

RESPONSE TO THE CLASSICAL SUMMIT WORKING GROUP AND FOCUS GROUP REPORTS

Dick Letts

ADVANCING THE REPERTOIRE

The **focus group** summary states the 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.

Personal view

1. The overall objective for both the focus group and the summit group is pretty much the same and seems right
2. Need scope for full range of creativity, very innovative with small audiences, to audience-friendly with larger audiences. Objective to support fairly unfettered creativity, to build the sense that classical music is of our time and also a recognition that new classical music can be for a wider audience.
3. The orchestras need to convert a larger audience. To do that, they need approachable repertoire of integrity along with imaginative presentation.
4. There may be two types of action possible.
 - a. One is to take concerted action. Where is this possible? For things such as advocacy to change government policies, actions to set up new sources of funding, improve infrastructure, promote an ethos (perhaps), set up resource lists.
 - b. The other is action by music individuals and organisations, e.g. to commission particular works, produce and present them, form collaborations and so on – actions that depend upon local decisions. We cannot take those actions, but we can back them up in one way or another as per (a).

Key ideas as presented

These ideas come from the **summit working group**

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

Really, the entire agenda in advancing the repertoire is around supporting innovation and therefore risk. An investment bank is one of a number of possible strategies.

However, "investment bank" is misleading inasmuch as it suggests that "investors" will make a profit. This is usually not about risk as to whether there will be a profit, but risk about whether there will be a small or large deficit. Probably the idea is really to create a grants fund that "invests" in new work without expectation of any return at all.

The key issue for such a fund is how to find the money and to do that, we would need to develop a clear and inspiring picture of the desired outcomes presented in terms that are attractive to donors. In the notes, incentives mentioned.

The working group mentions MCA, AMC, ABAF, Symphony Australia and Musica Viva as "supporters". MCA and AMC have no funds for the purpose. SA and MVA

could run their commission funds through the new organisation. But why would they? ABAF could possibly bring funds from business.

My conclusion: assess the concept in terms of its power to attract contributions to a grants fund. What would it offer contributors?

2. Strategic alliances around new works across all the arts as appropriate for the work.

Is this something that can be taken up as a broad initiative or is it something that would simply be worked out project by project? What need is being identified here? Is there a way we can help?

3. Influencing the enablers around risk and innovation and helping organisations to find the right collaborators

How would we do this?

It seems to me that we could at least put together a general statement about the implications of presenting new work: e.g. that if there is a desire for innovative work, with it must come the realisation that the artistic outcome may or may not be successful (right to fail) and the financial outcome will likely be a deficit, needing to be covered from unearned income; that the more adventurous and risky the music, generally speaking, the smaller the audience. That's about realistic expectations. We could also have arguments about supporting the front edge of musical culture, supporting our own artists etc. That is about influencing the enablers.

Helping organisations to find the right collaborators? Means financial enablers? Or artistic collaborators?

This sounds a bit like midwifery. Can we create an organisation or service that does this? Is this an area where ABAF could be successful?

4. Summit attendees & MCA to put together a list of R&D / collaboration funding opportunities.

MCA could certainly do this, probably as part of a broader project with some modest funding. It probably would be a short list! We can discuss this as we work through the different working areas.

5. SME and MPA companies to share and work together on programming ideas and the creation of new works.

This idea emanates from the SMEs. Is there a clear artistic vision behind it or are the SMACs being seen as a honeypot?

I imagine on the one hand that the SMACs are not funded to do more than they are now doing and so are not really honeypots at all. On the other hand, there may be mutually beneficial possibilities to explore.

Suggest that this be further investigated.

6. Quotas around quality Australian content (works and performances) as well as innovation could form part of funding agreements with government agencies and break down the perception that there is a lack of innovation across music. Mandating change.

It's an old idea and in some ways not a bad one.

