



Australian  
National  
University



# FINAL REPORT

## ANU School of Music Consultations

**Andrew Podger**

**8 August 2016**

# TABLE OF CONTENTS

LETTER OF TRANSMISSION .....	3
EXECUTIVE SUMMARY.....	4
RECOMMENDATIONS.....	12
INTRODUCTION.....	15
CONTEXT.....	16
ISSUE A: ACADEMIC QUALITY AND DIRECTION.....	22
ISSUE B: THE SCHOOL'S ROLE IN THE ANU AND WIDER COMMUNITY.....	31
ISSUE C: GOVERNANCE AND SUSTAINABILITY .....	36
THE FUTURE ANU SCHOOL OF MUSIC .....	54
ATTACHMENT A -TERMS OF REFERENCE.....	59
ATTACHMENT B - SCHOOL OF MUSIC CHRONOLOGY OF KEY CHANGES AND EVENTS.....	61

# LETTER OF TRANSMISSION

Professor Brian Schmidt AC  
Vice-Chancellor  
The Australian National University

Dear Vice-Chancellor,

In February 2016 you asked me to undertake an extensive community consultation to identify options for the future of the ANU School of Music that ensure the University has a music school in keeping with its role and mission as the national university and one that has regard to the role of ANU in the national capital.

I have pleasure in providing this report on the results of those consultations. The report includes my own recommendations based on the evidence and thoughtful comments and suggestions made by the many individuals and organisations who have participated. I am also grateful for the assistance provided by the experts you appointed to advise me - Professors John Painter, Larry Sitsky, Robin Hughes and Royston Gustavson – and by my executive officer, Donna Webster.

It is clear to me that the status quo is unacceptable: it is not attracting the numbers of high potential students the national university should and normally does expect; it is not delivering the excellence in teaching (particularly in music performance) required of a top university; and it is not meeting the reasonable expectations of the national capital's community. The status quo also has a legacy of distrust and is financially unsustainable.

The options presented here would involve substantial rebuilding, particularly in the way music performance is taught and practiced. They do not represent a simple return to the past, however, as that is not viable either and would ignore developments in music and the music industry. The options require clear ongoing financial commitments by the University and a five-year investment program. The option preferred by the vast majority of those consulted, which includes advanced performance teaching and greater involvement in community music activities, also requires funding from the ACT community in recognition of the benefits it would gain.

These financial commitments would not only help to repair the damage caused over many years by poor management and poor behaviour, but provide the basis for a vision that staff, students, the University and the Canberra community can pursue with enthusiasm and pride. To garner that enthusiasm and pride, leadership and good management is required and a willingness to work cooperatively across the University and with the Canberra community.

Andrew Podger AO

8 August 2016

# EXECUTIVE SUMMARY

## *INTRODUCTION*

In February 2016, the Vice Chancellor, Professor Brian Schmidt AC, established a public consultation process to identify options for the future of the ANU School of Music that would ensure the University has a music school in keeping with its role and mission as the national university, and one that has regard to the role of ANU in the national capital. The community consultation was to examine:

- Academic quality and direction of the School;
- Role of the School in the ANU and wider community; and
- Governance and Sustainability.

The consultations were conducted in two stages, the first leading to a discussion paper issued in early May and the second completed in July.

This final report distils the different views presented and offers the University and the Canberra community realistic options that would give the School a future that is both financially sustainable and one that staff, students, the University and the community could pursue with enthusiasm and pride.

## *CONTEXT*

Music is central to a society's (and a community's) identity and it is today extraordinarily pervasive. Music is also a huge industry undergoing considerable structural change. This is relevant to the role of the ANU School of Music and the opportunities it offers for professional skills development.

Music schools and conservatoriums have had a mixed relationship with universities over the years, both in Australia and overseas. There is a difference in cultures between the creative arts and traditional academia. The ANU needs to decide whether it values music performance including as a potential source of academic research and, if so, whether the School has the potential to reach the standard it expects.

The School has a long history as part of the development of the national capital. Since its merger with the University, however, government funding from both the Commonwealth and the ACT has decreased in real terms. The merger also led initially to an increase in costs. These circumstances suggest strongly that significant action was required, and that the University should not be held solely to blame for the impact of such action on the community. No matter how one views the measures pursued, however, it is apparent that the University has not to date handled this well. There is a need now for clear priorities based on the outcomes the University and the Canberra community are expecting from the School, and for associated firm funding commitments.

## *ISSUE A: ACADEMIC QUALITY AND DIRECTION*

The discussion paper presented the different views on the School's academic direction that were expressed in the first stage of consultations. The second stage of consultations confirmed that the key point of difference is whether the School should offer opportunities for students to develop performance skills to a level that could lead to eventual employment as advanced professional performers.

The vast majority do favour this, while recognising it would almost certainly require resources beyond what the University might reasonably be expected to provide given current Commonwealth funding arrangements. Those not in favour of the School catering for advanced performance also highlighted the limited (and decreasing) job opportunities for students who do pursue such careers and the level of competition that already exists in this field of tertiary education.

The second stage of consultations also confirmed almost universal agreement that the School must include a strong performance orientation, whether or not advanced performance was offered, and not restrict itself to the study of music or a traditional academic approach to research. This represents an important shift in emphasis from the approach taken by the University in 2012 and again in 2015. The case for re-balancing with a greater emphasis on performance is strong. Those looking for tertiary music education look first and foremost to opportunities to improve musical performance skills whatever their eventual career ambitions. Performance education and opportunities are also essential to many aspects of the study of music.

Equally, the School should not focus on performance alone: even those wishing to pursue a performance career need to be educated in aural and music theory and increasingly today in music technology and other aspects of music management and musicology.

It is suggested that the School specialise in four complementary areas – performance, composition, the study of music (or music and society, including musicology) and music technology – underpinned by strong music theory and aural teaching. The exact shape of the School's future curriculum, however, should be left to the new Head of School to develop.

Reflecting the key point of difference emerging from the consultations, two main options are presented for consideration by the University:

Option 1: With performance education being offered at an advanced level to suitably qualified students, at least commensurate with that provided by the major conservatoriums in Australia;

Option 2: With performance education well able to support the School's planned excellence in composition and the study of music but not at the advanced level provided by the major conservatoriums.

Under both options the School should aim to compete at a high level internationally in the fields of composition, music technology and the study of music.

Responses to the discussion paper were unanimous in agreeing that the Performance Development Allowance (PDA) introduced in 2012 for instrument tuition had failed: the mutual reliance of the School on performance and the study of music had not been sufficiently recognised. Nonetheless, the earlier model of full-time and fractional staff delivering the instrument tuition did contribute significantly to the School's unsustainable financial position. Replacing the PDA therefore is not simply a matter of returning to the former model. Instead, a mix of sessional contract staff and fractional term appointments is required in place of the PDA.

There is broad support for the School to give priority in future to research that takes advantage of existing research strengths elsewhere in ANU or involves partnerships with relevant national institutions in Canberra. The School will need time, however, to build a research reputation and it needs to be selective if it is to be ranked amongst the

better research performers. Research in the form of performance may also emerge in time under Option 1.

While the University expects academic staff to hold PhDs, many responses to the discussion paper highlighted the importance of having exceptions for staff in the School involved in teaching performance, particularly any staff in teaching-only roles.

On the other hand, few opposed applying the University's standards for student enrolment to the School, so long as some bridging arrangement is available (as is existing practice now). Complementing the ATAR requirement, an interview/audition and portfolio review process was strongly supported to set firm standards in terms of pre-tertiary knowledge of music and assist in guiding students to particular units and ensure excellence in all areas of teaching.

#### *ISSUE B: THE SCHOOL'S ROLE IN THE ANU AND WIDER COMMUNITY*

The School has long had a number of both formal and informal arrangements to provide services to the ANU and the wider community. It was originally established to enhance the national capital's cultural capacity and, as it was merged with the University, it retained a substantial role in supporting musical performance in Canberra. Community organisations are unanimous in seeking re-establishment of the School's role in supporting musical activity in Canberra and within the University. Students and staff are also supportive, drawing attention to possible synergies with the University's own core objectives.

##### *Role within ANU*

Most ANU groups consulted would like to see the School play a stronger role within the University in support of campus musical activity. They wish to see a reversal of the recent decline in School involvement, and see a potential to enhance what is still a quite vibrant music community that is not currently dependent on the School.

A more prominent and systematic approach would certainly give the School a higher positive profile across the University and enhance the cultural life of the University. Focusing on activities that also contribute to the School's own teaching and research would limit the net additional cost involved, but there would still be some.

##### *Role in the wider community*

Since 1998, the ACT Government's support for the School has been limited to a specific purchaser/provider funding agreement for services to Canberra's schools and school students via two core programs: the Music Engagement Program to support and expand school-based music making and the Open School of Music targeted to secondary school and college students with proven musical ability. As the agreement is currently managed, the ANU School staff involved in these two programs are unable to be involved in the School's tertiary education activities. A more flexible partnership approach could offer benefits to both parties by facilitating synergies between the School's own tertiary activities and programs for Canberra school students.

This would still leave the University financially responsible for any broader community services and necessarily require the University to focus on those services that are essential to its own education and research responsibilities.

Both the options identified for the School's academic direction involve increased emphasis on performance, and hence some increase in the School's obligation to ensure performance students have opportunities to participate in public performance

activities. Strengthening the School's capacity for events management would go some way to ensure spin-off benefits for the community by linking the School's academic responsibilities to community music organisations' activities.

Community expectations, however, go much further than this, seeing the School as a critical component of Canberra's music fabric, facilitating student and staff participation in community music activity beyond what might strictly be required to meet the University's responsibilities. Most strongly advocate the advanced performance option which would allow wider community involvement. In the first round of consultations, community organisations involved in classical music activities dominated those pressing for renewed involvement by the School. In the second round, these were supplemented by many pressing for more School involvement in jazz and contemporary music activities in the community.

If ANU is to try to meet these expectations, there is a strong case for the Canberra community to contribute financially. If the ACT Government accepts this responsibility, the appropriate mechanism would not be a strict purchaser/provider agreement along the lines of the current artsACT agreement, but some broader-based financial partnership.

### *ISSUE C: GOVERNANCE AND SUSTAINABILITY*

#### *Governance*

While the consultation process has been widely appreciated as an essential step towards resolving the malaise surrounding the School, the second round confirms that there remains considerable mistrust and a legacy of emotional stress. The problems have been building over a very long time and no one person or group can be held solely to blame.

Repairing the damage and allowing the School, the University and the community to move on requires:

- A public acknowledgement by the Vice-Chancellor that the University has not managed the challenges facing the School well over a very long period, allowing distrust and emotional stress to fester;
- A moratorium on action initiated by the University to pursue specific instances of past mismanagement or misbehavior;
- Appointment of a new Head of School with both high academic and music standing and strong management and leadership skills, and provision of support for the new Head in her or his leadership role; and
- Promotion of respectful behavior by all staff in the School, with consideration of a tailored program of leadership development and ethical behavior for all staff.

There is universal agreement that governance arrangements within the School should be normalized. This would involve:

- The Head of School having full responsibility for both academic and professional staff in the School;
- The School Manager reporting to the Head of School, not the College General Manager;

- The Head of School having a firm budget ahead of each academic year, and forward estimates of School budgets for the following three years;
- The Head of School having considerable authority about how to spend the budget and how to appoint staff, subject to University policies regarding merit-based appointments and efficient and ethical use of money; and
- The Head being held accountable for the School's overall performance in terms of enrolments, education standards, levels and quality of research and efficient use of resources, and any additional requirements imposed by the Vice-Chancellor (such as in regard to ANU and community services).

A number of additional measures are required to rebuild the School and implement the future direction the University sets.

Throughout the consultations, strong views were presented about the School's relationship with the rest of the University. Two options received significant support:

- Leave the School within the ANU College of Arts & Social Sciences (CASS) - around one quarter of respondents favour this; or
- Re-establish an Institute of the Creative Arts, encompassing both the Art and Music Schools, with its own dean or a board reporting to the Vice-Chancellor and the University Council - around three quarters favour this.

