

Australian Musical Futures Series

CLASSICAL MUSIC SUMMIT 2010

**Summary of reports from
preparatory focus groups**

June 15, 2010
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Music Council of Australia

The ten focus groups took place in May 2010 in

Adelaide
Brisbane
Canberra
Hobart
Melbourne
Perth
Sydney

Thanks go to convenors Nicole Canham, Sylvan Elhay, Robyn Holmes, Helen Lancaster and Marshall McGuire and to all 110 participants.

The full reports are available on the Music Council of Australia main website at <http://www.mca.org.au/web/content/view/460/#reports>

MCA Classical Music Summit 2010 SELECTED RECOMMENDATIONS

Ten focus groups were organised in seven Australian cities to discuss the future of classical music in Australia and to make recommendations for constructive action. This paper attempts to summarise the contents of the reports. Its recommendations are among those that may be considered by the summit. It is not intended that the summit should consider only the ideas in this paper or that this paper should pre-empt introduction of other ideas by summit participants.

The recommendations are organised into categories. In each category, an overall objective has been extrapolated from the recommendations.

Items in this red are actions for which an organisation or person is willing to take responsibility.

Items in italics and in this colour are included as suggestions.

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A. DEFINITION

Classical music here means Western art music in its many manifestations, including the heritage and today's innovations.

B. ORGANISING

Objective:

To create an organisational structure that will

a) ensure implementation of the recommendations of this summit

b) serve as an ongoing strategic voice and organiser to identify needs and opportunities of the classical music sector and work for their fulfilment.

How do we organise ourselves so that after the summit, there is continuing action in pursuit of the agreed objectives?

Actually, there are many more ideas and recommendations than can be adopted immediately by the summit, so we also need a way to act later upon some of those.

1. What needs to happen?

- a) Collaborations are formed, continued, disbanded as appropriate
- b) Commitments are kept
- c) Supporting information is available
- d) Reports, assessments are available to assist planning
- e) Successes are publicised, lessons are learnt and changes are made
- f) There is effective advocacy when external assistance is needed

2. What are the most dependable, cost-effective structures or schemes that would make the above possible?

3. If funds are needed, where will they come from?

*4. Proposal at the policy level: Form a **Classical Music Strategy Group** with representation from, for instance, orchestras, opera, small ensembles, composers, individual performers; media; school education, tertiary education, studio education, community. The group should not be too large – say, up to 15. Its members could be nominated by sectoral associations where appropriate or possible. The main purposes would be to bring the whole sector together, keep the discussion going, encourage cooperation, consider changes in the situation, set policies and priorities to guide action, recruit entities to carry out projects. Could call an annual or biennial conference. (Could be facilitated by the Australia Council, provided that advocacy role is not thereby constrained; or managed by the MCA; or be totally independent. Experience suggests it would need financial assistance at least to meet. Our management consultant suggests that a full time coordinator will be needed.)*

C. LEADERSHIP

Objective:

To train leaders for all areas of the classical music sector, with special emphasis on those in which training opportunities are now lacking.

The need for effective leaders was suggested by some focus groups. Interviews with heads of conservatoria reveal that many feel they were thrown unprepared into the deep end. One focus group perceived a need for professional leadership in the SMEs, and for the young professional artists trying to establish their niche/recognition/support structure.

- From the focus groups comes an invocation to **train musical leaders**. How, where, by whom, to whom would this be done?

D. ADVOCACY

Objective:

To advocate for the advancement of the whole of the classical music sector.

1. The classical music sector as a whole must advocate for its interests. A concerted voice will carry more weight.
2. Each part needs to reach an understanding that its interests are served by the success of the whole sector. The small organisations depend upon the orchestras and opera companies for the economic viability of classical music; their musicians have been trained in organisations whose existence is justified by the scale of audiences and employment offered by the large organisations. The orchestras cannot be as artistically innovative and nimble as the small organisations which lead much of the innovation. A larger classical audience helps everyone. And so on.
3. The large organisations are better placed to look after their own direct interests and also have an association. Many types of small organisation and individual artists are not organised at a level where advocacy can be very effective.
4. *How will such advocacy be organised?*
5. *How will the issues be decided and the arguments constructed?*
6. (The MCA is a possible base for advocacy, if for instance it were to auspice the Strategy Group. This is advanced only as one possibility among others that the summit may devise.)

