

“20 years after the Dawkins Review”

TERTIARY MUSIC EDUCATION IN AUSTRALIA TASK FORCE

REPORT

Global Access Partners (GAP)

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Tertiary Music Education in Australia

TASK FORCE REPORT

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DISCLAIMER: This report represents a range of views and interests of the individuals and organisations participating in the Task Force. They are personal opinions that do not necessarily reflect those of the organisers and sponsors of the Task Force. Given the different perspectives of Task Force participants, the report does not reflect all the views of all members and it should not be assumed that every participant would agree with every recommendation in full.

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“Music is not part of “arts and entertainment” as the newspaper section would have us believe. It’s not a luxury, a lavish thing that we fund from leftovers of our budgets, not a plaything or an amusement or a pastime. Music is a basic need of human survival. Music is one of the ways we make sense of our lives, one of the ways in which we express feelings when we have no words, a way for us to understand things with our hearts when we cannot with our minds.”

– Karl Paulnack, Director of Music at the Boston Conservatory¹

“Music Performance faculties face significant funding challenges largely as a result of the gap between costs of delivering education in these disciplines at international levels of quality and the level of revenues received from the combination of base funding and other sources.”

– Submission by the University of Sydney to the 2011 Higher Education Base Funding Review

EXECUTIVE SUMMARY

Music faculties around Australia are at breaking point. Australian institutions are underfunded compared to their international counterparts and the current funding model fails to account for the higher costs incurred by high quality tuition. A failure to value artistic output as equivalent to the academic research which attracts funding exacerbates the situation. This demands a drastic revision of the national funding model and a greater recognition of the social and economic benefits of tertiary music to the Australian people. The following report sets out how Australian tertiary music education can be revitalised at relatively little cost to the benefit of the cultural and economic health of the nation.

This is the main conclusion of the Tertiary Music Education Task Force - an international forum of senior representatives from academia, the artistic community, government, business and not-for-profit organisations established in early 2011 to examine the state of tertiary music education in Australia and make recommendations for the future. This report details the proceedings of the Task Force over a six month period.

The Task Force assessed the repercussions of the major structural change which occurred when conservatoria were amalgamated with universities as part of the Dawkins reforms² in the 1990s.

The Task Force concluded that twenty years after the 'Dawkins Revolution', tertiary music education in Australia is seriously underfunded compared with international peers. A failure to appreciate the unique requirements of professional music education and problems with the current classification system and costing methodology have caused significant funding distortions and disenfranchised conservatoria within the university system.

Government needs to rectify the inefficiencies of the current funding model and the public and private sector alike should recognise the potential of Australia's emerging musicians and composers to achieve global excellence and invest accordingly.

An international benchmarking project conducted by the Sydney Conservatorium of Music³ revealed that Australian conservatoria are 40% underfunded compared to their international partners, yet are expected to deliver results and educational opportunities of the same quality. One-to-one teaching, essential for music performance and composition degrees, currently receives extended funding in the UK and Europe, while in the US music education thrives in universities where music programmes are centres of benefaction for the whole university.

By comparison, funding of the Australian tertiary music education sector is regulated by a funding cluster system based on the classification of disciplines by the Australian Standard of Classification of Education (ASCED)⁴ - a statistical tool developed for the collection and analysis of data on educational activity. The ASCED does not recognise the specific demands of music education and places music in the same educational category as clinical psychology, allied health and foreign languages, all of which are less expensive to deliver.

The current position of Australian tertiary music education is unsustainable. Music represents less than 2% of university budgets and yet is 'taxed' by universities at a very high level. The current government guidelines do not reward or adequately acknowledge the core performance programmes of conservatoria as 'research outcomes'; music therefore suffers because it is not capable of generating 40% of its income through academic research outputs that are standard in other university subjects. Universities tend to see their music faculties as absorbing money, due to higher 'hidden' instructional costs, and it is not always feasible or practical to offer larger music courses to generate greater income.

The Task Force believes the dire position of the sector calls into question whether the country will have an effective national music education system in five years' time.

This report highlights the importance of music education to the nation's economy and cultural identity and develops a vision for professional music education to support the long-term cultural, economic and social needs of the Australian people.

The Task Force is the initiative of Global Access Partners (GAP)⁵ - a Sydney-based not-for-profit public policy think tank.

Summary of the Task Force's Recommendations

Tertiary music education suffers funding shortfalls in comparison with overseas institutions due to its low allocation in the current funding model, and structural impediments due to current definitions of research. Clear and cost effective steps can be taken to remedy these problems and revitalise the study of music in Australia.

An arrangement based on the revised ASCED classification of music should place music in its own educational category, separate from other performing arts, and move funding for performance and composition courses from Funding Cluster 5 to Funding Cluster 8, in line with disciplines that have comparable cost structures, such as veterinary science and dentistry. This funding would put Australian institutions on an even footing with their international counterparts.

The Task Force estimated the cost to the federal budget to be as low as \$30 million per year (excluding any university charges or overheads). This extra funding would cover the existing annual shortfall of \$6,000-7,000 for each of the 4,500 students studying music at any time and provide the performance programmes and personal tuition required to produce graduates of international standard.

Music performance and creative development should be treated as analogous, but not identical, to research for the purposes of Excellence in Research for Australia (ERA) funding. The current notion of 'professional practice' fails to recognise the preparation and study time required to develop a performance, which is at least comparable to that required for standard research. While the Australia Council and other arts organisations offer grants for some performance and creative development, these are not equivalent in size or do not 'fit' within the university sector, as is the case with Australia Research Council grants.

Despite the funding difficulties of recent years, universities still wish to retain their music conservatoria as they recognise the 'cultural capital' they provide for the institution and wider community. Much in the same way as a researcher attracts postgraduate students and research grants due to their time spent in preparation, a performer, through their expertise and public performances, will attract international postgraduate students, adding to the prestige, quality and financial health of the institution.

A framework for collaboration between various music teaching institutions, perhaps using the National Broadband Network (NBN), should be developed, to improve opportunities for regional music education. A government study into the creation of **a specialist music university or conservatorium at the national level** should be considered.

The arts have an important role to play in building social inclusion, and initiatives should be developed by all stakeholders to achieve this end. Equality of access to tertiary music education depends upon equality of access to pre-tertiary music education, which at present is spectacularly absent in Australia. **Pre-tertiary music education** must become a priority on the national cultural policy agenda.

INTRODUCTION

GAP Task Force on Tertiary Music Education

In early 2011, Australian public policy think tank Global Access Partners (GAP)⁶ assembled a high-powered group of senior representatives from academia, the artistic community, government, business and not-for-profit organisations to examine the current state of tertiary music education (TME) in Australia. The group reviewed proposals for reform recently put before the Australian Government, addressed specific challenges facing the sector, and offered a meaningful and informed contribution to policy development.

The Tertiary Music Education Task Force (*see Member List on page 39*) was chaired by Mr Ralph Evans, Chair of the Sydney Conservatorium of Music (SCM) Board of Advice, and operated in accordance with the “*Second Track*” process⁷.

The establishment of the Task Force was greeted with interest by many colleagues in Australia and abroad. A number of renowned institutions offered their support, including the National Association of Schools of Music (US), the Royal College of Music (UK), the Juilliard School (US), Universität Mozarteum (Salzburg, Austria) and the Sibelius Academy (Finland).

The Task Force met four times in the course of 2011 under the Chatham House rule of non-attribution, with international observers offering their feedback by correspondence.

The Task Force focused on:

- ▶ **The development made by Australian tertiary music education** since the Dawkins reforms of the early 1990s.
- ▶ **The value of tertiary music education to the nation** and its place in the Australian Government’s agenda regarding the knowledge economy and social inclusion.
- ▶ **The inefficiencies of the current funding model** and the difference the proposed changes would make.
- ▶ **Measures to improve the performance of the national TME sector**, including better coordination and cooperation within the sector, the use of technology and new media and improving international cooperation.

In addition to the proceedings of the Task Force, this report includes the results of research drawn from the Task Force members’ submissions to the Australian Government’s 2011 Higher Education Base Funding Review.

The report represents a range of diverse personal opinions and the varied interests of the individuals and organisations participating in the Task Force. It should not be assumed that every participant would agree with every recommendation in full.

Political context for the Task Force: Arts policy in Australia

Spurred by the Nugent Report⁸ of 1999, the last decade has seen significant changes in funding models for the performing arts sector. The recommendations of the National Review of School Music Education, initiated and funded by the Australian Government in 2004⁹, were accepted by the Government, however, the implementation process was derailed by the 2007 election. Since 2007, the Labor Government has launched a number of reviews in the arts and cultural sector, as part of its plans to develop and implement a national cultural policy¹⁰. A public consultation for the development of the Australian Curriculum in 2010¹¹, which included the arts curriculum, was followed by the Higher Education Base Funding Review 2011¹² and most recently the Review of Private Sector Support for the Arts 2011¹³. These consultations saw a raft of proposals for reform of the arts sector from music organisations and individual enthusiasts.

The 2008 Bradley Report¹⁴ called for specialised universities in particular fields, raising the possibility of specialised universities affecting the future structure of music education in Australia.

The Task Force welcomed the Higher Education Base Funding Review and its member organisations, including SCM, the Music Council of Australia (MCA) and the National Council of Tertiary Music Schools (NACTMUS), have contributed to the Review via individual submissions. The Task Force saw its role as a consulting body in a broader context of Australia's government policy for the arts, however, without limiting itself by the deadline of a particular government inquiry.

The Task Force found the teaching community believed the recommendations of the 2004 National Review of School Music Education would be shelved until the National Curriculum was delivered, by which time the Review and its recommendations would be outdated. The Review made a case for the utility of music education, but failed to provide a strong financial case and left many questions unanswered.

The submissions by the MCA and University of Sydney to the federal Higher Education Base Funding Review 2011 put forward a strong case for higher TME funding, backed by statistical data outlining the value of music to Australia's economic and social wellbeing. The Australia Council has proffered similar arguments for a considerable time.