In view of the strong opposition amongst supporters of each of these options to the alternative, I discussed a third option with key proponents on both sides. There was broad acceptance amongst both groups that the following option would be a very positive step and would avoid their respective concerns about the other options:

- Leave the School within CASS for corporate services support and formal reporting purposes, but establish a small advisory board, chaired by an eminent person appointed by the Vice-Chancellor, and including some community representatives.

The advisory board could focus only on the School of Music, or on both the School of Music and the School of Art. The role of such an advisory board would include ensuring high level communication channels between the School(s) and the Vice-Chancellor and the community, complementing the formal reporting lines through CASS; helping to guide the Head of School and advise the Vice-Chancellor on implementation of the strategic direction set for the School; providing the School with ongoing support and feedback from stakeholders; and providing the Head of School support in her or his leadership role. Such an advisory board might also help to lock in both University and any community financial commitments to the School.

### *Sustainability*

The sustainability of the School is dependent not only on its affordability but also on the attractiveness of its degree offerings, the level of demand for those offerings, and the ability to sustain a critical mass of undergraduate and postgraduate students.

Further analysis confirms the appropriateness of a medium-term target for student enrolments of 200 EFTSL undergraduates and 20 postgraduates, noting the risk of not achieving the target particularly should the second option for the School's future direction (without advanced performance) be pursued.



There has been a great deal of misunderstanding of the School's financial situation and its impact on both the School and the rest of the University. The misunderstanding has been exacerbated by the use of loaded terminology such as 'cross-subsidies' and failure to appreciate the history of Commonwealth and ACT funding, and the costs of music education.

The Strategic Grant the University provides the School is not a cross-subsidy but continuation of previous funding that was provided directly by the Commonwealth recognizing that the cluster funding per student is not sufficient to cover the costs of undergraduate music teaching. Further, the value in today's prices is far lower than in the early 1990s and has fallen nearly 10% since 2012 (and more against average earnings which reflect the School's main cost driver). The cluster funding has kept pace with prices but not with wages.

In part because of the reduced real value of the funding for music teaching, but also because of excessive costs in the School and, most recently, falling enrolments, the School continues to operate at a deficit. This deficit (around \$1 million a year) has been financed out of CASS, accentuating the popular impression in the rest of the College and the University that the School has required cross-subsidies met primarily by levies on other schools in the College.

Arguably the amounts provided through the Strategic Grant and CASS exaggerate the contributions to the School as the School's own contributions for University and CASS overheads do not reflect the actual cost of the services provided but are a percentage of the School's cluster funding per student, which is higher than that of other schools in CASS. Reforms to the way corporate services are managed and funded were implemented many years ago in other parts of the public sector. Such reforms could be of particular benefit to the School of Music.

The School has also been affected by reductions in support from the ACT Government. Other music schools receive direct or indirect support from their state governments, though it is hard to discern their exact financial situations. In all the State capitals the music schools can also draw on Commonwealth funded State orchestras to supply more cost-effective advanced performance teachers and opportunities for students.

Endowments for School of Music activities currently total about \$6 million. The ANU School of Music Foundation believes the endowment fund could increase significantly in the years ahead, but notes that donors generally specify where their money can be directed, focus on students themselves not School programs, and give a strong emphasis to music performance-related activities, particularly in classical music. That is, this source of funding is unlikely to be substantial for some years and, if and when it is substantial, it would only assist the School if the University pursues the first option and includes advanced classical music performance; even then, it might not provide much help with the School's program costs.

Under both options for the School's future academic direction identified in this report there would need to be additional academic and professional staff, and contracted or fractional appointments for performance tuition replacing the PDA. The precise requirements have not been ascertained in these Consultations, but scenarios have been prepared as a basis for estimating future expenditure requirements and the implications for funding.

Under the first option (with advanced performance) the academic staff would increase from 11 to 16 and the PDA would be replaced with top performance teachers including both local Canberra and visiting interstate teachers on sessional contracts and

fractional appointments and international visiting artists providing regular master classes each semester. Professional staff would also increase from about 6.5 to 8.5, including greater capacity for events management and support for visiting staff.

Under the second option (without advanced performance), the academic staff would increase to 15, the PDA would be replaced with local Canberra teachers only (on sessional contracts and fractional appointments) and professional staff would increase to 8.

In both cases, there would be considerable strengthening of performance teaching amongst the academic staff but also a strengthening of aural and music theory and music technology. There would also be provision to bring in expertise in music management and/or music pedagogy.

Based on these scenarios, the School's expenditure requirements would increase from an estimated \$4.0 m in 2016 to \$6.4 million under Option 2 and \$7.2 million under the advanced performance Option 1, when enrolments reach the target. By then, revenues are estimated to increase to \$6.4 million if the ANU's Strategic Grant is increased to \$2.6 million a year (the Strategic Grant required would be less if the School's overhead contribution to CASS and the Chancelry were aligned to humanities schools' contributions).

This would remove entirely the current shortfall (now met by CASS) under Option 2, but leave a shortfall of \$800,000 a year under the advanced performance Option 1. If this Option is to be pursued, it is suggested the shortfall be met by contributions from the Canberra community given the additional community benefits associated with the option.

There are risks associated with both options, and action needs to be taken to increase academic staff and to contract and/or appoint performance staff ahead of the additional students enrolling and the associated increase in revenue becoming available. In other words, notwithstanding the recommended commitment by the University to over \$2 million per year ongoing support (in addition to the cluster funding), the School can expect to continue to be in deficit until it reaches its target enrolment level.

Indicative estimates of likely deficits based on steady increases in enrolments over the next five years suggest a total investment is needed by the University of around \$2m with a significant risk of a greater requirement particularly if Option 1 is pursued and sufficient external funding is not forthcoming.

It is suggested that the University accept the need to invest in the School ahead of any recovery of student enrolments with an indicative cap of \$3m on aggregate deficits over the next five years, and that the Chancelry, not CASS, take responsibility for this investment and the risks involved. The University should also set conditions on fully proceeding to Option 1 (if that is preferred) including that clear and sufficient commitments are made by the end of 2017 by the ACT Government or other external sources to ongoing funding support. If, by 2021, it is clear that enrolments will fall well short of the target, a further review of the School would need to be undertaken.

### *THE FUTURE ANU SCHOOL OF MUSIC*

While this report is not prescriptive about the exact shape of the School's teaching and research, leaving this to the new leadership of the School, it is possible to illustrate the desired outcomes under the two options presented and to identify some of the processes required for implementation. This may help to clarify for those in the School

and University, and those in the Canberra community, what the ANU School of Music could and should look like.

This section of the report describes how the School would look and operate under the two options. The descriptions suggest the very real possibility of a radically refreshed School offering great opportunities for students and staff and making a real difference to the cultural life at ANU and in the Canberra community, and in time, making a real national contribution in partnership with national institutions. The contribution to the Canberra community would be greater, of course, under Option 1. The descriptions suggest alternative visions that would both warrant, and require, enthusiastic support and a shared commitment across the now divided interested parties.

The future described in the report will require concerted effort over the next five years and sustained effort after that. A firm commitment by the University is needed following release of this report, and an approach made to the ACT Government to explore complementary commitments that might allow the option preferred by the community to be pursued. The new Head of School will need to begin a process of strategic planning. If the University agrees to establish an advisory board, they should be fully engaged in the strategic planning process ensuring continuing consultation with key groups in the School, University and Canberra community.

Gaining enthusiastic support and shared commitment will require the sorts of measures and leadership qualities discussed further above under governance and sustainability. But it will also require investment in marketing and branding that confirms in the minds of everyone important to the School that the new vision and direction is real and will be firmly pursued over the next decade and more. A comprehensive marketing and branding campaign will need to be developed as part of the strategic planning process.

# RECOMMENDATIONS

## **A. Academic Direction**

**Recommendation 1:** The School's future academic direction must re-establish a strong performance element; it should offer undergraduate students the opportunity to major in performance, composition, the study of music and/or music technology, with performance education including in-School instrument (and voice) tuition.

**Recommendation 2:** The University should agree to work with the Canberra community to pursue Option 1 below for undergraduate music education, and commit to implement at least Option 2:

Option 1: With performance education being at an advanced level, to suitably qualified students, at least commensurate with that provided by the major conservatoriums in Australia;

Option 2: With performance education well able to support the School's planned excellence in composition, the study of music and music technology, but not at the advanced level provided by the major conservatoriums.

**Recommendation 3:** The School should consider the instruments and musical genres for which it wishes to gain a reputation for performance, having regard to the funds available.

**Recommendation 4:** The School should replace the Performance Development Allowance for most instrument teaching with a mix of sessional contract staff and fractional term appointments.

**Recommendation 5:** The School should give priority to research that takes advantage of existing strengths in related disciplines elsewhere in the University and/or that involves partnership with national institutions.

**Recommendation 6:** The University should recognise the need for some time to build the School's research capacity and aim to include research in the performance space if Option 1 in Recommendation 2 is pursued.

**Recommendation 7:** The University should take a flexible approach, in respect of the School, to its requirement that academic staff hold PhDs, particularly in the case of staff teaching performance.

**Recommendation 8:** The School should continue to apply the University's ATAR score prerequisite for undergraduates, with opportunity for bridging, and should also impose an interview and portfolio review process to apply appropriate standards of pre-enrolment knowledge and skills and to guide students on unit and course choices.

## **B. Community Role**

**Recommendation 9:** As enrolment numbers and performance standards increase, the School should take an increasingly active role in campus music activity, promoting more such activity as well as providing on-campus opportunities for performance linked to the students' study.

**Recommendation 10:** The School should explore with artsACT a more flexible approach to the current purchaser/provider agreement for the MEP and Open School of Music that offers benefits to both parties.

**Recommendation 11:** The Canberra community must accept that its expectations of the School's involvement in the community would require it to identify resources to help meet the costs, and not expect the University alone to meet those costs.

**Recommendation 12:** The School should be more actively involved in event management and planning, including through partnerships with relevant community organisations, concentrating first on events that are consistent with the School's own teaching and research priorities.

**Recommendation 13:** The School should be more proactive in hosting and participating in national festivals and conferences in the areas it selects as priorities for teaching and research, working with relevant national institutions.

### **C. Governance and Sustainability**

**Recommendation 14:** Steps should be taken to repair the culture within and surrounding the School including:

- A public acknowledgement by the Vice-Chancellor that the University has not managed the challenges facing the School well over a very long period, allowing distrust and emotional stress to fester;
- A moratorium on action initiated by the University to pursue specific instances of past mismanagement or misbehavior;
- Appointment of a new Head of School with both high academic and music standing and strong management and leadership skills, and provision of support for the new Head in her or his leadership role; and
- Promotion of respectful behavior by all staff in the School, with consideration of a tailored program of leadership development and ethical behavior for all staff.

**Recommendation 15:** Governance arrangements within the School should be normalized with the Head of School having full responsibility for both academic and professional staff, and a firm budget, and being held accountable for the School's overall performance.

**Recommendation 16:** Appropriate staffing arrangements should be put in place to support the School's rebuilding including the Head being appointed for a substantial fixed period to lead the change process, a deputy to focus on education, a deputy to focus on research and head a School research committee, and an events manager amongst the School's professional staff.

**Recommendation 17:** The University should establish an advisory board to the School of Music (possibly also to the School of Art) reporting directly to the Vice-Chancellor while leaving the School within the College of Arts & Social Sciences for corporate services support and formal reporting purposes.

**Recommendation 18:** The University should set a medium-term target for student enrolments of 200 EFTSL undergraduates and 20 postgraduates, noting the risk of not achieving the target particularly should the second option for the School's future direction (without advanced performance tuition) be pursued.

**Recommendation 19:** The University should commit to ongoing funding of the School, in addition to the Commonwealth cluster funding, of some \$2.6 million (net) per year through its Strategic Grant in recognition of the costs of music teaching at the standard of excellence it expects.