Objectives in a possible advocacy agenda

7. *These are a mixture of suggestions, recommendations and commitments.*

8. PRESCHOOL EDUCATION

Require that education and accreditation of preschool teachers and carers includes appropriate skills in music and music pedagogy. (Address to State Ministers for Education, State Departments of Education, Catholic Education Offices, associations of independent schools, Commonwealth Minister for Education.)

9. SCHOOL EDUCATION

- a) The argument needs to be for adequate treatment of music as a whole, not only classical music.
- b) All of the following proposals for education should be addressed to State Ministers for Education, State Departments of Education, Catholic Education Offices, associations of independent schools, Commonwealth Minister for Education, except where another target is identified.
- c) Classical music should be an **important element in all music curricula**.
- d) State (and Catholic?) education departments to **insist on competence in music teaching** as one requirement for primary school teacher accreditation and employment. (Mount campaign after national curriculum for music has been agreed.)
- e) University courses for preservice training for primary school generalist teachers to train them to the **level of competence necessary to deliver the music curriculum**. (To Deans of Education, Deans of Music.)
- f) States to accept **candidates with specialist degrees in music teaching** for employment in primary schools, to teach music, (Not now eligible for employment in NSW, for instance!)
- g) *Teacher education to include strategies for developing **student skills in music creation**. Governments are interested in developing innovation skills, the arts claim to be the home of innovation, but many teachers do not know how to build student creativity.*

h) *States to devise terms of employment that allow **artists with educational qualifications to teach in schools** while at the same time maintaining careers as artists. This could partly solve the problem of filling teacher positions were an expanded provision funded. (Would need to provide possibilities for part-time employment, brief absences for touring and methods to replace teachers for that time.)*

i) School teachers, including especially primary classroom teachers, should have **ample opportunities for professional development** in music and the authorities should utilise the expertise of the musical performance sector in providing instruction. Teacher PD should be recognised and rewarded. (Major Performing Arts companies, Musica Viva, Song Room, Music. Count Us In, as well as some education departments, offer PD or have made proposals to do so. There probably is work to do at the level of overall policy commitment.)

j) Education departments to introduce, restore or expand provision of musically **expert resource officers to assist teachers**, especially musically under-trained teachers.

k) **Ensure that the national curriculum for music covers the necessary bases. For instance:**

- Curriculum to begin in preschool, extend throughout school years, be sequential, continuous and developmental
- Be written on the assumption of a sufficient weekly time allocation (45 minutes minimum in primary schools?)
- Curriculum to be based on music making; all students should sing, have the opportunity to learn an instrument, use music technology, and create music.
- It should also include the full array of other skills – listen, appreciate, analyse etc
- It should include a breadth of genres including classical music
- It should provide for a range of pedagogical styles and devices

(MCA, National Advocates for Arts Education (NAAE), Musica Viva, ASME, others are active in advocacy to ACARA for curriculum design. There is a future task to state and federal governments for resourcing the delivery of the curriculum in the classroom.)

l) ***Extend services that give students direct contact with musical artists to school that now cannot afford them or where the administration is not sufficiently interested.*** Performances, artist residencies and instruction; artist interventions should include contributions to the delivery of the curriculum in music, and cross-curriculum education. Preferably the contacts by any particular artist should be repeated or sustained. (Services already provided by Musica Viva, ACMF, Song Room, orchestras, opera companies, others.)

m) *Culturebank is a UK program that **gives every school-child entry to say 3 cultural events per year.** Government pays. It could be proposed to Commonwealth or state governments.*

n) **Advocacy to principals and parents** on the benefits of music education is an essential strategy for extending the reach of music education in schools. Use direct advocacy plus media coverage. (MCA, ACSSO are active but more participants needed.)

o) **Advocacy resources** for school music education can be found at www.musicplayforlife.org and <http://www.musiceducation.edu.au/?s=advocacy>

10. PROFESSIONAL EDUCATION

- a) *Tertiary music institutions to consider how to **lift the level of their performance graduates**. Include possibilities for collaboration as well as competition. (NACTMUS)*
- b) The sector to support **advocacy to the Commonwealth for funding to tertiary music institutions** for the training of performers, recognising that graduates will compete in an international market, that foreign countries provide more individual instruction than can be afforded by Australian institutions and that additional funds are required to put Australian graduates on a level playing field internationally. (Commonwealth Minister for Education, DEEWR.)
- c) Tertiary music institutions to make **better provision for career and business training** for their students both for the students' individual benefit and so that they can contribute to musical life through self-generated projects. (Advocate to the national association, NACTMUS)

