



# bUzz



Music Board, Australia Council  
Young and Emerging Artists Initiative  
**Closing Date: 1 March 2005**  
**Embargo Date: 1 June 2005**

## bUzz 2005 round 1 – Assessment Report

bUzz is the Music Board's small grants program for young and emerging artists, supported through the Australian Government's Young and Emerging Artists Initiative. The **bUzz** initiative, now in its fourth year, has become an important avenue for supporting young and emerging artists and providing support for young musicians, sound artists and arts workers.

Applications to the first round of **bUzz** for 2005 were assessed on Friday 6 May by a four-member panel – Music Board members Dr. Julian Knowles (NSW) and Fr. Arthur Bridge A.M. (NSW) and music sector representatives Gemma Yared (NSW) and Inga Liljestrom (NSW). Funding decisions were then made by the Music Board taking into consideration the recommendations of the panel.

There are two rounds for this initiative in 2005 with a total budget of \$120,000. In this first round, the panel approved grants totalling \$62,220.

### How your proposal was assessed

The assessment panel looked at all the proposals in relation to the three criteria:

- how it will help you develop as a professional artist
- the quality of the artists and their music, and
- the merit of the project and evidence of thorough planning.

The applications were ranked from the highest score down and funding was given to the projects that rated highest against these criteria.

### How many people applied?

bUzz 2005– round 1	Proposals received	Proposals approved	Success rate	Amount requested	Amount approved
1 March 2005	47	26	55.3%	\$111,880	\$62,220

The first round of bUzz for 2005 had a smaller number of applications than the previous round last year. Panel members commented on the good variety of applications, demonstrating a diversity of musical styles and different projects. The Music Board was pleased to support a range of projects including mentorships, clinics and postgraduate study, recording projects, production training, attendance at conferences, concerts, video projects, CD manufacture and promotion.



## Who were the successful applicants?

Client Name	Application Title	State	Amount
Amy Vee & The Virtues	assistance towards the recording, mixing and mastering of an album of songs by Amy Vee & The Virtues	NSW	\$2,500
Anonymeye	a contribution to manufacturing costs of a debut album by Anonymeye, aka Andrew Tuttle	OS	\$1,300
Braden, Alice	assistance towards the costs of advanced study in double bass at the Royal Academy of Music, London	VIC	\$2,500
Co4Sure	assistance towards the costs of recording, mixing, mastering and production of a CD by Co4Sure	SA	\$2,350
Cummings, Tobias	assistance towards mixing and mastering costs for an album of original material by Tobias Cummings	VIC	\$2,500
Dean, Emma	the mastering and manufacture of a debut four-track EP of original songs by Emma Dean	QLD	\$1,700
Dellavedova, Kim	the recording, mixing, mastering and manufacture of a second album of material by Kim Dellavedova	VIC	\$2,500
Dovetail	the mastering, artwork and manufacture of a CD of original material by Dovetail	QLD	\$2,500
Foran, Sean	a mentorship in jazz piano for Sean Foran with pianist/composer Andrea Keller	QLD	\$2,500
Gareth Edwards and Katie Harley	the writing, development and recording of new works combining classical and electronic elements	VIC	\$2,500
Genius	the recording costs and sound engineer's fees for a professional CD by Genius	NSW	\$2,500
Hannaford, Marc	the recording, mixing, manufacture and artists' fees for a CD of original jazz compositions	VIC	\$2,370
Jamieson, Nathan	the development, recording and production of a four-track EP of material by Nathan Jamieson	WA	\$2,500
Lane, William	participation in the 2005 Bang on a Can Summer Music Institute in USA, 12 to 31 July 2005	TAS	\$2,500
Liquid Phoenix	the recording and production of an album by Liquid Phoenix with producer Rob Pippin	SA	\$2,500
Little Aida	the pressing, manufacture and artwork for a new EP of original songs by Little Aida	NSW	\$2,000
McKnight, Sally	an eighteen-month mentorship in music production at Mirror Image Recorders, New York	VIC	\$2,500
O'Hagan, Kathleen	assistance with travel costs for postgraduate study in violin at the Royal Academy of Music, London	WA	\$2,500
Randall, Jessica	the arrangement, recording and manufacture of a CD by violinist Jessica Randall	NSW	\$2,500
Richmond, Victoria	assistance towards travel and living costs for postgraduate flute study at the Royal Academy, London	NSW	\$2,500
Rocket Dog	CD mastering, radio edit production, album launch and video clip to promote a new CD by Rocket Dog	NSW	\$2,500
Savannah	the recording, mixing and mastering of three songs by Savannah with producer Chris Thompson	VIC	\$2,500
Searles, Marie	mentoring, expenses and recording costs for a CD to showcase piano accompanist Marie Searles	NSW	\$2,500
Surrogate Turnip	the recording of an EP of original material by Surrogate Turnip with producer Cameron McKenzie	VIC	\$2,500
Swinn, Frances	assistance towards the costs of attending jazz clinics at the Umbria Jazz Festival, Italy in 2005	VIC	\$2,500
emocean	the recording, mixing, mastering and duplication of a five-track EP by emocean	NSW	\$2,500
<b>Totals</b>	<b>Approved Projects - 26</b>	<b>Amount</b>	<b>\$62,220</b>