Considerations:

- requiring risk without funding for risk is irresponsible
- it is no-one's duty to listen to music they don't like; how to bring the audience along?
- the government (sometimes the funding agencies) has to be persuaded to put a higher value on venturesomeness than popularity with large audiences
- more broadly, how to build the musically venturesome audience rather than think the work is done when the music has been performed to the usual faces?

7. Resource sharing for SMEs key to long-term sustainability and growth; how can the larger organisations and government agencies assist this?

This is another old idea that has not had a lot of success. It is the SMEs themselves that tend to resist, when it gets down to it. Are they willing to share management?

It would be interesting to assess the achievements of the New Music Network in assisting the viability of its members, building audiences.

In theory, it would be possible to set up e.g. a marketing agency which provides low cost expert services to SMEs. But do they have funds to pay for its services? Would they give up their own prerogatives in marketing, would they trust another entity?

8. Remove "classical" forever from the descriptor of the artform. Music is music and musicians.

The word seems to have become problematical, presumably because people find it an impediment to achieving objectives, probably marketing objectives.

There are of course definitional uncertainties but really, who cares. What is the real-world problem?

Options: use another word, or don't have a word.

Use another word: We are talking about changing common usage. That is a very big undertaking. The option proposed at the summit was 'art music'. That seems to me to suggest even more strongly that we are out of date and up ourselves. Another was "concert music", but that gives a special meaning to a common term, used also for e.g. rock. If another word or phrase were to work, it would be because its usage grows out of a context.

Don't have a word: The audience wants some idea of what it is buying. "Music is music" doesn't tell me whether, when I get there, I'm going to hear country music, Tchaikowky, pop, or Smetanin. "Contemporary music", which we imagine knows all about marketing, has evermore intricate category names. Sometimes, it is necessary to give a category.

Another possibility: where desirable and feasible, don't categorise. This probably means the audience has expectations around knowledge of the artists. Go to Offspring, you have a pretty good idea of what you will get, IF you already know the group. (But how then does Offspring market itself to strangers?)

My conclusion: I don't think we should give priority to this.

FOCUS GROUP PROPOSAL

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.

It seems like a good idea but what are the costs envisaged? Recording? Royalties? Actual broadcasting costs?

ADVOCACY AND RESEARCH

Advocacy

Personal view

1. The focus group summary has a more coherent presentation of the task than does the summit working group report. Some of these paras have been lifted from there.
2. The classical music sector as a whole must advocate for its interests. A concerted voice will carry more weight.
3. 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.
4. The large organisations are better placed to look after their own direct interests and they also have an association at their service. Many types of small organisation and individual artists are not organised at a level where advocacy can be effective.
5. The advocacy focus can come from
 - a. The need to make a case for what is already happening i.e. advocacy grows directly from the needs revealed by current musical activity.
 - b. Policy objectives (developed even for the purpose of advocacy) that go beyond current activity
6. However, we do need a general policy position to guide all our advocacy.
7. The classical music advocacy positions should be created by a strategy group.
8. It is appropriate for MCA to organise advocacy, as proposed by the WG, because it brings together all the interests. However, if MCA it is to be effective, it needs supplementary resources. These could be for support of classical music strategy overall, one part of which is advocacy.
9. There are some instances which require that advocacy is for music as a whole and then classical music can find its appropriate place – e.g. advocacy for school music education.
10. Advocacy strategies can range from submissions to governments to image-changing events. The papers from both the focus group and the summit group suggest a number of these, with interestingly different emphases.

Comments on recommendations from the working group

1. Building on success
We need to identify:
 - Heroes/spokespeople
 - The right language to “sell” the classical message
 - Good news stories
 - How to be multi-disciplinary and not just stuck in our own little world

COMMENTS

All agreed as useful tactics, but need to be set within an overall strategy and set of responsibilities

2. A Joint Message

- MCA to co-ordinate or develop a strategy by which all of the classical music sector is telling the same story
- One big message rather than lots of little ones (eg Music: Count Us In campaign shows the strength of a unified message)
- A branded message (eg "Building A Musical Australia")
- MCA and all its members to lobby local government and Councils. Create a symbolic event that everyone can participate in, such as a National Sound Day. Ask them to recognise classical music in their local Cultural Policy.