11. REGIONAL AND COMMUNITY

State arts ministries to develop policies for support to the entire classical music sector that recognise the interdependence of all levels – e.g. amateur and professional, community to international, heritage and innovation, live and mediated performance, preschool to professional education... (State arts ministries)

12. TICKET PRICES AND ACCESS TO PERFORMANCES

- a) ***Provide subsidies specifically intended to lower ticket prices to performances**, especially for young people. Subsidies suffice only to enable production and presentation of concerts, provided that presenters achieve good audiences at full market price. This excludes many people who cannot attend because of high ticket prices. (Federal and state arts ministers.)*

SUBSIDIES AND ARTISTIC RISK

- b) *Subsidies are sufficient to support only a low level of artistic (therefore financial) risk, especially for major organisations. Artistic risk-taking is essential to the health of the artform. Government policies should recognise this and provide **funds specifically to support artistic risk**. (Federal and state arts ministers.)*

13. PUBLIC PROFILE

ABC Television news to include at least one arts/culture story every evening, and include classical music. (MCA will propose this to the ad hoc multi-artform advocacy group ArtsPeak.)

E. RESEARCH

Objective:

To cause or collect research that is useful to the implementation of advocacy and programmatic objectives.

1. Research topics would be selected to offer support to other objectives of the plan. The Classical Music Strategy Group decides a direction and priorities for research. The research projects could be undertaken by tertiary institutions, some with ARC funding, by the Australia Council and state arts authorities, by music sector organisations including MCA. Some research initiated independently by sectoral organisations and not intended to support their competitive advantage could be offered to the sector for posting on the website (see under PRESENTATION). The website can also trawl internationally for useful research.

Possible topics for a research program

2. *These are drawn from the reports of the focus groups*
 - a) *Survey/research/analyse the motivations for young people's participation in and their experience of classical music. (Note this is based on a key idea that the young are different today and that their sense of identity through music and their motivations are changing). (Australian Youth Music Council, tertiary institutions.)*
 - b) *Analyse selected case studies of successful audience paradigms and positive audience experiences and draw out 'lessons learned' and 'best practice'. (Include a range of contexts, including Festivals, subscription concerts, alternative places and spaces, one-off marketed events etc).*
 - c) *Collaborate with the sports community (AIS, Academies) to analyse the investment in and models for success in junior sport. Extrapolate, as useful, to classical music.*
 - d) *Map the whole "architecture" of classical music to understand the interdependencies, calculate the real level of funding and the real costs of creating, making and experiencing music.*
 - e) *Undertake a comprehensive statistical survey of the classical music sector. This might be a part of a survey of the entire music sector since there are attempts to cause that, in which case key classical data should be identified within it.*
 - f) *Undertake a comprehensive critical evaluation of the research on the benefits to broader learning of studying music and on the effects on brain development.*

F. AUDIENCES

Objective:

To engage broadly with the community in order to build audiences for classical music, especially young audiences, by utilising traditional methods and testing and deploying new strategies that respond to ever-changing circumstances.

1. Here are some comments from the Canberra focus group.
2. Community engagement is the new paradigm shift: examine ways of developing and maintaining a whole new approach to relationship between music-making , participation and audience. When people feel engaged they are more likely to attend classical music and more likely to value it. People power is the best means of advocacy.
3. Technology – use technology to engage in new means of building 'fans', loyal audiences and community engagement (compare the success/approaches of contemporary bands building excitement around their live acts)
4. The 'young' ARE different today – ask the music teachers! Their sense of identity through music and their motivations have changed. There is a spectrum, and a divide, between using music for their own self-expression/well-being and for their social discourse. Kids are learning and using music NOT to reach out to audiences but for themselves. There are lots of implications stemming from this, not the least is that our classical music construct is built on performance paradigm and audience communication etc. which is entirely at odds with both of these constructs. [This seemed to the group to be a matter of key importance...]
5. Music has really become a language of social discourse for the young, if not for older generations. Build on the social experience, value it and use it to improve audience and participation.

6. "Connectedness" should be our key word! "Rapport. Belonging. Inclusion. Trust. Ownership." Build these qualities – through inspirational leaders and teachers, community based activity, family, audience loyalty, festivals and community events, volunteers, bartering.
7. These and other ideas are taken up in this section and in the PRESENTATION section that follows.