## Feedback for the future

If you were not successful this round, please don't be discouraged. There is strong competition for any funding opportunity including bUzz. We also encourage you to keep working towards finding outlets for your creative projects, whether through your own networks, community or youth organisations, local, State/Territory or Federal sources of support.

Some tips to consider when putting together an application:

- Read the guidelines carefully and check the starting date for projects – many funding organisations, including the Australia Council, do not support projects that have already started. You **must** nominate a start and end date for your project.
- Clarity is important in your application and budget. Your application should clearly describe the project and how it will benefit you as an artist. Use a minimum of 12 point type and stick to the page limits. It is also helpful to identify which elements of the project are supported from sources such as the artists (cash or in-kind contributions), other key partners eg record labels, and funding sources, including the bUzz grant.
- If recording for CD release, outline your plans for distributing or publicising the recording.
- Initial musical training is **not** supported. It's important to demonstrate your experience as a practising artist. For bands, this may include experience of gigs, where relevant.
- Your support material is vital to your application. When selecting support material, sound quality is very important. Some support material received was of low sound quality or audibility. If submitting home-burned CDs, please check *all three copies* play before submitting them. If your CDs cannot be played, the panel cannot review them, and this may affect your application.
- You should submit three copies of *one recording only*. If submitting items from different recordings or bands, you should make a compilation CD of all the tracks and submit three copies of this. If there are several tracks on your CD, nominate three preferred tracks you would most like the panel to listen to.
- Recordings that can be played on a stereo are preferred to those only playable on computer. DVDs are preferred to video.
- Support material should be clearly labelled with artists' names, information and credits on the musicians and artists featured. Please be aware of copyright issues in your support material – if you need copyright permission to use backing tracks or other artists' material, confirmation of this should be clearly noted in your application.
- Although optional, supporting letters can strengthen your application by indicating that your project is well planned and that key artists such as musicians, producers, engineers or mentors have confirmed their involvement. For touring requests, you should demonstrate that your tour has support from venues or booking agencies.

If you were successful in **bUzz** this round then you cannot apply to **bUzz** in the future. We encourage successful applicants to consider applying to the Music Board's main grant categories. Go to: <http://www.ozco.gov.au/boards/music/T> or call us on 02 9215 9104.

The next closing date for **bUzz** is 15 August 2005. If you would like to discuss your ideas before submitting a proposal to bUzz, please contact the Youth Music Officer.

Ph: (02) 9215 9127 or email [music@ozco.gov.au](mailto:music@ozco.gov.au).

Thanks again for your interest in **bUzz** and for all the hard work that went into your proposals to the 1 March 2005 round of **bUzz**.

Lia Kemp  
Youth Music Officer

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