



# Australian Entertainment Technology Week® The Ultimate Destination

**A platform to unite all stakeholders and showcase the  
entire industry**

*A white paper presented by-*

**Australian Commercial and Entertainment Technologies Association Inc. (ACETA)**

*Presented to-*

**AUSTRALIAN MUSIC ASSOCIATION**

**CX ROADSHOW / JULIUS MEDIA**

**AUSTRALIAN AUDIO & AV SHOW / NEXT  
MEDIA**

**ENTECH / ETF**

**CEDIA**

**INTEGRATE / INFOCOMM / DIVERSIFIED**

**SMPTE / EXPERTISE EVENTS**

*-Copied to-*

**AES (Audio Engineering Society)**

**ALIA (Australian Lighting Industry Association)**

**Australian Cinematographers Society**

**This is a white paper for discussion across the industry at its widest. If other associations  
or entities wish to be included, they are more than welcome.**

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commercial and entertainment technologies industry,.

## FOREWORD

This document has been prepared by the Australian Commercial and Entertainment Technologies Association (hereinafter referred to as ACETA) on behalf of the industry it represents. Please note that this is a white paper, ie a document for discussion not 'tablets of stone'. It is in response to the concerns of ACETA's constituents in reference to the current trade event schedule and follows from various discussions with many of the bodies noted on the cover. The content of this document is based on established fact and expressed industry sentiment, in particular drawn from the ACETA trade show survey conducted in 2011.

It has always been the intention to ensure that these discussions are open and honest, and this document is written in the same vein. It is written in the vernacular of the industry, therefore if some comments cause offence that's not our intention. The intent is not to offend but to establish transparency and transmit a reality, as we seek (overdue) reform on the subject matter.

At this point it needs to be stated that ACETA has no affiliation or arrangement whatsoever with any trade event - it is impartial, a neutral voice, and will continue to address the established needs of its constituents in seeking a productive and sustainable industry event schedule for all stakeholders.

This document is presented in five parts:

1. **Introduction;** explains what ACETA is, clarifies its role and establishes its credentials
2. **Setting the Scene:** composed using research data and background facts along with industry sentiment
3. **Proposal, a New Industry Focus:** not merely a variation on a theme, but a quantum leap forward in terms of industry impact and prosperity potential. It also seeks to explore bringing together other vital and related industry sectors, namely musical instrument and domestic entertainment technology
4. **A Path to the Ultimate Destination:** which suggests a process on how we can, together, realise a cohesive and dynamic industry presentation, the Ultimate Destination.
5. **Next Step:** an invitation to join a Liaison Committee that will take the discussions forward

In summary, this document is an attempt to provide a solution that will elevate and improve the health, wealth and general standing of our industry. It's about unity, and maximising the opportunity to educate and inform. By virtue of the challenges confronting all stakeholders, self-interest needs to be put to one side. Let's not forget, it is much easier to survive and prosper in a healthy pond. Join in; personal and corporate development derives from participation, not by standing on the sidelines.

# 1 INTRODUCTION

## **Australian Commercial and Entertainment Technologies Association. Its role and credentials**

ACETA is a not-for-profit association incorporated under the *Associations Incorporation Act (Victoria) 1981*, and is the peak body for the Australian commercial and entertainment technologies industry. Industry is defined in the ACETA Constitution as organisations that manufacture and/or represent manufacturers of equipment and technology, applied in the production, storage, control and transmission of entertainment, leisure, corporate and educational programmes. Industry product sectors include audio, vision, lighting, staging, communications and control equipment and technology, including devices, systems, ancillary hardware and software, show control and staging technology.

Along with the other associations represented on this liaison committee, ACETA's expressed aim of is to represent the common interests of and provide a united voice for the industry that it represents. ACETA's general objective is to provide a forum that deals with the challenges confronting the industry in a transparent, inclusive and cohesive manner, and to protect and enhance its well-being. By virtue of its Constitution and other established structures and procedures, ACETA is free to engage in the issues requiring address as determined by its constituents. These include, but are not restricted to:

- Representing the interests of the industry in dealing with local, state and federal government legislation and by-law development, to ensure industry needs are heard and understood
- Maintaining relationships with the relevant governing and regulatory bodies, including the Australian Communications and Media Authority, to ensure fair outcomes are realised and legal obligations are adhered to on issues such as product compliance, parallel importing, and internet trading
- Collaborating with major trade event owners and managers in the realisation of an industry showcase that is sustainable and meets the expressed requirement of the industry
- -Providing a forum and resources for local organisations that research, design and manufacture product
- Developing relationships with allied national and international organisations
- Collecting and maintaining relevant industry data and statistics for the benefit of members, using secure and confidential processes
- Authoring industry guidelines that will assist in elevating the health and well-being of the industry
- Researching the challenging industry skills shortage issue, to ascertain a considered response, and in two specific streams:
  - Education and mentoring

- Recruitment and employment
  - Expanding membership, keeping them informed, and continually striving to increase member benefits

The current membership of ACETA represents a significant proportion of industry employment, sales output and experience. Most members have been operational for at least 25 years, many over 30. Membership is increasing.