YOUNG AUDIENCES

8. **It seems generally agreed that emphasis should be placed on building youth audiences.** The proposals are for a single *online* national 'venue' on the one hand, and for support for live audiences for the multitude of local venues and events on the other.
9. **Create a classical music multimedia internet hub**, possibly with associated broadcast via internet radio and/or free to air radio, with strong control by young people of its identity, programming and presentation.
 - a. Seek financial support for the hub from organisations in the classical music sector that stand to benefit from its success, such as orchestras, opera companies
 - b. Seek programmatic contributions from individual artists, performing ensembles and organisations, and community and public broadcasters
 - c. Establish opportunities for people, especially young people, to learn to produce and present recordings and programs. Possibilities include community radio, conservatoriums and universities and others
 - d. Look for ways that the hub can offer reciprocal support to its supporters.

(MCA is willing to work with others to achieve an objective along these lines. Support has been offered by ABC Classic FM, Community Broadcasting Association, 2MBS, Sydney Con so far. Wide support and collaboration would be necessary, along with the necessary material resources. Probably, there would need to be a paid director.)

10. Encourage existing stations to produce **radio programs that attract youth listeners**. These would most naturally be classical music stations. However, a number of people suggested approaching Triple J to present e.g. a weekly 2-hour program –go to the media outlets that already have a youth audience.
11. Consider afresh whether there are effective ways to offer **discounted tickets available to youth**. While price can be an obstacle to attendance at live concerts, there are conflicting opinions about the success of discounting strategies.
12. There is wide agreement that the sector must engage with young audiences through online **social networking** sites. These may also be a means to discounting.

OLDER AUDIENCES

13. **The audience now is generated especially among people in their 40s and 50s and that process might be amplified.**
14. Devise strategies to attract more new audience members in the **40-50 post-family age group** from which the classical audience is normally refreshed. (Since presumably marketing is already directed especially to this audience, the proposal may be redundant.)
15. Devise strategies to encourage participation by the rapidly growing **old-age cohort**.

G. PRESENTATION

Objective:

In order to grow audiences and vitalise the art form, test and utilise new presentation strategies that respond to changing tastes and demand, technological possibilities and economic circumstances.

See also the appendix, page 16.

1. There is wide agreement that the age demands innovation in presentation and in the selection and nature of venues, and that success depends greatly on building a greater social aspect into presentations, both between performers and audiences and among audience members.
2. Many ideas about presentation were forthcoming from the focus groups. This would be a very long document if they were all included and indeed, many are good ideas or tactics rather than general policy prescriptions or proposals for collaboration.
3. Decisions about presentation are made locally, performance by performance. A continuing flow of information about successful innovations might support and inspire presenters in developing their own schemes. They might also be supported with relevant research. The first item proposes a way to follow through on presentation issues.
 - a) Establish a website to provide a **continuing flow of information about interesting or innovative approaches to concert presentation** especially, and other information such as marketing strategies, relevant research that can assist in planning, sources of financial support and so on. (MCA could do this as part of its normal operations, but funding would be needed to establish the site and then to keep it current and lively.)
 - b) Identify **people who can speak brilliantly** about the music and utilise them for pre-concert talks or other roles in presentation, broadcasting etc. (Can we establish a career quasi-path for such people: front for local performers > radio > television specials? Could AYO extend its program from training critics to have skills and integrity to also having show biz?)
 - c) At every level from education to performance, there is a need for **inspirational, charismatic performers and presenters**. Is it possible to give charisma training? We can at least give more opportunity where it exists.
 - d) An extension is the need for **public intellectuals** for the sector and outlets for them to present to a broad public.
 - e) Give **star-quality promotion to our very best musicians**. Can they be role-models in the same way as sports stars?
 - f) Older audiences are often the financial backbone but are very resistant to change in repertoire or presentation. Strategies may need to **focus new types of presentation on newer audiences**.
 - g) *There were many comments about the importance of the **social aspect of attracting audiences**, whether via social networking on the internet or including a social aspect in concert presentation (musicians or other talking from the stage, or socialising events before or after concerts). Along with other ideas about novel presentations, venues etc, examples can be placed on the proposed website (above).*
 - h) *The **'festival model'** is the new successful audience paradigm. Why? Examine the Festival model and compare with older subscription model. Time to change? How to take the excitement, innovation and audience engagement from the festival sphere into more 'normal' – or 'traditional' – pattern of concerts and*

music-making? Engenders audience interest, excitement and accessibility for kinds of music that are not always considered as 'accessible' beyond a specifically interested or target audience. – SO - why, and what is it about the festival context that makes this so?