HIGHER MUSIC EDUCATION IN AUSTRALIA IN 2011: THE NEED FOR CHANGE

Twenty years after the ‘Dawkins reforms’: Music as part of the university system

The unification of arts provision under the Australia Council in 1975 largely excluded tertiary music education from mainstream policy discussions. The situation did not improve following the Dawkins reforms¹⁵ of the early 1990s, in which conservatoria and other arts education institutions were amalgamated with universities¹⁶. These reforms saw the burden of paying for music education pass from government to the universities, which then responded in various ways. Some drew substantial subsidies from other areas to support music. Others decided to treat music faculties in the same way as other disciplines and demanded cuts, if necessary, to achieve self-sufficiency.

Australia’s tertiary music institutions are therefore under major financial stress. Institutions know what is required to provide a credible music education to their students, but do not have the funds to provide it. Before Dawkins, they were funded to deliver many more teaching hours, including time for one-to-one instruction which is a feature of their international competitors. Total music teaching hours at Melbourne University, for example, declined from 1,105 hours in 1992 to 556 hours in 2011 – a reduction of 50%!

Though the institutions have cut programs in order to meet financial constraints, in an endeavour to maintain credible, acceptable standards, they still run at a deficit. In some cases, this shortfall is met by the university or by cross-subsidy from within a faculty, but in others the institution is forced to repay the debt, which leads to further cuts to their programs and credibility. Their standing continues to decline and eventually, for some, it will not be feasible to continue.

The Task Force believed these problems date back to the failure of the Dawkins reform to carefully consider and compare the costs of delivering music programmes through universities, rather than conservatoria. Furthermore, the merger ignored the markedly different cultures of universities and conservatoria. The concept of one-to-one teaching is essential to music education, but foreign to traditional universities, and it has remained hard for university administrators to acknowledge that music students have different needs and require unique method of intensive study. Every student has to be individually taught how to handle their instrument and develop a personal style.

The Task Force acknowledged that many of the wider issues facing tertiary music education affect the entire performing and creative arts sector, including fine arts and drama, and supported a united effort by the creative arts industry to advocate change and improved funding. One area, however, where music education has an additional difficulty, is in the notion of ‘professional practice’ (see the chapter *‘Problem Two – Not Counting Performance as Equivalent to Research’* on pages 25-28).

WHY IT MATTERS - ECONOMIC AND CULTURAL VALUE OF MUSIC

Economic contribution of the music sector

The production, performance and sale of music make a huge contribution to the national economy. The economist Hans Hoegh-Guldberg estimated the gross value-added of the Australian music sector at **\$6.8 billion**, or 0.7 of gross domestic product (GDP), in 2005-06.¹⁷ The figure includes not only the value of live and recorded performance, musical instruments and equipment, but also the music-related aspects of industries such as education and broadcasting.

The music sector is also substantial source of employment. More than **150 different job categories** are identified by the MCA in its 2003 *The Australian Guide to Careers in Music*.¹⁸

335,100 people worked in the sector in Australia in 2007¹⁹, more than car manufacturing and mining combined, and these employment figures from the ABS do not include all those captured in the Guldberg satellite account estimate in such fields as education and broadcasting.

An additional 265,000 regarded music as a major hobby, increasing the total number of people involved in musical activity to over 600,000 (ABS)²⁰. According to ABS, 535,400 children aged 5 to 14 played a musical instrument in 2009 and 164,700 had lessons or gave a singing performance in 2009.²¹ In total, this means that **over 1.3 million Australians, young and old, are actively involved in music**.

43% of Australians attended musical events in 2009. 5.3 million adults went to pop music gigs, 2.9 million saw musicals and operas and 1.6 million attended classical music concerts.²² On average, people spent about 80 minutes a day listening to music on computers and MP3 players or via CDs, records, tapes and the radio.²³

80% of the **4,500 Australian students currently enrolled in music degrees** are in 'high teaching intensity' courses, with the remaining 20% divided over the less intensive musicology, music education, and combined degrees.²⁴

84% of performers and 66% of composers undertake tertiary training for their principal arts occupation²⁵ while 19% of musicians continue to take private tuition as professionals.²⁶ The international standard for one-to-one teaching averages around 40 hours per annum per student, but in Australia it is around 24 hours per year.

The Australian Doctors Orchestra has over 600 doctors and medical students on their database, with well over 100 participating in concerts each year.²⁷

Value of music to the Australian society

Numerous studies have established the social and economic value of a thriving musical culture. Music is an essential part of humanity's cultural heritage. It creates social bonds which break down barriers between nations, cultures and socio-economic backgrounds. People identify with the music they enjoy and draw spiritual and emotional strength and comfort from it.

Music is food for the intellect. Deep study of great music reveals its extraordinary intricacy – a mathematical complexity put to the service of profound expression, as in the works of Bach and many before and since. We rank the achievements of the great composers alongside the achievements of the greatest scientists, political leaders and generals. Almost everyone knows the names of the most famous composers, even if they cannot recognise their music.

Works by several classical composers were recorded, along with a diverse mixture of music from around the world, onto a copper disc recovered in gold, and placed on the twin Voyager probes launched towards the outer planets in 1977.²⁸ These craft are now the most distant manmade objects and traveling in interstellar space, carrying the first movement of Beethoven's Fifth Symphony, Bach's Brandenburg Concerto No. 2, an aria from Mozart's *"Magic Flute"* and an excerpt from Stravinsky's *"Rite of Spring"* to the stars and, perhaps, their wondering inhabitants.

We, too, can experience other cultures and times through their music. Western classical music has been recorded on paper for over a millennium and its performance today offers us a living experience of our own history.

Research shows that music making stimulates many parts of the brain, with suggestions that the study of music uniquely benefits brain development. A large number of other studies reveal correlations between continuous and extended study of music making and enhanced outcomes in other areas of study, including literacy and numeracy.²⁹ Music therapy today is a recognised clinical approach, and there are many examples demonstrating the value of music to mental health.

As in many areas of creative activity, everyone is able to engage in informal music making or enjoyment, and traditional music around the world is often still passed on by oral transmission. However, music as a great art form requires serious and prolonged study, and in Western culture – and, increasingly, elsewhere – the place for that study is for the most part, the university or conservatorium of music. Within these institutions, the key element of instruction is the individual one-to-one mentoring of the student by the teacher.

Music as a career is a complex and demanding vocation, requiring a lifetime of dedication, insight and self-belief. It is not for the faint-hearted. The acquisition of the physical skills required by a professional performer extends over many years, akin to the training of a competitive athlete. It demands the mastery of extremely intricate small muscle movements – probably the most fleet and subtle of any human physical activity - and the development of these physical skills forms a great part of any musical instruction.

The purpose of tertiary music education is to train the professionals who will pass on our musical culture from the many generations of the past to the new generation of tomorrow. Artists are able to create and perform music for the public because they have received expert training from teachers, usually from an early age, and because they are supported by those who organise their contact with the public: the marketers, live music presenters, venue managers, record companies, broadcasters, technicians, lawyers and others. All of these people play a role in passing on our musical culture. Technical expertise, practical experience and a broad understanding of music are essential for many of these roles and an advantage in all, and so anyone aspiring to such positions are candidates for tertiary music education.

Though music makes a significant contribution to our economy, the business rationale should not dominate the debate regarding its rightful place in higher education. Beyond its economic benefit, the study of music serves other ends, including the pursuit of knowledge in its own right, increasing personal and societal options for a rich and meaningful life, health and wellbeing, and the expansion of cultural expression and communication. Heightened musical activity builds cultural capital and strengthens the cultural identity of the nation.

UNDERFUNDING COMPARED TO INTERNATIONAL INSTITUTIONS

How do we compare globally?

The music industry is as globalised as any other, and Australian music education must compare with any in the world if its graduates are to find career opportunities at home or abroad. Whatever their life choices, the graduates of Australia's tertiary music institutions enter an international market. Some will teach or perform abroad, but even those who stay must compete against the best of the world's musicians for opportunities. Australian audiences are familiar with international standards through touring performers, recorded music and travel abroad and demand a similar standard from home-grown orchestras and events.

Australian tertiary music institutions also compete in an international market. The best Australian students consider whether they are better served by attending an Australian conservatorium or a foreign one, while Australian institutions compete with those in other countries to attract foreign, fee-paying students.

The dire financial situation endured by many of our tertiary music institutions routinely obliges their faculty members to transfer time from research to increased teaching duties. This affects their ability to maintain the vitality of their practice and progress in their careers. This also reduces the contribution the institutions can make to academic enterprise. A bad situation is made worse when funding is directly dependent on research output and the institutions become steadily less attractive to prospective faculty members, especially from countries where research time is honoured and creative output, including performance, is recognised.

Australian music institutions also face the loss of international students to better funded institutions abroad while talented Australian students drift to overseas institutions which may have more to offer than extra hours of personal instruction. Teaching in the United States, for example, is shared between conservatoria and university music schools which require students to take additional academic courses and maintain a certain grade point average to ensure a more rounded education.

If Australian tertiary music education aspires to international standards and status, it must devise the strategies and receive the funds that make that possible. The mere assertion of international standards is hollow, if not fraudulent, without their achievement. If Australia fails to rank among the highest achieving nations, the fault lies in the failure to create the conditions by which that can be accomplished. It is appropriate to work for efficiencies and innovations in curricular, but if the mismatch between aspiration and investment remains and resources fail to provide the required amounts of quality instruction, Australian institutions will lag ever further behind those in other countries.

