

Music Council of Australia
Classical Music Strategy Group

DECISIONS FROM THE INAUGURAL MEETING

12noon to 6.00pm, Friday August 13, 2010

PRESENT

Anne Cahill, President, Kuringai Symphony Orchestra (community and regional development)

Mary Jo Capps, CEO, Musica Viva Australia (education: school and community)

Antony Jeffrey, arts manager (audience building)

Richard Letts, Executive Director, Music Council of Australia (convenor)

Anne Lierse, Head of Music, Melbourne Boys High School (education: school and community)

Benjamin Northey, freelance conductor (audience building)

Helen O'Neill, CEO, Council of the Humanities, Arts and Social Sciences (advocacy and research)

Roland Peelman, Artistic Director, The Song Company, conductor (advancing the repertoire)

Stephen Schafer, Editorial Manager, Naxos Records (media)

Raff Wilson, Artistic Manager, Sydney Symphony (media)

APOLOGY

Kim Walker, Dean, Sydney Conservatorium (education: tertiary and studio)

CONTENTS

INTRODUCTION

OVERVIEW

DECISIONS

- Advocacy and Research
- Audience Building
- Advancing the Repertoire
- Education (the two categories)
- Community and Regional Development

PROPOSALS CONSIDERED AND SET ASIDE

INTRODUCTION

THE SUMMIT

The National Classical Music Summit was held in Sydney on Monday July 12. It was organised by the Music Council of Australia and 100 people attended. Prior to the summit, ten preparatory focus groups were held around the country and their views and recommendations were made known to Summit participants. The MCA established web pages, accessible from its main website and there published papers contributed in advance by participants and others, a literature survey on trends internationally, links to research internationally, focus group reports and other preparatory information. Greg Sandow, a Washington DC critic and writer, was brought to speak to the Summit, with Australia Council assistance. He also spoke with a group of managers in Melbourne.

The Summit itself included a period for breakout working groups organised to address issues in various categories (see below). Their reports were presented to the plenary. After the Summit, the Strategy Group was formed, choosing volunteers and others from the working groups. The Strategy Group reviewed the working group reports and decided upon the actions that are the substance of this report.

TWO TYPES OF ACTION

Broadly, there are two types of action possible:

- Direct action by the MCA and Strategy Group, or those who act on its behalf
- Actions by organisations and individuals, some of which may be assisted by the Strategy Group

GOVERNANCE

The Music Council of Australia has agreed to host the initiative. The Classical Music Strategy Group (henceforth **CMSG**) will continue and will guide, monitor and evaluate objectives and action.

STRUCTURE OF THIS PAPER

This is an explanation primarily for participants in the Classical Music Summit and preparatory focus groups. Public release will require some adaptation.

The Summit and the preparatory focus groups were organised according to these areas: Advancing the Repertoire, Advocacy and Research, Audience Building, Community and Regional Development, Education: School and Community, Education: Professional and Studio, Media, Presentation, Promotion.

The work, and therefore this paper, is organised around fewer areas. Presentation, i.e. how live music is brought before the audience, while it is in its own right a part of artistic purpose, was discussed mainly as a means of Audience Building and so is included in that section. Media is a means to an end so media projects are assigned according to their purpose of e.g. audience building or advocacy. Promotion, in the sense of promoting the artform, may have the purpose of advocacy or audience building.

Advancing the Repertoire is a clear objective. The Strategy Group agreed that there needs to be emphasis on building support and opportunities for music of our time, but also that we have uniquely in classical music the repertoire from many centuries, an asset which must also be valued. However, most of the

strategies proposed to support creation of repertoire involved audience building and presentation. So while Advancing the Repertoire is retained as a category, much of the action is under audience building.

Our categories therefore are

Advocacy and Research

Audience Building

Advancing the Repertoire

Education (the two categories)

Community and Regional Development

The overall objective for each section is drawn from the Summary of Focus Group Reports. All this preparatory material, along with other reports that informed the Strategy Group, is available on the MCA website at www.mca.org.au

Many more actions were proposed than are feasible. The Strategy Group has chosen from among them some that recommend themselves because of their obvious importance and others that may be not so important but are fairly easily achievable. Recommendations not taken up at this time can be considered as the initiative evolves.