COMMENTS

Here there is the proposition that an advocacy strategy should be nationally coordinated, build around a clear and simple message. Then there are some proposals about some tactics for delivering the message. Agree to proposition in sentence 1; possible that it could be carried out by MCA. Many possible tactics and choices can be made as we go along.

3. Create a Strategy Group

- MCA to co-ordinate a working group to create a strategic plan – we have a three year window to create a cultural policy (and to figure out the "how" of all this).

COMMENTS

This is possible, subject to resource constraints. I don't think we have 3 years because I think Garrett will feel bound to produce one in the next year.

Specific subjects for concerted advocacy as drawn from the two papers

As is readily apparent, there is no shortage of subjects or propositions. It is necessary to sort them according to the relationship of effort to benefit, and to assess the benefit in terms of its effect now and into the future on the circumstance of classical music (leverage).

I suggest that the following proposals could be adopted by the strategy group as having high priority for advocacy because they offer high leverage:

EDUCATION

- To the Commonwealth?: funding to conservatoria that recognises the costs of training musicians to compete in what is effectively an international market. **IMMEDIATE ACTION** because I understand the situation is urgent and also I think NACTMUS might have made representations.
- To the Commonwealth, States, accreditation bodies and universities:
 - training of school teachers to a level where they can competently deliver the music curriculum. **BEGIN ACTION** because training necessary to delivery of National Curriculum, which will be finished in 2011
 - requiring adequate music skills as an accreditation requirement for preschool teachers (and carers?); implies provision of training
- To the States: States to accept candidates with specialist degrees in music teaching for employment in primary schools, to teach music (NSW doesn't)
- To ACARA, the Commonwealth if necessary: Ensure the National Curriculum covers a set of criteria: includes classical music and a breadth of genres; covers preschool (it doesn't) to year 12; sequential, continuous and developmental; based on music making; includes other types of engagement; offers range of

pedagogical styles and devices; is based upon a concept of adequate weekly instructional time. **IMMEDIATE ACTION**

- To tertiary music institutions (via NACTMUS?):
 - Lift the level of their performance graduates
 - Make much better provision for careers and business training for their students

PERFORMANCE SUBSIDY

- Commonwealth and State governments:
 - Provide additional funds to support artistic risk, right to fail
 - Provide additional funds to lower prices on a portion of tickets
 - Develop policies that recognise the interdependence of all levels of classical music: community to international, heritage and innovation, amateur and professional, live and mediated, preschool to tertiary education
 - Actively support regional development in access and participation

MEDIA

- ABC: TV News to include at least one arts story per evening, and include classical music. Cf sport. Get support of ArtsPeak. **IMMEDIATE ACTION** because high benefit/low cost

COMMUNITY AND REGIONAL

- Local government: we develop an overall policy for local government for inclusion of music activities. Important but will take time.

It should be noted that there are organisations reported in the focus group report that are playing an advocacy roles for a specific issue. The strategy group could perhaps link with some of those as a means of creating a sense of forward motion and also offering support.

Promotion

The focus group dealt briefly with promotion. The objective drawn from that discussion is

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.

So this fits with but is a little different from Advocacy. It deals with images of classical music and changing attitudes towards it. The focus group paper suggests some images or aphorisms. But the most important statement there:

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

I suggest this activity should have **BEGIN ACTION** status. External circumstances do not require immediate action, but it is fundamental to our task and much else will spin off from it and therefore work should begin immediately.

Research

The summit group did not deal with research.

The focus group objective is:

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

I suggest that research topics may therefore be decided on the basis of the choice of issues for advocacy. Literature surveys can be carried out on the run to serve advocacy that has to be undertaken immediately. Original research requires more time and therefore would generally serve issues that will be dealt with over a longer term.