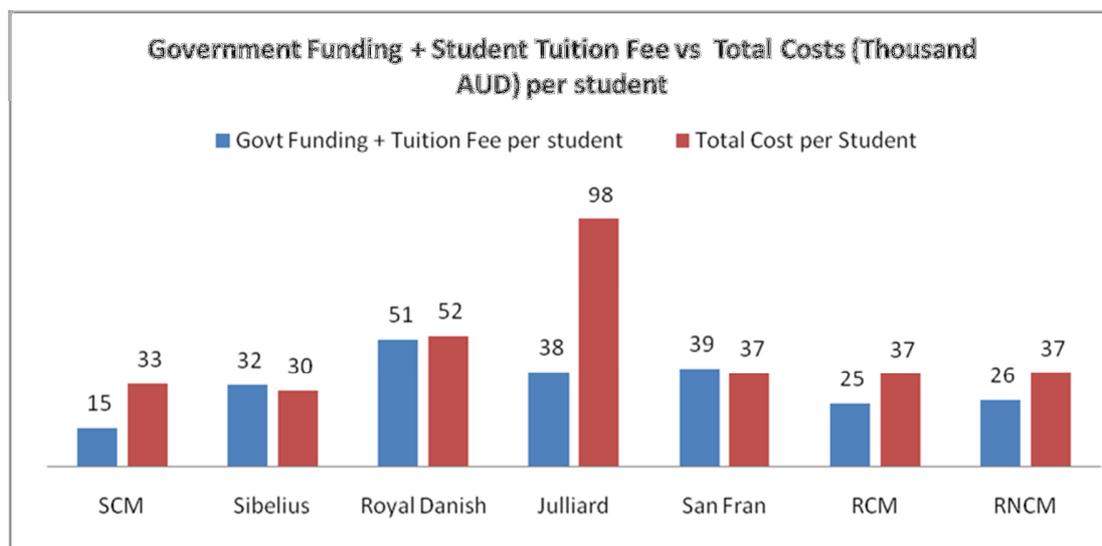
International best practice: Sydney Conservatorium’s Benchmarking Project

International benchmarking is important in informing decisions about Australian institutions, given the international market in which Australian musicians and music departments must compete.

SCM carried out a benchmarking study of selected UK, European and USA music institutions in 2010/11. It was initiated in response to requests from the University of Sydney’s Head Office to justify the costs, expenses and expectations of the Conservatorium.

UK peer institutions are also funded by a combination of government grants and student tuition fees and, to a lesser degree, by other sources. At least until 2012, the UK Higher Education Funding Council has provided government grants to the Royal Northern College of Music in Manchester (RNCM) and the Royal College of Music, London (RCM). Both receive additional exceptional funding as performing arts institutions embedded in their recurrent teaching grants during the year in question.

By comparison, conservatoria in Scandinavia receive almost 100% of their revenue through government grants, whilst North American conservatoria are more reliant on student fees, endowments and interest revenue.



Source: SCM Submission to the Higher Education Base Funding Review, March 2011

The above graph compares the SCM grant and fee funding per student to other institutions. It shows the SCM has the lowest revenue per student at \$15,500, compared to an average \$25,000 in UK and \$41,000 in Scandinavia (for exchange rates used in this study, please see footnote ³⁰ on page 45).

It should be noted that although RCM and RNCM enjoy higher annual incomes and have had significantly greater government funding than the Sydney Conservatorium, the Sydney Conservatorium delivery matches them in terms of student numbers and activities such as concerts and opera productions.

The Task Force observed that construction of music venues in Europe is often co-funded by government grants, while in Germany, music venues are entitled to a government supplement to cover the rent.

An innovative economic model adopted at Indiana University Bloomington in the US³¹ sees faculties with higher instructional costs relative to income such as Law, Music and Optometry receive a larger share of the funding per credit hour produced than other faculties.

Overall, international benchmarks reveal that Australian conservatoria are 40% underfunded compared to international counterparts, yet are expected to deliver results and educational opportunities of the same quality. The following table compares individual tuition in SCM with two comparable institutions in the UK, four in Europe and three in the USA:

SCM Benchmarking Study, May 2010 to January 2011

<i>Institution</i>	<i>Individual tuition hours per student per year³²</i>
Hochschule for Music, Wurzburg	51
Royal Northern College of Music, Manchester	45
Royal College of Music, London	45
Sibelius Academy, Helsinki	39
The Royal Danish Academy of Music, Copenhagen	39
University of Colorado at Boulder	39
Norwegian Academy of Music, Oslo	36
San Francisco Conservatory of Music	32
The Julliard School, New York	32
Sydney Conservatorium of Music	28
Elder Conservatorium of Music, University of Adelaide	26
Queensland Conservatorium, Griffith University	22
University of Western Australia	20
Melbourne Conservatorium of Music	18

PROBLEM ONE – FUNDING MODELS IN AUSTRALIA: HIGHER COSTS, WRONG CLUSTER

Music in the arts education funding cluster

Two key factors have driven the significant underfunding of tertiary music education in Australia:

1. Problems with the current **Australian Standard of Classification of Education (ASCED)** system
2. Specifics of the **cost structures of music education**

The ASCED classification

Funding for educational disciplines is determined by the ‘funding cluster’ into which they fall. The ASCED has eight such clusters, each based on their ‘field of education’ code and funded at a different rate per equivalent full-time student.³³ Music falls into Cluster 5, along with clinical psychology, allied health, foreign languages and visual and performing arts.

The Australian Bureau of Statistics (ABS) publication, *Australian Standard Classification of Education (ASCED 2001)* states:

*“The Australian Standard Classification of Education (ASCED) is a statistical classification for the use in the collection and analysis of data on educational activity and attainment. ASCED has been developed as part of a national framework for the storage, exchange and dissemination of statistical and administrative data on educational activity in Australia”.*³⁴

As ASCED was established as a statistical tool for the collection and analysis of data on educational activity and does not address the cost of delivering the education to students, its role as a basis for determining funding levels has generated significant anomalies to the detriment of music education.

Music has only one classification on the ASCED grid (100101), however, the cost structures of music performance and composition are very different from those in other areas of music education. For example, the music unit offered as part of a liberal arts degree is funded at the same level as a unit in a music performance degree. There are further problems in descriptions and definitions of music in the broad field of ‘creative arts’.

The problems originated when the ABS introduced ASCED as a single

“new national standard classification, significantly broader in scope than the ABSCQ³⁵, to replace the existing range of classifications used in administrative and statistical systems”.
*“An important issue in the development of ASCED was the need to include all sectors of the formal Australian education system including schools, VET³⁶, and higher education”.*³⁷

Distinctions in the cost structures for various elements of music education were recognised in the former VET classification structure which identified five different classifications, all of which were translated into just one classification in ASCED. That conversion is represented in the following table:

<i>Discipline Group - VET</i>	<i>ASCED Field of Education</i>
0605101 Music – General	100101 Music
0605110 Orchestration	100101 Music
0605115 Instrument Work	100101 Music
0605120 Voice Work, Singing	100101 Music
0605125 Chamber Music	100101 Music

ASCED places the single field it created for music (100101) into the Broad Field of Education – 10 - Creative Arts. However the Department of Education, Employment and Workplace Relations document, *Field of Education Types*, explicitly reserves this field for theoretical examinations of art, rather than its practice, and states that

“The main purpose of this broad field of education is to develop an understanding of composition, performance...”³⁸

Therefore, the ‘Broad Field of Education’ is limited to the academic study of these disciplines and does not capture the performance and composing elements of the discipline, nor provide for its financing.

The ABS document relates ‘educational activities’ to the academic level of the course (e.g. undergraduate, postgraduate, etc.), rather than the inputs necessary to achieve the outputs desired. As previously outlined, training for the various musical professions is labour and resource intensive, with substantial amounts of one-to-one instruction at its core. Over 200 years of conservatorium training, and thousands of years of master-apprentice models, have not produced a viable alternative to the student working closely with a highly skilled senior musician in a nurturing atmosphere of discipline and creativity. In addition to dedicated teaching spaces with appropriate acoustic properties and soundproofing, this training requires infrastructure for ensemble rehearsals, performances, and master classes, as well as high quality instruments and amplification and recording equipment.

The combination of high staff-to-student ratios and expensive infrastructure places tertiary music teaching nearer dentistry and medicine than the languages, allied health or other art forms with which it currently shares its funding base. In both music and dentistry, for example, a long process of individual and small group training is conducted in dedicated rooms with expensive equipment, while in language teaching more generic training in larger groups is common practice.

Research commissioned by the MCA in collaboration with peak body NACTMUS and several major universities³⁹ revealed that 80% of 4,500-5,000 students commonly enrolled in music degrees are in ‘high teaching intensity’ courses, with the remaining 20 % divided over less intensive musicology, music education, and combined degrees.

Since tertiary music education is funded at the level of languages (Cluster 5) rather than dentistry (Cluster 8), the past two decades have seen the system become unworkable, inequitable and a danger to Australia's educational competitiveness.

As the budget models of Australian universities have become more transparent, with income plus HECS⁴⁰ for each student minus university overheads producing the available funds for tuition, all large conservatoria have reported major annual shortfalls. This is in spite of having limited one-to-one teaching of around 24 hours per annum against the 40 or more hours which are standard abroad. Typical staff workloads increasingly comprise 60% teaching, 20% research and 20% service, as opposed to the 40/40/20 model, common in other faculties. As previously outlined, this adversely affects research activity and outputs, the justifiably celebrated teaching-research nexus, and the wellbeing of staff, so stifling quality and innovation.

The shortfalls are either accumulated as debt at the school level, cross-subsidised from other elements within a faculty, or redeemed once every few years by a benign Vice-Chancellor. While this shows admirable commitment and acknowledgement of the importance of music remaining in some institutions, it is hardly a mechanism for sustained high quality learning and teaching.

The Task Force therefore endorses the MCA's passionate plea⁴¹ for the re-banding of tertiary music teaching in line with its actual costs of delivery and international best practice.

The cost structures of specialist higher music education

How many music teachers does it take to produce a genius? The answer to this question is probably one! Individual tuition and attention are vital in training musicians of all standards, from beginner to elite, because subtle skills, artistry and performance skills can only be imparted on a one-to-one basis. Anyone who has learned to play an instrument to a reasonable standard knows that the personal involvement of a dedicated teacher is a basic requirement of success.

As outlined in the previous chapter, when Australian universities incorporated arts programs, little attention was paid to the need for one-to-one teaching in music. Instead, it continues to be banded with other disciplines where 50-300 students can be taught at the same time in lecture halls. The music curriculum has been reduced accordingly and students now have much less contact time with their teachers than twenty years ago, before the reforms. The financial gap is unbridgeable without a drastic revision of the national funding model.

The Task Force understands that all universities and faculties within them appeal for improved funding, but the hidden costs of music education form an important point of difference. There are six key elements which differentiate the cost structure of a music performance degree from other disciplines, namely:

1. Curriculum delivery methods

One-to-one and small-group teaching are essential for the delivery of music performance and composition degrees, but Australian students receive less one-to-one teaching than those in the UK and Europe, as illustrated by the SCM benchmarking study (*pages 15-16*).