OVERVIEW

Western classical music from almost a millennium is performed in Australia. This is as much our music as is the music from all the other genres that had their origins elsewhere – folk, jazz, rock, world and so on. We have a special interest in and responsibility for the classical music composed in Australia but the entire history is ours. This is both a local music and an international music, with audiences and practitioners on every continent. And we are highly accomplished in its creation and its performance here and across the world.

This must certainly be the basic understanding and belief of the participants in the Summit. It would motivate their desire both to pre-empt any decline of the type seen in the USA and to search for the most vibrant future for classical music in Australia.

This is evident in the reports of the discussions by the focus groups, the Summit working groups and the Strategy Group. They are long, and rich with ideas and proposals.

Workable plans require that these findings are summarised and focussed. Inevitably, every summary, including this one, leaves behind large numbers of fine ideas. However, they remain available on the Summit pages on the MCA main website.

This overview identifies the main themes which guide the decisions listed below. The decisions are drawn from the recommendations of the Summit and the focus groups. Recommendations not included here have not necessarily been abandoned and as one set of actions is completed, work can begin on others.

Implementation of all the actions proposed even in this initial plan would require more than the resources currently available to the Classical Music Strategy Group and the MCA. More resources, whether human or financial, can permit additional actions and readers are invited to offer their collaboration in realising these objectives and others not yet included or indeed, conceived.

THE TITLE

Some participants in the summit were vociferous in their desire to be free of the label "classical music".

The label seems to have become problematical, presumably because people find it an impediment to achieving objectives such as marketing objectives, or because it seems to somehow confine the musical activity or tie it to the past.

There are of course definitional uncertainties. But what are the options? A replacement proposed at the summit was 'art music'. But if there are difficulties in gaining public acceptance of 'classical music' because, for instance, of suspicions of elitism, 'art music' is hardly a solution. Another option was 'concert music', but that attempts to give a special meaning to a common term used also for e.g. rock. In any case, this music is not heard only in concerts.

If another word or phrase were to work, it would be because its usage grows out of a context.

Another possibility: don't have a word. Ensemble Offspring does not need to tell its regular audience that it is playing classical or 'xxxx' music. But what about the new audience it would like to reach?

The audience needs some idea of what it is buying. When I get to the performance, am I going to hear country music, Tchaikowsky, pop, or Brett Dean? The 'contemporary music' world, which we imagine knows all about marketing, has evermore intricate category names. Sometimes, it is necessary to give a category.

Even to retain the term 'classical music' and to attempt to set out a definition is a risky venture. Dispute can be passionate, divisive and distract from the main game.

It is difficult to see what effective action is possible for the Strategy Group.

Nevertheless, we must have some idea of what we are discussing here. Let us say simply that by 'classical music', this paper means the entirety of the Western classical music tradition from the Middle Ages through to the present. Especially for current practice, the borders should be generously accommodating of innovations, deviations and hybridisation; the times demand it.

CONTEXT

Statistics from the USA show a serious decline in audiences and the number of classical music concerts, whether orchestral or operatic. (Statistics are lacking for chamber music and choral activity.) The situation in Europe is mixed, so far as can be discovered from MCA literature searches. From personal report to MCA, the situation in some countries such as Belgium and the Netherlands is much weakened, especially for orchestras below the top rung. There has been some reduction in funding even in Germany. The effects of the GFC are also now being felt. On the other hand, there are burgeoning scenes in China and parts of Latin America. There is strength in Korea and Japan, although we have no trend statistics.

Statistics from Australia show a relatively healthy situation with orchestral audiences sustained or growing, although opera has not done so well. It is the audience in the 40-year age bracket and beyond that is healthy. The age group with the highest participation is becoming more advanced. This could be a result of increasing average life span, but also might indicate the decline in earlier music education and experience of people entering the 40s age cohort.