**Recommendation 20:** The University should explore with the ACT Government in particular, but also private sector sponsors and individual benefactors, ongoing funding of \$800,000 per year so that the School can pursue Option 1 for its academic direction (Recommendation 2) and thereby meet the expectations of the Canberra community in terms of the School providing services that contribute to advanced music performance in the national capital.

**Recommendation 21:** The University should accept the need to invest in the School ahead of any recovery of student enrolments, and set an indicative cap of \$3 million on aggregate deficits between 2017 and 2021.

**Recommendation 22:** The Chancelry should take responsibility for this investment and the risks involved, not CASS, at least until 2022.

**Recommendation 23:** In managing the risks, the University should set conditions on fully proceeding to Option 1 (if that is preferred), including that clear commitments are made by the end of 2017 by the ACT Government or other external sources, to ongoing funding of \$800,000 per year.

**Recommendation 24:** If undergraduate enrolments do not approach 150 or more by 2021, a further review of the School should be undertaken.

### **Implementation**

**Recommendation 25:** Once a firm commitment is made about the School's future academic direction, a strategic planning process should be initiated by the Head of School working closely with the proposed Advisory Board when established.

**Recommendation 26:** Linked to the strategic planning process, a comprehensive marketing and branding campaign should be developed in close consultation with the School's Advisory Board.

# INTRODUCTION

In February 2016, the Vice Chancellor, Professor Brian Schmidt AC, established a public consultation process to identify options for the future of the ANU School of Music that would ensure the University has a music school in keeping with its role and mission as the national university, and one that has regard to the role of ANU in the national capital. The community consultation was to examine:

- Academic quality and direction of the School;
- Role of the School in the ANU and wider community; and
- Governance and Sustainability.

A copy of the Terms of Reference is at Attachment A.

The consultations were conducted in two stages. In the first stage I had over 50 meetings with interested individuals and groups and received over 40 submissions in response to public invitations to respond to the terms of reference. This provided the basis for a discussion paper released on 2 May 2016 to support a second stage of more focused and informed consultations. In the second stage I received over 120 written responses, most via a 'survey monkey' instrument set up for me by the University, but including over 25 substantial submissions. I then had about 25 further meetings with individuals, groups and organisations.

Responses to the discussion paper were thoughtful and constructive, welcoming the Vice Chancellor's commitment to consultations and the open and inclusive way they were being handled. There was evidence of increased willingness to engage in the substantial issues and move on from past distrust and anger, though there remains considerable hurt about the past and caution that trust and mutual respect will only be re-established if the University follows through on the process and makes firm commitments about the School's future.

The responses also confirm that sharp divisions remain about exactly what that future should look like, both in terms of academic direction and in governance and financing, and about how best to deal with past mismanagement, misbehaviour and misinformation, and the impact that has had on individuals.

This final report tries to distil these differences and present the University and the Canberra community with realistic options that would give the School a future that is both financially sustainable and one that staff, students, the University and the community could pursue with enthusiasm and pride. In doing so, I have exercised my own judgment on some issues where differences remain, consistent with the role and mission of the University and the strategic direction the Vice Chancellor has been articulating for the University.

This report is aimed to encourage the Vice Chancellor and the University Council to take decisions that give the School and the community certainty. The options reflect the choices both the University and the ACT Government and community must make as to their financial commitments to the School, and they also reflect the need to give a new Head of School the time and opportunity to shape aspects of the School's future focus within the broad directions the options outline.

# CONTEXT

The following summarises contextual factors that are particularly relevant to the future direction of the ANU School of Music.

## *Music's cultural and economic contribution*

Music as one of the arts has both a cultural and an economic value. It is also undergoing enormous change as an industry.

In terms of its cultural value, music is central to a society's (and a community's) identity. It helps us to celebrate our past and our developing relationships with the rest of the world. It offers new ways to define who we are and who we might be in the future. It is also part of everyone's wellbeing – we all have music we enjoy, whether on our own or together in groups, small and large, and there is considerable evidence of the therapeutic value of music.

Music's cultural value has both depth and breadth. It is deeply embedded in our culture and society be it through Western classical and contemporary music or Indigenous music, or the growing contribution from Asia and Pacific cultures. There is a richness and a historic body of intellectual and creative brilliance to be respected and understood as the foundation of the wide range of forms music takes today. Music today is extraordinarily pervasive: it is heard all the time, everywhere, by everyone. It comes in a diverse range of styles, from orchestras to coffee shop singers, from heavy metal bands to chamber choirs, from lift and shopping mall background to folk and rap music with social messages, and is delivered through a diverse range of technologies.

Music is a creative art; it is inherently innovative, it responds to social and political developments, and it takes advantage of new technologies. New ideas and new forms are quickly disseminated around the world and adapted to suit local performers and circumstances.

Many of these aspects of music's cultural value are particularly relevant to the focus of a music school in the national university: the way in which music has and continues to reflect our changing national identity; the nature and role of Indigenous music; the growing appreciation of our changing place internationally and how that is impacting on music in Australia; and the role of national government in nurturing music as part of our culture and cultural heritage. They are highly relevant to the development and maturing of the national capital and may also help to shape the national university's own creative contribution through music performance. They support the idea that improving knowledge and skills in music is not just about future employment in the industry but also has personal and societal value even when directed to those looking to careers in totally different fields. At the same time, these aspects of cultural value speak to the dangers of focusing too narrowly, as society and music change, and to the importance of the history and foundations of music.

Music also has economic value. Today, music is a huge industry and one undergoing considerable structural change. Large, live orchestras find it increasingly difficult to compete with the recording industry, while modern communications increase audiences and offer vastly improved economies of scale. Those same modern communication technologies are leading to new forms of music and new ways to compose and play



music; they can also identify different audiences with different music tastes thereby opening up opportunities for specialist performers to find people who want to listen to them. Social media also allows performers and their potential audiences to find each other for live as well as recorded musical performances. The music industry as a result is both international and local.

Taste in music is also changing. Outside emerging economies like China, audiences for classical music - both live performances and recorded music - are not only ageing but also diminishing within each age cohort. Meanwhile, demand for other forms of music – jazz, pop, electronic, other contemporary, ethnic music etc. - is diversifying and interaction between genres including classical music is becoming much more common.

Measuring the size of the industry and its share of the economy and contribution to society is difficult and depends upon what is included. At its core are those who produce and distribute the music – the composers and performers, the recorders and broadcasters, the producers of recordings and so on. Then there are those involved in music technology, music and venue management, music teaching and others in support activities such as legal, accounting and marketing work. Other industries that regularly employ music in their business include advertising, retail, property, and sports. Clearly, there is a wide range of jobs in the music industry, but a decreasing proportion comprises live performers.

These economic aspects are also highly relevant to the School. To the extent the School is positioning students to be successful in careers in the industry, it needs to offer opportunities to develop skills beyond performance, and the national university needs to demonstrate it is offering such professional skills development at a very high level, and it is being careful that it does not narrow its performance focus too far, whether towards classical music or away from it. The University also needs to consider carefully both the overall demand for performance careers and the supply of higher education places oriented towards such career development across Australia.

#### *Role in tertiary education and research*

Conservatoriums have had a mixed relationship with universities over the years, both in Australia and overseas. There is a difference in cultures between the creative arts (not just music) and traditional academia. At the same time, universities traditionally respect the contribution of the arts to culture and history and also value the contribution the arts can make to day-to-day life on campus. This is illustrated by art collections commonly found at universities and by the range of music and theatrical performances conducted, including by university orchestras, bands, choirs, chamber groups, jazz combos and so on. Some universities actively embrace the arts and music and the creative culture they embody and encourage interaction to cultivate more innovation, critical thinking and a broader understanding of society; others find it difficult to accept that the practical creation of art including music performance can represent, as they do under existing rules of research measurement, academic research with a value on a par with any other research by a university.

There is an associated tension as universities compete to achieve high performance scores in terms of research excellence but also face community expectations of active engagement in community events that require resourcing. There is a risk that some may perceive that, as a result of addressing community expectations, the potential level of measured research performance is being diluted even if the community activity contributes to performance-based research.

Conservatoriums are now often closely connected with universities, but with a degree of autonomy that depends in part on the emphasis the universities give to creative performance and the study of music. Some prominent overseas universities (e.g. Harvard) have moved away from instrument (including vocal) tuition and performance, partnering with other institutions in their cities to provide such opportunities and to encourage musical activities on campus, while concentrating their own efforts on the study – teaching and research – of music as a traditional academic discipline. Cambridge University also concentrates its formal music programs on the study of music, while maintaining a very active music performance culture via its Colleges. There seems to have been some concentration of advanced performance development in the UK and US and elsewhere through a reducing number of conservatoriums that offer a wide range of instrument tuition, complemented by other university schools focusing more on the study of music. In a few cases, institutions have chosen to concentrate their instrument tuition and performance in select areas – particular music genres or groups of instruments – and to build up in parallel their capacity for studying musicology and related aspects of music. Another approach (e.g. Stanford), has been to embrace the importance of music and the arts to creativity and innovative thinking and to retain strong capacity in both performance excellence and music study. Some Australian universities (eg. Queensland University of Technology and the University of Newcastle) have also linked music to schools of ‘creative technologies’.

With the diminishing costs of access to music and rising cost of orchestras and advanced instrument tuition, fewer universities both here and overseas have been able to maintain conservatoriums that cover all instruments in the orchestra (plus voice). To do so, they also need to attract talent from a very large population base, generally much wider than the city within which they operate, and they need the very top teachers.

Since the ‘Dawkins reforms’ of Australian universities in the late 1980s and early 1990s, former institutes of the arts and conservatoriums, whether previously connected to universities or not, have been incorporated within universities and funded according to standard Commonwealth formulae related to the numbers of students (by academic cluster) and research outputs. Australian universities have handled this differently - the University of Sydney, for a while, separated its Conservatorium of Music near Sydney Harbour from its Department of Music at its main campus, the former concentrating on instrumental tuition and performance and the latter on ‘more academic’ study of musicology etc. More recently, the two have been merged and the Conservatorium relies increasingly on contract sessional staff for instrument tuition. The Queensland Conservatorium at Griffith University is based in its Southbank city campus and in fact comprises part of Brisbane’s artistic centre by the River. The University of Melbourne’s School which merged with the former Victorian College of the Arts has retained a strong performance focus while also building a capacity for teaching and researching the study of music to produce ‘thinking musicians’ with a wide range of employment opportunities, containing its performance costs by increasing reliance on contract sessional staff. The Western Australian Academy of the Performing Arts – Music (WAAPA) offers students a common core of historical and theoretical studies in addition to following a specialised performance-based curriculum in their chosen selected area.

In every case, Australian university performance-oriented music schools rely on financial support in addition to that provided directly from the Commonwealth for undergraduate study. Having a fully Commonwealth funded orchestra also helps music schools in all the other capital cities.

This raises a number of issues for the ANU and its School of Music (and the ACT Government and community) to consider. Firstly, whether ANU values music performance, including as a potential source of academic research, and whether the School has the potential to achieve sufficient excellence in this to meet the high standards for teaching and research the Vice-Chancellor is setting across the rest of the University. Secondly, whether the ACT community, and the Territory Government, sees sufficient value in School activities, over and above that which the University might be willing to invest in on its own (with Commonwealth money), to enter into a financial partnership with the University.

### *ANU and the School of Music*

A brief chronology of the ANU School of Music and the key changes since its establishment is set out at Attachment B.

The idea of a Music School in Canberra goes back to 1926, even before the Parliament moved here. In the late 1940s Prime Minister Chifley expressed his desire to give adequate government assistance to the development of Canberra culturally, including through music, drama and the arts. The School of Music was finally established in 1965 by the Menzies Government with Ernest Llewellyn as its head, with the aim of providing the national capital with an appropriate standing in the arts. Menzies not only accepted the decision of Australia's founders – including the leaders of the six former colonies – to establish a new capital, but felt an obligation to develop and nurture it. A national centre for the arts, including music, was seen by Menzies as a necessary step in the capital's development.

