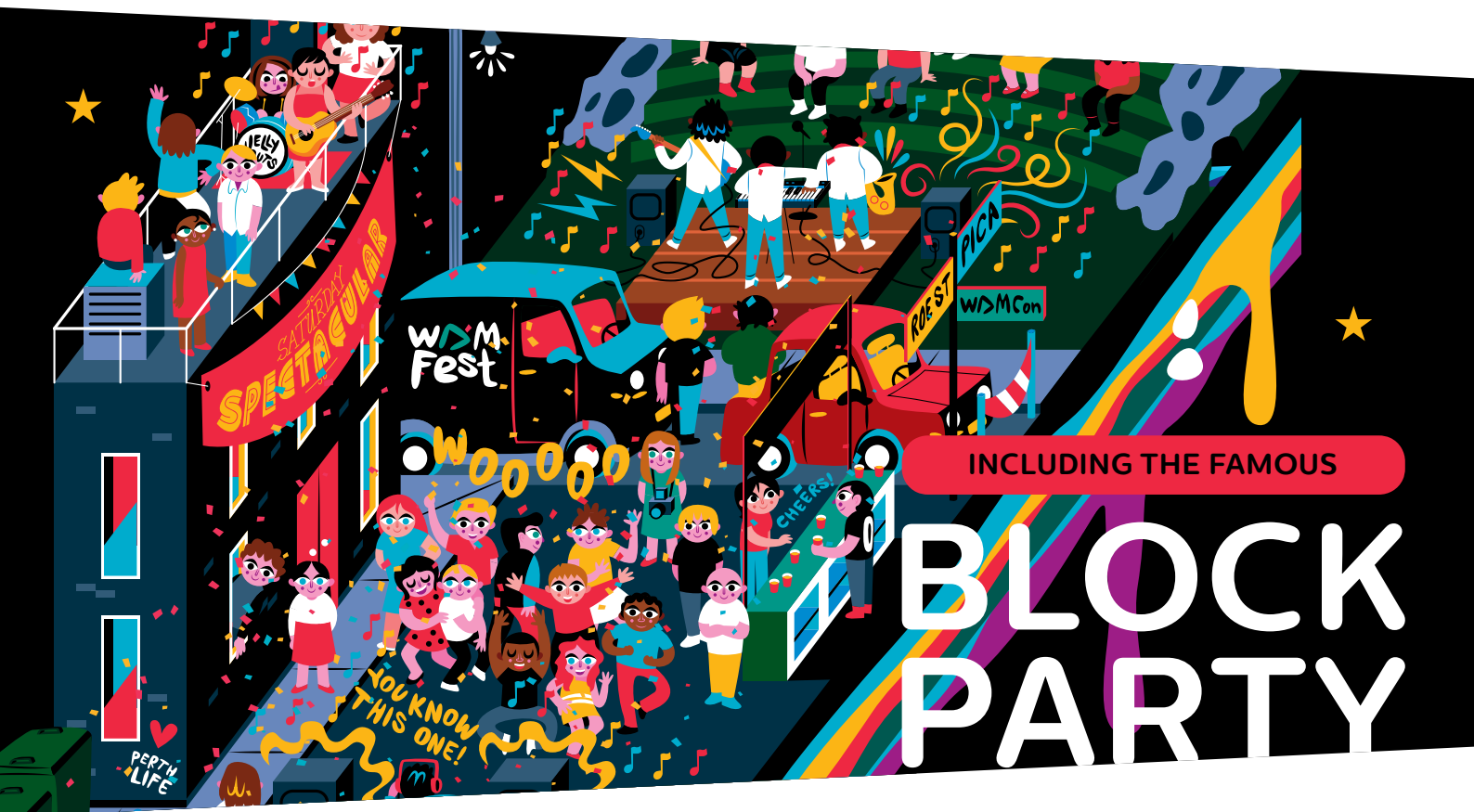


*“I’ve seen WAM since day one, and this is easily its best era to date. The Block Party was excellent. I stood and watched as loads of people of all ages – many of whom I would suggest are not local music regulars – came in and stayed. The event was pulling people off the street and captivating them. It added a really nice (and evidently popular) cultural contribution to Northbridge.”*

**Mike Wafer**


Fuckyeahmedia, Owner






INCLUDING THE FAMOUS

# BLOCK PARTY

 WAM  
August 5, 2016 · 🌐

🎸 Talented musician with releases planned? 🎨 Graphic designer? 👯 Potential partner? 🗣️ Promoter? Last chances then to be a part of making this year's #WAMFest the best!



**WAM FESTIVAL 2016: Last chance for showcase, Kiss My WAMi and design applications!**

Calling all talented folk who want to help set WA alight with the sound of super fine music! We're seeking stellar acts, Kiss My WAMi submissions, graphic designers...

WAM.ORG.AU

👍 Like    💬 Comment    ➦ Share

👤 Claire Hodgson, Christina Ballico and 75 others    Chronological

12 shares    10 Comments

 WAM  
November 1, 2016 · 🌐

**LISTEN UP** ▶ The #KissMyWAMi CD has just dropped, the perfect taste tester for #WAMFest this Thurs-Sunday, complete with a heap of free DLs! 🎧 Plus also hear it as Feature Album on RTRFM 92.1 all this wk 📻

On the CD and also playing the festival, catch Sugar Army, Black Stone from the Sun, Spaceman, Salary, Young Robin, Vanessa Hopes, Angus Dawson, Lilt, Sydnee Carter, Gold Suns, Odlaw, Sly Withers, RAG N' BONE, PUCK, SANZU, Verge Collection, Hideous Sun Demon, Human Buoy, Ah Trees, POW Negro, Beni Bjah, Psychedelic Porn Crumpets and Lucy Peach all playing WAMFest presented by Drug Aware 🙌



**KISS MY WAMi CD ready to listen to WA's finest ahead of #WAMFest this weekend!**

Part of WAMFEST PRESENTED BY DRUG AWARE PROUDLY SUPPORTED BY THE CITY OF PERTH & LOTTERYWEST ALL PARTNERS HERE CLICK ➦ FOR FULL...