Nevertheless, there are excellent topics suggested in the focus group paper that are of such general relevance that they could be undertaken as soon as resources are found.

The research can be undertaken by us or by an entity such as the Australia Council.

AUDIENCE DEVELOPMENT

There were two working groups at the summit and we have reports from both. From the focus groups, we look at Audiences and Presentation. Media has something to say also.

Here are the relevant objectives drawn from the focus groups discussions.

AUDIENCES. 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.

PRESENTATION. 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.

So here, presentation is seen as a strategy for audience building.

Although these focus and working groups met independently, there are various common themes. There are so many ideas around presentation that they were put in an appendix to the focus group paper.

Personal view

1. Audience development including new ideas for presentation seems to have generated great interest and creativity. I believe that there are actions here that should have immediate action. These are marked below.
2. As with Repertoire and Advocacy categories, there are two possible forms of action:
 - a. Concerted action for appropriate issues
 - b. Local action
3. This is an area that depends strongly upon local action. We attract audiences for particular events, not for "classical music". Audiences are attracted as a result of decisions about the content of an event, its presentation, location, marketing. Not only are these local decisions, they cannot be dictated by a strategy group or a policy.
4. However, the local decisions could be improved if the decision makers had more experience, more ideas, more opportunities for discussion, more knowledge of what has been tried elsewhere and the outcomes positive or negative. We could assist by making all that available, so that is one possibility for concerted action.
5. Possibilities for concerted action might include:
 - a. As above: actions to make information available, and opportunities for discussion, networking. **BEGIN ACTION**
 - b. Advocacy: best handled through a concerted voice. Among opportunities for advocacy, these are examples:
 - i. To funding authorities: Funding to support risk-taking in audience building and presentation. **BEGIN ACTION**
 - ii. To funding authorities: Funding specifically to reduce ticket prices, at least for sections of the audience. **BEGIN ACTION**
 - iii. To funding authorities and to the sector: Support to young people presenting concerts and broadcasts to young audiences. **BEGIN ACTION**

- iv. To funding authorities and to venues: Providing modestly priced child care for audience members- make it possible for non-attending parent cohort to attend. **BEGIN ACTION**
 - v. To government bodies and the copyright sector including publishers: Addressing copyright issues where they obstruct audience building
 - vi. To radio stations: present programs designed to attract youth listeners (**2MBS is interested**)
- c. Formulating policy as needed to support or drive advocacy

At the bottom of this section are two offers from MCA that resulted from the Summit process.

I propose that the strategy group endorses these actions as a contribution to a sense of forward momentum and collaboration from the field.

From the reports: recurring themes

Some themes appear with emphasis or in more than one report.

- The difficulties of working with “classical music” as the identifier
- The need to build the youth audience; various strategies including empowering youth to produce, present to young audiences (and old) live and through the media
 - From the Audiences focus group: *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...]*
 - It is crucial to build the youth audience, not only because it is now missing but because in the process, we are forced to address audience issues that will feed through into classical music’s future
 - The Sydney focus group for repertoire spent much of its time discussing the need for small, informal venues as places to present music and build audiences. One can imagine the attraction of the ambience of small, in-the-know venues feeding out into the larger world over time.
- The opportunity to claim larger audiences among the traditional cohort of supporters, the older community, through special recruitment programs, attending to their special needs etc
- The need to recognise different kinds of audience and to reach them with appropriate repertoire, presentation and marketing; experiment with mixed-genre concerts etc, find new audiences in eg ethnic communities
- The missed opportunity to 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 need to build community engagement, a social experience for the audience: not just by marketing through social networking, but by creating an equal and more interactive relationship between players and audience, and between audience members
 - From the Audiences focus group: *“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.*
- The audience goes missing in the child-raising years; claim it by providing on-site childcare; childcare can include musical experiences
- The need to bring musicians to the realisation that they too have a role in forming a bond with audiences by presenting themselves as people, not just remote technicians or artists
- The advantage of using young “contemporary culture natives” in discovering how to exploit fully the opportunities offered by emerging technologies
- The need to realise that we are offering not just a concert but a total experience, every performance a “show”, superb performances, high production values, multidimensional including the interrelationships mentioned above. The audience has a visual as well as an aural experience and the visual is also our responsibility
- The need to soften or escape the traditional formal presentation of classical music insofar as it alienates or deters potential audience members
- To that end, to discover and use alternate, more informal venues
- Break down the perception of the ticket being too costly
- Recognise that tickets are too costly for some, and find ways to reduce prices
- Attend to access issues, whether better transport, maps, car parks, childcare, access for elderly and disabled, affordability, availability of food