The importance given to individual tuition abroad is clear in the mission statements of a host of high level institutions. The USA National Association of Schools of Music states in its Handbook as part of its accreditation requirements for music institutions:

*“4. At the undergraduate level all students in professional programs are normally required to have a minimum of one hour (60 minutes) of individual instruction per week, or a comparable equivalent arrangement of individual and/or small group instruction, in the principal performing area(s)”.*⁴²

The Peabody Institute of Music, one of the world’s leading music institutions, uses its support to

“provide the one-to-one, artist-to-student teaching that is critical to musical development”.

In its Handbook on the Implementation and Use of Credit Points in Higher Music Education, the Association of European Conservatoires (Academies de Musique et Musikhochschulen) assumes instrumentalists will receive 1.5 to 2 hours per week of individual tuition and details how this applies in specific European institutions.⁴³

The National University of Music in Bucharest provides 1.5 hours per week of individual tuition, while the Lithuanian Music Academy offers a weekly 2 hours.

Beyond the one-to-one teaching requirement, a great deal of small group instruction is required. By its very nature, chamber music can only be taught in small groups of less than ten.

2. Requirement of public performance

Music education involves the staging of public performances by students with all their associated costs, a requirement not shared by other disciplines in the same funding cluster.

Performances are an essential part of student education and include a wide range of styles from orchestral pieces, opera and chamber music, to recitals and jazz. Such events are open to the public and play an essential role in equipping students for the profession. However, costs including concert management staff, music purchase and hire, performing rights, venue costs, publicity and marketing are not trivial and receive no extra funding compared to other disciplines in the same funding band.

The majority of academic staff of conservatoria are required to be practicing performers as part of their contracts of employment. The performances they give need to be formally recognised as creative outputs and recorded as such, or as equivalent to research as part of the ERA framework if music institutions are to be allowed to earn credit and income in return for such activities. This also needs to be embedded within the Higher Education Research Data Collection (HERDC). However, the classification of the bulk of Western art music performance as 'professional practice' mitigates against both ERA and HERDC guidelines. The Task Force recognises that such performances also inform the teaching process and bolster the educational experience of students through their own participation with and beside their teaching mentors.

3. The specialised nature of music buildings and performance facilities

Music buildings are specialised facilities which differ markedly from the kind of buildings and facilities required of other disciplines in Funding Cluster 5. They range from specialised performance spaces and facilities including concert and recital halls and theatres to large rehearsal spaces, small ensemble studios and individual teaching rooms. Such facilities require extensive soundproofing, special acoustics, lighting, foot traffic controls, humidity controls and security arrangements for the protection of valuable instruments, and a large number of smaller rooms to cope with 'student traffic'.

Both the capital cost of these facilities and the infrastructure and services required to support and run them are more akin to the cost structures for the sciences and dentistry/medicine/veterinary science which are in Funding Clusters 7 and 8. Such costs include venue management and technical staff, front and back of house staff, ticketing, energy costs, repairs and maintenance, and room management.

4. Specialised nature of information technology (IT) and audio-visual (AV) requirements

Music education requires specialised AV equipment beyond those used for general teaching and other disciplines in Funding Cluster 5. These include high-definition sound and video to support teaching, live performance, recording and archiving, and the delivery of research and creative outputs and dedicated IT interfaces. This generates costs including dedicated technical and IT staff, specialised equipment costs and consequent repairs and maintenance.

5. High value of instruments and equipment

A Steinway concert grand piano costs more than AU\$250,000. As with building facilities, the instruments required for music education are more closely related to disciplines in Funding Clusters 7 and 8. A music institution can have upwards of 150 pianos as they are needed in every studio, teaching space and performance venue, but are not easily transportable between them. Cost elements associated with these requirements beyond those supported by Funding Cluster 5 include purchase and leasing costs, salaried or contract piano technicians and piano tuners, and the repair and maintenance of other instruments and equipment.

Private funding should not be called upon to pay for basic education. The quality of pianos is crucial to the quality of teaching and should be government funded. Universities should provide pianos as they provide equipment for science labs.

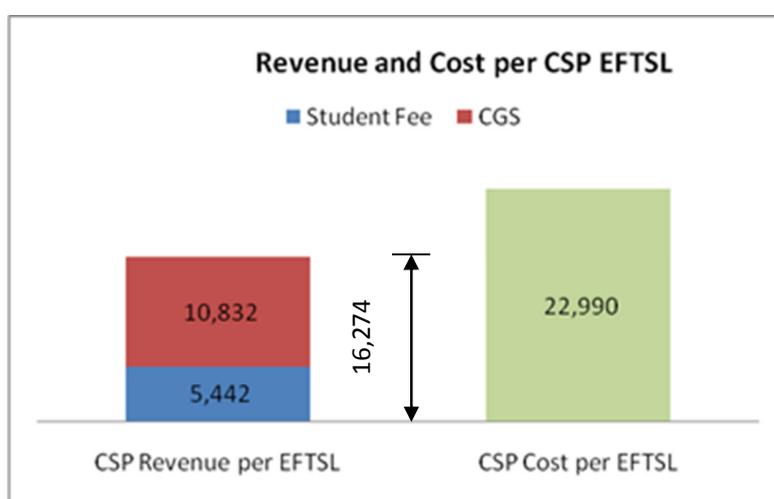
6. Other specialised administrative needs

Even before a student enters a music institution, there are costs associated with scheduling auditions and ensemble rehearsals, which other disciplines do not have.

A student's time in a music institution involves individual attention at all points in the cycle, including auditions and interviews before admission stage, placement and management in various ensembles, individual assessment in recitals and other specialised management tasks.

Indicative cost for performance students

The SCM costing model, encompassing five key learning areas for performance students, is relevant to all Australian tertiary music institutions. These areas are the principle study or instrument and elements of aural, harmony, ensembles and history/theory. Taking into account the curriculum delivery methods and required one-to-one teaching, plus the support, infrastructure and service costs of the university to which the music institution belongs, the costs total around \$22,990 per annum per student, while the Commonwealth funding level for the Finding Cluster 5 is \$16,274 per equivalent full-time student load (EFTSL), resulting in a shortfall of \$6,716 per EFTSL.



Source: SCM Submission to the Higher Education Base Funding Review, March 2011⁴⁴

Another costing model, suggested by the MCA⁴⁵, is based on the current figures for 4,635 undergraduate students enrolled in music courses across Australia, and comprises three distinct additional costs that should be reflected in the base funding model to improve the quality of music teaching:

- 1) The average incurred deficit is currently around \$3,000 per student. This would require **\$13.9 million** per annum to be redressed.
- 2) Excellence and international competitiveness depends on students receiving at least the world standard of hours of private lessons. This means an increase of about 16 one-to-one teaching hours per year for the 80% of students enrolled in 'high teaching intensity courses' such as performance and composition. This adds 59,328 teaching hours per annum which, at a nominal cost of \$150 per hour, amounts to **\$8.9 million**.
- 3) To ensure a robust contribution to research from the music sector, continuing staff members need to conduct conventional or practice-based research. With a national staff-to-student ratio of 1:12, this would require 20% additional salary for 386 staff at lecturer/senior lecturer level, costing roughly **\$9.5 million** per annum.

Both models suggest an overall funding shortfall of just over \$30 million per year. With university overheads of 50-68%, these amounts would need to be doubled or more in base funding to ensure the correct funds flowing through to tertiary music institutions.

The MCA and SCM models use the 2011 budget and give 2011 prices, but need to be considered in the context of the current overall financial position. Significant budget cuts have already been made over the past two years to partially address the underfunding. Those cuts are already having an adverse impact on learning and teaching programs in areas such as the provision of accompanists for student performances required in the curriculum and the assessment of orchestral and ensemble management.

Students have every right to question the value they receive for the money they pay - even if part of the payment is made by government agencies. Their university fees are often 'taxed' and taken to cover overheads and central services when both music students and their teachers might prefer them to be spent on musical tuition. The Task Force recognises this is the price of being part of a university, just as income tax is the price of belonging to a larger society.

The number of 'contact hours' at SCM had been reduced from 1,105 at the time of the Dawkins Review to 556 twenty years later for the same degree. SCM's traditional 39-42 individual tuition hours per student per year has now been reduced to 28, and there is significant pressure for further reductions. The SCM benchmarking survey on page 16 offers a comparison to conservatoria abroad.

Note that, for instance, in Scandinavia, students may receive 24-28 hours of private tuition, but these comprise 60 minute lessons for undergraduates, 75 minute lessons for postgraduates and 90 minute lessons for the most accomplished students. Scandinavian institutions also run summer academies which students are likely to attend. The provision of these extra hours of tuition helps Scandinavian students reach international standards of performance.

Many Australian teachers give extra time to students out of goodwill and passion for their art, particularly to talented and gifted students in preparation for international competitions. While the select few enjoy extra attention, the rest may descend a 'slippery slope', with many undergraduate students leaving the profession after graduation. By contrast, 85% to 90% of masters' graduates go on to work in the music industry. Only about 50% of law students go on to a legal career, while the proportion of music students who enter the music profession is much higher, probably because of the severe culling process on admission. In music, as in other professions, it takes years of experience and of audience and peer review, to determine whether an individual has the necessary strength and ability to survive.

The function of a tertiary conservatorium is to instill habits of hard work and develop the artistry, scholarship and curiosity that students will need to flourish in the wider world. It is not an easy option, for either student or the teacher, and the present restrictive and inadequate system of funding makes such ambitions that much harder to achieve.

PROBLEM TWO – NOT COUNTING PERFORMANCE AS EQUIVALENT TO RESEARCH

Performance and composition as ‘research’

Outside the USA, the creative work of performers is not recognised as academic research, either by regular university research schemes or by government. In Australia, music performance within universities is generally classified as education, rather than art, by the Australia Council and as such is deemed ineligible for funding. The ERA framework now accepts that some segments of creative activity can be considered as ‘applied research’, but further work needs to be done to level ‘the playing field’ for music, given the exploratory nature of developing creative outputs.

Music suffers because it is not currently capable of generating the required 40% of its income through research, as is the case with other university subjects. Many musicians perform, rather than do research, and such ‘professional practice’ represents the bulk of the performance activity in Western art music, including the maintenance of facility, the development of solutions to issues of content and interpretation and rehearsal.