H. REPERTOIRE

Objective:

To sustain the heritage repertoire and support the creation and performance of new works of integrity, variously of interest to audiences ranging from the highly informed and adventurous to the more conservative.

1. There is a special need to develop/present new repertoire, with integrity, that **appeals to the large orchestral audience.**
2. A portion of grants for commissions, in which commissioner undertakes to give a public performance, could **include costs of broadcasting** to gain a larger audience, longer life.

I. MEDIA

Objective:

To harness all forms of media to build a positive image of classical music, develop audiences and support the classical music art form in Australia.

PRINT

1. Since the daily press is declining, hopes of increasing coverage of classical music events are probably futile. What alternatives for reaching a large readership can be conceived?

RADIO

2. See proposals under YOUNG AUDIENCES

TELEVISION

3. State symphony orchestras, national and state opera companies, chamber music organisations (such as Musica Viva) and other appropriate classical music performance providers form an educational television consortium / alliance and approach ABC 3 Television with a view to **establishing co-production partnership arrangements to develop and produce educational television programs** that will promote an understanding and appreciation of classical music among young people.
4. Encourage **television productions or series along the lines of Operatunity**, or the TV choral competition, for classical music. Fits the charter of the ABC to support Australian culture.

INTERNET

5. See proposal under YOUNG AUDIENCES above.

J. PROMOTION

Objective:

To devise promotional strategies to build the classical audience, the place of classical music in the national cultural life, and political support for classical music in Australia.

6. There was little said in the focus groups about promotion.
7. Perhaps there are some drums to bang that could change the general perception of classical music in Australia. What messages, how to deliver them? – an issue for the Classical Music Strategy Group.
8. Who do we want to persuade and what do we want them to believe?
9. Very importantly: **classical music needs a new narrative to persuade governments it is in their and the public interest to renew and expand support.** While the focus groups had little to say on this issue, it should have very high priority.
10. ***Some possible messages***
 - a) *Classical music is an international music and Australia is an international player.*
 - b) *The classical music heritage is OUR heritage.*
Classical music is OUR music just as much as are all the other genres we have taken from overseas: rock, jazz, pop, electronica etc.
 - c) *Among Australian classical performers and composers are some of the best in the world.*
Except for a very few stars, this is a largely unacknowledged achievement of Australian culture. Artistic achievement is a real if underplayed aspect of the Australian identity. [Promotion aside, are we a bit A minus? How to lift the temperature, hit A+?]
 - d) *Classical music is also about here and now.*
 - e) *(for students) Music is more than skills. It's life.*
 - f) *(for the sector) Quality <> survival.*
 - g) *(for the sector) Grow the cake.*

K. EDUCATION

Objective:

To advocate for and support a high quality music education:

- a) **for infants and children**
- b) **for young people preparing for a career in music**
- c) **for school and studio teachers**
- d) **for the general population**

in order to build the musical culture of Australia.

1. Education was given the highest priority by a majority of focus groups.
2. Music education in Australia has some wonderful achievements but they tend to be found in individual musicians, teachers, schools, programs. **Here is a set of problems at the systemic level.**
 - a) No requirement for musical competence in preschool teachers and carers
 - b) In all but two states, primary school music education is the responsibility of classroom teachers who on average have received 17 hours of music instruction in their undergraduate education
(<http://www.mca.org.au/web/content/view/102/6/#audit>); teacher

accreditation has no requirements for musical competence; consequently music is often not taught at all even when, as in NSW, it is mandatory