You are referred to the various reports for more detail.

OFFERS OF ACTION

MCA offers to work on developing these audience building/presentation projects.

The first project is a media solution to building a youth audience.

- **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, 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. **BEGIN ACTION**

The second project is intended to provide a way to build interest and action in addressing the "local issues" such as those listed above.

- ***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 modest funding would be needed to establish the site and then to keep it current and lively; more funding would mean a better site. **BEGIN ACTION**

COMMUNITY AND REGIONAL DEVELOPMENT

The objective from the focus group summary is

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.

Obviously, the potential development for the regions is broader than at community level because in the regions we are looking at the entire spectrum of classical music activity, professional and "community". In the cities at community level, depending on location and circumstance the emphasis is more on participation by the general population. Community music in an inner suburb can assume that professional music presentation is taken care of by others. In an outer suburb, perhaps not so.

The summit group proposed quite specific actions.

1. The formation of a support organisation for community ensembles
2. Collaborations with community music organisations
3. Advocacy

Taking these in turn:

1. The formation of a support organisation for community ensembles

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

The Music in Communities Network has offered to do this. It can also provide a networking possibility.

Whether it also becomes that support organisation is not clear and is a question that may be answered as things evolve. Alternatively, there could be an initiative to establish such an organisation but no plan for that has been proposed.

2. Collaborations with community music organisations

There are proposals for collaboration

- between the professional and community sectors
- between the education and community sectors
- 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, it was noted that in smaller communities the link is often made via the music teacher, who works in both. More generally, 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, only retailers were mentioned due to exhaustion of time.

The Music in Communities Network offers to post documentation of successful documents as another part of the resource on the website.

If the other proposals are to depend upon more than fate, there could be support from 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. Advocacy

The report sets out a few advocacy arguments about the virtues of community music.

It 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.

It might be noted that 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.

The focus group proposals were quite consistent with those of the summit group.

They proposed that Symphony Services Australia take on the role of the former community orchestra association, Orchestras Australia. However, Symphony Services has just announced its rebirth and such a role is clearly not part of the picture.

They also proposed appointment of "ambassadors" for classical music, and the development of public intellectuals – also found in the audience development section (second page); building links with the school system; and the idea of creating community orchestras for highly skilled players (Tas Con has such an orchestra).

For the regions, a number of sources noted a decline in classical music activities. New initiatives are needed in both participation and performance including professional performance. It was proposed that new strategies are needed for successful touring to regions.

The merits of the NSW regional conservatoria were noted and advocacy was proposed for emulation in other states.

It was also proposed that more community music councils be created.

Personal view

The Music in Communities Network is a new initiative under Music. Play for Life. It is offering to undertake certain actions of some consequence immediately. Whether it can go further with the various proposals remains to be seen but they are all within its philosophy if not its current resources.

I propose that the strategy group endorses Music in Communities Network's proposed actions and so create some immediate action and momentum in the name of the Summit and to demonstrate collaboration from the field.

Ref: www.musicincommunities.org.au The site is being restructured.

OFFERS OF ACTION

Music in Communities Network as above. **BEGIN ACTION**

EDUCATION 1 – SCHOOL AND COMMUNITY

The reports from the summit working group and from the focus groups are both highly structured and propose specific actions. The focus group report gives a well conceived list of issues working through from pre-school to professional.