WAM.ORG.AU

👍 Like    💬 Comment    ➦ Share

👤 Sydnee Carter, Hideous Sun Demon and 58 others

11 shares



# WAMCON

## CLAIRE HODGSON

“

“In 2016, the newly rebranded WA Music Conference became WAMCon. Over two days in November, it saw the largest ever line-up of industry speakers gather to present on industry-relevant discussion panels and at the 1-on-1 speed meetings, as well as soak up the WA music goodness at the WAMFest showcases.”

”



Happening as part of WAMFest 2016, the rebranded WA Music Conference became WAMCon, a two-day event that took place on Friday 4 and Saturday 5 November at the State Theatre Centre of Western Australia.

The event saw the largest ever line-up of industry speakers who gathered to present on industry relevant discussion panels and at the 1-on-1 speed meetings, as well as see WA bands at the WAMFest showcases. The event also featured the sold-out QuayNote Boat Party, and also saw the introduction of a free lunch accompanied by live music at the State Library of WA foyer, as part of the WAMCon Salad Days.

This year the State Theatre provided WAM permission to utilise ticketing agency Eventopia, which meant WAM had direct access to attendee information and could also make savings on fees. Ticket sales were unfortunately a little down compared this year with the previous, due in part by some third parties not coming onboard to buy bulk tickets. As expected, however, this was offset somewhat by the fee savings made by using Eventopia.

Overall the feedback was overwhelmingly positive from the speakers and attendees, from the event venue to the curation of speakers and the close proximity to the festival showcases. And with the event taking place as part of WAMFest, the conference continues to be an important link between the WA industry/acts and the rest of the state, country and world!

## HIGHLIGHTS

- WAMCon featured 6 international, 41 national and 26 WA based representatives, making for a total of 73 speakers.
- It was the biggest ever line-up of speakers, with the largest contingent of international and national speakers taking part.
- WAMCon saw approximately 205 people attend.
- The program featured 14 panels and one keynote, the QuayNote Boat Party, the introduction of WAMCon Salad Days and around 200 speed date meetings.

## MORE INFO

[West Australian Music: WAMCon](#)



**wam\_musicwa**

91 likes 30w

#FRISHOWCASES ▶ Fri 4 Nov  
13 events put on by WA's best promoters, orgs etc, covering all genres with panache 🎸 #SATSPEC ▶ Sat 5 Nov  
80+ acts across 11 venues & all for FREEEEE! Includ. 1 HUGE 18+ #BlockParty & 1 All-ages arena. 4pm till late 🍷 @parlourgigs #SUNDAYBEST ▶ Sun 6 Nov  
Epic #WAMFest closing parties in various homes, backyards, front yards..you name it, it's all an Oz fest history making first! + MUCH MORE ▶ [www.wam.org.au](http://www.wam.org.au)  
#WAMFest presented by #DrugAware, proudly supported by @cityofperth & #Lotterywest

#WAMusic #live #music #WA #Perth #Perthisok #goodtimes #supportlocal we are lilt Yew yew pew pew 🎸🎸🎸





Photo by Cameron Lindroth

*“Thanks for an awesome week. Learned a lot about Perth, made some great contacts and had so much fun. Have been playing the WAM CD in the office since I got back and everyone is loving it!”*

**Alex Taggart**  
Outdustry Group, Music Rights Management / The Syndicate, Head of Operations (Beijing, China)



Photo by Allison Reid

*“I would like to thank you for the opportunity I had to participate in WAMCon. It was a remarkable experience for me personally and professionally. I do not really have words to thank you for that. The days of the festival created in me so many ideas of crosses and initiatives that you cannot imagine. Many congratulations and thank you very much from the bottom of my heart. I hope I can continue to collaborate with you.”*

**Paula Guerra**  
KISMIF, Coordinator / University of Porto, Professor (Porto, Portugal)



*“The event has grown in such an impressive way since my 2014 trip. The conference/panel sessions were great and I loved seeing the WA talent on show.”*

**Esti Zilber**  
Sounds Australia, Associate Producer (Sydney)

Photo by Cameron Lindroth



# WAMAWARDS

## KATE BRANSON

“

“2016 saw an evolution of the WAMAwards, moving away from the standing pub-style of previous years to a formal, seated event.

The night proved to be a huge success, it sold-out, with over 400 people in attendance, and was thoroughly enjoyed by everyone who came along!”

”



Photo by Castaway Photography

2016 saw an evolution of the WAMAwards, moving away from the standing pub-style of previous years to a formal, seated event. The night proved to be a huge success and thoroughly enjoyed by everyone who came along.

The change in style coincided with a change in venue, seeing this year's awards ceremony held in the newly opened live music venue Gate One Theatre at Claremont Showgrounds. The ceremony was sold-out, with over 400 people in attendance, seeing a mix of single seating and tables for four and six for interstate, international and local industry VIPs and general punters.