The big concern is the youth audience, where growth in participation slightly lags the rate of growth of population. Summit reports noted a strong shift in world

view of the younger generations, with implications for the future audience for the art form. This is taken up strongly in the decisions described below.

ADVOCACY

An advocacy program responds of course to the particulars of current circumstances. Therefore, many of the specific advocacy initiatives address challenges and opportunities requiring an early response. Some of these are reflected in the decisions described below.

However, it was agreed that there needs to be a new, over-arching narrative to foster community engagement with classical music and to present to government to argue for the wisdom of its continuing investment. This narrative could be constructed simply from the findings of the summit but to be heard, it must speak also to the world view of the current government and the various generations. At this time, we do not have the new narrative but rather, the decision to construct one.

AUDIENCE BUILDING

The orchestras and, to a lesser extent, the opera companies, are the economic backbone of the classical music sector. They provide the core opportunities for employment for musicians and singers and by extension, the *raison d'être* of much of the tertiary music education sector. They also are the main draw for a substantial classical audience. However, because of their size, they must play to a large audience and, as it happens, primarily an audience of conservative taste. Because of this, their repertoire is predominantly of another time and it is said that this is one reason that young people are a small minority in their audience.

Times are changing. The attitudes and expectations of young people differ from previous generations. This will have increasing influence on all aspects of the sector.

Accordingly, there was much discussion about the need for a new type and level of *engagement* with community and audiences, a more personal, more mutual relationship. In this view, musicians, even orchestral musicians, need to present as people, not as ciphers. Personal contact between musicians and audience members is to be encouraged. Social networking, which is redirecting much promotional activity, depends upon the expectations of a more personal connection.

It was observed that many non-attenders are deterred by concert protocol and the formality of the large venues – though suggestions about how to accommodate orchestras and a large audience in alternate venues were thin on the ground. For smaller ventures, a greater availability of small, informal venues would be helpful. A database of venues was suggested.

There were many ideas about new forms of presentation that would appeal to the young and indeed, to audiences of all ages. It is planned to make these available on an ongoing basis through a website. Some saw a need to work with multiple artforms. New technologies offer new opportunities not only for audience building but also for creation, production and distribution of musical works. Our American speaker sees, through all these means, a 'rebirth' of classical music.

Concerning the young audience, there was a realisation that there is no classical music 'scene' in which young people have much leverage. The sector is mostly in the control of older people. Strategies were proposed to empower young artists to build young audiences. These embrace both concert giving and the use of media.

Other age cohorts also offer opportunities. The age group that is most notably absent from audiences is that belonging to parents of young children. There were proposals for provision of childcare. There are opportunities to induce more

people in the post-childcare generation to join the audience and certainly opportunities to meet the needs of the greatly increased population of people in their 60s, 70s, 80s and beyond.

Popular music and sport have their celebrities but their counterparts in classical music are very few. Classical music needs heroes. The music organisations need to build the profiles of their highest achievers and in so doing, improve their own. The heroes can also be advocates, but may need to be provided with mentoring to that end. Indeed, musicians in general should be assisted to build their communication and advocacy skills.

The summit also saw the need to identify and utilise people who are brilliant in speaking about classical music, charismatic people from outside the classical music sector who can speak to its value in their lives, and public intellectuals who revitalise discussion of classical music's place in the culture.

ADVANCING THE REPERTOIRE

Questions of artistic merit aside, the decades of modernist composition alienated a large proportion of the classical audience and may have rendered it less open, less curious about new repertoire. With the decline of modernism, there is an opportunity to rebuild that interest in the new and re-establish a general view of classical music as music of our time. Another aspect of our time is the acceptance of a multiplicity of styles and genres. New classical composition can cover with integrity a great range of styles from very complex or demanding forms likely to be of interest to only a small and expert audience, to more easily comprehended music suited to a more general audience.

One way of bridging the gulf between old and new music is simply to ignore it. Rather than ghettoising either, present some programs that mix works from many periods. One member said: 'It's not about new composition, it's about exciting performances'. Others said that audiences come not for a concert, but for an experience.