There are so many well stated identifiable issues that the big problem may be in prioritising them. The summit group does offer some priorities. The focus group offers 13 recommendations for action but does not priorities. There is overlap.

The objective stated by the **focus group** report best sets the stage:

- 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.

Unlike at the summit, there were not separate focus groups for school and professional education.

Education was the highest priority for most focus groups, even though education was not their topic area.

The majority of issues in the advocacy report from the focus groups concerned education and should be brought into the education objectives.

The summit group grouped a set of objectives under the headings

- The provision of music through the National Curriculum
- The provision of music where resources are not available
- Teacher training
- The status of music within the surrounding Australian culture

The objectives are for all forms of music, not just classical music.

The summit group proposed these initiatives. Some require the work of an MCA working party.

FOR ACTION FOR THE NEXT 12 MONTHS

- Respond to ACARA developments, initially the Shape Paper, noting its deadline
 - Education stakeholders individually
 - A unified response organised by an MCA working party. **IMMEDIATE ACTION**
- Ongoing mapping of music in the education sector using www.musiceducation.edu.au. (MCA) Music ed providers and organisations sent information for inclusion in the site; site to issue regular e-news; site to be advertised

FOR ACTION IN THE NEXT 12 MONTHS AND BEYOND

- 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

- Delivery of quality remote/distance education; could be posterboy publicity for NBN
- Identify and solve IP issues
- Music education organisations collaborate, share resources to provide quality preservice and inservice teacher training, music education provision. www.pingmusic.com.au cited as example of latter.

There were some additional ideas that could be taken up:

Set the music education issues in the context of the larger cultural framework, therefore develop a larger cultural policy. (Peter Garrett embarked on this task but so far there is no result. MCA, for one, submitted a 70-page proposal which could be drawn upon.)

Make Australian content mandatory, both for its own sake and to demonstrate to students that it is possible to create musical works.

The focus group recommendations overlap.

1. The professional sector to offer support to **El sistema** pilot projects?
2. 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?)
3. Develop **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.
4. The schools sector to build *much* better **links with the community** in order to
 - a) Draw on the skills and resources in the community
 - b) Link students to the realities of music outside the schools
 - c) Assist students to make the transition to music making in the community after high school graduation, when many cease playing.
5. 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.
6. **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.)

The focus groups also proposed advocacy targets in the education area, already shown in the advocacy section. These included:

Mandatory music requirements for accreditation of preschool teachers

Mandatory music competencies for **primary school teacher accreditation**

University training of primary teachers to bring them to a level of competence necessary to deliver the music curriculum

States to accept **candidates with specialist degrees in music teaching** for employment in primary schools, to teach music,

Teacher education to include strategies for developing **student skills in music creation**.

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.

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.)

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

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.)

Extend services that give students direct contact with musical artists to schools 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.*)

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.)

Personal view

Because school music education is highly organised and has strong government involvement through both regulation and funding, there is a strong emphasis here

on advocacy: persuading governments to provide systemic solutions. At the same time, the actual music education associations are not much in evidence as advocates. The tasks of advocacy thus falls to individuals or to music organisations that take advocacy as part of their brief. This is not necessarily a bad thing since they can be seen to be at least a little more distanced, less self-interested.

So most of the proposals here are for **advocacy**. A number of others are for **collaborations** within the music sector to provide services. Unlike in, say, the Presentation area, there was little discussion of possible ideas for local action; in the teaching community, there are plenty of such ideas and ways of disseminating them (e.g. through those very music education associations) so they do not seem to need our intervention. Finally, there are some for **informational services**, delivered through the musiceducation.edu.au website.

Some of us are already heavily involved in music education advocacy. What could the strategy group or its successor add?

- I think it is important that the classical music sector has a voice through the strategy group because of the priority it has given to music education.
- There may be particular views from the classical music sector that will not be articulated by those arguing the broader case for music education
- The strategy group adds another voice, potentially of special influence with some politicians.