In the past all ACETA members have participated in one or more of the following trade events on a regular or random basis:

AMAC	Entech
Australian Audio & AV Show	Integrate
CEDIA	SMPTE.
CX Roadshow	

Many recall participating in the now defunct AES and IREECON events.

With that out of the way, let's visit the background that leads us to the proposal outlined in section three.

## 2 SETTING THE SCENE

### 2.1 Clarification

The authoring of this document is based on input from and an understanding of, the Australian commercial and entertainment technology sector, whose current trade events include CX Roadshow, ENTECH, Integrate and SMPTE.

The view of many industry participants was reinforced in the response to the recent ACETA trade event survey, which highlighted not only concerns of the typical exhibitor but also the delegate. Yes, the delegate, the all-important and sometimes forgotten audience. The business activity of many ACETA members crosses over into the musical instrument and domestic entertainment industries, as does many a potential delegate. Therefore a dialog has recently commenced with the domestic sector represented by Australian Audio & AV Show and CEDIA, and the musical instrument industry via their association the AMA, which presents the AMAC trade event. ACETA has recently met or communicated with representatives of all trade events mentioned, as a precursor to the release of this document and to identify common ground.

The statements made herein are general and not directed toward any particular trade event.

## **2.2 The Principal Role of a Trade Show**

ACETA believes the principal role of a trade show is to establish, satisfy and grow an audience for that show in a way that assists the industry to grow and prosper. The nature and magnitude of the audience will ultimately determine the degree of participation. ACETA believes the current emphasis is weighted towards selling exhibitor participation with an insufficient focus on satisfying the audiences, both exhibitor and delegate. This may well answer the questions:

- Why have we ended up with a congested trade show schedule?
- Why are many in the industry flagging reduced or no participation?
- Why are past and potential attendees signalling non-attendance?

The upshot is that the current trade show calendar isn't assisting the industry to grow and prosper.

## **2.3 The Current Dilemma**

Considering Australia is a small market place, the commercial and entertainment technology industry currently plays host to too many trade shows. Most Australian companies participate in several sectors, many cross over into domestic entertainment and musical instruments. In 2013, based on normal scheduling, the industry will be confronted with a decision to participate in one or more of the following trade events: AMAC, Australia Audio & AV, CEDIA, CX Roadshow, the co-located ENTECH / SMPTE and Integrate. That's seven trade event brands conducted on six different dates and, in some cases, only a month or two apart.

Individual and corporate delegates, particularly those travelling significant distances, will be required to make a choice. In the professional sector it needs to be clearly understood, many delegates have a reason to attend most, if not all, events. However the current trade event schedule conspires against the being able to do this, due to cost and time considerations. Some delegates even state it is both more rewarding and cost-effective to travel overseas to attend a more comprehensive and diverse international event.

Dilution is too high, satisfaction is too low.

## **2.4 What Happens if We Don't Reform?**

From an exhibitor's perspective there are three scenarios:

- Many have made it clear they will abandon participation in trade shows altogether
- Others have indicated they will take the smallest space possible in all relevant event
- A few will continue to participate, but only in one or more event that suits them best

As for delegates, it seems they will be conspicuous by their absence. A situation clearly expressed in the ACETA trade show survey, and also clarified in representations by numerous small organisations and a number of large corporations.

It is clear we have reached the stage of unsustainability.

## **2.5 The Current Business Environment**

The current business environment has challenged everyone: some sectors have been decimated, others have converged into related market areas. Whilst a few have grown, overall commercial and entertainment technology consumption is down as are profit margins. Expenditure is being closely scrutinised, with advertising and marketing budgets beginning to reflect contemporary and preferred methods of acquisition. The role of and relationship between manufacturers, distributors and retailers has changed; a natural attrition is taking place. Whilst the permanency of change is understood, in recent history not much compares to the impact that borderless global trading has had on our daily business life. It is quite clear if we don't understand and address the new paradigm, it will be challenging to survive let alone prosper. Trade events are certainly not immune and their presentation and content must reflect the needs of the contemporary market place. By the way, time is not on our side.