The need to increase revenue and teach more students means that a performer spends more time teaching and rehearsing/practising, than what a lecturer in a class-based discipline would spend lecturing and preparing/marking course materials. While this is required, Australian universities are reluctant to remove the formal obligation for 40% research from such practice-based teaching and learning activity.⁴⁶

There was no such research obligation before the conservatoria joined the universities, and the new requirement forced conservatoria to undertake tasks they are not structured to achieve. If it was assumed that conservatoria would become more like universities, with students enjoying a more rounded education, it was forgotten that music institutions require specialised criteria to deliver the cultural impact expected of them. The amalgamations were made without a comprehensive effort to understand their actual costs, and many mergers were undertaken when student funding was more forthcoming. Student numbers are now outpacing funding in many disciplines, leading to business and academic lectures for several hundred people, but it is impractical to have such large classes in music instruction. The research problem was an error and a consequence of the merger.

To allow standards of performance to be maintained, performance and its associated rehearsal time need to be reclassified as equivalent to research. This requires a change in the definition applied to research activity, to remove the problematic unfunded nature of ‘professional practice’. Though most academics believe research involves discovery, they do not understand the musical process of performers, while performers know they never play a piece in the same way twice.

Peer institutions abroad have adopted different models of coping with university structures. The Yong Siew Toh Conservatory of Music in Singapore is not taxed by its university, and neither is the music department at the Johns Hopkins University in the USA. Another approach is to fund the music department more, but tax them on a smaller amount, or to count creative activity and research as equally valid. The solution implemented in the USA is to fund the 'applied research' that music can offer. In the UK, an untaxed 'premium funding' grant can offset the lower research income.

The treatment of music performance as research for funding purposes is an ongoing debate in European conservatoria as they are absorbed into universities and so must begin to document and present performances as research to gain funding. In contrast, creative activity in the USA is usually funded by faculty committees chaired by a dean. A conductor is employed to conduct and musicians are employed to perform and teach.

While a broad definition of music research empowers the funding and study of music in universities, a narrow definition will inevitably strangle it. At present only the composition of new music, its analysis by musicologists and its inaugural performance can be credited in Australia as research, although repeated concert performances can be defined as the 'laboratory' for music. If the current restrictions on defining or funding research remain, then conservatoria may be forced to either rush or abandon the study of classical works or concentrate on modern material.

The ERA framework has led to arguments about the number of years any particular work has taken to prepare – a matter that is absurd within Western art music. Though the Australian Government now acknowledges creative output, which offers music some status within the university, it does so by enforcing an unrealistic and unworkable division between creativity applied to new work and 'professional practice' as applied to the most important and celebrated works of Western classical music. There is no adequate mechanism for funding the latter. Research is normally open to peer review, and performances are similarly assessed through audience and critical reaction. Nonetheless, there remains a reluctance to accept musical performance as equivalent to research under the same terms as, say, a journal article or book chapter. **The Task Force suggests that, rather than attempting to redefine performance as research, the research agenda needs to be broadened to include creative activities.**

Though research brings in money to universities, music performance and composition add at least as much, if not more, to the university by attracting high quality postgraduate students and teachers. Task Force members with US connections said the going rate for a Nobel-prize winner is typically 1 million dollars or more; this is because hiring such a person enhances the whole university. Good performances can and do the same by enhancing the universities' cultural reputation, attracting good students, good staff and more donations. This requires the university to fund enough time to allow rehearsal for such performances.

Defining music research

The term ‘music research’ needs to be defined broadly, encompassing aspects of composition, musicology and performance. Funding for each of these activities varies significantly and discussions continue about the relative value and importance of each.

As an academic discipline, music is not alone in struggling to define the value and importance of these components. Research in other creative and performance arts, from fine art, photography, film and media to sculpture, dance, drama and theatre, performance and literature studies face similar challenges. However, while a potter or a sculptor can claim to be creative in each and every work produced, it is more problematic to make the same claim when performing a Beethoven sonata, though this does not mean that the sonata requires less creative effort.

The Task Force believed the definition of music research should distinguish three phases:

- ▶ **Composition.** A composer creates the work and writes the score. The composition can attract credit for the score and the premiere performance. However, different musical traditions afford different importance to the score and the ‘finality’ of a composition may vary, allowing for improvisation or elaboration. Some funding for commissioning new compositions is available in Australia, and may be considered as ‘research income’.
- ▶ **Performance.** Performers bring the composition to an audience in live or recorded performances. Notional funding for the performance of new work is available, however, this funding is usually insufficient either to cover the costs of performance or to commission the composer. In fact, performers often have a better chance to attract the funding to commission a composition. It may take a number of years to fully ‘discover’ a composition, and so the first performance is merely a step on this road. ‘Research credit’, if at all, tends to be given for the first Australian performance, but not subsequently.
- ▶ **Musicology.** Musicologists analyse and review both compositions and performances, creating ethnographies, histories, critique and other research disseminated, typically, as written research in books, articles and papers. Musicology relies on compositions and performances and studies a mix of ‘process’ and ‘product’. There is a longstanding tendency to think of music as ‘product’, a symphony or sonata, a song or jazz composition, whereas research is critical in the ‘process’ of creating a composition or bringing a composition to performance. Without creative composition, and without music that is performed, musicologists have no material on which to conduct research. While reviews and citations are important markers of written outputs, reviews of performance are not necessarily rewarded within research funding criteria.

Research funding has traditionally prioritised musicology, which reflects the 19th century split between theory and practice that left theory as the domain of universities and practice as the domain of conservatoria and art schools. In the late 20th century, this paradigm broke down, and practice – within music, both composition and performance – is now embedded in university degree programmes where formerly it was not. As music conservatoria are now expected to embed theory in their programmes, it is essential to find ways to recognise research in the first two phases.

Across Europe and the USA, the activities of composers and performers are increasingly acknowledged as 'research and creative activities'. Such activities are judged by invitations to perform in national and international festivals, the performances of a composition by major soloists or orchestras and by taking account of recorded CDs, DVDs or broadcasts of both compositions and performances. Collaborations with orchestras as soloists or as part of chamber groups are also counted. South Africa followed US leadership in this area, while the UK set up premium parallel funding through funding councils.

As previously outlined, the ERA framework has a mechanism to acknowledge performance and composition as components in research and innovation. However, the issue is still not fully addressed by the Department of Innovation, Industry, Science and Research (DIISR) in the current definition of research⁴⁷. If such definitions prove too nebulous, some mechanism for premium funding might account for what is currently sidelined as 'professional practice'.

If performance is not funded as research, it needs to be considered as equivalent to it. Across the world, top ranking institutions use different methods to fund performance and composition, either as part of top-tier universities that have similar funding models to Australia or through benefaction and sponsorship from the private sector. In the USA, separate criteria are set up to ensure that performance can be credited in the same way as research. Whatever the funding regime, there is common acceptance that members of a conservatorium must perform just as academics are expected to publish.

When performers seek to attract funding through sponsorship, benefaction and audience fees, they tend to perform works by well-known composers as new compositions by contemporary composers do not generally attract a wide audience. If funds are restricted, performers and organisations are unable to commission new works that, in the process of their creation and bringing them to performance, contribute to music research. Conversely, ERA can grant some performers and composers working with very contemporary materials considerable research credit, while other excellent performers, who devote themselves to the historically and socially informed performance of 18th and 19th century music to the highest standard, find themselves excluded.

It is clear that the broad Australian definition of research fails to encourage the best performers within Australian conservatoria to pursue activities that would ensure they sit within the category of 'research active'. There is a danger of the conservatoria thus becoming disenfranchised within the university system. It is unfair to expect conservatorium staff to justify their activities as research, when the definitions do not adequately recognise two of the three elements of music research – particularly since performance responds to the market and harsh peer review. All activities within music – be it composition, performance, or musicology – need to attract research grants and recognition as research, or equivalent funding awarded through appropriate scrutiny. If Australian conservatoria adapt their programmes to the current requirements of funding in DIISR and ERA schemes, they risk constraining the core music research activities that generate national and international standing and recognition.

PATHWAYS TO THE FUTURE: PRE-TERTIARY AND TERTIARY OPTIONS

The role of pre-tertiary music education sector

How can we, as a society, encourage the younger generation to develop their musical gifts?

A feeling for music often declares itself at a very early age and though it may be natural, it needs nurturing. Many countries regard music as Australians tend to think of sport – as a universal birthright, where any signs of talent or skill must be fostered and nourished. They do not expect every young musician to become an Olympian, but believe each should have the chance to make the most of his or her gifts. By the time students reach the point where they may be considering music as a career, they deserve at least as much training and opportunity as they received at their secondary schools. Sadly, at present, few Australian universities can afford the essential level of engagement with music.

The Australian Government's reform agenda aims to equip 40% of the population with a degree by 2020, with much of the increase from students from lower socio-economic backgrounds. There are significant hidden costs involved in training a young musician before they take a degree, and these costs have been subsidised by parents for decades. In order for the Australian Government to meet its educational targets, consideration should be given to these hidden costs of music education. This might see the emergence of the guitar as a favourite instrument of music study which would in turn require professional training institutions to meet the demand.

Equity of access to tertiary music study remains problematic. It depends on financial support to disadvantaged students, once they are engaged in tertiary education, and preparation in the pre-tertiary years to improve their eligibility for admission. There is both inequity and general inadequacy in the provision of music education to students in school, so financially privileged students are advantaged come high school graduation and university entrance. The funding of school music education is not within the domain of base funding to higher education, but its deficiencies are a major impediment for many students to move into tertiary music training. In the absence of adequate musical training at school, the identification and nurturing of musical talent lies very much in the hands of the private sector, an option denied to the less advantaged.

The National Review of School Music Education's *Augmenting the Diminished* offers as its second Strategic direction:

“To ensure every Australian child has opportunities to participate and engage in continuous sequential, developmental music education programmes.”⁴⁸

These characteristics were used to estimate the number of schools offering a credible music education program via a study of 'Trends in the Provision of Music Education in Schools'.⁴⁹ It showed that 88% of independent schools have such music programs, compared to just 23% of public schools, although a survey by the Australian Music Association showed that 88% of parents believe that all school children should have the opportunity to study music.⁵⁰

The indigenous population is passionate about music. The experience of primary schools in Northern Territory has proved that when music is taught in school, more indigenous children are likely to attend and more of them are likely to go through to year 12.