MCing duties were shared between the inimitable Peter Barr (RTRFM) and Kymba Cahill (Mix94.5), and featured short performances by Abbe May (who's song included guest appearances from Joni In The Moon and Odette Mercy), Grace Barbé, Hideous Sun Demon, Lucy Peach, Phil Walley-Stack and Psychedelic Porn Crumpets. The move from full sets to single songs by the showcased artists kept a snappy flow to the night, steered exceptionally by Barr and Cahill, while giving the industry an idea of the quality of music to expect over WAMFest. As part of the WAMAwards, WAM also welcomed The Triffids and Rick Steele into the WAM Hall of Fame.

Post-ceremony, the celebration moved to the Wilkinson Gallery of Claremont Showgrounds next to Gate One Theatre, where a small selection of Sue Hammersley's recently framed poster collection was on exhibition. The fun vibes continued late into the night with extended performances from Soukous International and a DJ set by Mei Saraswati, seeing nothing short of spectacular dance moves being pulled out.

## HIGHLIGHTS


- Multiple award wins were had by Koi Child, Abbe May, Daniel Susnjar Afro-Peruvian Jazz Group and POW Negro.
- Jacob Snell (Monster Management) took out the Golden WAMi and the Management Award.
- Large attendance of eastern states and international industry proved that interest in WA talent remains strong.

## MORE INFO


[West Australian Music: WAMAwards](#)



Photo by Anthony Tran

 **WAM**  
November 3, 2016 · 🌐

Hot dayam, WA has some serious talent... Huge 🍷 to all the #WAMAwards winners, still just a small sample of the endless musical talent we're lucky to have in this state 🍷❤️👏



**WAMAwards 2016 Winners Announced, with many playing this weekend at #WAMFest!**  
#WAMAWARDS WINNERS REVEALED IN HUGE CELEBRATION TO KICK OFF #WAMFEST WITH A BANG! Part of WAMFEST PRESENTED BY DRUG AWARE...  
WAM.ORG.AU

👍 Like    💬 Comment    ➦ Share

👍 Saschy Wilson, Euan WH Black and 161 others    Chronological

14 shares    2 Comments

**WAMFest** PRESENTED BY DRUG AWARE  
PROUDLY SUPPORTED BY THE CITY OF PERTH AND LOTTERYWEST

**WAMAwards** THURSDAY 3 NOVEMBER  
7PM - LATE GATE ONE  
MAJOR MEDIA PARTNER THEMUSIC.COM.AU  
CLAREMONT SHOWGROUNDS GATE ONE



FEAT. PERFORMANCES BY

**LUCY PEACH PSYCHEDELIC PORN CRUMPETS  
PHIL WALLEY-STACK SOUKOUSS INTERNATIONALE  
+ MORE TBA**

TICKETS VIA MOSHTIX    General \$20-BF / Tables of 4 \$100-BF (including food & beverages) / Tables of 6 \$150-BF

www.wam.org.au

*“Good job on the WAMis this year!  
Best one yet!”*

**Timothy Nelson**  
Multiple WAMAward Winning Artist

Photo by Allison Reid

*“What a way to shake things up!  
With a new venue and an amazing  
blend of awards and performances  
in 2016, the WAMAwards have  
cemented themselves in the  
music calendar to be an essential  
industry networking opportunity,  
a celebration of WA talent  
and downright good fun!”*

**Prue Thomas**  
Marketing Manager, Moshtix

Photo by Allison Reid

*“The WAMAwards reached  
new heights in 2016, in a new  
venue that brought a sense of  
importance to proceedings but  
kept it fun at the same time.  
WA music was the winner.”*

**Bob Gordon**  
Editor, X-Press Magazine

Photo by Anthony Tran



# SOTA FESTIVAL

**LIVIA CARRÉ**

“

“Despite the first inclement weathered day in a number of years, SOTA was a huge success; more than 45,000 people attended, breaking records!”

”



Photo by Chris Kerr

WAM again curated and programmed the State Of The Art Festival for Celebrate WA. This year the event debuted at Elizabeth Quay (EQ) and, despite the first inclement weathered day in a number of years, SOTA was a huge success; more than 45,000 people attended, breaking records!

WAM again engaged Luke Rinaldi from Sweet Mate Music to work with us to curate and program the event. One of the strongest SOTA line-ups yet was a major contributor to its success, headliners Jebediah, San Cisco and Ta-ku particularly receiving strong positive feedback and audience responses.

Despite a pared-back format for the event meaning a focus on a quality over quantity in the line-up, there was still a diverse representation of incredible WA music. The surveys conducted via Culture Counts indicated strong appreciation from artists and punters alike.

## HIGHLIGHTS

- Attendance of over 40K+, consisting of a diverse mix of ages and backgrounds.
- Scoring Ta-ku’s first ever live show in WA was a major coup for the festival.
- Early crowd numbers exceeded all expectations, breaking records for any WAM related event.