By the time of ACT self-government in 1989 the School, as part of the then Institute of the Arts, had established a growing reputation initially under Llewellyn's leadership, despite the small size of the city. This reputation focused on its achievements in music performance and its contribution to the Canberra community, not in any sense on its 'academic' standing. The Institute was funded through direct Commonwealth support (pre-Territory self-government), and then shared Commonwealth and ACT support, totalling around \$10m a year (the Music School receiving about \$5m a year).

A closer relationship with the ANU had been developing, enhanced by the location of the School's new building in 1976. Some discussions had been held about a possible merger of the Institute with the ANU, though many involved with the Institute at the time expressed unease. The Dawkins reforms which coincided with self-government led to the Institute being transferred to the ANU, with full effect from 1992. The two Schools (Music and Arts) had a combined governing board, including some community representatives, which reported to the ANU Council and operated with a degree of autonomy (the board later became an advisory body). This facilitated the School retaining its performance focus which it continued to deliver with considerable success, but the merger made inevitable the dependence of the School on University strategic directions and funding.

Since the merger with the University, the School (and ANU) has received Commonwealth funding based on student numbers plus some additional funding from the Commonwealth recognising the extra cost of music teaching, and funding from the new ACT Government in recognition of the community services the School provides to Canberra. Under the University's industrial relations arrangements, the School's teaching staff were paid at full-time academic staff rates and conditions, even when their teaching load was slight, and the costs of the School escalated beyond the funds

provided by government. In addition, government funds were steadily reduced in real terms, the ACT funding also being halved in nominal terms in 1998 and subject to a tight purchaser/provider agreement that excludes any support for tertiary education-related activities. In sum, the University was presented with an increasingly unsustainable situation.

From the early 2000s the ANU Council has been considering the School's modus operandi, its curricula and its funding. The degree of autonomy allowed the School (and the Institute) was significantly curtailed as these fundamental issues were being reviewed. It became increasingly clear that the approach towards instrument tuition needed to shift away from the academic salary model introduced in 1992, if the wide range of instruments covered by the School's tuition was to continue. At the same time, ANU faced similar challenges to those of other universities looking at whether, and how, to mould together high musical performance and academic study and research that was consistent with the University's overall vision and mission, as well as the relationship between the University, its Music School, and the wider community. Substantial measures were taken on a number of occasions, the most recent ones being in 2012 and 2015.

Not surprisingly, each round of measures by the University over a long period attracted loud protests from those most directly affected. The difference in cultures between the creative arts (including music performance) and traditional academics and the failure to appreciate both contributed to the loud disputation. Nonetheless, between these rounds of measures, the School did have some significant achievements including an impressive array of alumni performing nationally and internationally in a wide range of roles and, in the immediate post-2012 period, a widely applauded investment in community engagement and increased research capacity. Such achievements, however, have not come with a clear and sustainable balance of academic and community outputs or of academic and creative arts values.

While circumstances suggested strongly that significant action was required, and that the University should not be held solely to blame for the impact on the community, no matter how one views the measures pursued, it is apparent that the University has not to date handled this well. Divisions have deepened rather than been resolved, many people within the School, the University and the community have felt disenfranchised in the process, individuals have been damaged and there remain significant levels of mistrust. In addition, notwithstanding the cost-cutting undertaken, the School continues to run at a deficit.

All this points to the need for clear priorities based on the outcomes the University and the Canberra community are expecting from the School, and for associated firm funding commitments. It is also vital that there is a genuine appreciation of both academic and creative arts values and culture.

Recent messages from the Vice-Chancellor indicate that the strategy for ANU as a whole will emphasise:

- Research as the foundation of all that ANU does;
- Education unique in Australia, distinguished by its excellence; and
- Transformation of our society and world, building the capacity of Australia and the region.

These themes reinforce the principles the Vice-Chancellor articulated for the School in the terms of reference for these consultations, particularly regarding excellence and relevance to the community. They suggest the School needs to build a stronger research base and to articulate a distinctive and excellent education framework that is relevant to modern society. Equally, the University needs to appreciate that creativity, including through performance, must be valued and that this can be recognised as research.

There are also strong community expectations that need to be addressed. To the extent these do not align directly with the University's overall priorities, adequate alternative sources of funding will need to be found. Some allowance must also be given by the University to the School, including in respect of the School's research capability, for the obligations the School has to the national capital and its community.

# ISSUE A: ACADEMIC QUALITY AND DIRECTION

## *The mix of 'streams'*

The discussion paper presented the different views on the School's academic direction that were expressed in the first stage of consultations in terms of three different 'streams' of career directions students might subsequently pursue:

- Stream 1: Those students looking for eventual employment as elite (or perhaps better described as 'advanced') professional performers on their chosen instrument (including voice);
- Stream 2: Those students who choose (from the beginning or later in their study) to specialise in the development and study of music – composition, musicology, music technology, music management – with a view to an academic career in music-related research and teaching;
- Stream 3: Those students keen to improve their instrument playing, not expecting employment as elite (advanced) professional performers or academics, but looking for other professional work in the music industry, or simply enhancing their life satisfaction as they choose to pursue careers in other fields.

Most respondents in the second stage of the consultations said they found this articulation helpful, but emphasised that the 'streams' should not be reflected directly in the School's curricula. They should be used only as a guide to the main options for the overall academic direction. Critics of the methodology also warned against any firm separation of students into such streams. There was a strong preference to avoid the term 'elite' in describing Stream 1, and some unease about including composition in Stream 2 rather than Stream 1 or Stream 3.

This section of the final report retains the 'streams' framework but strictly for the limited purpose of articulating different views about the School's future academic direction. Once the University decides its preferred academic direction, a coherent and integrated curriculum will need to be settled. Some suggestions in this regard are included in this report. The report also uses the term 'advanced performance' rather than 'elite performance' in describing Stream 1.

The second stage of consultations confirmed that the key point of difference is whether the School should offer opportunities for students to develop performance skills to a level that could lead to eventual employment as advanced professional performers (Stream 1). The vast majority do favour this, while recognising it would almost certainly require resources beyond what the University might reasonably be expected to provide given current Commonwealth funding arrangements. Those not in favour of the School catering for Stream 1 also highlighted the limited (and decreasing) job opportunities for students who do pursue such careers and the level of competition that already exists across Australian universities – and internationally – in this field.

While this key point of difference was confirmed, the second stage of consultations also confirmed almost universal agreement that the School must include a strong performance orientation and not restrict itself to the study of music or a traditional academic approach to research. This represents an important shift in emphasis from

the approach taken by the University in 2012 and again in 2015, notwithstanding some attempts in between to strike a balance between performance and the study of music (and to recognise the value of both traditional academic culture and that of the creative arts).

The case now for re-balancing with a greater emphasis on performance is very strong. First, secondary students and their parents considering tertiary music education look first and foremost to opportunities to improve musical performance skills – in voice or playing an instrument – whatever the students’ eventual career ambitions. This is very clear from the market research undertaken by the University and from every discussion held with current ANU students, current school students and their parents and teachers during the consultations. The experience of other music and arts schools (including the ANU School of Art), and of the ‘creative arts’ aspects of other schools such as language and literature, is that attempts to curtail the performance or creative side to concentrate on the more traditional academic side of studying the arts are likely to be counterproductive. Such attempts reduce total demand to enrol and eventually reduce the supply of both skilled performers and people skilled in the study of the arts and able to undertake the very research that the attempts were intended to foster. The sharp reduction in undergraduate enrolments in the School after 2012 supports this analysis (see Table 1), notwithstanding attempts by the School’s leadership at the time to explain that access to performance education would continue, albeit without dedicated staff.

**TABLE 1: NEW AND TOTAL ENROLMENTS (EFTSL) FROM 2008 TO 2016**

	2008	2009	2010	2011	2012	2013	2014	2015	2016
<b>TOTAL Enrolments</b>									
<b>Undergraduates</b>	165	182	217	216	228	133	101	77	67*
<b>Postgraduate Research</b>	16	16	17	20	21	21	23	21	16
<b>Postgraduate Coursework</b>	8	10	12	9	9	1	6	3	1
<b>NEW Enrolments</b>									
<b>Undergraduates</b>	64	63	79	64	68	29	25	11	15*
<b>Postgraduate Research</b>	3	4	2	8	5	2	4	1	2
<b>Postgraduate Coursework</b>	5	9	9	6	8	1	4	2	1

\*Estimate only pending final Semester 2 enrolments

Second, performance education and performance opportunities are essential to many aspects of the study of music, and vice versa, particularly if the School is to achieve a reputation for excellence. Those studying music history, ethno-music culture or music technology, need opportunities to participate in performance that demonstrate the lessons being taught. The combination is particularly critical for composition, a field the School and the University has chosen in the last two years to specialise in, ensuring close and consistent interaction between composition and performance.

Equally, there is almost unanimous agreement amongst those consulted that the School should not focus on performance alone. Even those wishing to pursue a performance career need to be educated in aural and music theory and increasingly today in music technology, music pedagogy and music management. Knowledge of music history and ethno-cultural aspects of music is also likely to enhance their potential standing as performers.

The community also needs to appreciate that most professional employment opportunities in the music industry will not be in live performances, particularly as technological change continues to disrupt and redirect the industry. Those looking for careers in the industry need a broad tertiary education that prepares them for roles in management, information technology, recording, broadcasting, teaching and so on.

It is also the case that the reality of the university sector across the world is that resource pressures will demand that priority be given to where professional jobs are most likely and where research is demonstrably influential. This also points strongly towards the School offering high level education in the study of music as well as in performance.

In summary, there is little doubt that the School's future academic direction must be based around a combination of Streams 2 and 3 at least, if not also Stream 1, to attract students, prepare them for future employment and to provide a basis for research activity. A suggestion supported by the advisers to these consultations is that the School should specialise in four complementary areas – performance, composition, the study of music (or music and society, including musicology) and music technology – underpinned by strong music theory and aural teaching. The exact shape of the School's future curriculum, however, should be left to the new Head of School to develop.

**Recommendation 1:** The School's future academic direction must re-establish a strong performance element; it should offer undergraduate students the opportunity to major in performance, composition, the study of music and/or music technology, with performance education including in-School instrument (and voice) tuition.

This combination will also be attractive for students not seeking careers in the music industry, but looking to complement some other professional career with tertiary education in music that fulfils them personally and adds to society's cultural capital. There is evidence of considerable demand for flexible double degrees, where a BMus complements some other degree, and for mixed degrees where music units can round out another degree.

A more integrated curriculum along the lines above could usefully be supplemented with clearer guidance to students about alternative course trajectories suited to different career preferences.

The School should also explore partnerships with other schools both in the College of Arts & Social Sciences and in other Colleges that might offer different students the mix of skills most relevant to their career ambitions. One particular partnership proposal identified through these consultations is with the University of Canberra for those wishing to pursue careers in teaching music at school. That proposal is being pursued. It offers the option of a combined degree with accreditation for teaching music in schools in the ACT and NSW. That partnership might also in time offer advanced performance students units in music pedagogy given the proportion of advanced performers who eventually rely heavily on instrument tuition.



### Options for Advanced Performance (Stream 1)

As mentioned, the key point of difference is whether the School should invest in performance education at a level commensurate with the major conservatoriums in Australia in producing advanced professional performers (ie. Stream 1 as well as Streams 2 and 3). As mentioned most of those consulted strongly favour including advanced performance in the School's curricula, while recognising that additional funding would be required beyond what the University might reasonably be expected to fund from its current Commonwealth funding.

Supporters also recognised that the ANU School would probably need to specialise rather than cover all instruments and genres. Two main options for specialisation identified were:

- 1) Strings, piano and voice in classical music; and
- 2) Piano, voice, guitar, bass, brass, saxophone and drums in jazz.

Those pressing for the first option include most of the established community music organisations in Canberra and the School of Music Foundation (reflecting the views of donors). The option is seen to complement and support the work of these music organisations, reinforcing their capacity to serve the Canberra community. This is also clearly preferred by the parents of prospective students contacted through these consultations, confirming earlier market research. Those pressing for the second option highlight the School's previous record of achievement in jazz and the strong interest in jazz and contemporary music particularly amongst younger people in the Canberra community.