Countries such as Hungary (using the Kodály Method) and Russia (the Kabalevsky System) have long focused on music education for children and so raised an educated audience and built a foundation for the further development of professional musicians. The creation of school bands can also encourage young people to play instruments at an amateur level, a policy which has proved productive in Venezuela, New Zealand and elsewhere.

Better pre-tertiary music education would seed demand for classical music as well as beginning the training of performers to provide it. It would identify and channel musical talent which is currently lost, as the long-term study of an instrument is currently unaffordable for many. This education could be provided by a mix of electronic and live methods, given better broadband speeds and new technology.

The future of tertiary music education in Australia

Whatever the outcomes of the debate regarding comparative funding levels, current funding clusters and the definition of research, the Task Force also examined a range of ideas for expanding the remit of tertiary education in the future.

The Task Force acknowledged that the principal aim of the tertiary music sector in the 21st century is to provide education appropriate for today's needs and offer graduates the best possible chance of obtaining employment at the conclusion of their studies. Music educators must take a global view of the music industry and examine a broader set of criteria and measures of success for music graduates.

As with theatre and the film industry, there are a multitude of roles that someone aspiring to a career in music can consider. It behoves the tertiary music institutions to provide appropriate career pathway support for those for whom a performing career may only play a small part in their lives, if any at all. Therefore, courses and course structures need to be examined to reflect the many different career options.

A traditional Bachelor of Music offers training to become a performer, but in itself does not specifically equip the graduate to fulfill any other role in music. SCM's Bachelor of Music degree, for example, is

“a four-year degree for musically talented students who aspire to a professional career in music. The major focus in the Performance specialisation is the development of students' performance skills in their chosen Principal Study (instrument, voice or jazz). In addition to the core studies, students will take Chamber Music or Jazz Ensemble, Orchestral Studies (for students playing an orchestral instrument), and other performance-related studies”.

In an attempt to broaden their appeal, a number of institutions have introduced such courses as Music Studies. SCM's Bachelor of Music Studies is

“a degree for students seeking a broad musical education, and its structure facilitates creative interdisciplinary links within music disciplines and between music and other subject areas in The University of Sydney. The course develops broadly educated musicians who are able to apply their knowledge, skills and attitudes creatively and flexibly in a variety of music and music related professions. All students take Principal Study in either an instrument or voice, composition or musicology.”

Queensland Conservatorium offers “Music Studies and Research” which allows students to

“develop a broad understanding of music and its place in the community and develop the skills for a career in the music industry.”

While the above examples hint at a career in music other than as a performer, neither is specific in defining what is meant by 'music-related professions' or the careers in 'the music-industry professions', nor the pathways that might lead to such employment.

What is needed is a suite of clearly defined pathways, within the overarching course structure, to give potential students clear guidance to help them select a career option.

Furthermore, an analysis of the career paths taken by music graduates would undoubtedly reveal that the vast majority will at some point teach the instrument they specialise in. Yet, very few actually receive any proper guidance on pedagogical issues during their period of study as a compulsory element. Most will also require the skills to run a business as part of their career, but again they must do this without having received any proper or compulsory training for this during their studies.

Music Professions

Listed below are some examples of courses that could be offered at conservatoria:

- ▶ Arranger
- ▶ Artistic advisor
- ▶ Arts administrator
- ▶ Author
- ▶ Chamber musician
- ▶ Choral conductor
- ▶ Community musician (blend of teacher/performer/entrepreneur)
- ▶ Composer
- ▶ Contemporary music musician (rock, pop, etc.)
- ▶ Copyist
- ▶ Editor
- ▶ Ethnomusicologist
- ▶ Instrument maker
- ▶ Instrumental teacher
- ▶ Jazz musician
- ▶ Journalist (Music Critic)
- ▶ Military musician
- ▶ Music therapist
- ▶ Musicologist
- ▶ Opera singer
- ▶ Orchestral conductor
- ▶ Orchestral librarian
- ▶ Orchestral manager
- ▶ Orchestral musician
- ▶ Piano tuner
- ▶ Salesperson
- ▶ Sound engineer
- ▶ University Lecturer (history, musicianship etc)
- ▶ Venue manager

Allied music professions (requiring an additional degree):

- ▶ Music lawyer (contracts, employment, intellectual property, law, etc.)
- ▶ Physiotherapist specialising in injuries related to music
- ▶ Classroom music teacher
- ▶ General music librarian

Employment for instrument players

There will always be people who study music for the love of it without further plans to work in the music industry, a situation hard to imagine in dentistry, for example. However, there seems to be a certain disconnect in the relationship between music graduates and their potential employers.

Of particular importance within the performance strand of study is the lack of a meaningful relationship with the professional full-time orchestras and the institutions that are supposed to supply them with appropriately trained graduates.

The 2005 Orchestras Reviewⁱⁱ documented the troubling employment rates of music graduates in the music industry. Conservatorium graduates struggle to find employment opportunities, compared with graduates in dentistry or law, because Australian orchestras prefer importing performers from overseas, rather than employing Australian graduates.

This highlights the mismatch between the skills demanded by musical employers and those provided by the current tertiary system. In the USA performers from the Philadelphia Orchestra teach in Philadelphia's University of the Arts, while in Europe the Vienna Academy produces the next generation of Vienna Philharmonic players. More funding is required, if musicians of similar standing in Australia's cities are to contribute to their conservatoria.

Many music institutions in Australia lack significant representation from the city's professional orchestra on their course advisory boards to provide input into the course content. Typically, a student of violin will learn to play the solo line of a given violin concerto, without learning any appreciation of the skillset needed to play 1st or 2nd violin orchestral parts to a professional level – these being the very parts that the student in question is most likely to have to perform as part of their career.

Much of this problem is due to the fact that music training is essentially locked into a 19th century model, where the ideal graduate is a virtuoso soloist, rather than an expert orchestral player. A clear link must be forged between the training of the undergraduates and the employers of orchestral musicians, perhaps by the introduction of a 'professional' Bachelor of Music degree. As in dentistry or engineering, the content of the degree would be controlled by an external professional body which grants, via a university degree, its imprimatur to the successful graduates, to enable them to practise as a professional within the field.

Strengthening the links within the sector. Use of new technology

The Task Force considered the creation of a specialised national 'university of music', not tied to any particular state. Amalgamating all music departments in a 'National Conservatory' of music would reduce overheads and therefore increase real funding per student. It would also offer opportunities to students in Perth, Darwin or Tasmania who currently lack specialist teachers, while everyone in the institution would 'speak the same language' of music.

In the face of domestic skepticism, peer institutions in both Scandinavia and Austria have merged successfully within their respective areas. The unification in Austria has produced significant results through leveraging collective resources, and the population of Austria is not much smaller than Australia.

Even in the absence of such a structure, existing conservatoria need to strengthen their links, develop their strengths, find ways to share specialist teachers and avoid duplication across a relatively small number of students across the breadth of Australia.

The opportunities for music e-learning should be taken advantage of, given the development of the National Broadband Network (NBN). Internet technologies have revolutionised many aspects of human endeavor. The onset of the NBN could change 'the silo mentality' of Australian tertiary music institutions by linking them together and putting their educational resources online to enable distance learning opportunities for those in more remote locations (more on this subject in the attachment "*Developmental considerations for online learning*" on pages 40-42).

There are untapped opportunities for more multidisciplinary approaches and the engagement of musicians in other areas. Music had been a favourite in MBA executive courses, with conductors sharing their knowledge with a business audience in a boardroom. The MBA programmes at Sydney University have three music models - on leadership, listening and strategic improvisation.

An opportunity to establish a 'global degree', in which masters students spend each semester in different conservatoria around the world on the Bologna model could be fruitful. A student exchange model is successfully employed by the University of Technology, Sydney, and SCM is in discussion with Scandinavia and Norway to open exchange programmes for their students.

TASK FORCE RECOMMENDATIONS

Recommendations to the Australian Government

1. Move music education for performance and composition courses to the top funding cluster

The government contribution paid directly to the universities for teaching music should cover the majority of the actual costs of delivering music degrees. The current ASCED classification of music as a single 'field of education' (100101) should be reviewed to capture performance and composing elements of the discipline and distinguish music from the other art forms for which the cost of delivery is different. Music education for performance and composition courses should be moved from ASCED Funding Cluster 5 to Funding Cluster 8, thus placing these forms of music education with disciplines that have comparable cost structures.

2. Recognise music performance and composition within universities as equivalent to research

The Australian Government should review the DIISR definition of research to incorporate a broader definition of 'applied research' and recognise the creative output of music performance and music composition. The time allocation should be maintained at service (20%), research (40%) and teaching and learning (40%), but performance and rehearsal time, currently categorised as 'professional practice', should count towards the research percentage, to allow for creative activity and preparation. Musicians, who are no longer performing, but continue to teach, could have other arrangements negotiated at the local level.

3. Rationalise music delivery at the tertiary level by introducing incentives or mechanisms to share talent

The Australian Government should commission a study to consider different models of tertiary music education, such as a specialised national institution for all higher education in music, or a national university for the performing arts, as suggested by the Bradley Report or seen in Austria and Scandinavia. Such unification would reduce overheads, increase funding per student and rationalise course distribution. It would remove the problem of defining research and performances in traditional academic terms and improve regional educational opportunities. The Australian Government should also investigate the feasibility of a virtual conservatorium to take advantage of the opportunities for music e-learning brought about by the development of the NBN, Cloud computing and other emerging technologies, and to foster international cooperation.

4. Strengthen the foundations of Australian music education

The Australian Government should invest in the development of a strong pre-tertiary music education sector, promote a higher standard of music teaching in schools and increase opportunities for children of all socio-economic backgrounds to study music from an early age. This will not only build a strong foundation for the development of professional musicians, but also raise an educated audience and instill a love and appreciation of music as a high art form in all Australians.

Tertiary music: Points of departure

The Task Force wishes to make a number of recommendations that tertiary music institutions need to consider, if they are to ensure international competitiveness and maximise their ability to operate successfully within the Australian context.