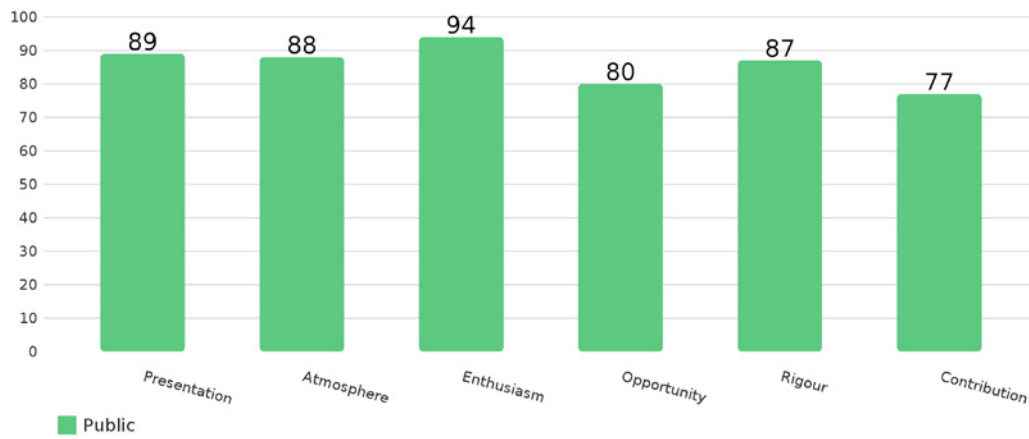
## MORE INFO

[West Australian Music: State Of The Art Festival 2016](#)

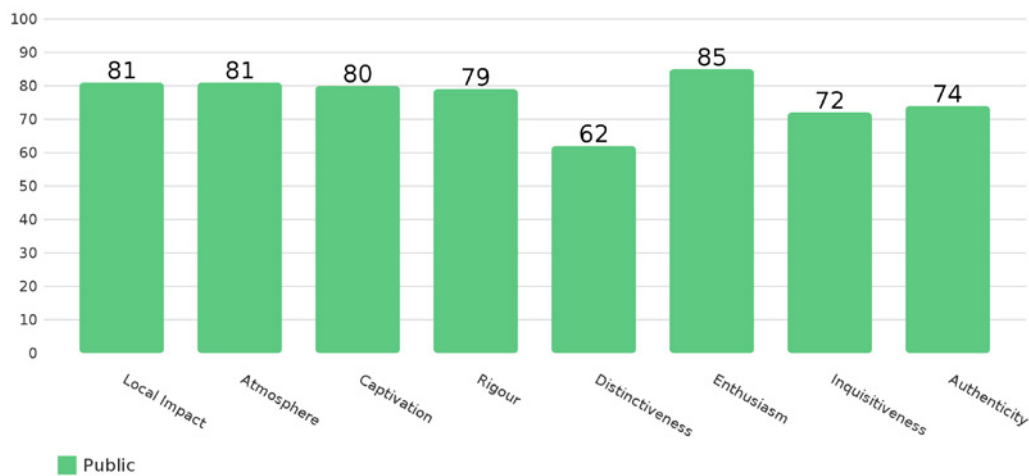


Photo by Chris Keir

ARTIST SURVEY RESPONSES



AUDIENCE SURVEY RESPONSES







## TESTIMONIAL

*“Cold weather and rain couldn’t keep music lovers away, with crowds keen to be front of stage as State of the Art Festival presented some of the best musicians WA has to offer. The fifth annual SOTA festival made itself at home in its new location of Elizabeth Quay... aiming to support and create opportunities for local artists and improve contemporary music as one of the state’s creative niches.”*

Photo by Ted Dana

**Amy Martin**

Entertainment Reporter, PerthNow



Photo by Chris Kerr



# MARKETING & COMMUNICATIONS

## AAROM WILSON

“

“All social media channels experienced significant growth in followers and engagement, easily surpassing the 10% KPIs. Our total number of social media followers increased by 30.8% to 19,315.”

”



WAM continued to evolve and strengthen our marketing and communications strategies, contributing to the success of WAM’s programs and events. All social media channels experienced significant growth in followers and engagement, easily surpassing the 10% KPIs. Our total number of social media followers increased by 30.8% to 19,315. We achieved increased engagement with both industry and public stakeholders, placed greater emphasis on leveraging key influencers, and better promoted our partners and WAM’s successes. New relationships with media were struck, as well as greater diversification of media coverage to evolve with the changing media landscape.

**MEDIA COVERAGE**

Despite the increasing challenges of a shrinking traditional music media landscape demanding further diversification, we achieved positive results, including:

- 854 WAM organisation/project/event-focused media stories gained (not including additional SOTA coverage), an 11.4% increase on last year.
- Standouts were far-reaching features on large media platforms such as triple j, Mix 94.5, Channel 7, ABC TV, Radio National, GWN7 News and The West Australian.
- A diverse list of media partnerships was achieved with the likes of national media TheMusic.com.au, Tone Deaf, The Music Network, Au Review, and local media RTRFM, Pilerats, ABC 720, X-Press Magazine and Avenir.
- Through a media partnership brokered with TheMusic.com.au, we helped bring back The Music Perth for a one-off WAMFest print edition.
- Our WAM segment on ABC 720 finished when a change of presenters occurred, though still promoted 37 local artists (and has been reinstated in 2017).
- Sounds Of The Goldfields achieved Feature Album on RTRFM, Noongar Radio, Tjuma Pulka, Boom Radio, and the CD was also premiered online nationally via TheMusic.com.au.



“ ... despite the increasing challenge of Facebook’s diminishing organic reach, we experienced substantial increases in growth and engagement. ”

WEBSITE

With figures below not representing the full growth of our increases in website statistics (due to an ongoing issue with our domain certificate being split), even the base rate increases shown below surpassed targets. In actual effect, they are much higher than the below stats. Contributing factors included an increase in web stories generated, stronger promotion of these on social media and the revitalisation of LaunchPad (promoting local launches).