A suggestion from the Friends of the School and a number of staff is that, if funds allow, a combination of these two options could offer the School a unique performance profile covering not only jazz and classical music but capacity for broader innovation in contemporary and improvised music drawing on all genres including electronic music, and could build on the growing strength of the School in composition and contemporary music. Clearly, most of those consulted want as wide a range as possible of instruments and genres to be included at an advanced performance level.

There were suggestions that if this approach was taken to performance education, in time the School might form a close partnership with the Australian National Academy of Music (ANAM). Consideration might also be given again sometime in the future to locating ANAM in Canberra, consolidating the national role of the School. That idea is not addressed in this report.

Some proponents of Stream 1 also argued that without a national reputation in some area of advanced performance, the School would not succeed in attracting sufficient numbers of students, even if it offered a balance of performance and study of music. This issue is explored further below under Issue C.

Tuition in some of these instruments at the level required would not require recruitment from outside Canberra at high cost, but would for others. In addition, to gain the reputation required for such an advanced performance standard would require funding for visiting national and international performers for master classes and associated events. The funding implications of some scenarios for advanced performance teaching are explored further under Issue C below.

Given the strong views expressed in these consultations, the University should aspire to offering advanced performance education, seeking the necessary additional funding.

Whether it achieves the necessary funding or not, the University should commit to including performance education able to support the School's planned excellence in composition, music technology and the study of music.

**Recommendation 2:** The University should agree to work with the Canberra community to pursue Option 1 below for undergraduate music education, and commit to implement at least Option 2:

Option 1: With performance education being offered at an advanced level to suitably qualified students, at least commensurate with that provided by the major conservatoriums in Australia;

Option 2: With performance education well able to support the School's planned excellence in composition and the study of music, but not at the advanced level provided by the major conservatoriums.

**Recommendation 3:** The School should consider the instruments and musical genres for which it wishes to gain a reputation for performance, having regard to the funds available.

### Instrument tuition

Responses to the discussion paper were unanimous in agreeing that the Performance Development Allowance (PDA) introduced in 2012 for instrument tuition had failed. The failure was on a number of levels:

- The PDA did not provide the School with a firm basis for quality assurance about instrument tuition, nor did it provide an avenue for ensuring that tuition was fully consistent with the School's performance curriculum;
- The lack of readily accessible performance teachers within the School severely constrained the quality of other teaching including composition, music theory and aural, and music history;
- The loss of any visible link between the School and instrument teachers contributed enormously to the reduction in enrolments as potential students give most weight to the quality of instrument tuition and performance education in selecting where to enrol for tertiary music study;
- The lack of instrument teachers on staff reduced the capacity of the School to organise ensemble activities and to pursue opportunities for performance in the ANU and the wider community.

The mutual reliance of the School on performance and the study of music was not sufficiently recognised in the 2012 changes and the PDA demonstrated that. Nonetheless, the earlier model of full-time and fractional staff delivering the instrument tuition did contribute significantly to the School's unsustainable financial position. The staff were paid for time outside semesters on the standard ANU assumption that this would be devoted to research which many were not undertaking, and for time during semesters when they were also not involved in teaching or other activities essential to the School.

Replacing the PDA therefore is not simply a matter of returning to the former model. Careful consideration needs to be given to the practice of more successful music and arts institutions, including the ANU School of Art. These involve a mix of the following approaches:

- Sessional contract arrangements based on one-on-one lessons during semesters, plus any other required contributions (such as in ensemble work);
- Fractional staff appointments on a fixed-term basis based on the weighted average of the time devoted to one-on-one lessons and other teaching during semesters and any associated preparation and organisation of activity between semesters;
- Fractional and full-time staff appointments on a fixed-term or continuing basis where the person has proven capacity to undertake research in fields valued by the School.

The form of engagement could be tied to: the student load involved (the more students receiving one-on-one teaching the more a fractional appointment might be cost-effective); the range of teaching involved (the more this goes beyond one-on-one teaching, the more a fractional appointment might be appropriate); and the capacity of the teacher to undertake research.

The School of Art has never used a PDA but over time it has also reduced its reliance on sessional contract staff, increasing the role of fractional appointments as it has been able to recruit staff with broader teaching ability and capacity for research (including research through creativity). That may offer an appropriate trajectory for the School of Music, developing a strong team of performance staff comprising some former staff and a growing number of new staff, emphasising abilities beyond one-on-one instrument tuition. Instrument teachers may also be found amongst ACT music teachers and Army bands, willing and able to enter into sessional contracts.

Whatever the mix of approaches to replace the PDA (which might continue for instruments that very few students play), both sessional contract staff and fractional appointees should be encouraged to teach at the School, be visible and readily accessible. Use of School facilities should be re-introduced and encouraged.

These new staffing arrangements will need to be consistent with the University's Enterprise Agreement (EA). It will be important for the School's financial sustainability that the flexibilities identified here are allowed under the new EA. It is in no-one's best interest if the University is forced to continue to rely on the PDA in order to limit the University's financial risk, as the University cannot afford to return to the pre-2012 arrangement.

As presented in the final section of this report, this change in the way performance is taught will have a profound affect on the School's ambience, whichever of the two options for performance education is adopted. Once again, music would be constantly heard around the School, allowing the School to re-establish its role as a hub of music on campus and in the city.

**Recommendation 4:** The School should replace the PDA for most instrument teaching with a mix of sessional contract staff and fractional term appointments.

### Research direction

The strategic direction for ANU being articulated by the Vice-Chancellor includes the expectation that research should be the foundation of everything the University does, that research must rank highly in terms of excellence, and that it should reflect the University's national role and its role in the national capital. The School of Music, as articulated in the terms of reference of this consultation process, is expected to operate in keeping with the University's role and mission.

While this will impose important disciplines on the School's future academic direction, it is also important for everyone in the University to recognise that research in the arts includes creativity. In music, this includes composition and performance. Such research is recognised through ERA and in ARC grants and its quality and 'impact' can be assessed. A number of responses to the discussion paper highlighted this point.

Re-establishing a stronger performance capability within the School may not necessarily, therefore, inhibit the priority the University attaches to research. However, an emphasis on performance-related research might not reflect the University's overall national role. Responses to the discussion paper suggest broad support for the School to give priority in future to research that

- Takes advantage of existing research strengths elsewhere in ANU such as in:
  - Indigenous culture and history;
  - Other aspects of Australian culture and history including gender and diversity;
  - Physics and computer science; and
  - Public policy.
- Involves partnerships with national institutions in Canberra including the:
  - Institute of Aboriginal and Torres Strait Islander Studies;
  - National Film and Sound Archive;
  - National Library; and
  - National Archives of Australia.

In some respects, the future research direction will probably need to re-build capacity lost in the last two years, particularly in Indigenous music and culture. In other respects, it could take more advantage of the capabilities of staff recruited in the last few years in composition, contemporary music, ethno-musicology and music technology.

The School will need time to build a research reputation and it needs to be selective if it is to be ranked amongst the better research performers. For a time while the School rebuilds its performance capability and its involvement in the community, the University might consider classifying the research undertaken in the School with related research activity elsewhere (eg. in anthropology, history, sociology, physics, computer science, public policy) until it has confidence in the critical mass of quality researchers the School has been able to build. While the school needs to rebuild its music performance capability, it will need to have regard to the University's requirement for high standards of research in its future staff recruitment and how new staff might contribute to the chosen fields of priority research.

Strengthening the School's research capacity and reputation would also increase interest in postgraduate study here, which could potentially be of financial benefit to the School. This has implications for HDR supervision, adding to the case for the School to draw on other ANU schools, at least in the short term, and to focus on research that is

related to other ANU strengths, notwithstanding renewed emphasis on performance teaching.

Several respondents to the discussion paper suggested the possibility of coursework Masters degrees aimed at mature-aged, experienced professionals in the music industry looking to refresh and deepen their skills in such areas as music teaching, music technology and music management. This would be worth exploring in time while noting the need to carefully study the market nationally (and perhaps internationally) to ensure any offer represents value for money and that students or their employers would be willing to pay.

**Recommendation 5:** The School should give priority to research that takes advantage of existing strengths in related disciplines elsewhere in the University and/or that involves partnership with national institutions.

**Recommendation 6:** The University should recognise the need for some time to build the School's research capacity and aim to include research in the performance space if Option 1 in Recommendation 2 is pursued.

#### *Pre-requisites for staff and students*

As a rule, the University expects academic staff to hold PhDs and that those without will undertake study towards a PhD. There are exceptions where a staff member can demonstrate experience as a practitioner outside academia sufficiently to teach and research at the standard expected. Many responses to the discussion paper highlighted the importance of such exceptions for staff in the School involved in teaching performance, particularly any staff in teaching-only roles.

Such flexibility in staff appointments will be important particularly when, as recommended, the PDA is replaced. If pressure is to be applied to those without PhDs to obtain them, professional as well as research-based PhDs must be accepted and some manageable trajectory offered to gain them.

The University also applies firm academic standards for student enrolment, with a minimum requirement being an ATAR score of at least 80. While some respondents to the discussion paper sought exemption for the School, most considered it important to retain such a standard so long as some bridging arrangement was available for those failing the standard. That is, in fact, existing practice in the School. Such a standard is essential for students to be successful in their non-performance units, and is also correlated with success in performance units which require more than technical instrument-playing skills.

Complementing this ATAR requirement, a strong view was expressed by many that enrolment should also be subject to an interview/audition process and consideration of student portfolios. This is particularly important if advanced performance study (Option 1) is to be offered, but is also important under Option 2. It would set a firm standard in terms of pre-tertiary knowledge of music and assist in guiding students towards particular undergraduate units so as to apply high standards of excellence in all areas of teaching. Again, such a process could allow for bridging arrangements where students wish to enrol in units where their knowledge and/or skills are below the standard required.

**Recommendation 7:** The University should take a flexible approach, in respect of the School, to its requirement that academic staff hold PhDs, particularly in the case of staff teaching performance.

**Recommendation 8:** The School should continue to apply the University's ATAR score prerequisite for undergraduates, with opportunity for bridging, and should also impose an interview and portfolio review process to apply appropriate standards of pre-enrolment knowledge and skills and to guide students on unit and course choices.

## ISSUE B: THE SCHOOL'S ROLE IN THE ANU AND WIDER COMMUNITY

The School has long had a number of both formal and informal arrangements to provide services to the ANU and the wider community. It was originally established to enhance the national capital's cultural capacity and, as it was merged with the University, it retained a substantial role in supporting musical performance in Canberra and became an important source of musical activity within the ANU. Evidence was presented in the consultations of a substantial decline, not only in the School's direct contribution to such activity in both the community and the ANU since the reductions in staff involved in instrument/vocal tuition and in enrolments, but also in the overall level and quality of such activity as a consequence of the School's reduced emphasis on performance. Examples include the decreasing number of new local bands and ensembles available to play at the ANU Bar and the New Acton and Hotel Hotel, as well as the falling number of School participants in the Canberra Symphony Orchestra, the Llewellyn Choir, Canberra Choral Society and the Wesley Music Foundation.

Community organisations are unanimous in seeking re-establishment of the School's role in supporting musical activity in Canberra and within the University. Students and staff are also supportive, drawing attention to possible synergies with the University's own core objectives. These include where the performances closely relate to the School curriculum or its research activity, and where they provide avenues for students to explore post-university employment opportunities. Most of those consulted, however, also recognized that such activity imposes costs on the School and that not all the benefits represent value to the University itself or are directly aligned to its role and strategic priorities.

### Role within ANU

Most ANU groups consulted would like to see the School play a stronger role within the University in support of campus musical activity. They wish to see a reversal of the recent decline in School involvement, and see a potential to enhance what is still a quite vibrant music community that is not currently dependent on the School. They like the idea of the School as a 'hub' but not in terms of a required participant in campus music organisations and activities. The ANU music organisations are looking for the School to assist by:

- Providing soloists and accompanists for ANU groups;
- Inviting ANU groups to supply extra singers or players for School performances;
- Providing occasional tutorials and short courses in audiology and the use of technical audio equipment (accepting some of this may be on a cost-recovery basis).