## **2.6 Let's Summarise**

Considering the dilution of resources, impact and attendance visited on the industry by the current trade event schedule, weighing up the consequent low delegate satisfaction and taking into account the challenges we confront in a contemporary business environment that knows few boundaries, let's be very clear, **our industry requires a new stage**, which leads us to our proposal.

# **3. PROPOSAL – A NEW INDUSTRY FOCUS**

## **3.1 Why do Individuals and Organisations Attend Trade Events**

Whilst stating the obvious, the ACETA survey along with anecdotal information confirms the needs and expectations of the audience as follows:

- **Networking:** the opportunity and facilities to meet with
  - Business partners
  - Friends
  - Establish new relationships
  - Mix with industry identities and leaders.
- **Product:** to explore a comprehensive and high quality presentation of systems and devices
- **Education:** to access product, technology and industry knowledge, and become acquainted with the ever increasing general corporate and specific industry governance rules, regulations and legislation.
- **Hospitality:** to feel welcome and comfortable, an “at home in my industry” environment.

But most importantly.....

- **Engagement:** an experience not possible at, or in any other forum, to walk away feeling informed, educated, totally satiated.

### **3.2 Where to from here?**

It is at this point that we would like to jettison the word ‘trade’ (as in show or event). Yes. lose it forever. In today’s setting, what does it mean anyway, and who does it describe? It also puts the focus on ‘buy and sell’ and by all measures a modern event needs to be far more than this. In its place we would like to implant the word ‘industry’. Trade show or trade event no longer resonates; instead we recommend that we call it ‘industry show’. Trade show represents a model from a previous era. Industry show on the other hand is far more inclusive and accessible, more in keeping with the contemporary commercial and entertainment technology landscape and the thrust of our proposal.

If we can accept as a reality the dilution and lack of satisfaction resident in the current schedule (refer paragraph 2.3). If we can agree on what compels attendance at an industry event (refer paragraph 3.1). Then all events described herein will need to consider co-location as the foundation for a new and dynamic industry focus.

Goodwill, common sense, not to mention self-preservation will facilitate serious consideration of the ensuing proposal. It’s one that can deliver ongoing prosperity to all stakeholders, can satisfy the industry and with no casualties. If successful we will finally realise the Ultimate Destination for our industry the....

### **3.3 Australian Entertainment Technology Week®**

The Australian Entertainment Technology Week® would be a destination event, nationally and internationally. It would initially be established on a biennial basis. The dates would be contingent on venue availability in the preferred city, and a time frame that satisfies the needs of the entire industry. The launch could be 2013, repeated in 2015 then 2017 and so on. Contingent on the degree of success, it could become an annual event. It could also embrace the New Zealand industry and become the Australasian Entertainment Technology Week®. The week would see the current events co-locating in the same venue or at least in the same city at the same time. Delegates would have the opportunity to participate in a substantial and high quality conference, with an education and information program presented by all sectors. Various formal and informal social events would be scheduled, and tours of key industry production facilities will be available. There would also be a robust focus on Australian technology and manufacturers, something not seen before at an Australian event. This initiative would not only enhance the local market but will attract international delegates, particularly from the regions with easy access into Australia, namely Asia/Pacific and the Middle East. The event would have the potential to become the largest and most important in the Southern Hemisphere, and a boon for our Australian industry.

The following information is assumptive and fictitious, based on no particular venue or location in Australia, and deals only with the essence not the detail, but is offered in order to put some flesh on to the bones of the idea. It’s easier to discuss a model than to start with a blank sheet of paper.



### 3.4 *Venue and Participants*

Not wishing to pre-empt the discussion, this is an idea for how the event might shape up:

HALL	EXHIBITION	EDUCATION/WORKSHOPS/LECTURES/CONFERENCES
A	Australian Manufacturers	Lectures and workshops conducted by Australian designers and manufacturers
B	AMAC	AMA musical instrument workshops and lectures
C	CEDIA	CEDIA workshops and lectures
D	ENTECH	AES and ALIA workshops and lectures
E	Integrate	InfoComm workshops and lectures
F	SMPTE	SMPTE workshops and lectures
	Nearby hotel	Australian Audio & AV

### 3.5 *A Short-form Schedule of Events*

Again, not wishing to pre-empt, but this is an idea for how the event might shape up:

Tuesday	10am-4pm	Australian Communication and Media Authority Conference dealing with industry legislation and product conformity  <i>Manufacturers Day:</i> Austrade Conference Australian Taxation Office – R&D Tax Concession System
Wednesday	9am	Australian Entertainment Technology Week® officially opened by the Prime Minister of Australia
	10am-6pm	Exhibition open
	10am-5pm	Education/workshops/lectures/conferences
Thursday	10am-6pm	Exhibition open
	10am-5pm	Education/workshops/lectures/conferences
Friday	10am-6pm	Exhibition open
	10am-5pm	Education/workshops/lectures/conferences
Saturday	10am-5pm	Exhibition (or sections of the exhibition) open to the public

### **3.6 Australian Technology and Manufacturer Participation and its Consequence**

Industry events have been fairly and squarely oriented towards distributors. There has been no compelling enough or cost-effective reason for a manufacturer to participate in the typical Australian event. Why? Because most manufacturers need an international stage, their primary focus is distribution (meeting with existing and potential representatives), which is quite a different target to that of a distributor. Australian shows currently do not attract domestic or international distributors looking to represent Australian manufacturers.

The developing markets are Asia/Pacific and the Middle East, which are one flight away and at relatively low cost. *Australian Made* resonates well in both these markets and Australia (in the right season) is an extremely attractive destination.

The ACETA data base has over 50 Australian commercial and entertainment technology manufacturing organisations listed, many are now exporting, quite a few are acclaimed worldwide and some are leaders in their field. Very few (around 10%) participate or have participated in the typical event schedule to date. We believe a similar situation is resident in the Domestic Entertainment Technology and musical instrument sectors. Therefore across all sectors we may well have at least 100, maybe 150 potential manufacturer participants. This represents a lot of creativity on the same stage, a song worth singing to the world, bestowing significant prestige and credit on our industry.

The Australian Entertainment Technology Week® therefore must have a dedicated manufacturers hall or section. It should include a high quality workshop, lecture program and the initiative should be promoted internationally with particular focus on the readily accessible markets, namely Asia/Pacific and the Middle East. The benefits include:

- -Industry participants are attracted to creativity, it is the fibre of industry culture, and it will increase the credibility and stature of the event, with a consequent positive impact on local attendance.
- -It will potentially attract support from those promoting international trade, for example Austrade, not to mention other state and local government departments.
- -It will attract International business interest and delegates, particularly those seeking new distribution opportunities
- -It could become the industry hub for the Southern Hemisphere with the potential to attract support from numerous sectors, including tourism.

In summary there are numerous benefits and no downside.

### **3.7 Catering and General Hospitality**

In recent years many event participants have abandoned using the available and allowed catering at the various exhibition and convention centres. Those availing themselves of the services provided do so on a minimal basis. Therefore the degree of on-site hospitality is very low compared to the

international experience, particularly European events. The reason for this is simple and known to all: namely the excessively high cost imposed at most venues. Most participants find this an unfortunate situation, but refuse to be gouged by what seems like avaricious caterers and/or venue owners.

Hospitality has taken on increased importance over the years. When visiting an event overseas such as Frankfurt Music Messe ProLight + Sound, most exhibitors provide light food refreshment and a variety of beverages. It is normal. Many exhibitors allocate the same amount of real estate and other resources to their hospitality area as they do to the display of product. It is not uncommon to have breakfast with a supplier on their stand. This hospitable and engaging environment is made possible due to the fact that exhibitors are not exploited. They can provide their own catering at no impost or can access services at the venue at moderate cost. This is a sophisticated, sensible and professional approach, and a win for all. This is the type of environment our Australian event needs, namely quality catering at sensible pricing.

This subject has been raised as it is a topical issue and a sore point for many. It requires address and action.

### **3.8 Cost Structures**

In terms of exhibition space our industry is now confronted with costs of \$330.00 per square metre no doubt rising, and in a challenging and generally depressed market place (refer para 2.5 The Current Business Environment). Taking into account the typical attendance at current events, the cost benefit equation is clearly on the wrong side of the ledger. Co-location will help in terms of significantly increased commercial opportunity, however the financial burden ideally should be shared, and not the sole responsibility of the exhibitor. Most popular international events charge delegates a registration fee. For example Frankfurt Music Messe ProLight + Sound is currently 30 – 40 Euros for admission. NAMM charges between USD 25 – 70.

If the proposed Australian Entertainment Technology Week® is to grow to the magnitude and standard to which we aspire, it would not be unreasonable to introduce a moderate registration fee. Somewhere in the region of \$20.00 would not be out of order. In this regard we are talking of a value judgement that will actually elevate the status of the event as opposed to a giveaway.