- Σ 183,693 Page Views (↑5%)
Σ 157,200 Unique Page Views (↑4%)
Σ 69,421 Unique users (↑6.2%)
↑ 7.4% Sessions

SOCIAL MEDIA

Facebook

Facebook continues to be prioritised in our strategic social marketing activities and, despite the increasing challenge of Facebook’s diminishing organic reach, we experienced substantial increases in growth and engagement. This was the result of a combination of more effective content creation and use of advertising, particularly geo-targeting.

- Σ 8,557 Page Likes (↑22.2%)
Σ 65,420 Engagements
↑ 25% Engagement/reach
Σ 1,734,842 Reach (↑61.32)



Wheatbelt WAMBassadors Video

- 20,959 Video Views
- 1,683 People Reached
- 1,442 Reactions, Comments & Shares – 1,065 Likes (182 on post, 883 on shares), 86 Comments and 237 Shares
- 3,537 Post Clicks

Song Of The Year Nominees Announced

- 19,906 People Reached
- 1,021 Reactions, Comments & Shares – 827 Reactions (159 on post, 668 on shares), 124 Comments and 71 Shares
- 1,748 Post Clicks



**WAM** November 16, 2016 · 🌐

Championing road safety messages has become a key focus of the award-nominated #WheatbeltTouringCircuit, so we couldn't be prouder to reveal this video.

Produced in collaboration with major partners RAC WA, it sees our #WAMBassadors reveal how road trauma has affected their communities, and how to prevent more lives being lost. Please share these stories to help make a difference!

More info on the project, and this wkend's FREE tour ▶ <http://bit.ly/WAMBassadorsVideoInfo>

20K Views

Like Comment Share

Saschy Wilson, Georgia Kennedy and 201 others

227 shares 19 Comments

**WAM** March 11, 2016 · 🌐

Congrats to the #WAMSOTY nominees, spanning an incredible range of leading WA artists and hot new discoveries 🔥

Thanks to our major partners APRA AMCOS, AudioflyHeadphones and City of Fremantle/Fremantle story, and all the other generous supporters who have made the Awards possible, happening Sat 9 April at B-Shed in Freo!



**WAM Song Of The Year Award nominees announced!**

WA's premier song competition, and one of Australia's biggest, we're excited to reveal the WAM Song Of The Year 2015 nominees in 16 categories covering all genres. Vying for a share in \$40,000 worth in prizes, leading the nominations...

WAM.ORG.AU

Like Comment Share

Saschy Wilson, Alex Cotton and 157 others

59 shares 7 Comments

**WAM** added 76 new photos to the album: #SoundsOfTheGoldfields Launch — with Elizabeth Carmody. May 31, 2016 · 🌐

The #SoundsOfTheGoldfields CD launched with a SOLD-OUT show, seeing 700 or so fans celebrating some of the best upcoming talents in the Goldfields, with a li'l help from Eskimo Joe.

HUGE THANKS to our event partners Goldfields Arts Centre & Rydges Hotels & Resorts; and our project partners Celebrate WA and their major supporter BHP Billiton, Brookfield Rail, Regional Development Australia Goldfields Esperance & City of Kalgoorlie-Boulder 🙌



Like Comment Share

You, Georgia Kennedy, Turtle Bread and 101 others

22 shares 8 Comments

Songs Of The Goldfields CD Launch

- 6,931 People Reached
- 827 Reactions, Comments & Shares – 728 Reactions (104 on post, 624 on shares), 66 Comments and 33 Shares
- 6,449 Post Clicks



### Twitter

WAM bucked the Australian trend of declining Twitter engagement, our own Twitter account experiencing substantial growth in followers and engagement, as well as an increasing in trending hashtags.

- Σ 6,000 Followers (**↑11%**)
- Σ 836,400 Impressions (**↑145.7%**)
- ▶ Trended: #WAMFest #WAMAwards #SatSpec #SotaFest #WAMSOTY

### Instagram

This platform increased in popularity globally, as did our focus on it as a key social media channel. This resulted in substantial increases in followers and engagement. This was achieved due to an increase in activity, video content, personalised content and advertising.

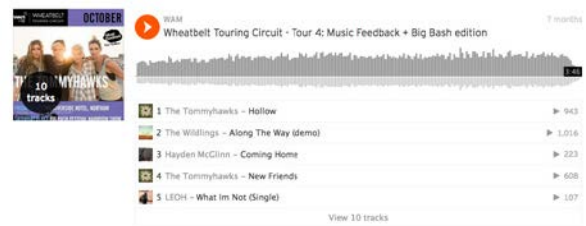
- Σ 3,678 Followers (**↑101%**)
- Σ 9,121 Total Engagements - Total Likes & Comments (**↑82.2%**)



### Soundcloud

It was increasingly used as a channel to assist with promoting our programs and events. It was particularly effective for the Wheatbelt Touring Circuit and Sounds Of The Goldfields regional projects, as well as complementing promotional strategies for SOTA, Song Of The Year and more.