Festival audiences accept artistic risk. The large festivals, however, have in some cases shied away from serious presentation of music. Festivals could be encouraged to move back into music. It was noted that companies needing to retain subscribers are not able to take risks. But the subscription model seems to be declining and a new business model is needed. The question arose: what can be learned from festivals in developing audiences open to risk?

While there are specific proposals concerning repertoire, the Strategy Group believed that much of the solution to repertoire problems actually lies in more imaginative presentation and a warmer relationship with audiences.

However, there is one proposition of considerable interest to the Strategy Group. This did not come from the summit but is a new proposal from a Strategy Group member: the establishment of a multidisciplinary 'community of musicians'. This would be a hothouse comprising very talented artistic leaders and musicians working together to produce new, multidisciplinary works with a lot of artistic risk-taking and trail-blazing. The community of musicians may require a new funding paradigm.

EDUCATION

Many of the focus groups, even those intended to review other areas such as presentation, raised education as an area of very high priority. The school years are the time when it is feasible to ensure universal opportunities for music education and lay a basis for a rich musical life.

While the inclusion of classical music in school music programs obviously is of concern to summit participants, it was agreed that the main issue is the provision

of a competently taught, musically diverse, sequential, developmental, continuous curriculum.

The provision of school music education has been in decline and the situation in primary schools in many states is dire. The completion and introduction of the National Curriculum in music is the current best hope, although fraught with problems at the implementation stage. One of these is to train primary generalist classroom teachers so that they are competent to deliver the music curriculum. That is an issue for universities but it would be more likely to be addressed if musical competence had to be demonstrated to achieve state accreditation as a teacher.

Overseas successes such as Venezuela's El sistema orchestral program, and England's Sing Up program, should be considered for introduction into Australia as they have been into other countries.

There is a problem also with training of specialist teachers. A school teacher Strategy Group member cites the example of a new teacher at her school with a qualification as a specialist music teacher who could not tell the difference, by ear, between the clarinet and oboe. His skill is in rock music, but can that alone be taken as adequate for accreditation?

The lack of skilled teachers now, and especially with the increased future demands for teachers required by implementation of the National Curriculum, could be addressed if the system could attract and have a place for skilled artist/teachers.

Preschool music should not be overlooked. If music education skills are required for accreditation of preschool teachers, they are bound to include music in their daily routine, so beginning the musical development of children in these crucial preschool years. The cost to governments would be negligible.

When the National Curriculum arrives, the biggest task of all will be to persuade state and Catholic systems to spend the money to teach it. With introduction of the curriculum to begin in 2012, work has to begin very soon.

Teacher training in music is required not only for undergraduates. The system has failed existing teachers and they should now be assisted to attend professional development workshops. While this is a responsibility of the school systems, music organisations are capable of providing such training and some already do. By one means or another, this capability should be utilised.

The professional performing organisations and ensembles are also able and in many cases interested to bring musical performances and workshops into schools. It is very important that students have direct contact with artists.

There are issues also with the preparation of music professionals. There was criticism of the competence of graduates from the conservatoria. It was widely observed that graduates emerge with little knowledge of how to develop their careers or manage even the simple business aspects of their work. There is also a need for ways to bridge the gap between the conservatorium and the full professional life. One possibility is for more collaboration between conservatoria and the performance organisations.

The old problem of the lack of competence of some studio teachers was of continuing concern. An effective accreditation system could ameliorate the problem. While it was acknowledged that many music teachers' associations offer accreditation, there was a perception that accreditation standards and association membership issues become confused. There is a proposal that a high quality, national (portable) accreditation regime is needed, to include a requirement for continuing professional development. Accreditation could be offered by an alliance

of the associations, which could individually expand provision of professional development experiences.