From the perspective of the School and its students, such a role might also:

- Provide opportunities to play compositions by students and staff;
- Provide opportunities to enhance their skills in performance, use of technology, and music management consistent with their course curriculum;
- Provide opportunities to test their capacity to perform for possible future employment purposes; and
- Encourage more students enrolled in other degrees to consider flexible double degrees or include music units in their degree.

As a rule, there is no case for School students or staff to seek payment for such activities given the mutual benefits involved, but there would still be some indirect cost to the School in terms of any effort required to manage the activity and the time involved for staff.

The University could also extend the role School students and staff play in formal occasions such as graduation ceremonies. For example, in Orientation Week, Open Day and at major sports events. Where an obligation is imposed on the students well beyond obvious benefits to them or a reasonable contribution to campus-wide social solidarity, payments to students are justified.

A more prominent and systematic approach would certainly give the School a higher positive profile across the University and enhance the cultural life of the University. Focusing on activities that also contribute to the School's own teaching and research would limit the net additional cost involved, but there would still be some.

Few support such a move being formally imposed on the School, but most favour the Vice-Chancellor encouraging it and including in the resources for the School capacity to strengthen this role considerably.

**Recommendation 9:** As enrolment numbers and performance standards increase, the School should take an increasingly active role in campus music activity, promoting more such activity as well as providing on-campus opportunities for performance linked to the students' study.

#### Formal community services through artsACT

Since 1998, the ACT Government's support for the School has been limited to a specific purchaser/provider funding agreement for services to Canberra's schools and school students. There are two core services or programs:

- The Music Engagement Program (MEP) has a broad generalist remit to support and expand school-based music making. It works with schools and their teachers (not just music teachers, particularly now that few schools have specialist music teachers) and, increasingly, communities around schools and community organisations; and
- The Open School of Music (encompassing the Music Development Program and Music for Colleges) is targeted to secondary school and college students with proven musical ability, interested in increasing their skills and participating together in quality ensembles. It works closely with school music teachers.

As the purchaser/provider agreement is currently managed, the ANU School staff involved in these two programs are unable to be involved in the School's tertiary education activities. Concerns have been raised that the ACT has previously paid for staff time not devoted to the two programs, and some people within the University seem to have seen little value to the School resulting from the program (particularly those favouring a strong move away from musical performance). Yet there are potentially strong synergies between these programs and the School's tertiary education and research. For the School, these include not only marketing its tertiary offerings to potential students and their teachers and parents, but also research on music education and review of its own music teaching effectiveness. For the ACT, they include a highly professional and independent source of advice on music education for its teachers (assisted by the program being provided through artsACT rather than the Education



Department), and wider opportunities for those in the Open School to participate in ensembles with tertiary students and School staff. The ACT may also wish to consider extending the programs to involve the School more directly with school bands and other ensembles.

It is surely possible to redesign the agreement and the way it is managed by artsACT and the School to facilitate such synergies. Continuing the current approach can only risk losing the benefits for the ACT of having highly qualified people involved in the programs, and losing the benefits for the University of promoting its tertiary programs.

**Recommendation 10:** The School should explore with artsACT a more flexible approach to the current purchaser/provider agreement for the MEP and Open School of Music that offers benefits to both parties.

### *Broader services to the ACT community*

Redesigning the artsACT agreement around the two existing programs may deliver some greater mutual benefits, but it would still leave the University financially responsible for any broader community services. Such an arrangement would necessarily require, as it does now, that the University focus on those community services that are essential to its own education and research responsibilities. A renewed performance emphasis in those responsibilities may justify some investment by the University in organizing participation in community musical activities where this is linked directly to the School's curriculum, but not the level of involvement the School has had in the past or the level these consultations demonstrate continue to be favoured by most community music organisations.

In the first round of consultations, community organisations involved in classical music activities dominated those pressing for renewed involvement by the School. These included, in particular, the Canberra Symphony Orchestra, the Llewellyn Choir, the Wesley Music Foundation, the Friends of Chopin, and Music for Canberra (including the Canberra Youth Orchestra). In the second round of consultations, these were supplemented by many pressing for more School involvement in jazz and contemporary music activities in the community. Some noted that jazz and contemporary music lacks the established infrastructure of the organisations involved in classical music but in fact represent a vibrant part of Canberra society (eg. in various bars, coffee shops, and clubs around the city).

A number of community organisations would welcome formal partnerships with the School, in some cases renewing partnerships that operated in the past. The School has recently reached agreement with Music for Canberra to ensure student involvement in the Canberra Youth Orchestra. The benefits and viability of such partnerships will depend on the priority the School (and the University) attaches to performance and on the focus of its performance offerings.

Both the options identified for the School's academic direction (Recommendation 2) involve increased emphasis on performance, and hence some increase in the School's obligation to ensure performance students have opportunities to participate in public performance activities. This will require strengthening the School's capacity for events management and for planning to link such events more systematically to its performance (and composition) curricula.

Community expectations, however, go much further than this, seeing the School as a critical component of Canberra's music fabric, facilitating student and staff participation in community music activity beyond what might strictly be required to meet the University's responsibilities. This is clear from these consultations whichever of the two options for the School's academic direction is pursued. While arguably the University would gain reputational benefits from meeting these community expectations (and, more obviously, avoid the reputational damage it has suffered from withdrawing from such community activities), it is unreasonable to hold the University solely responsible, particularly when it is under increasing financial pressure and looking to concentrate its efforts on its core business of excellence in research and teaching.

The absence of a fully Commonwealth-funded orchestra in Canberra, as there is in all the State capitals, or some equivalent Commonwealth funding of quality music activity in Canberra, contributes substantially to the problem facing the School and the Canberra music community.

As discussed in more detail under Issue C further below, there is nonetheless a strong case for the Canberra community to contribute financially towards what it seeks from the ANU School of Music. If the ACT Government accepts this responsibility, the appropriate mechanism would not be a strict purchaser/provider agreement along the lines of the current artsACT agreement, but some broader-based financial partnership such as that operating in NSW where the partners regularly consult and monitor activity to assure the community that the School's community activities are at least commensurate with the contribution being made by the Government.

It is also reasonable for the School to seek full cost recovery for its involvement in other musical performances where there is a direct benefit to an organization that is not a non-profit community organization. This includes performances at embassies and involvement with visiting artists that are not firmly linked to School curricula, even if the activity provides a positive image for the School.

**Recommendation 11:** The Canberra community must accept that its expectations of the School's involvement in the community would require it to identify resources to help meet the costs, and not expect the University alone to meet those costs.

**Recommendation 12:** The School should be more actively involved in event management and planning, including through partnerships with relevant community organisations, concentrating first on events that are consistent with the School's own teaching and research priorities.

### National community role

As discussed under Issue A above, there are various ways in which the School could enhance its national role, particularly in research and teaching related to national issues such as Indigenous culture and identity and contemporary Australian identity and culture, particularly through links to national institutions in Canberra; it could also explore in the future its relationship with the Australian National Academy of Music.

The second round of consultations included support for strengthening the School's participation in national music festivals and conferences, particularly those involving the fields of music in which the School might specialize. Work currently underway for the School to host the 2019 International Conference of IASPM (the International Association for the Study of Popular Music) in partnership with a range of national and

Canberra institutions and organisations, provides a good example of what might increase the School's national profile as well as strengthen its own education and research capacity, should this be one of the School's priority areas. The School could also participate more actively in existing national festivals in Canberra (in some cases re-invigorating past involvement), such as the Canberra International Music Festival and the National Folk Festival, and in national festivals and conferences in other cities around the country where there are clear synergies with the School's own academic (including composition and performance) emphasis.

**Recommendation 13:** The School should be more proactive in hosting and participating in national festivals and conferences in the areas it selects as priorities for teaching and research, working with relevant national institutions.

# ISSUE C: GOVERNANCE AND SUSTAINABILITY

## Cultural issues

While the consultation process has been widely appreciated as an essential step towards resolving the malaise surrounding the School, and the second round of more detailed consultations has attracted many constructive and thoughtful contributions and involved some very productive discussion of differing views amongst staff and students, the second round also confirms that there remains considerable mistrust and a legacy of emotional stress. The mistrust is at a number of levels: amongst staff within the School; between some staff in the School and more senior academic and professional staff in the College of Arts & Social Sciences and the Chancery; between some current University staff and some former staff of the School; and between a number of community stakeholders of the School and the University.

The terms of reference do not include an inquiry into the causes of the current malaise but the consultations have revealed very clearly that the problems have been building over a very long time. No one person or group can be held solely to blame, and there has been inappropriate and unprofessional behavior not just in recent years but going back a considerable time. The question is, how best to repair the damage and allow the School, the University, and the community to move on.

The first step most agree is for the University, through the Vice-Chancellor, to acknowledge publicly that it has not managed the whole situation well, allowing the distrust and emotional stress to fester. Responsibility for this poor management goes well beyond the School itself – it has been at all levels and the University leadership should acknowledge its overall responsibility.

Secondly, the University should not initiate any further examination of specific instances of mismanagement or misbehavior. The suggestion of a 'moratorium' made in the discussion paper was misunderstood by some. It would not deny the right of any individual to pursue a complaint, and the University should certainly seek to resolve quickly and amicably any outstanding issues of past mismanagement or misbehavior; rather it would mean the University should not initiate action. Some of those consulted advocate the University taking action itself, but my firm view is that this would lead to lengthy disputation about the facts and who should be held responsible for what, taking the attention of senior management and staff away from the vital task of setting and implementing a sustainable future direction for the School. Once the future direction of the School is settled, all staff must give it their full support and anyone not willing to do so should look to moving on elsewhere. The School and the University should certainly take firm action in the event of future misbehavior.

Thirdly, the new Head of School must provide leadership, forging a strong collegial culture amongst staff, strengthening engagement with students and rebuilding relations with the School's stakeholders in the community. To do this, the new Head of School needs to have academic and music standing that commands respect, but should also have strong management and personal leadership skills. As discussed further below, there are also ways in which the University can ensure support for the Head of School in her or his leadership role.

Finally, responsibility for a healthy culture does not lie solely with the Head of School. All the staff in the School must lend support, showing by their behavior their respect for colleagues and concern always for the education and welfare of students. The School should consider introducing a tailored program of leadership development and ethical behavior for all staff in parallel with the implementation of the School's future academic direction. In my experience, this can be practical, relevant and very valuable.

**Recommendation 14:** Steps should be taken to repair the culture within and surrounding the School including:

- A public acknowledgement by the Vice-Chancellor that the University has not managed the challenges facing the School well over a very long period, allowing distrust and emotional stress to fester;
- A moratorium on action initiated by the University to pursue specific instances of past mismanagement or misbehavior;
- Appointment of a new Head of School with both high academic and music standing and strong management and leadership skills, and provision of support for the new Head in her or his leadership role; and
- Promotion of respectful behavior by all staff in the School, with consideration of a tailored program of leadership development and ethical behavior for all staff.

#### *Governance arrangements within the School*

There is universal agreement that governance arrangements within the School should be normalized. The current arrangements involve 'bandaids' while there is an interim Head of School who continues to have other responsibilities within the College. These arrangements are also claimed to be necessary to manage the continuing levels of distrust amongst the staff. They involve the School Manager reporting to the College General Manager, not the Head of School, and with different academic staff having different forms of support from the School's professional staff. This is not only an unsustainable approach in the longer term, but runs the risk in the short-term of reinforcing divisions amongst staff within the School and accentuating differences between the School and the College.

A normalized approach should be introduced no later than when the new Head of School is appointed, and preferably earlier. This would involve:

- The Head of School having full responsibility for both academic and professional staff in the School;
- The School Manager reporting to the Head of School, not the College General Manager;
- The Head of School having a firm budget ahead of each academic year, and forward estimates of School budgets for the following three years;
- The Head of School having considerable authority about how to spend the budget and how to appoint staff, subject to University policies regarding merit-based appointments and efficient and ethical use of money; and
- The Head being held accountable for the School's overall performance in terms of enrolments, education standards, levels and quality of research and efficient

use of resources, and any additional requirements imposed by the Vice-Chancellor (such as in regard to ANU and community services).