- Σ 644 Followers (**↑28.2%**)
- Σ 29,300 Plays





## OTHER HIGHLIGHTS

- Employed services of designer Wildergrim (Adrian Perrine) for WAMFest and Song Of The Year artwork, his new visual aesthetic impressing and strengthening brand consistency between projects, continuing into 2017 (including this annual report!).
- Number of informational digital resources for the music industry created went from 12-41, increasing by 241.7%.
- WAM's social media and WAMplifier eNews ranked in surveys as most popular ways for respondents to gain info, demonstrating effectiveness of WAM's channels.
- WAMplifier eNews subscriber numbers increased by 13.2% to 5,090 subscribers.
- Intern program expanded, with MarComms department up skilling and utilising 18 interns throughout 2016, with most staying on for at least six months.





# ANNUAL FINANCIAL REPORT





West Australian Music Industry Association Inc  
Financial Statements  
For the Year Ending  
31 December 2016



# ANNUAL FINANCIAL REPORT

Financial Statements  
31 December 2016



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31 December 2016

## Auditors Report

**INDEPENDENT AUDITOR'S REPORT  
TO THE MEMBERS OF  
THE WEST AUSTRALIAN MUSIC INDUSTRY ASSOCIATION INC**

### Report on the Audit of the Financial Statements

#### QUALIFIED OPINION

We have audited the financial report of The West Australian Music Industry Association Inc. (the "Association") which comprises the statement of financial position as at 31 December 2016, the statement of comprehensive income, statement of cash flows for the year then ended, and notes to the financial report, including a summary of significant accounting policies and the statement by the Chief Executive Officer (CEO).

In our opinion, except for the effects of the matters described in the Basis of Qualified Opinion section of our report, the accompanying financial report of The West Australian Music Industry Association Inc. is in accordance with Associations Incorporation Act of Western Australia 2015, including:

- i. giving a true and fair view of the association's financial position as at 31 December 2016 and of its performance for the period ended; and
- ii. complying with Australian Accounting Standards to the extent described in Note 1.

#### BASIS OF QUALIFIED OPINION

A substantial proportion of the Association's income is derived from cash sources. The Association has determined that it is impractical to establish controls over income from box office / ticket sales, membership fees and certain types of other income, being entry fees, workshop fees and merchandise sales prior to entry into its financial records. Accordingly, as the evidence available to us regarding revenue from these sources was limited, our audit procedures with respect to monies received from these sources had to be restricted to the amounts recorded in the financial records. We are therefore unable to express an opinion as to whether income from these sources is complete.

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Association in accordance with the independence requirements of the *Corporations Act 2001* and the ethical requirements of the Accounting Professional and Ethical Standards Board's *APES 110 Code of Ethics for Professional Accountants* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities with the Code.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

## MOORE STEPHENS

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**INDEPENDENT AUDITOR'S REPORT  
TO THE MEMBERS OF  
THE WEST AUSTRALIAN MUSIC INDUSTRY ASSOCIATION INC (CONTINUED)**

**RESPONSIBILITY OF THE COMMITTEE MEMBERS FOR THE FINANCIAL REPORT**

The Association's Committee Members are responsible for the preparation of the financial report and have determined that the basis of preparation described in Note 1 to the financial statements is appropriate to meet the requirements of the Associations Incorporation Act of Western Australia 2015 and is appropriate to meet the needs of the members. The Committee Members' responsibility also includes establishing and maintaining internal control relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

In preparing the financial report, the Committee Members are responsible for assessing the Association's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless the directors either intend to liquidate the Association or to cease operations, or have no realistic alternative but to do so.

**AUDITOR'S RESPONSIBILITY FOR THE AUDIT OF THE FINANCIAL REPORT**

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to include the economic decisions of the users taken on the basis of this financial report.

A further description of our responsibilities for the audit of the financial report is located at the Auditing and Assurance Standard Board website at: [http://www.auasb.gov.au/auditors\\_files/ar3.pdf](http://www.auasb.gov.au/auditors_files/ar3.pdf). This description forms part of our audit report.

SUAN-LEE TAN  
PARTNER

MOORE STEPHENS  
CHARTERED ACCOUNTANTS

Signed at Perth this 27<sup>th</sup> day of April 2017.



Financial Statements  
31 December 2016



## Statement by CEO

For the Year Ended 31 December 2016

I, Michael Harris, Chief Executive Officer of the West Australian Music Industry Association Inc declare that:

1. The attached financial statements present a true and fair view of the Association's financial position as at 31 December 2016, and of its operations for the year then ended.
2. The Association will be able to continue as a going concern and subject to existing arrangements with creditors as at 31 December 2016 will be able to pay its debts as and when they fall due.

Michael Harris  
Chief Executive Officer  
West Australian Music Industry Association Inc

Dated this 27 day of April 2017

Financial Statements  
31 December 2016



## Statement of Financial Position

As at 31 December 2016

|                                  | Note | 2016<br>\$     | 2015<br>\$     |
|----------------------------------|------|----------------|----------------|
| <b>Current Assets</b>            |      |                |                |
| Cash                             |      | 218,578        | 171,986        |
| Receivables                      | 2    | 23,457         | 40,086         |
| <b>Total Current Assets</b>      |      | <b>242,035</b> | <b>212,072</b> |
| <b>Non-Current Assets</b>        |      |                |                |
| Property plant and equipment     | 3    | 20,505         | 823            |
| <b>Total Non-Current Assets</b>  |      | <b>20,505</b>  | <b>823</b>     |
| <b>Total Assets</b>              |      | <b>262,540</b> | <b>212,895</b> |
| <b>Current Liabilities</b>       |      |                |                |
| Accounts payable                 | 4    | 2,987          | 6,149          |
| Sponsorship received in advance  |      | 29,500         | 40,000         |
| Grants received in advance       | 7    | 61,895         | 16,515         |
| Other deferred income            |      | 22,164         | 13,329         |
| Provisions and accruals          | 5    | 76,846         | 76,719         |
| <b>Total Current Liabilities</b> |      | <b>193,392</b> | <b>152,712</b> |
| <b>Total Liabilities</b>         |      | <b>193,392</b> | <b>152,712</b> |
| <b>Net Assets</b>                |      | <b>69,148</b>  | <b>60,183</b>  |
| <b>Represented by:</b>           |      |                |                |
| <b>Accumulated funds</b>         |      |                |                |
| Balance at beginning of year     |      | 60,183         | 19,767         |
| Current year earnings            |      | 8,965          | 40,416         |
| <b>Accumulated Funds</b>         |      | <b>69,148</b>  | <b>60,183</b>  |