Significant income will be realised if we achieve a high quality and diverse education program, that is well patronised and worth paying for.

In summary we need to spread the cost responsibility and focus on several income sources not just one.

### **3.9 Potential Attendance Numbers**

The two reasons that will determine attendance numbers are:

1. Three sectors together under the one roof (musical instruments, professional and domestic entertainment technology)
2. The event's magnitude and diversity

Therefore if the planets line up and all stakeholders mentioned herein are united, it is likely we would witness an attendance well in excess of 10,000, over time building to 20,000. Together there is a large diverse skill base and combined power. Anything is possible.

### ***3.10 Audited Information and Statistics***

Most current events do not provide audited attendance information. Various reasons are given by event brands; however it is imperative that any organisation base their participation decisions on factual information. Rubbery figures and selective information are no longer acceptable. Going forward, an independent CAB Audit will be required. The cost to an event owner is only a little over \$1,000, and will establish credibility.

### ***3.11 Standards Committee***

If the new destination event is to succeed, then many of the education, information and training sessions need to dramatically improve and expand. We propose that a Standards Committee be established for each show, which will direct the development of each show's program, and approve all presentations and programs. The Standards Committees could comprise suitably qualified representatives from all industry sectors. These Standards Committees would liaise through an event-wide committee, to ensure overlap is minimal and help maintain equally high standards.

### ***3.12 Complementary Events***

The comprehensive and diverse nature of the proposed Australian Entertainment Technology Week® facilitates the presentation of numerous synergistic events. Television networks, mobile broadcasters, motion picture production companies, post production houses, recording studios, mastering studios, live event production companies could participate. On the performance side there could be any number of recitals and gigs. Maybe even a battle of the bands.

Education facilities could conduct campus open days. The possibilities are endless. The management challenge is to maintain relevance and avoid overkill or dilution through too many activities before the audience has been sufficiently built.

### ***3.13 Sponsorship and Government Support***

Considering the size, importance and consequent economic benefit The Australian Entertainment Technology Week® would bring to a community; opportunity may be created whereby Australian regions compete for the right to host the event. There may be an opportunity for sponsorship. Might not AusTrade bring funding?

### ***3.14 A Genuine Industry Celebration – Inclusion and Participation a Must***

Is there leverage in recreational meets professional, art meets science? Yes indeed. There must be value for all industry participants and interested parties including researchers, designers, manufacturers, distributors, retailers, support and service personnel, educators and artists, along with end-users both professional, hobbyist and recreational. If all needs are met we have a winner, and a true industry celebration.

There are a number of industry not-for-profit associations and user groups. In these organisations most individuals are involved on a voluntary basis. These vital organisations need to be involved in this proposal from the outset and ongoing. They perform a vital service to their specific sectors and this proposed event will only be successful with their contribution. They will help steer the right course and will advocate on behalf of their constituents, a natural quality control.

### **3.15 The Southern Hemisphere Industry Destination**

If this proposal is accepted and we achieve what has been put forward so far in this document, The Australian Entertainment Technology Week® has the potential to become **the** industry event for the southern hemisphere. Some of the ramifications have hitherto been explored, however if successful, The Australian Entertainment Technology Week® could become an international product/technology launch platform, and a major international conference destination. This would mean it could, for example, host regional distributor meetings.

### **3.16 Timing**

It will probably be difficult to obtain consensus on a particular time of the year to schedule the Australian Entertainment Technology Week®. There has been a mindset in some sectors that it should line up with the international product launch cycle. However this varies by sector, and does not necessarily take into account the needs of the audience. Our feeling is to listen to the target audience, maximise attendance potential and not be too programmed to a product launch cycle.

### **3.17 Why will this Proposal Succeed? Let's Summarise**

Australia has too many specialist and narrow focussed events and the likelihood of their survival is debateable. The current unsustainable quantity and scheduling of events in Australia is relatively unique, particularly in the odd years (refer para 2.3 The Current Dilemma). Nonetheless similar patterns are evident worldwide. We are led to believe that many international specialist events are in decline. However co-location has proven successful and we cite Frankfurt Music Messe and ProLight + Sound as an example. They acted many years ago and it has benefited them. In more recent times InfoComm and CEDIA united in Europe to create the growing ISE.