COMMUNITY AND REGIONAL DEVELOPMENT

Community and regional development involves many small initiatives, widely dispersed, and so it is intrinsically difficult to know what is happening, what is working, what is lacking. Nevertheless, there was opinion that the opportunities to see live classical music concerts or to participate in classical music making in the regions have declined (we do not have supporting data). The same applies in metropolitan areas except that at least in the inner cities, there are opportunities to see performances and the issue is more around opportunities for music making.

In this diffuse situation, local government offers one opportunity for effective action. However, visual arts are dominant among local government arts officers and consequently local government provision, and advocacy is needed to point out the consequent deficiencies/opportunities.

It was noted in the discussions that some regional communities are well served with buildings for music performance or activity but others are not. The lack of suitable buildings is a major constraint on activities. Where appropriate, advocacy to local government could include arguments for provision of spaces and offers of expert consultation on design issues.

Voluntary associations can provide resources, knowledge, contacts. With the demise of Orchestras Australia, this service disappears for the community and youth orchestras. Fortunately, the Australian Choral Music Association is in good health. In NSW only, there are conservatoria in the main regional centres, providing a useful model for other states. But the summit found a serious lack of support and networking structures. It is hoped that the new Music in Communities Network will be able to build up these very essential services.

DECISIONS

Proposed priority ranking:

Items marked **##** are for immediate action

Items marked **#** are to be set in motion as soon as possible

ADVOCACY AND RESEARCH

To advocate for the advancement of the whole of the classical music sector. To cause or collect research that is useful to the implementation of advocacy and programmatic objectives.

The objective for Promotion, now folded into this section, was: *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.*

Note that many of the advocacy actions are listed here but described in the subsequent sections. They all have a level of priority in part because they are easier to implement than complex projects.

1. A new narrative for government

Classical music needs a new narrative to win broader community engagement and to persuade governments it is in their and the public interest to renew and expand support.

- **Roland Peelman** will begin the process of developing this statement

AUDIENCE BUILDING

2. Building the youth audience

- **MCA/CMSG**. See the Audience Building section

3. Build audiences through a focus on special individuals

- **MCA/CMSG** in part. See the Audience Building section

4. The arts on ABC News

Advocate to the ABC that the main television news bulletins should always include an arts story, just as they always include sports stories. With success at the ABC, the initiative could be extended to other stations.

- **MCA**, with possible collaboration of **ArtsPeak**, an ad hoc alliance of national representative arts organisations
- Perhaps the **Australia Council** could assist in providing stories.

EDUCATION

5. National Curriculum

- **MCA**. See the Education section

6. Musical preparation of school teachers

- **MCA/CMSG.** See the Education section

7. Music training for preschool teachers

- **MCA.** See the Education section

-

8. Musicians in residence in school halls

- **MCA.** See the Education section

9. Accreditation of qualified music specialists

- **Mary Jo Capps.** See the Education section

10. Increased funding to tertiary music institutions

- **Kim Walker, Diana Blom, Carl Crossin, Kevin Thompson.** See the Education section

11. Tertiary music institutions to provide career and business training for all composition and performance students

- **MCA/CMSG.** See the Education section

COMMUNITY AND REGIONAL DEVELOPMENT

12. Community music organisations as advocates

- **Music in Communities Network.** See the Community and Regional Development section

13. Advocacy to local government

- **Music in Communities Network.** See the Community and Regional Development section

RESEARCH

14. Ascertain the current state of research on the classical music sector

Discover in particular the research intentions of the Australia Council.

- **Helen O'Neill**

AUDIENCE BUILDING

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.

The objective for Presentation, now included in this section, was: *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.*

1. Support innovative initiatives and tactics by providing a flow of information

The focus groups and the summit working groups saw the need for new strategies in audience building and the presentation of performances. There is a rich list of strategies and tactics.

However, these are actions that are taken one at a time by individual artists and organisations. They do not lend themselves to concerted action by a national strategy group. The question is how the CMSG can assist.

It was agreed to 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, a database of venues and so on.

- **MCA** has undertaken to establish and operate the website, subject to provision of necessary funding to establish the site and then to keep it current and lively; more funding would mean a better site.