Financial Statements  
31 December 2016



## Statement of Comprehensive Income

For the Year Ended 31 December 2016

|                                  | Note | 2016<br>\$       | 2015<br>\$       |
|----------------------------------|------|------------------|------------------|
| <b>Income</b>                    |      |                  |                  |
| Membership fees                  |      | 30,102           | 24,004           |
| Ticket sales                     |      | 7,437            | 2,965            |
| Participant fees                 |      | 34,475           | 19,103           |
| Project management fees          |      | 38,500           | 63,350           |
| Sponsorship                      |      | 148,859          | 192,500          |
| Event funding                    |      | 446,144          | 418,075          |
| Grants and subsidies             | 8    | 730,951          | 649,054          |
| Other income                     |      | 36,951           | 43,552           |
| <b>Total income</b>              |      | <b>1,473,419</b> | <b>1,412,603</b> |
| <b>Expenses</b>                  |      |                  |                  |
| Accounting and audit             |      | 6,072            | 11,310           |
| Advertising and marketing        |      | 47,703           | 44,536           |
| Bank charges/interest            |      | 1,793            | 1,532            |
| Computer costs                   |      | 3,547            | 3,462            |
| Contractors                      |      | 197,569          | 179,687          |
| Depreciation                     |      | 1,120            | 792              |
| Events                           |      | 451,901          | 420,525          |
| Hospitality                      |      | 3,401            | 1,495            |
| Insurance                        |      | 10,382           | 10,154           |
| Other expenses                   |      | 3,195            | 3,331            |
| Other staff costs                |      | 6,234            | 4,012            |
| Performance costs                |      | 122,498          | 106,794          |
| Printing, postage and stationery |      | 3,959            | 4,348            |
| Rent and outgoings               |      | 23,788           | 21,883           |
| Repairs and maintenance          |      | 5,115            | 2,422            |
| Subscriptions                    |      | 1,658            | 2,697            |
| Telephone and internet           |      | 7,980            | 7,561            |
| Travel and accommodation         |      | 35,586           | 19,752           |
| Salary and wages                 |      | 483,038          | 479,186          |
| Superannuation                   |      | 43,792           | 44,703           |
| Workers compensation             |      | 4,123            | 2,005            |
| <b>Total Expenditure</b>         |      | <b>1,464,454</b> | <b>1,372,187</b> |
| <b>Surplus</b>                   |      | <b>8,965</b>     | <b>40,416</b>    |

Financial Statements  
31 December 2016



## Cash Flow Statement

For the Year Ended 31 December 2016

| Note                                                   | 2016<br>\$     | 2015<br>\$     |
|--------------------------------------------------------|----------------|----------------|
| <b>Cash flows from operating activities</b>            |                |                |
| Grants and sponsorship received                        | 1,662,095      | 1,511,809      |
| Other income                                           | 3,119          | 3,737          |
| Payment to suppliers and employees                     | (1,615,821)    | (1,493,837)    |
| <b>Net cash flows from operating activities</b>        | <b>49,393</b>  | <b>21,709</b>  |
| <b>Cash flows from investing activities</b>            |                |                |
| Payments for property plant and equipment              | (2,801)        | -              |
| <b>Net cash used in investing activities</b>           | <b>(2,801)</b> | -              |
| Net increase/(decrease) in cash held                   | 46,592         | 21,709         |
| Cash at 1 January                                      | 171,986        | 150,277        |
| Cash at 31 December                                    | <b>218,578</b> | <b>171,986</b> |
| Cash balance at the end of the year is represented by: |                |                |
| Cash at bank                                           | <b>218,578</b> | <b>171,986</b> |





Financial Statements  
31 December 2016



## Notes to the Financial Statements

For the Year Ended 31 December 2016

### **Note 1 Summary of Significant Accounting Policies**

This general purpose financial report has been prepared in accordance with Accounting Standards and other mandatory professional reporting requirements and statutory requirements.

It is prepared in accordance with the historical cost convention. The accounting policies are consistent with those of the previous year. Comparative information is reclassified where appropriate to enhance comparability.

The following is a summary of the material accounting policies adopted by the Association in the preparation of the financial statements.

- (a) *Depreciation of property, plant and equipment*  
Depreciation is calculated on a straight line basis to write off the net cost of each item of property, plant and equipment over its expected useful life. Estimates of remaining useful lives are made on a regular basis for all assets.
- (b) *Taxation*  
The Association is exempt from income tax by virtue of section 50-45 of the Income Tax Assessment Act (1997).
- (c) *Grants*  
Grants received for specific projects are brought to account as income in the period to which they relate. Any grant monies received for specific projects in advance of the accounting period to which they relate are treated as a liability entitled "Grants Received in Advance".
- (d) *Cash*  
For the purpose of the cash flow statement, cash includes deposits at call which are readily convertible to cash on hand and which are used in the cash management function on a day-to-day basis, net of outstanding bank overdrafts.