- c) A degree in music education does not confer eligibility for employment as a teacher in NSW primary schools! (Situation in other states?)
 - d) With some notable exceptions, the schools do not draw effectively on support from the music resources in their communities
 - e) While the special school programs offered by performance organisations can be wonderfully valuable and enlivening and there should be as many of them as possible, they should not be taken by Education Ministers as a substitute for provision to **all** children of a sequential, continuous, developmental music education program throughout the school years
 - f) There are transition problems from primary to secondary schools with many children dropping music, secondary teachers faced with a new cohort of very widely varying achievement (and some then choosing to teach all students as though none have any competence)
 - g) While the national curriculum, when written, may be a very satisfactory document, at this time there are questions about whether it will allow sufficient time for effective music education; if it is a good document, the current primary school workforce will not be competent to deliver it except in Qld and Tas; competent delivery will depend upon provision of increased resources primarily by state governments, most of which have not confronted the issue
 - h) Opportunities to learn a musical instrument are highly variable; they tend to be less available to families with less money; even where there is state provision, it generally reaches only up to say 12% of students
 - i) There is widely variable competence among studio music teachers, no official barriers to incompetent teachers and no national accreditation system: this is a situation where music education is heavily dependent upon them
 - j) There are transition problems for graduating secondary school students many of whom drop music because they see no satisfying performance possibilities; points to general lack of interaction, cooperation between schools and communities; also to need to increase opportunities at community level with youth orchestras, bands, choirs – and indeed, non-classical ensembles
 - k) Many tertiary institutions train students in music performance or composition, but not for the array of possible non-performing careers which are the late-discovered destination for most; nor to manage their careers (there is abundant comment on the latter)
 - l) Transition problem from tertiary institutions to career level for performers: many players are not fully prepared (see above) and in any case need real-world experience; there is a survival problem during this pre-professional period; there is a need for more mentoring, there may be possibilities for more industry-provided young artist programs
 - m) There appears to be the opportunity for more cooperation between conservatoria and the performing organisations.
3. Educational problems are solved in two ways, so far as son-of-summit is concerned: by persuading others to support our objectives (see **ADVOCACY** above) and by direct action by music organisations (addressed here).

PRESCHOOL

4. See Advocacy section.

SCHOOL-AGE

5. Can the professional sector offer support to **El sistema** pilot projects?
6. The major organisations are offering to the Commonwealth **professional development** services for teachers. Consider what more the industry could offer along these lines. Provision of conductor workshops could have high benefit relative to cost. (Major music organisation, + others?)
7. The time is ripe for development of **internet interactivity as an aspect of professional music organisations' educational services** to schools, supplementing live performances, especially as the new broadband network supports much better quality of sound. Develop and share.
8. The schools sector should build *much* better **links with the community** in order to
9. Draw on the skills and resources in the community
10. Link students to the realities of music outside the schools
11. Assist students to make the transition to music making in the community after high school graduation, when many cease playing.
12. Devise a continuing scheme for **commissioning Australian works for school performers**. Include wind band music (almost all repertoire is American). Could this be say funded jointly by state ministers and administered by AMC? It should be seen as an *honour* and a valuable opportunity to be commissioned.
13. **Utilise www.musiceducation.edu.au to provide teachers with information** on performances offered in and out of school, how to manage OH&S requirements for excursions and other such content. (MCA to build something that every organisation could use - templates which they might adapt for teachers, ticking the boxes of the new curriculum; models for teachers which make it easy for them to introduce new material (e.g. Count Us In resources) (MCA can do this if it has the resources.)

FOOTNOTE: An orchestra reports that the Australia Council has told orchestras that in event of financial difficulties, the first thing to cut is the Education program. And yet in many of our focus groups, the issue seen as most urgent is music education.

TERTIARY AND PROFESSIONAL

14. Further consolidate and extend the **advanced performance/training opportunities** along the lines offered to talented students and graduates by some of the orchestras and opera companies
15. All tertiary institutions to offer instruction in **career building and music business**
16. Tertiary institutions to consider whether they can contribute to the success of the classical music hub (see under YOUNG AUDIENCES above) by training or assisting their students to **make recordings and programs** for it.
17. Tertiary music institutions to consider how to **lift further the level of their performance graduates**. Include possibilities for collaboration as well as competition. [Star foreign teachers could work in roundtables with local teachers as well as giving master classes to students.]
18. Professional organisations to introduce, maintain or further develop their **training and mentoring programs for post-graduate/pre-professional performers**.
19. The summit could invite the studio teaching sector to introduce a credible **national accreditation system**, managed separately from membership

programs of associations, to ensure standards. This could also be a strategy to support continuing skills development. [Such a call could support those in the sector who already favour this objective.]

L. COMMUNITY

Objective:

To build the broadest possible opportunities at community level to participate in music making, build musical skills, and experience high level classical music performances.