The **recommendations for collaboration** could be prioritised and organised or better, invoked, by the strategy group to become self-managed, self-sustaining projects. Take the use of the NBN as an example.

OFFERS FOR ACTION

MCA can offer:

Ongoing advocacy activity. So far as it concerns classical music concerns, I think there is advantage to everyone if the MCA's classical music position is set by the strategy group

Developments on www.musiceducation.edu.au to achieve strategy group objectives, subject to resource limits or additional funding

Creation of a working party to take responsibility for some of the agenda. Again, scope depends upon resources

There are **other organisations** shown above in red that are already active in achieving classical music objectives. Is there scope for a relationship with the strategy group?

EDUCATION 2: PROFESSIONAL AND STUDIO

There **focus group** report continued an orderly progression through important issues in tertiary music education and also raised the question of quality of studio teachers especially those in private practice. It proposes actions to address more issues than it has raised.

The **summit working group** report covers some of the same territory but also introduces some more surprising issues. Most of this report is in the form of recommendations accompanied by some reasoning.

As with the school education section, advocacy figures strongly in both reports, but here it is not only to government about support to tertiary institutions but also to tertiary institutions about improvements to their programs or outcomes.

TERTIARY INSTITUTIONS

The recommendations from the focus group concerning the tertiary institutions were directed especially at preparation for the transition to the profession, and included attention to collaboration with the major companies:

- 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.]
- All tertiary institutions to offer instruction in **career building and music business**
- 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
- 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.
- Professional organisations to introduce, maintain or further develop their **training and mentoring programs for post-graduate/pre-professional performers**.
- 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.

Note that this recommendation was first in the summit working group list and it actually has formed a **committee to follow through: Kim Walker, Diana Blom, Carl Crossin, Kevin Thompson**. That recommendation is stated as follows: MCA should lobby for a **new tertiary funding model** from the federal government - one such as the premium funding model in the UK. Under the current system, there is a danger of losing one-to-one teaching in the tertiary setting. The ASCED code needs to be changed to better represent the needs of music education at tertiary level. If MCA were to support NACTMUS, it would strengthen the argument.

Summit working group recommendations also included these:

Opposed in cautious language the notion of a **National Music University**

Supported **diversity in roles of tertiary music institutions**, but expressed concern about quality of outcomes

Proposed a **National Bank of Mentors** to be set up by MCA, including willing mentors and supportive institutions

Proposed a **concessional student membership fee** to be offered by MTAs

Supported the idea of the "**teaching artist**", and the need for musicians including orchestral musicians to be skilled as teachers and communicators. Cites the Guildhall training as a model.

Proposed discussions on **multiple entry points to the profession**, especially to be supported by major music organisations eg making room for young ensembles in their programming

STUDIO TEACHING

The focus group: 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.]

The summit group: MCA should advocate for the **national accreditation (maybe even registration?) of studio teachers**. ANATS is planning to achieve this later 2010; Music Teachers Association of NSW has State Accreditation of teachers but among other states it varies - e.g. there is resistance to accreditation in Queensland. MCA might facilitate discussions towards national accreditation. 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. **Sub-Committee: Rita Crewes, Helen Tuckey, Rowena Cowley, John Colwill.**

Personal view

There are proposals to tertiary institutions about content of courses and standards of graduates. The Summit strategy group has the advantage of being able to claim with some justification that it is delivering a message from the sector, but if it is to be heard, its arguments need to be very soundly based.

The proposals about collaboration with the performing organisations to deliver professional experiences could be directed both to the tertiary institutions and the performing organisations. There is a sense that there could be much more collaborative relationships and arguments from the strategy group could carry weight.

The argument for a changed funding category for tertiary institutions seems crucial and should have high priority. The delivery by the MCA and the strategy group could have more influence than delivery by eg NACTMUS or those with a direct self-interest. It could be worth thinking about which other organisations or sectors might be recruited as allies. For instance, the recording industry could introduce some sense of economic relevance. Are there non-music sectors whose involvement could be strategic?