Due to our much smaller marketplace we need to go much further and seek co-location of AMAC, Australian Audio & AV, CEDIA, Entech, Integrate and SMPTE. In truly international terms this would be akin to co-locating; Frankfurt Music Messe ProLight + Sound (AMAC and Entech), ISE (Integrate and CEDIA), IBC and NAB (SMPTE) and consumer electronic shows (Australian Audio & AV Show). All bases are covered; therefore we achieve the critical mass that's necessary in a market of our size.

If the above occurred the dilution effect of multiple events would be eliminated completely. Let's look at just one of many examples. In hundreds of hamlets, towns and cities in Australia there are thousands of individuals employed or involved in the production areas of houses of worship, schools, colleges, universities, town halls and performing arts centres. At some point they will need to acquire musical instruments (i.e. piano), audio systems (i.e. public address and recording), lighting systems, vision systems, staging and drapes. The Australian Entertainment Technology Week® answers these needs completely.

Every year tens of millions of dollars is spent overseas on entertainment technology systems and devices. No sector is immune from this reality and we usually underestimate our aggregate loss. We desperately need a platform to showcase our industry, instil confidence, prove our value and win back this business. The Australian Entertainment Technology Week® is a potent weapon that can actually and perceptively help minimise this trend.

Finally, the notion of all current event brands and all industry Associations and User Groups working together side by side in a common direction, as opposed to the division and negative environment we experience at the moment, is a 360 degree turnaround and brings with it new life. Therefore we believe we all need to seriously consider this proposal and take the next step, which is....

#### 4. A PATH TO THE ULTIMATE DESTINATION

The subject matter of this proposal could have graced your desk in an exhaustive tome, however we opted to present in a White Paper for discussion, that deals with the essence, avoiding lengthy detail. A number of facts will be known to some; but have been re-stated to ensure transparency and inclusion.

The first necessity is to achieve consensus or otherwise from all the stakeholders. This is obviously the starting point, therefore ACETA will facilitate, chair and minute an initial meeting of all event brand owners/managers mentioned in this document, along with a representation of industry not-for-profit associations and user groups. Based on ACETA's meetings and communications with the various stakeholders to date, we would suggest two representatives from each be invited to what we could term a **Liaison Committee** meeting. To begin the process and in consideration of the individuals we have met during this journey, we suggest the following:

<b>Event Brand</b>	<b>Representative</b>
AMAC	Bernie Capicchiano (AMA)
	Richard Snape (AMA)
Australian Audio and AV Show	Jim Preece (Next Media)
	Edgar Kramer (Next Media)
CEDIA	Len Wallis (CEDIA)
	Stephen Miller (CEDIA)
CX Roadshow	Julius Grafton (Julius Media)
	Stephen James (Julius Media)
Entech	Jodie Richmond (ETF)
	Robby Clark (ETF)
Integrate	Matthew Pearce (Diversified)

SMPTE Jonathan Seller (InfoComm)  
 John Maizels (SMPTE)  
 Gary Fitzroy (Expertise Events)

<b>Association/User Group</b>	<b>Representative</b>
ACETA	Frank Hinton (ACETA) Sara Hood (ACETA)
ALIA	Andy Ciddor (ALIA) Cat Strom (ALIA)
AES	David Murphy (AES) David McGrath (AES)

The process of industry event reform needed to start somewhere and in good faith ACETA felt able and compelled to take up the challenge. Having brought the subject matter this far, it is now up to all stakeholders to evaluate and (hopefully) progress. This initial meeting will provide the forum for debate, find common ground and report to their organisations, and maybe agree on a process to move forward. That is all we can ask at this point.

## 5. NEXT STEP

We propose that the next step is to convene a Liaison Committee consisting of no more than two representatives of each organisation. The committee would discuss this White Paper, approve the sections where there is agreement and begin the discussion about the sections where there isn't. The aim is to create a blueprint that can be taken forward to create the destination event: Australian Entertainment Technology Week®. As we said at the beginning of this White Paper: the aim is not for ACETA to dictate, but to provide a document for discussion and find a way for everyone to see how they can participate. We recommend that this meeting be convened on Monday afternoon the 28<sup>th</sup> of May 2012 with an invitation extended to those listed above (or their deputies).

Could we also propose the meeting take place in Sydney as the majority of potential participants are Sydney based.

Could you kindly respond with your ability or inability to attend, alternative suggestions or any input you may wish to offer.

If anyone would like a copy of the ACETA trade show survey, please just ask.

Please address your response to [frank@ataudiocontrols.com](mailto:frank@ataudiocontrols.com) and [sara.hood@aceta.org.au](mailto:sara.hood@aceta.org.au)