1. Research shows that children (and adults?) who perform get direct benefit and are also more likely to become ticket-buyers for professional performances. We need better knowledge of classical music performance opportunities, their interest and quality, at community level. The situation could be assisted if the professional sector, recognising that its vitality and audiences are strongly affected by the strength of the amateur sector, were able to assist with resources in advocacy and expertise.
2. In these times, community is not just geographical community, but also communities of interest formed online; consideration could be given to how to explore those possibilities.
 - a) Recommend to Symphony Services Australia that it becomes or hosts an **association for community orchestras and youth orchestras**. Although the professional and community orchestras have different needs and agendas, there would be great benefit in a more coherent agenda for the whole orchestral sector.
 - b) **Identify 'ambassadors' for classical music** who can advocate its cause, and make a connection to the community because they are distinguished in the non-music world – e.g. sports people, bankers, farmers etc. (Music. Play for Life uses this strategy.) At another level, identify and promote **public intellectuals** who can communicate about the value/place/their love of classical music.
 - c) **Build links with the school system**. Assess availability of community performance opportunities for high school graduates where they can continue their musical lives.
 - d) *There may be a need for **community orchestras for highly skilled players** who do not get sufficient satisfaction from playing in regular community orchestras. (Tasmanian Con has a pilot project.)*

M. REGIONAL

Objective:

To build the broadest possible opportunities in the regions to participate in music making, build musical skills, and experience high level classical music performances.

1. A number of sources stated that classical music activities in the regions have declined and new initiatives are needed. These should include development both of local music making and presentation of performances including touring performances.
 - a) Consider the merits of establishing **regional conservatoria** across the country. (They now exist only in NSW). They provide an economic basis for musicians to live in regional areas, offer classical music instruction and

performance opportunities, enrich local cultural life. 25,000(?) students in NSW. Require modest state funding, local council or state assistance with premises. (Issue: not a substitute for universal music provision through the schools. Complementary.) Why Doesn't Your Town Have Its Own Music School? <http://www.mca.org.au/web/content/view/49/6>

- b) Consider the feasibility of establishing **community music councils** along the lines of the Dandenong Ranges Music Council, which provides music instruction and performance opportunities, music teaching services to schools, and encourages formation of independent local performing ensembles: i.e. facilitates community-wide growth in music activity. Require modest basic funding as for the regional conservatoria. See especially Music for Everyone, and Dandenong Ranges Music Council, at <http://musicincommunities.org.au/awards/community-group-case-studies/>
- c) Devise new strategies for **successful touring productions** of music to regional centres. (Who, how?)

N. SMALL TO MEDIUM ORGANISATIONS

Objective:

To achieve more adequate resources for the small to medium classical music organisations and individual artists.

1. The SME sector is severely under-resourced, is not organised, has no concerted voice or context for leadership beyond the individual entities.
 - a) Ensembles could become **artists-in-residence in the new school halls**. They become rehearsal spaces, possibly performance spaces if the ethos is right. As a contra, artists offer some services to the children. (See **ADVOCACY**) Liability insurance issues need to be addressed. (MCA, + plus others?)
 - b) Some SME people have suggested the need for **advocacy training** and that MCA could run workshops. (Funding might be needed.)
 - c) The formation of the Classical Music Strategy Group could be of special benefit to SMEs.
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O. APPENDIX

Suggestions on the Presentation of Classical Music

Prepared by Eve Klein from the focus group reports

Accessibility: Performance Structures, Venues, Etiquette & Programming:

1. It was generally agreed that classical music is perceived as being intimidating mainstream Australia. In general *making performances accessible* was seen as being the solution. Recommendations included:
 - a) Exploring alternative performance venues like parks (having picnic-orientated performances), hotels (offering classical music programs where people can socialize, eat and drink in a very informal way), community halls, schools, and other public spaces (where whole communities can be drawn together to participate and learn about the music in dialogue with the performers).
 - b) Loosening performance etiquette that may alienate potential audiences, especially younger audiences. Younger audiences are used to going to popular music venues and can feel uncomfortable having to adhere to unfamiliar

conventions such as when to clap. In a traditional concert hall setting, providing guidance as to what to listen for at a concert, what to look for, visual guides (eg art galleries have an 'exhibition' guide) etc., might ease anxiety and also educate new audience members. Linked to this is also the need for generating a "safe environment" in which people can experience music without sense of judgment or artistic snobbery. A safe physical environment is also implied, in which people feel comfortable and cared for by the experience.