The proposal that the MCA set up a National Bank of Mentors needs careful evaluation. There is more to this than forming a list. There are processes for vetting mentors and liability for their activities.

The accreditation of studio teachers has long been needed. The invocation to make it happen, coming from the strategy group, could weaken resistance.

OFFERS FOR ACTION

A committee of summit participants has been formed under the auspices of the summit to create the advocacy arguments for funding of the tertiary institutions,

A committee has been formed to carry forward the invocation for accreditation of studio teachers. It includes presidents of three of the teacher associations. It may wish to be thought of as a summit committee, or as a committee from the studio teaching sector.

MCA can consider the proposal for the National Bank of Mentors but I cannot make a commitment at this point

MEDIA

The objective as stated by the media focus group:

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.

The focus group's main proposal is the internet hub described in the Audience section. There is a detailed account of the early thinking in the media focus group report.

There are two television proposals from the focus group:

1. 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.
2. 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. [What form of encouragement would be persuasive?]

The summit group was divided into two approaches:

- how to improve the use of media delivery models to improve existing organisations delivery, either of music, or advertising, advertorial and critical commentary about the music
- an implementation strategy for a new facility for youth to develop their own audio-visual means of building interactive communications to themselves as composers, performer and listeners.

The Group agreed to recommend to the Summit that

1. **Tertiary educational institutions add a "print-about-music unit"** ("print" in the broadest term – including blogs etc) to their courses that encouraged students to write, contextualise and otherwise communicate (using print, radio etc) about musical events that were happening in their communities.
2. **A national competition** be held to acknowledge the best of such activity and that those existing organisations that are best likely to benefit from such activity be encouraged to promote and reward this enterprise in the form of internships within their own organisations.
3. A separate **"media hub"** working group be established to further define the conceptual framework, including such things as
 - a. what activities it might undertake
 - b. how it might provide an Australian context in a global internet environment
 - c. How it might practically be implemented, including such things as the resources necessary, the role of mentoring, training models etc. It was understood that the mentoring and internship roles discussed in 1. might very well play a role here.

Personal view

The media hub project is stand-alone and the strategy group need do no more than endorse it. See page 10.

The recommendations otherwise are for:

- Advocacy – to ABC for Operatunity-type productions supporting music
- Advocacy to major music organisations to set up a television production consortium for educational television
- Advocacy to tertiary institutions to set up programs to increase the standard of writing about music
- Advocacy, already mentioned, for ABC television news always to include an arts story, just as it always includes sport

Such advocacy is feasible. These objectives should be assessed on their relative merits for inclusion in the advocacy plan.

OFFER FOR ACTION

MCA offers to take the actions which will lead to creation and operation of the media hub. This is a complex task that at some point will need funding. Success is not a foregone conclusion. See page 10.

GAP

The media can be used to convey the promotional messages about classical music. The special projects here would support that objective but there could be a wider ranging consideration of tactics.

OTHER PROPOSALS

The focus groups also proposed these actions:

- To train leaders for all areas of the classical music sector, with special emphasis on those in which training opportunities are now lacking. (Need observed but no detail of projects offered.)
- To achieve more adequate resources for the small to medium classical music organisations and individual artists. The only really relevant action proposed was for the MCA to offer advocacy training workshops for SME people. Another proposal was to get some of these resources from collaborations with the major performing arts companies, already dealt with above.

GAPS

INTERNATIONAL

International opportunities

For training, early professional work eg the small German opera companies; are there gaps in opportunities (eg. more opps in opera than instrumental). Can opps be expanded, better organised?

Other?

International standards

International market is here too; international standards apply

International promotion

Sounds Australia. Counterpart for classical music?

A "British Council" for Australia

Government funds for building opinion that Australia is a source of exceptional achievement

Government funding strategy that is effective in building international careers

Media