1. Foster better coordination and cooperation within the Australian tertiary music sector

State conservatoria should strengthen their links, specialise and avoid duplication across a relatively small number of students, while national conservatoria should consider putting resources online. The NBN has the potential to improve educational standards and delivery, but for this to happen, music institutions need to develop specific methodologies for online music teaching and distance learning, while research will be required into the impact of such online teaching on the quality of education. Short courses and other activities for different groups of people should be introduced to diversify income sources.

2. Extend the offering of music-related degrees at Australian conservatoria to respond to the needs of the global music industry

Developments should prioritise the employment interest of the students. International links could usefully be strengthened by establishing a 'global degree' in which, learning from the Bologna model, students could spend semesters in different conservatoria around the world.

3. Introduce a 'professional' Bachelor of Music degree

Like dentistry or engineering, the degree content would be developed by or with an external professional body which grants, via a university, its imprimatur to successful graduates, to enable them to practise as a professional within the field.

4. Offer all students, not just music students, exposure to music at university via selective courses as part of other degrees.

5. Build strategic partnerships with the private sector

Tertiary music institutions should actively seek opportunities to build strategic partnerships with corporates, while the private sector should promote and encourage cultural philanthropy and regular corporate investment in the heritage arts as an integral part of their corporate social responsibility agenda. Professional musicians should be encouraged to broaden their engagement so that, for instance, conductors could share their knowledge with a business audience in a boardroom or in MBA courses.

The changing nature of the economy and society in the 21st century calls for more dynamic engagement by tertiary music institutions in shaping public musical taste. It demands a more entrepreneurial approach by musicians and their active commitment to the cause of education, alongside performance, composition, improvisation, and all the other aspects of a professional musician's work.

CONCLUSION

Whatever the future developments of tertiary music education in Australia, be they the creation of a specialised university, the use of the NBN and new media, or the forging of closer international links, universities will always see music departments as absorbing money until music performance is formally recognised as a 'research outcome'. The status quo which regards only written and published materials as research is inadequate, and universities must recognise the value brought by their music faculties.

Conservatoria are centres of culture, rather than profit, but to excel, a university must be both. Maintaining good relations with local communities can be an ongoing issue for universities, and the holding of inexpensive musical performances of high quality is an excellent way to reward the tax payers who fund education overall. Music adds value, rather than costs, and recognising this, universities in the USA use music as a major attraction for benefactors, an approach which can be leveraged in Australia.

There are doctors, businessmen and executives who are extremely talented musicians, whose parents gave them an opportunity to develop their intellectual skills through musical study and who could be mobilised to give something back in return. 1.3 million Australians play an instrument or are involved in musical activities, half of which are children, and 335,100 people have paid or unpaid work in music.

Music touches the lives of every citizen every day, and though better music education at every level can be positioned as part of the Australian Government's social inclusion and social wellbeing agenda, in truth it would benefit us all.

Much as we can learn from the experiences and practices of other countries, given its affluent society and people's desire for more fulfilling experiences, Australia has a golden opportunity to lead the way.

There must be a level playing field for our students. Having worked so hard to get here, they deserve a fair go and the chance to realise their dreams. A revitalisation of music education in Australia could form part of a national cultural policy, encompassing all Australians.

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Developmental considerations for online learning (by Prof Kim Walker)

Online learning has blossomed in the past decade, particularly in niche markets, such as degrees for mid-career professionals or military personnel, continuing education certificate programs and specialised subject areas such as music. There is real potential for Australia to host an online facility for music education, offering improved services for students in outlying areas of the country and worldwide.

Ownership

Many of the earliest online schemes evolved from commercial or philanthropic distance learning programs which communicated with students by mail and phone. In the mid-1990s, business corporations recognised the potential of online learning and began to develop these small, boutique universities into much larger concerns. Walden University in the USA. is owned by Laureate Inc., for instance, while the University of Phoenix is owned by the Apollo group and Kaplan University is a Washington Post enterprise.

Traditional universities also began to offer programs blending distance and face-to-face education and, in some cases, created whole degree programs online to parallel their traditional offerings. More recently, independent and for-profit companies have taken up contracts with State departments and universities to manage their online programs on their behalf.

The online programs offer flexibility in scheduling, operational efficiencies and compressed time frames. However, because some programs have been of poor academic quality, and students have been able to secure low-interest student loans and grants to support their studies, state and federal governments in the US have been scrutinising commercial offerings and considering legislation to regulate the industry. Keen to protect their academic reputation, the more respected for-profit colleges have welcomed some of the proposed legislation.

Given improvements in broadband provision, an international approach can now be taken in the provision of high quality distance education. Australia could be highly competitive in this area, although visa issues and residency requirements would need to be addressed.

Accreditation

An online degree program requires appropriate accreditation. The Higher Learning Commission is the chief accrediting body in the USA for all degree programs, while professional organizations such as NCATE (National Council for the Accreditation of Teacher Education) and the American Council of Business School Professionals (ACBSP) accredit specialist programs. Since most accrediting bodies adopt a peer-review approach, online degree programs were initially regarded by some as of dubious quality and accreditation was more difficult to achieve. However, many of those earlier obstacles have disappeared as academia has become more accustomed to the online approach.

The headquarters of the proposed music institution might logically be located where accreditation is to be sought. Centralised services such as course development, enrolment management, business, registrar and student services, online library and administration should be located at this headquarters but as the institution grows, branch offices to represent particular constituencies or cultural needs would develop. Collaboration and cooperation between business and academic interests should characterise decision-making in the institution.

Faculty

Most online degree programs are initially staffed by part-time faculty, however over time, the percentage of full-time faculty members usually increases. The scheduling of instruction is easier when the availability of key faculty members is predictable and minor administrative and supervisory tasks can be assigned to full-time members. Accreditation bodies often require a minimum number full-time faculty, often around 10% of the total staff.

When online institutions are founded or a new line of degree programs is initiated, “star” faculty are sometimes hired as a marketing aid. Announcements of such appointments need to be carefully constructed to avoid creating a misleading impression that every student will work with one of these “stars”. Such faculty members might undertake some broad or occasional instructional roles but often cannot undertake a regular course load. The hiring plan should include a mix of such high profile performers and professionals with a heavier teaching load.

A faculty development program should be designed from the outset to improve the online teaching skills of faculty members and underline their responsibilities. Instituting such measures after faculty members have worked for the program for some time can provoke strong resistance. The success of online programs depends on regular presence in the online classroom, personal engagement with students and effective and responsive feedback. Casual teaching habits that might merely create difficulties in a face-to-face setting can be highly destructive in an online program.

There is no shortage of highly qualified music professors available and skilled in distance learning. The Sydney Conservatorium of Music has undertaken regular distance teaching collaborations with partners in London and New York and successfully delivered music lessons to Darwin for several years. Such a fresh approach to the supervision of Higher Degree Awards could reap both financial and academic rewards for all concerned.

Media

Start-up programs frequently use open-source software for reasons of economy and accessibility. These include teaching platforms such as Moodle, email programs (Yahoo or Hotmail), discussion forums (Wikis) and portfolio systems (Mahara). However, free software often proves insufficient to meet the communication and administrative needs of a growing institution, leading to the purchasing of proprietary software systems which can be customised and supported by the vendor. Eventually, these software systems become unique to an institution and offer social media interfaces, sophisticated and differentiated communication systems and learning management systems to track faculty performance as well as individual student progress. There are difficulties and challenges at each transition point, not least because many students and faculty members prove hesitant to try new media methods. Faculty and student training and development programs at these points are therefore indispensable. Platforms such as Epsilon and other software designed specifically for supporting online institutions are now readily available and require only minor initial revisions for particular institutions and international outreach.

Summary

A global music institute could draw upon a distinguished range of international Professors and meet niche interests with global expertise. Alternatively, a national Music University could leverage opportunities for all students, and reduce costs and overheads without reducing the number of students able to study music. The Australian music education sector should look to internationalise its market through the use of currently available “High Density Technology” and is well placed to embrace the educational opportunities of the future.

Abbreviations used in this report

- § – Australian dollar, unless stated otherwise
- ABC – Australian Broadcasting Corporation
- ABS – Australian Bureau of Statistics
- ABSCQ – ABS Classification of Qualifications
- ACBSP – American Council of Business School Professionals
- AMEB – Australian Music Examination Board
- ASCED – Australian Standard of Classification of Education
- AV – audio-visual
- CSP – Commonwealth Supported Places
- DIISR – Department of Innovation, Industry, Science and Research (Aus)
- EFTSL – equivalent full-time student load (Aus)
- ERA – Excellence in Research for Australia
- GAP – Global Access Partners
- GDP – Gross Domestic Product
- HECS – Higher Education Contribution Scheme (Aus)
- HELP – Higher Education Loan Program (Aus)
- HERDC – Higher Education Research Data Collection (Aus)
- IT – information technology
- MCA – Music Council of Australia
- NACTMUS – National Council of Tertiary Music Schools (Aus)
- NBN – National Broadband Network (Aus)
- NCATE – National Council for the Accreditation of Teacher Education (USA)
- RCM – Royal College of Music, London (UK)
- RNCM – Royal Northern College of Music, Manchester (UK)
- SCM – Sydney Conservatorium of Music
- TME – tertiary music education
- VET – Vocational Education and Training (Aus)