- c) Making ticket prices more affordable. Classical music is generally perceived as "expensive" to attend.
 - d) Varying the length of concerts and the time of performance to suit the desired audience. E.g. offering shorter programs, matinees within school hours to encourage school excursions, or scheduling family concerts earlier in the evening.
 - e) Making sure venues are accessible by public transport.
 - f) Encouraging interaction between performers and the audience while on stage, or with pre and/ or post performance talks. This can also be assisted by the use of social media dialogue between artists and the audience.
2. The focus groups suggested that 'festival models' of presentation represented a new successful audience paradigm because they offered an exciting format of delivery with more scope for innovative content selection and presentation than was possible with traditional subscription based programs. Festivals can be themed, staged at alternative venues, or mobile, offering a flexible format for and stopover performances in the outer suburbs and regional areas. They can also cross art forms allowing for the presentation of classical music to multiple audiences within a single event or series.
 3. A related idea to festivals is the potential offered by 'new music' for developing new audiences in new locations and performance spaces. Already, composers and performers of new music will utilize festivals and micro-scenes to present their music, which may struggle to find a space within more traditional or larger institutions reliant upon subscription. The association of this music being about "the here and now" might offer ways of presenting new music to audiences so that they feel they don't need formal training to understand or engage with it. Because these explorations are contemporary, composers and performers can explain what the composition is meant to reflect in a personalized approach, especially when coupled with explorations in venue and presentation format.
 4. The potential for inter-generational programs and environments were raised so that whole families could attend performances that were inclusive of grandparents, adults, teenagers and children. Some of the major orchestra's have had success with one-off programs aimed at drawing alternative and cross-generation audiences such as "Bugs Bunny at the Symphony" and "Play! A Video Games Symphony". These programs offer the potential for expanding inter-generational formats and were seen as being positive, but not successful in generating a long-term engagement. Ways to draw upon and bridge these special programs to the main programs offered by the orchestras was seen as being needed. Considerations for cross-generational bridging would need to consider structure, content, performers, venues, location, cost and associated educational and promotional material. Caution was also expressed so that regular material was not sacrificed for special programs.
 5. The Brisbane focus group recommended that collaboration between organizations offered great potential for expanding the diversity of content, promoting new

works, exposing audiences to new content and experimenting with expanding the locations and venues for performances such as festivals, and stop-over in different parts of the country.

Visibility of Classical Music in the media:

6. Classical music seems to struggle cutting through the media/information barrier to communicate the value of the art form. This seems to be true from the individual level of performers and composers to the major organizations and performance companies. The focus groups discussed the need for articulate ambassadors and spokespersons in the broader community, taking various forms. Supporting artists and celebrating their successes in a public way, allowing them to build profiles like sporting heroes was suggested. A new generation commitment to quality music criticism was also identified. Giving these critics training across a variety of media forms was seen as necessary for building a successful environment of commentary and debate.
7. Several of the focus groups made suggestions for integrating regular coverage of classical music and the arts in general into mainstream media. One idea was to fund a thirty-second television commercial on the value of music. Another idea was to lobby broadcasters to provide a daily news spots for the arts, like sport. It was acknowledged that this would require a serious and well-designed campaign, both behind the scenes and up-front to be successful. Another idea was to encourage the state symphony orchestras, national and state opera companies, chamber music organisations (such as Musica Viva) and other appropriate classical music performance providers to form an educational television consortium / alliance. This alliance could approach ABC 3 Television with a view to establishing co-production partnership arrangements to develop and produce educational television programs. These programs would promote an understanding and appreciation of classical music, and be targeted at young people, and possibly for use by teachers and parents.

Presentation via New Technologies:

8. Resoundingly, all of the focus groups recognized the potential offered by new technologies for building 'fans', loyal audiences and community. In particular, exploring the potential of new modes of engagement via social media environments like YouTube, Facebook, Twitter and Flickr were seen as a priority for Australian classical music organisations. A key area of investigation is the development of content appropriate for sharing, "re-mixing" and/ or generating discussion on these platforms. The focus groups acknowledged that young people seem to find it difficult to engage with and difficult to access classical music. Social media spaces for classical music are seen as offering a way of taking this culture to spaces young people understand and engage with fluidly.
9. A related issue is finding ways to encourage classical music broadcasters to develop and utilize their existing and emerging media technologies to deliver new content or experience existing content in new ways. Key to this is facilitating live streaming of concerts and special events and discussion in addition to streaming regular programs. The Sydney media forum in particular discussed the potential of digital spectrum and online streaming for presenting new music and contemporary jazz, which can struggle to find regular airplay on traditional analogue radio broadcasts.