Having regard to the challenges involved in rebuilding the School and implementing the future direction the University sets for the School, a number of additional measures should be taken:

- The Head of School position should not be rotated amongst the senior academic staff but be filled by someone for a substantial fixed period to lead the change process and see it through;
- The Head needs a deputy to focus on education: helping in the continual review of curricula and student recruitment; ensuring that teaching staff roles and skills are complemented by close relationships with external organisations (including through the pre-tertiary programs, visiting scholars and performers, and visits by staff and students to other universities etc); and ensuring effective community liaison. This deputy should act as Head of School when the Head is absent;
- The Head also needs a deputy to focus on research and to head a School research committee;
- The School should have its own events manager because of the workload involved, the skills required for music performance management, and the need to relate events to curricula (in line with academic staff direction). This position will probably need to be full-time eventually; and
- The School Manager should have the necessary skills in the core areas of finance, human resources, students and contracting and, preferably, also experience in the music business (if the Manager lacks music experience there should be some other professional staff in the School with significant music management experience).

These arrangements would enhance the School's capacity and allow it an appropriate degree of autonomy. The School should not, however, operate in isolation. It must act in line with University policies and procedures and the Head of School and School Manager need to develop close constructive relationships with whichever part of the University they are connected to. For example, while reporting to the Head of School, the School Manager should draw on the relevant 'centres of excellence' in corporate management in the University for advice on best practice in financial and human resource management, etc.

**Recommendation 15:** Governance arrangements within the School should be normalized with the Head of School having full responsibility for both academic and professional staff, and a firm budget, and being held accountable for the School's overall performance.

**Recommendation 16:** Appropriate staffing arrangements should be put in place to support the School's rebuilding including the Head being appointed for a substantial fixed period to lead the change process, a deputy to focus on education, a deputy to focus on research and head a School research committee, and an events manager amongst the School's professional staff.

### *The School's position within the University*

Throughout the consultations, strong views were presented about the School's relationship with the rest of the University. While the University's overall governance structure goes beyond the terms of reference for the consultations, the consultations highlight important considerations regarding the degree of autonomy the School should have, the value the University accords the performing arts, and the degree to which the School should be responsive to the community.

The discussion paper set out five options for the place of the School within the University and its relationship with the community. In the subsequent consultations, only two of these received significant support with around one quarter of respondents favouring the first option below, and three quarters the second option:

- (a) Leave the School within the ANU College of Arts & Social Sciences (CASS);
- (b) Re-establish an Institute of the Creative Arts, encompassing both the Art and Music Schools, with its own dean or a board reporting to the Vice-Chancellor and the University Council.

Those favouring the first option considered that, once the School's own governance arrangements were normalised and the School's future direction clarified and properly resourced, there was no need for further structural change. Further separation from the rest of the University in their view could undermine connections and synergies important to the School's success particularly in research, but also in attracting students undertaking non-music degrees. Another concern was the possible cost if the School was not able to rely on CASS corporate services.

Those favouring the second option highlighted the apparent failure of the CASS leadership to appreciate the performing arts or the role of the School in the community. Many also considered that trust would not be regained, or at least not quickly, if the School remained within CASS. Concerns were also expressed that the optics of having the Head of School under the Director of the Research School of Humanities & the Arts, and then under the CASS Dean, was not consistent with giving the School a high profile and the status required to attract quality candidates to become Head of the School, and the status expected in the community. The alternative of an Institute, particularly if it had an executive board involving some community representatives, was seen as much more in keeping with a high profile School of Music serving both the University and the community.

A variation of the first option is to have the School report directly to the Vice-Chancellor for the next few years before being returned to CASS, allowing time for trust issues to be resolved. This option was included in the discussion paper, but it suffers serious weakness in practice given the Vice-Chancellor's many other responsibilities and likely inability to give the School and its Head the personal support and attention it needs as it rebuilds. The Chancery may also not be able to provide the corporate services support now provided by CASS.

The second option of an Institute of the Creative Arts involves a bold change that would speak loudly to the University's agreement to a new direction for the School. But it also has considerable risks, particularly with regards to maintaining close links with relevant disciplines elsewhere in the University, not only in CASS but in other Colleges. A small number of respondents in fact supported the option of an Institute model precisely on the basis of transferring responsibility for the study of music to another school in CASS, leaving the Institute to concentrate only on performance. The vast majority, however,

firmly opposed this idea as being inconsistent with the emphasis on the combination of performance and the study of music in setting the School's future academic direction.

Because most advocates of each of the above options firmly opposed the alternative, I discussed with key proponents in each camp the following modest version of the second option:

- (c) Establish a small advisory board, chaired by an eminent person appointed by the Vice-Chancellor, and including some community representatives, and leave the School within CASS for corporate services support and formal reporting purposes.

This option could limit the risks associated with the Institute model while offering a possible pathway to that option should it prove to have additional benefits and broad support both within the University and in the community. In the meantime, it would keep the School within CASS, but limit CASS' authority to intervene, and give the School through the Advisory Board, direct access to the Vice-Chancellor.

As discussed further below, it is also recommended that the Chancellor, not CASS, bear the School's financial risks over the next five years limiting its need to oversee management. It is also suggested that any new course approvals by CASS involve independent music experts from other university music schools.

The advisory board could focus only on the School of Music, or on both the School of Music and the School of Art. The role of such an advisory board would be to:

- Ensure high level communication channels between the School(s) and the Vice-Chancellor and the community, complementing the formal reporting lines through CASS;
- Help to guide the Head of School and advise the Vice-Chancellor on implementation of the strategic direction set for the School by the University, and any associated agreements with the community;
- Provide the School with ongoing support and feedback from stakeholders, and a forum for informed discussion about how the School is performing; and
- Provide the Head of School support in her or his leadership role.

Such an advisory board might also help to lock in both University and any community financial commitments to the School.

The success of such an advisory board would be heavily dependent on the person appointed as chair. The chair would need the full confidence of the Vice-Chancellor, with ready access to him, understanding the University's expectations of the School. She/he also would need standing in the community and amongst the music and arts fraternity, even if not personally having expertise in music. She/he should also appreciate the advisory nature of the role, supporting the Head of School and the Vice-Chancellor, not usurping their authority.

Membership should be limited to no more than ten, and could include a nominee of the ACT Government, individuals with community experience in the fields of music and the arts, individuals from one or two relevant national institutions, and one or two academics from elsewhere in the University with a strong interest in music. The Head(s) of School(s) should be ex officio member(s), and an undergraduate and



postgraduate student might be invited as active observers, as might the President of the Friends. All members would be expected to contribute on a pro bono basis.

There was broad acceptance amongst both groups that I approached that this option would be a very positive step. It could be reviewed in four or five years' time to see if it should evolve into an Institute, be phased out, or continue.

**Recommendation 17:** The University should establish an advisory board to the School of Music (possibly also to the School of Art) reporting directly to the Vice-Chancellor while leaving the School within the College of Arts & Social Sciences for corporate services support and formal reporting purposes.

### Student enrolments

The sustainability of the School is dependent not only on its affordability but also on the attractiveness of its degree offerings, the level of demand for those offerings, and the ability to sustain a critical mass of undergraduate and postgraduate students.

Table 1 further above reveals that current student numbers and enrolments are very low and not sustainable. They do not allow the School to offer the range and quality of units required to meet the University's expectation of excellence.

The first issue for the School's sustainability is the potential level of demand, and the extent to which the options identified under Issue A might attract that potential demand. Some respondents in the second round of consultations questioned the basis of the target of 200 EFTSL for undergraduate enrolments suggested in the discussion paper.

Table 2 below sets out enrolments in music in Australian universities since 2010 by State and by domestic and overseas students (headcounts not EFT student enrolments).

**TABLE 2: ENROLMENTS IN MUSIC BY STATE AND CITIZENSHIP**

State	2010		2011		2012		2013		2014		State 2016 share of dom enrol't %	State 2015 share of Aust pop %
	Dom	O/s	Dom	O/s	Dom	O/s	Dom	O/s	Dom	O/s		
ACT	292	15	293	12	311	10	201	6	173	7	1.2	1.7
NSW	1893	113	3041	170	3926	178	3900	164	3886	172	26.6	32.0
NT	62	0	70	2	60	2	60	2	54	0	0.4	1.0
QLD	2414	142	2396	132	2454	128	2602	104	2666	108	18.2	20.1
SA	838	48	824	32	886	46	870	36	976	48	6.7	7.1
TAS	1730	28	2288	26	3164	20	3274	16	3058	18	20.9	2.2
VIC	2632	220	2522	218	2590	182	2840	198	2942	190	20.1	25.0
WA	912	22	1022	16	938	14	922	12	864	4	5.9	10.9
MULTI	42	2	43		28		7		2		-	-
Grand Total	10815	590	12499	608	14357	580	14676	538	14621	547	100.0	100.0

\*These are headcounts, not equivalent full-time students

Since 2010, domestic student enrolments have increased by 35% across Australia, much more than the population increase, though the numbers have plateaued since 2012. There have been significant variations across States and institutions with NSW and Tasmania experiencing the largest increases (these being at the University of Sydney, the University of NSW, the University of Western Sydney, and the University of Tasmania) and the ACT being the only jurisdiction with a significant fall; within Western Australia, enrolments at the University of Western Australia have fallen sharply, but this has been offset by increases at Edith Cowan University where WAAPA operates. Overseas student enrolments in music are small relative to many other disciplines, and steady.

This suggests underlying demand for tertiary music education in Australia is at least steady. Apart from Tasmania's disproportionate number of enrolments (perhaps because of its unique arrangement for secondary school students), the enrolment figures are broadly consistent with State population levels, though the ACT's enrolments are now well below par (in terms of the ratio with the population), having previously been slightly above par (WA's enrolments are also relatively low).

Other considerations also suggest potential demand at ANU could be substantially higher than at present: it was previously above the average proportion of the population in the jurisdiction; the University's core captive region goes well beyond the ACT border; and demand for music education is correlated with parental education and income where the ACT has the highest levels in the country.

All this suggests potential demand for the ANU School of Music enrolments is at least as high as it has experienced in the past, where undergraduate numbers have

exceeded 200 EFTSL. Population increase since then may suggest a higher potential level.

Previous enrolment figures reflect not just the underlying demand but also the nature of the School's offerings. Table 3 below shows the proportion of ANU undergraduates enrolled in different types of music courses over recent years.

**TABLE 3: PROPORTION OF UNDERGRADUATES (EFTSL) ENROLLED IN DIFFERENT TYPES OF COURSES**

	2010	2011	2012	2013	2014	2015	2016*
<b>Proportion undertaking single B Mus</b>	76%	74%	72%	64%	50%	43%	44%
<b>Proportion undertaking flexible double degrees (incl B Mus)</b>	16%	18%	20%	26%	23%	18%	7%
<b>Proportion doing music units in other single degrees</b>	3%	3%	4%	4%	4%	7%	8%
<b>Proportion doing music in double degrees not including B Mus</b>	1%	1%	1%	3%	18%	28%	38%
<b>Proportion doing music units in non-ANU degrees</b>	4%	4%	3%	3%	5%	4%	3%
<b>TOTAL</b>	100%	100%	100%	100%	100%	100%	100%
<b>Total proportion not undertaking B Mus alone</b>	24%	26%	28%	36%	50%	57%	56%

\*Based on first semester enrolments

Prior to the sharp fall in enrolments after 2012, most were undertaking a single BMus degree, but a significant number were also undertaking flexible double degrees including BMus, and some were taking music units in other single or double degrees. As a proportion of total enrolments (on an EFTSL basis), those undertaking a single BMus degree, and those doing flexible double degrees including a BMus, have fallen the most since 2012. There is every reason to expect that rebuilding performance in the School will be particularly attractive to those interested in flexible double degrees who are less likely to look to move to a different university given their commitment to a non-music degree. Some other music schools such as the University of Melbourne's School, have also increased their enrolments significantly by promoting the inclusion of music units in other degrees. Tapping further into this potential demand clearly requires renewed emphasis on performance, but may not require the School to offer advanced performance tuition.