Endnotes

- 1 http://www.arsviva.org/something_important.html
- 2 “Higher education: a policy statement” ; White paper by The Hon. J.S. Dawkins, MP, Minister for Employment, Education and Training, July 1988; National Library of Australia, <http://catalogue.nla.gov.au/Record/455837>
- 3 “Benchmark Data: A Comparison of Music conservatoria in Europe, Scandinavia, North America and Australia”; Report, Sydney Conservatorium of Music, 2011; also “Shall I compare Thee?” by L. Greenwood; Con Tribute Issue 2. 2010; pp. 18-19
- 4 2011 Cluster and Bands by ASCED code, www.csu.edu.au/division/plandev/resources/docs/Allocationunitsstudy2011.pdf
- 5 Global Access Partners (GAP) Pty Ltd is an independent, not-for-profit public policy think tank which initiates high-level discussions on pressing social, economic and structural issues across a broad range of sectors. It operates as a network of likeminded Australians – creative decision-makers in business, government, non-government organisations and academia – who come together to pursue projects and ideas that enhance the national good. GAP’s diverse initiatives include projects in regulation, social policy, healthcare, knowledge capital, information and communication technology, security and privacy, sustainability and climate change, education, philanthropy and social investment; <http://globalaccesspartners.org/>
- 6 Ibid.
- 7 The “Second Track” process is a new method of government consultation through which previously ad-hoc mechanisms for stakeholder engagement in policy development become part of the normal method for ‘fast-tracking’ solutions to key issues. The process brings together experts from relevant sectors (including government, business, academia, non-government organisations and consumer groups) with a likeminded approach to resolving the issues positively and driving practical outcomes. Working collaboratively, these groups identify problems, initiate discussions, prepare white papers, develop solutions and oversee their implementation. The ‘Second Track’ Process has its origins in international diplomacy (the term ‘Track Two Diplomacy’ was coined by Joseph Montville in 1981; *Foreign Policy*, Montville & Davidson, U.S.). See also www.globalaccesspartners.org/secondtrack.pdf, <http://openforum.com.au/content/second-track-processes>
- 8 The Major Performing Arts Inquiry, conducted by Helen Nugent, was initiated by the Australian Government with the support of all State governments through Cultural Ministers Council. In 1999 the Inquiry presented its findings and 95 recommendations to governments (the Nugent Report), which accepted 89 of those recommendations. These addressed major issues surrounding the companies’ artistic vibrancy, access, financial viability and transparency of funding; <http://catalogue.nla.gov.au/Record/1437894>
- 9 www.dest.gov.au/sectors/school_education/publications_resources/profiles/school_music_education.htm
- 10 “A National Cultural Policy to 2020”; The Hon. P. Garrett MP, Minister for the Environment, Heritage and the Arts, National Press Club Address, 27 October 2009; http://resources.bangthetable.com/upload/filename/121/091027_National_Press_Club.pdf
- 11 “The Draft Shape of the Australian Curriculum: The Arts”, Australian Curriculum Assessment and Reporting Authority (ACARA), <http://www.acara.edu.au/arts.html>
- 12 2010-2011 Higher Education Base Funding Review; Department of Education, Employment and Workplace Relations, www.deewr.gov.au/HigherEducation/Policy/Pages/BaseFundingReview.aspx
- 13 2011 Review of Private Sector Support for the Arts; Department of the Prime Minister and Cabinet, Office for the Arts; <http://www.arts.gov.au/about-office-arts/public-consultations-submissions/have-your-say/review-private-sector-support-arts->
- 14 “The Bradley Review and access to higher education in Australia”, B. Birrell & D. Edwards, Australian Universities’ Review, Vol. 51, n.1, 2009, pp. 4-13; http://www.aur.org.au/archive/51-01/aur_51-01.pdf

- 15 The Dawkins Revolution was a series of Australian tertiary education reforms instituted by the Federal Education Minister (1987–92) John Dawkins. The reforms were announced in “*Higher education: a policy statement*” white paper published in July 1988 (<http://catalogue.nla.gov.au/Record/455837>) and included the introduction of the Higher Education Contributions Scheme, the conversion of Colleges of Advanced Education into universities, and a series of provisions for universities to provide plans, profiles and statistics to justify courses and research. The reforms were criticised for their ‘one-size-fits-all’ approach, where the traditional universities were forced to compete for research funds with the newly designated and amalgamated universities, while college diploma students became university graduates overnight.
- 16 Ibid.
- 17 http://www.musicforum.org.au/mediawiki/index.php?title=Estimating_the_Value_of_the_Music_Sector
- 18 <http://www.mca.org.au/music-in-australia/careers-in-music>
- 19 ABS 6281.0 - Work in Selected Culture and Leisure Activities, Australia, Apr 2007
<http://www.abs.gov.au/ausstats/abs@.nsf/Latestproducts/6281.0Main%20Features1Apr%202007?opendocument&tabname=Summary&prodno=6281.0&issue=Apr%202007&num=&view=>
- 20 Ibid.
- 21 ABS 4172.0 - Arts and Culture in Australia: A Statistical Overview, 2010. *Children’s participation in playing a musical instrument*;
<http://www.abs.gov.au/ausstats/abs@.nsf/0/DD21B0D812EA3561CA2574520010A2E0?OpenDocument>
- 22 “Attendance at selected cultural venues and events”, ABS 2009.2010;
[http://www.ausstats.abs.gov.au/ausstats/subscriber.nsf/0/527DC2F6CB079837CA2577FF0011EC88/\\$File/41140_2009-10.pdf](http://www.ausstats.abs.gov.au/ausstats/subscriber.nsf/0/527DC2F6CB079837CA2577FF0011EC88/$File/41140_2009-10.pdf)
- 23 <http://www.abs.gov.au/AUSSTATS/abs@.nsf/0/50AF4D0592FC8E86CA2576550013B9FE?opendocument>
- 24 Music Council of Australia, Draft Submission to the 2011 Higher Education Base Funding Review
- 25 Ibid.
- 26 Ibid.
- 27 The Australian Doctors Orchestra (ADO), <http://www.ado.net.au/ado/public/how.aspx>
- 28 “*The Music of the Voyager Interstellar Record*”; S. Nelson, L. Polansky;
http://digitalmusics.dartmouth.edu/~larry/published_articles/voyager_.pdf
- 29 *Champions of Change*, a longitudinal study of 25,000 US school students
- 30 Exchange rates used in the SCM benchmarking study:
- | | |
|--------|------|
| | AUD |
| 1 DKK | 0.18 |
| 1 EURO | 1.35 |
| 1 USD | 0.98 |
| 1 GBP | 1.74 |
- 31 Report of the RCM Review Committee, Indiana University Bloomington, May 2000;
<https://www.indiana.edu/~obap/report17.doc>
- 32 Some European institutions deliver ‘individual musical tuition’ in the context of small-group settings, with a student receiving instruction among other observing students. By contrast, North American students receive individual instruction in a private setting. The adoption of the small-group European style helps ameliorate the higher costs of personalised instruction and allows teachers to focus their attention on those students who are better prepared for the lesson.
- 33 2011 Cluster and Bands by ASCED code, www.csu.edu.au/division/plandev/resources/docs/Allocationunitsstudy2011.pdf
- 34 ABS *Australian Standard Classification of Education (ASCED 2001)*, p1

- 35 ABS Classification of Qualifications (ABSCQ)
- 36 Vocational Education and Training (VET)
- 37 Australian Bureau of Statistics (ABS). *Australian Standard Classification of Education (ASCED 2001)*. p2
- 38 http://www.heimshelp.deewr.gov.au/6_Appendices/Field_of_Education_types.htm#10_Creative_Arts
- 39 An inventory of 5,088 students enrolled in music degrees in Semester 2, 2010 (MCA, NACTMUS)
- 40 The Higher Education Contribution Scheme (HECS) was introduced in Australia in 1989; replaced by the Higher Education Loan Program (HELP) in 2005;
- 41 <http://www.goingtouni.gov.au/Main/Quickfind/PayingForYourStudiesHELPLoans/Default.htm>
- 42 <http://www.mca.org.au/advocacy/2011-papers/16319-higher-education-base-funding-review>
- 43 National Association of Schools of Music. *Handbook*. P63 [The National Association of Schools of Music has been designated by the United States Department of Education as the agency responsible for the accreditation throughout the United States of free-standing institutions, and units offering music and music-related programs (both degree- and non-degree-granting), including those offered via distance education. The Association has also been recognised by the Council on Higher Education Accreditation and is a member of the Association of Specialized and Professional Accreditors.]
- 44 Association of European Conservatories, Erasmus Mundus. *Handbook on the Implementation and Use of Credit Points in Higher Music Education*
- 45 An Equivalent Full-Time Student Load (EFTSL) is a measure of the workload for students undertaking a full year of study in a particular year. CSP stands for ‘Commonwealth Supported Places’.
- 46 MCA Submission to the 2011 Higher Education Base Funding Review;
- 47 www.mca.org.au/images/pdf/Advocacy2011/mcaCLASSICAL11tertiary%20base%20funding%20submission.pdf
- 48 One solution trialled in Scandinavia has been to shift the funding split from service (20%), research (40%) and teaching & learning (40%) to service (20%), research (10%) and teaching & learning (70%). Staff there have a lighter teaching load of 12 to 14 students, rather than 18 to 24 as in Australia. This has come about after governments in Sweden and Finland expressed concern at the number of foreigners hired by local orchestras and opera. Academia blamed the lower standard of teaching they offered due to the burden of research and said that performance had to count as research to remedy the situation. Scandinavians, Russians and the Swiss see 12 to 15 students as a full teaching mode and the maximum burden for a creative teacher to deliver the best education. By comparison, in Melbourne between 18 and 21 students are taught, while the USA usually has 18 (although schools which can afford it are aiming at 15). The Task Force believed that introducing the Scandinavian model of 70% teaching was not transferrable because Australia’s teaching-only contracts mean all this time would be spent teaching, rather than performing or rehearsing to improve standards.
- 49 *2011 Higher Education Research Data Collection (HERDC) Specifications for the collection of 2010 data*; Department of Innovation, Industry, Science and Research,
- 50 <http://www.innovation.gov.au/Research/ResearchBlockGrants/Documents/2011HERDCSpecifications.pdf>
- 51 Robin Pascoe et al: National Review of School Music Education. *Augmenting the diminished*. Australian Government, Department of Education, Science and Training, 2005, page xvi.
- 52 Robin Stevens: *Trends in the Provision of Music Education in Schools*. Music Council of Australia, 2003.
- 53 <http://www.mca.org.au/research/research-reports/research-reports/635-trends-in-the-provision-of-music-education-in-schools> The count for public schools would have been slightly improved by the later introduction of specialist music teachers into Tasmanian primary schools. However, this *may* have been reversed by a general decline in provision, as informally reported.
- 54 *Australian Attitudes to Music*. Australian Music Association. <http://www.mca.org.au/research/research-reports/other-research/107-australians-attitudes-to-music>
- 55 “*A New Era - Orchestras Review Report 2005*”; Department of the Prime Minister and Cabinet Office for the Arts; www.arts.gov.au/publications/inquiries_and_reviews/orchestras_review_2005