2. Put together a list of R&D / collaboration funding opportunities

This could be a resource made available through the website, above. One of MCA's regular email bulletins includes a list of funding opportunities, which might partly achieve the purpose.

- **MCA**, if the website funding is achieved

3. Building the youth audience

Advocacy to funding authorities, tertiary institutions and to the sector: Support young people presenting concerts and broadcasts to young audiences.

If we do not have young audiences today, we risk not having the older audience tomorrow.

There is no 'scene' for young people in classical music comparable to the scene for popular music – excepting possibly for the young classical performers. The classical performance world is run and attended mainly by older people. We speculate that the people most likely to be successful in attracting young audiences and building a 'scene' are young composers and performers. CMSG proposes that:

- Funding bodies establish programs of small grants reserved for young performers/presenters who will produce concerts and productions for which they seek young audiences
 - Conservatoria give more authority to students in the design and presentation of the official performance programs
 - Conservatoria encourage students to design and present their own concerts and productions in the community and draw in audiences that include a large proportion of young people.
- **MCA/CMSG** will prepare and present arguments

4. Building the youth audience: multimedia internet hub

The argument here is basically the same as for the previous proposal, but applied to the media. In order to build the youth audience and youth creativity, set up 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, Sydney Con** so far. There is already a potential working group. Wide support and collaboration would be necessary, along with the necessary material resources. Funding is essential. Probably, there would need to be a paid director.

5. Building the older audience

The classical audience has for some decades been refreshed by people in their 40s and 50s. This situation may be threatened, as has been the case in the USA, as the effects of reduced music education and early experience of classical music work their way through the age cohorts. Therefore, there is an argument to adopt new strategies for recruiting audiences from this age group.

Also, the population of people in their sixties and older is growing and is healthier than previously. New strategies may achieve more attendances from this cohort.

Probably the strategies are for implementation by presenting organisations, in which case this is an issue for the website proposed under #1 above.

However, prior to such actions, it be advantageous to have firm data on the older audience, the trends and the reasons for them.

- Statistical analysis could be carried out by MCA, if funded, or by the Australia Council.
- Strategies for audience recruitment: **Invite expressions of interest in devising and/or implementing such strategies**

6. Build audiences through a focus on special individuals

- Build the profile of inspirational, charismatic performers and presenters; give star-quality promotion, create heroes
- Find and utilise people who can speak brilliantly about the music
- Find and utilise public intellectuals for classical music

The Strategy Group could think of only four classical music people in Australia. that have something of star status. The remedy, especially for performers, probably lies mainly with the performing organisations. To them, CMSC can

probably only offer an invocation. It may be able to act on its own in finding and providing some opportunities for people who can speak brilliantly about the music or discuss issues in the intellectual realm. However, that too requires involvement of many organisations to accumulate enough opportunities.

- **MCA/CMSG** to propose to the performing organisations that they give attention to creating heroes and utilising people who speak brilliantly about the music.
- **MCA/CMSG** to explore its own possible direct contribution.
Expressions of interest are invited.

7. Attract new audiences through special TV series

Encourage television productions or series for classical music along the lines of Operatunity, or the TV choral competition – programs that involve both musical skills and human interest to attract new audiences.

Investigate the possibility of building interest around the lead-up to a major music competition

- **Raff Wilson**

Investigate possibilities for other series with a commercial network

- **Mary Jo Capps**

ADVANCING THE REPERTOIRE

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.

Some actions in the Audience Building section are intended to serve the purpose of advancing the repertoire.

1. A community of musicians

A description is being written.

- Proposal to be written by **Roland Peelman**

EDUCATION

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.

EDUCATION: SCHOOL AND COMMUNITY

1. National Curriculum

CMSG to respond to invitations by ACARA to comment on progress of the National Curriculum, initially to the Shape Paper to be released on September 1. It is agreed that this advocacy is for music education as a whole, including but not limited to classical music.

The 'Shape Paper' will set out the broad outline and concepts to which the curriculum will be written subsequently. Comment is invited in the subsequent ten weeks.