Financial Statements  
31 December 2016



## Notes to the Financial Statements (cont)

For the Year Ended 31 December 2016

(e) *Acquisition of Assets*

The cost method of accounting is used for all acquisitions of assets. Cost is determined as the fair value of the assets given up at the date of acquisition plus costs incidental to the acquisition.

(f) *Recoverable Amount of Non-Current Assets*

The recoverable amount of an asset is the net amount expected to be recovered through the net cash inflows arising from its continued use and subsequent disposal.

Where the carrying amount of a non-current asset is greater than its recoverable amount, the asset is re-valued to its recoverable amount. Revaluation decrements are recognized as an expense in the income and expenditure statement.

The expected net cash flows included in determining recoverable amounts of non-current assets have not been discounted to their present value as permitted by AAS 10.

(g) *Employee Entitlements*

(i) *Wages, salaries and annual leave*

Liability for wages, salaries and annual leave are measured as the amount unpaid at the reporting date at current pay rates in respect of employees' services up to that date.

(ii) *Long service leave*

A liability for long service leave has been calculated based on 8.667 weeks of paid leave after a minimum of 10 years continuous service.

Financial Statements  
31 December 2016



## Notes to the Financial Statements (cont)

For the Year Ended 31 December 2016

|                                             | <b>2016</b>   | <b>2015</b>   |
|---------------------------------------------|---------------|---------------|
|                                             | <b>\$</b>     | <b>\$</b>     |
| <b>Note 2: Receivables</b>                  |               |               |
| Accounts receivable                         | 19,175        | 39,246        |
| Prepayments                                 | 4,282         | 840           |
|                                             | <b>23,457</b> | <b>40,086</b> |
| <b>Note 3: Property plant and equipment</b> |               |               |
| Plant and equipment at cost                 | 22,035        | 24,422        |
| Less: Accumulated depreciation              | (1,530)       | (23,599)      |
|                                             | <b>20,505</b> | <b>823</b>    |
| <b>Note 4: Accounts payable</b>             |               |               |
| Trade payables                              | 2,987         | 3,799         |
| Other payables                              | -             | 2,350         |
|                                             | <b>2,987</b>  | <b>6,149</b>  |
| <b>Note 5: Provisions and accruals</b>      |               |               |
| Accrued audit fees                          | 5,900         | 5,700         |
| Accrued superannuation                      | 11,029        | 11,989        |
| Accrued staff entitlements                  | 54,991        | 32,922        |
| Other accruals                              | 15,419        | 15,628        |
| Accrued GST                                 | (10,493)      | 10,480        |
|                                             | <b>76,846</b> | <b>76,719</b> |

Financial Statements  
31 December 2016



## Notes to the Financial Statements (cont)

For the Year Ended 31 December 2016

### Note 6: Related party information

- (a) Board of Directors  
The names of the persons who held office as committee members of the West Australian Music Association Inc during the course of the financial year are as follows:

|                    |                           |
|--------------------|---------------------------|
| Al Taylor          | President                 |
| Noah Shilkin       | Vice President            |
| Steven McCabe      | Treasurer                 |
| Bel Skinner        | Secretary                 |
| Jacob Snell        |                           |
| Anton Mazandarani  |                           |
| Toby Browne-Cooper | (appointed April 2016)    |
| Holly Walton       | (appointed April 2016)    |
| Louise Scott       | (appointed November 2016) |
| David Hyams        | (resigned April 2016)     |
| Jo Carson          | (resigned April 2016)     |
| Simon Reed         | (resigned April 2016)     |
| Leanne Casellas    | (resigned April 2016)     |

- (b) Related Party Transactions  
There were no material transactions between the Association and any related parties during the year.
- (c) Remuneration of Committee Members  
The committee members receive no remuneration from the Association.

### Note 7: Grants received in advance

| Grant                       | Grantor                              | Amount        |
|-----------------------------|--------------------------------------|---------------|
| International Scoping China | Department Foreign Affairs and Trade | 10,695        |
| Core Funding                | APRA AMCOS                           | 15,000        |
| Song of the Year            | APRA AMCOS                           | 5,000         |
| Wheatbelt Touring Circuit   | DCA                                  | 31,200        |
|                             |                                      | <b>61,895</b> |



Financial Statements  
31 December 2016



## Notes to the Financial Statements (cont)

For the Year Ended 31 December 2016

### Note 8: Grants and subsidies

|                         | <b>2016</b>    | <b>2015</b>    |
|-------------------------|----------------|----------------|
|                         | <b>\$</b>      | <b>\$</b>      |
| DCA Core                | 400,000        | 348,444        |
| DCA Project             | 38,061         | 117,360        |
| Australia Council Core  | -              | 50,000         |
| State government grants | 128,057        | 75,750         |
| Local government grants | 55,000         | 47,500         |
| Other national funding  | 109,833        | 10,000         |
|                         | <b>730,951</b> | <b>649,054</b> |

### Grant Income Department of Culture and Arts Projects

| <b>Project</b> | <b>Revenue</b> |
|----------------|----------------|
| International  | 3,203          |
| Regional       | 34,858         |
|                | <b>38,061</b>  |



DESIGNED BY

*wildergrim*

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