- **MCA** will prepare the response, it will be assessed by CMSG, revised and submitted

2. Musical preparation of school teachers

The national average music instruction provided throughout the undergraduate years for classroom teachers, who in most states have the responsibility if any exists, to teach music, is 17 hours. With this level of training, primary school teachers will only by accident of circumstance be capable of delivering even a modestly adequate national music curriculum. The curriculum will be introduced in 2012. There is an urgent need to step up music education training for primary school teachers. There is also a need for professional development workshops and other types of provision for the existing teachers.

- **MCA/CMSG** to advocate adequate music instruction in preservice training for primary school teachers
- Music sector organisations to secure government support for much increased provision of professional development opportunities in music for school teachers. Some already provide or propose to offer such instruction. An overall strategy is needed. **Invite expressions of interest in implementation**

3. Music training for preschool teachers

To our knowledge, there is no accreditation requirement of preschool teachers that they have appropriate skills in music and music pedagogy. Were they to have them, it would be natural and pleasurable that they would use them and thus begin the musical development of children in those crucial years that lay the basis for a lifetime. The use of the skills in the classroom at this level requires no additional expenditure. Therefore, advocacy should be mounted to ensure that music training is provided.

It should be noted that preschool education is not included in the National Curriculum.

- **MCA**

4. Musicians in residence in school halls

The Labor government has constructed new school halls and there is a requirement that they should be made available to the community. It is proposed that schools offer the opportunity for ensembles to take up residencies. They have rehearsal time and if they wish, performances in a hall in exchange for constructive interactions with the school students, so achieving mutual benefit.

- **MCA** will develop a strategy to put this proposal forward.

5. Mapping music in the education sector

Organise ongoing mapping of music in the education sector, publishing the results on www.musiceducation.edu.au. Music education providers and organisations would be invited to send information for inclusion in the site; site to issue regular e-news; site to be advertised.

- This is an **MCA** site. MCA will pursue these objectives subject to availability of resources

6. Information for teachers on managing regulations governing performances in and out of schools

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, other types of aid such as ticking the boxes of the new curriculum; models for teachers which make it easy for them to introduce new material.)

- **MCA** will pursue these objectives subject to availability of resources

7. National Broadband Network

Prepare for strategic use of the National Broadband Network NBN: Organise a working party to develop a vision of what can be achieved: delivery of music education, streamed performances and teacher training.

- expressions of interest invited

8. Commission Australian works for school performers

Devise a continuing scheme for commissioning Australian works for school performers. Include wind band music (almost all repertoire is American).

- expressions of interest invited

9. Accreditation of qualified music specialists

States to accept candidates with specialist degrees in music teaching for employment in primary schools, to teach music. (NSW, for one, does not do so; it will accept only those teachers with a general primary school credential even if they are employed only to teach music. There is no convincing rationale for this.)

- **Mary Jo Capps** will raise the issues with the NSW Director of Education, Michael Coutts-Trotter

EDUCATION: PROFESSIONAL AND STUDIO

10. Increased funding to tertiary music institutions

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.

The ASCED code needs to be changed to better represent the needs of music education at tertiary level. Under the current system, there is a danger of losing

one-to-one teaching in the tertiary setting. The MCA/CMSG will seek a new tertiary funding model from the federal government, such as the premium funding model in the UK.

- MCA/CMSG position is to be formulated by a CMSG committee comprised of **Kim Walker, Diana Blom, Carl Crossin, Kevin Thompson.**

11. Tertiary music institutions to provide career and business training for all composition and performance students

There is very broad dissatisfaction among graduates and those who present musicians with their lack of basic knowledge about how to build and manage their careers. While this dissatisfaction has been apparent for a considerable time, it appears that the tertiary institutions' response is, overall, inadequate. The CMSG action is advocacy. Also, MCA has a project underway that will assist.

- **MCA/CMSG** to write to the institutions and make the case
- **MCA** is creating a music careers website which will include relevant information

12. Accreditation of studio teachers

CMSG/MCA to advocate for the national accreditation (possibly registration?) of studio music teachers. MCA could offer to facilitate discussions towards national accreditation if that would be seen as helpful. MCA might also develop dialogue about articulation and collaboration between state chapters of music teaching associations and tertiary institutions regarding current (and future) options for professional development and mentoring for teachers to improve their capacity for meeting accreditation requirements. Qualifications in pedagogy should be required by any means of accreditation.

- A committee comprising **Rita Crewes, Helen Tuckey, Rowena Cowley and John Colwill**, all of whom participated in the Summit and three of whom are teacher association presidents, will both carry the message to the studio teaching community and facilitate its response.

COMMUNITY AND REGIONAL DEVELOPMENT

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

1. The formation of a support organisation for community ensembles

The summit group proposed the formation of an organisation (part of the context being the disappearance of the national association for community orchestras), but the action proposed was the creation of an online resource, specifically at the moment, a directory of organisations, people, resources.

Whether this resource was intended to evolve into that support organisation is not clear and is a question that may be answered by the progress of events.

Alternatively, there could be an initiative to establish such an organisation but no plan for that has been proposed.

The priority marking applies to the online resource, in part because it is underway.

- The **Music in Communities Network** has offered to set up the resource. It can also provide a networking possibility. It may fulfil the objective for a support organisation but will not limit itself to classical music. Perhaps it can include a classical music section. **Anne Cahill** has offered to assist with the directory/online resource.

2. Collaborations with community music organisations

The proposal is for collaboration

- o between the professional and community sectors
- o between the education and community sectors
- o between the industry and community sectors

Concerning engagement with the professional sector, it is envisaged that there would be initiatives from both sides, a matchmaking service, mentoring of professional musicians so they can be effective working at community level, and documentation and dissemination of successful projects to inspire and instruct others.

Concerning engagement with the schools, there is a need to reduce the barriers to sharing school facilities, and to facilitate a transition for students from school performance to performance with community ensembles.

Concerning engagement with the industry, at this time no specific objective has been put forward.

- The **Music in Communities Network** offers to post documentation of successful documents as another part of the resource on the website.
- The objectives generally are consistent with the Music in Communities Network objectives but actions such as matchmaking, mentoring, could require funding.
- Support may evolve for an association that undertakes advocacy and general midwifery. This is a possibility for the Music in Communities Network but is more resource intensive and would require funds.

3. Community music organisations as advocates

The report proposes the facilitation of local community music action groups to give more power to their advocacy, training of community organisations in PR, the exposure of tertiary music students to community music.

In the summit Advocacy working group, there were strong recommendations for advocacy to local government which should be taken up here.

- The **Music in Communities Network** has begun to create local community music councils with a so far successful initiative in Wollongong and another coming up in Brisbane. It can adopt this objective and invite assistance from CMSG participants.

4. Advocacy to local government

The objective is to maximise use of local government as a resource. Arts and arts policy at local government tend to be visual arts-driven. The economic model for music activities is different (more expensive). We need to embed "music people" in local government and councils. The summit working group suggests that local government cultural policies should specify the sort of activity that should occur within Council owned spaces; we should lobby to ensure it is classical music. An example of how this has worked well is the Qld Music Festival, which has focused on various local councils and embedded musicians in residence. There are models that work. It was noted also that local government cultural officers are in good advocacy positions.

- Invite expressions of interest in implementation
-

PROPOSALS CONSIDERED AND SET ASIDE

Investment bank for commissions and programming (supporting risk and innovation)

This was discussed at some length. There was considerable interest but a realisation that it would require a major fundraising campaign to build a capital fund. Even to achieve the resources needed for the campaign does not seem feasible at this time.

Funding to support risk-taking

Artistic or presentational innovation carries a larger risk of financial loss. Therefore there are good arguments that this should be recognised by funding bodies. However, one CMSG member put the case that if there is special funding for risk-taking, we will end up with a situation where unless risk funding is granted, no risks will be taken. He argued that risk should be encouraged across the board. It is simply written into the project proposals and budgets. The CMSG therefore decided not to pursue this further.

-