Enrolment demand is also affected by the School's pre-requisite requirements. In the past, the School did not rigorously apply the current ATAR test but University data reveal a high correlation between ATAR scores and the prevailing audition requirement for enrolment in the period 2010-11, and that only around 20-25% had ATAR scores below 80. Given that some of those with scores below 80 may well have been

successful in the bridging courses now available, the more rigorous approach now to ATAR requirements, that are recommended here to continue, would not significantly reduce the level of potential demand.

The degree offerings (as well as the general controversy about the School) has evidently driven the dramatic fall in enrolments since 2012. The question is the extent to which the two options identified for the School's future academic direction would reverse that fall, and whether the options might attract enrolments from outside the groups the School drew upon in the past.

It is not possible to be definitive about this. Further market research, based on more specific descriptions of the offerings and seeking the considered views of school music students and their parents and of school music teachers, might provide firmer guidance. For the purposes of this report, a target of 200 EFTSL undergraduate students is proposed, as suggested in the discussion paper.

For the second option, with a strong mix of performance, composition, study of music and music technology, but without attempting to compete directly with the best conservatoriums through advanced performance, there is a significant risk that a proportion of potential students would continue to seek enrolment in Sydney, Melbourne or Brisbane. Students interested in flexible double degrees or mixed degrees would be likely to remain attracted to enroll at ANU and there may be some increase in demand for this if the School achieves a much higher profile both within ANU and in the community. Similarly, students mostly interested in careers in the music industry that do not rely on advanced performance would likely be attracted to the School's practical offerings such as in music technology, music management and music teaching, mixed with performance. If the School achieves a national reputation in the fields of composition, music technology and music study, and for a related mix of jazz, contemporary (including new and electronic) and classical music, it could also remain attractive for most of those in Canberra and the region keen on improving their playing and singing performance, and also begin to tap into a wider national and perhaps international market.

The risks of not achieving target enrolments would likely be significantly reduced if the first option was pursued. This option would ensure the School re-built a strong reputation for advanced performance, which could underpin the reputation it was seeking to build in composition and the study of music and a related mix of jazz, contemporary and classical music. As discussed further below, however, the cost of delivering Option 1 is much higher and, even at the margin, exceeds the revenue each student attracts. Accordingly, there is a reverse risk: that enrolments exceed the target and add to the overall financial burden. There would, therefore, need to be some limit to the number of students undertaking the high-cost advanced performance units.

Demand for postgraduate enrolments will also depend on the approach the School adopts. Table 1 shows enrolments of around 20-30 over the last ten years, with some decline this year. Most of these have been pursuing PhDs. Future demand will depend on the academic direction of the School and the School's capacity to supervise PhDs. Continuing to build the School's strength and reputation in the study of music and music composition may provide increased opportunities for potential PhD students including from overseas, but a major emphasis on advanced performance is unlikely to do so. An emphasis on practical aspects of the study of music – music technology, music management etc – could provide an avenue for a future coursework Masters degree, but it would be necessary to find a niche market where the students or their employers would value the product sufficiently to fully meet the costs involved. While some

suggestions were made during the consultations such as in music technology and new music aimed at school music teachers looking for mid-career professional development, in the absence of any market research it would be unwise at this point to set any target for a possible Masters degree. Coursework DPhil degrees may remain viable given the financial support provided by Government, though the demand for these is low.

The availability of supervisors for PhD students imposes a constraint on likely future enrolments. Some flexibility around having supervisors and assistant supervisors outside the School in the fields of expertise the students are intending to study may help to protect enrolment numbers, but significant growth seems unlikely in the short-term but could build later including from overseas.

Based on these considerations, it is suggested that the School work on the basis of retaining a target of around 20 PhD students, reviewing whether this might be increased and/or complemented by some coursework Masters and expanded DPhil degrees in a few years' time.

**Recommendation 18:** The University should set a medium-term target for student enrolments of 200 EFTSL undergraduates and 20 postgraduates, noting the risk of not achieving the target particularly should the second option for the School's future direction (without advanced performance tuition) be pursued.

#### *Financial considerations – recent history and current arrangements*

There has been a great deal of misunderstanding of the School's financial situation and its impact on both the School and the rest of the University. The misunderstanding has been exacerbated by the use of loaded terminology such as 'cross-subsidies' and failure to appreciate the history of Commonwealth and ACT funding, and the costs of music education.

As explained in the discussion paper, the Commonwealth's funding of higher education music has evolved since the Dawkins reforms, now comprising its 'cluster funding' (student load funding) on a per student basis and an implicit component of the University's block national research grant (NRG). The latter evolved from the former explicit National Institute of the Arts (NITA) grants. The implicit component is now passed on to the School by the University through its Creative Arts Strategic Funding. This strategic grant is not a cross-subsidy, but rather recognition that the cluster funding is not sufficient to cover the costs of undergraduate teaching. Though drawn from the NRG, it is not related to research. As Table 4 below shows, its value in today's prices is far lower than in the early 1990s and has fallen nearly 10% since 2012. Against average earnings (which reflect the main cost driver for the School), the decrease in real value is greater.

**TABLE 4: COMMONWEALTH AND ANU STRATEGIC FUNDING FOR THE SCHOOL IN ADDITION TO STUDENT LOAD FUNDING (SELECTED YEARS)**

	1995	2010	2011	2012	2013	2014	2015	2016
Actuals (\$m)	1.65 (approx.)	1.419	1.419	1.419	1.206	1.419	1.419	1.419
CPI adjusted, 2016 prices (\$m)	2.720	1.629	1.573	1.555	1.290	1.474	1.452	1.419
AWOTE adjusted	3.931	1.736	1.671	1.601	1.296	1.481	1.442	1.419

While the cluster funding itself generally kept pace with prices, it has fallen by about 7 per cent relative to wages growth since 2010, and hence fallen further short of the costs of undergraduate music teaching.

In part because of the reduced real value of the funding for music teaching (both cluster funding and the ANU Strategic grant), but also because of excessive costs in the School and, most recently, falling enrolments, the School continues to operate at a deficit. This deficit has been financed out of the College, accentuating the popular impression in the rest of the College and the University that the School has required cross-subsidies met primarily by levies on other schools in the College. Table 6 below sets out the School's deficits as measured by CASS and funded by reducing the budgets of other schools within CASS.

**TABLE 5: SCHOOL DEFICITS MET BY THE ANU COLLEGE OF ARTS AND SOCIAL SCIENCES 2010-2016**

	2010	2011	2012	2013	2014	2015	2016
<b>Actuals (\$m)</b>	1.613	2.365	1.428	0.195*	0.314*	0.804*	1.160

\*The deficits in these years were less than the actual operating deficits because of 'overfunding' for student load based on the previous year's (higher) student load. The underlying loss each year was nearer to \$1m.

Adjusting for 'overfunding' for student load in 2013, 2014 and 2015, the deficits in recent years have remained around \$1m a year.

Arguably, these figures exaggerate the real deficits and the impact on CASS as they are based on a formula for the School's contribution towards CASS overheads that may not reflect the actual cost, or the efficient price, of the services CASS provides. The formula is based on a percentage of the cluster funding per student which, for the Schools of Music and the Arts, is higher than the average cluster funding of schools within the College. Similarly, the School's contribution to the University's broader overheads (and Strategic Projects) is based on a percentage of the cluster funds, not the actual cost per student or the efficient price of the services provided.

This is not a trivial technical issue. There is a perception in some quarters that the School of Music (and schools more generally across the University) benefits from the largesse of the centre, both of the University and of the College, rather than being the source of the funds the University and College receive; and there is a corresponding failure in some quarters to appreciate that it is the schools that are purchasing services from the centres and may not be receiving value for money.

Reforms to the way corporate services are managed and funded were implemented many years ago in other parts of the public sector and continue to be subject to competitive pressures. Such reforms could be of particular benefit to the School of Music whose cost of teaching (and associated cluster funding) is relatively high so that the price they pay for corporate services is also particularly high. On the basis of the current difference between the School's cluster funding rate and that of humanities schools' funding, a standard contribution per student would reduce the total overhead cost to the School by around \$200,000 with the current level of students, and around \$600,000 a year if the target load of 200 EFTSL were achieved. Because the University's approach to funding overheads goes beyond the terms of reference for these Music School contributions, no specific recommendation is included.

The School has also been affected by reductions in support from the ACT Government. After the former Institute of the Arts was merged with the ANU, the ACT Government continued to provide financial support in recognition of the services the Institute provided to the Canberra community. This amounted to \$3.3m a year, shared between what was later the School of Music and the School of Art. The support was halved in 1998; the level of support was largely restored when the block grant was replaced by a purchaser/provider agreement, but has steadily fallen in real terms. The agreement is not related to any general services the School provides to the Canberra community but is strictly tied to specific programs for ACT schools and students and their communities as described under Issue B. A summary of the ACT financial contributions to the School is set out in Table 7 below.

**TABLE 6: ACT GOVERNMENT CONTRIBUTION FOR THE SCHOOL**

	1995 \$m	1998 \$m	2003 \$m	2006 \$m	2009 \$m	2012 \$m	2015 \$m
<b>Actual payments</b>							
Block funds	1.65	0.825					
Purchaser/provider agreement			1.60	1.60	1.40*	1.46*	1.34*
<b>TOTAL actual contrib</b>	1.65	0.825	1.60	1.60	1.40*	1.46*	1.34*
<b>TOTAL real value of contrib (2015 prices)</b>	2.74	1.32	2.19	2.00	1.57	1.57	1.34*

\*In 2009, \$200,000 was redirected to non-profit community organisations to subsidise access to Llewellyn Hall, allowing ANU to charge more commercial rents.

While it is hard to discern the financial situation of other music schools around the country, it is clear that all of them rely heavily on funding beyond the Commonwealth's cluster funding, either through direct financial contributions or through indirect support arrangements. These arrangements include, for example:

- Philanthropic grants to the University of Melbourne School (which has around 700 students) of around \$1.3 million per year, along with university policies that

strongly encourage enrolment in music units by students undertaking non-music degrees;

- Direct assistance from the NSW State Government to the University of Sydney's Conservatorium and its associated regional conservatoriums (with over 1,000 students) in recognition of community performance activities;
- Indirect State Government support to the University of Tasmania's School via a pre-tertiary program that includes accreditation towards the Bachelor of Music;
- 'Synergistic' support for Griffith University's Conservatorium via (with over 1,000 students) via its location in the Arts precinct in Brisbane's Southbank allowing cost-effective access to performance teachers and visiting artists working with the State orchestra, ballet company, theatre and so on.

In all the State capitals the music schools can draw on the Commonwealth-funded State orchestras to supply more cost-effective advanced performance teachers (given orchestra members are already full-time paid employees), and opportunities for students and staff participation in ensemble performances etc.

The CSO has repeatedly sought additional funding from the Commonwealth noting, for example, the allocation of \$8 million a year to Tasmania, but has had very limited success. There have also been reviews aimed at a fairer distribution of the Commonwealth funds but these have not led to any serious policy change by the Commonwealth. As suggested further below, a modest alternative would be for the ANU School to enter a partnership with one or more States to access key orchestra members to be visiting artists/teachers at a marginal cost.

At present, the ANU School of Music Foundation has access to an endowment fund of around \$1.3 million that allows it to finance prizes and scholarships worth about \$60,000 per year. Other endowments for School of Music activities total a further \$4.6 million, all dedicated to specific scholarships and prizes. The Foundation believes the endowment fund could increase significantly in the years ahead, but it is clear that donors generally specify where their money can be directed, focus on students themselves not School programs, and give a strong emphasis to music performance-related activities, particularly in classical music. That is, this source of funding is unlikely to be substantial for some years and, if and when it is substantial, it would only assist the School if the University pursues the first option and includes advanced classical music performance; even then, it might not provide much help with the School's program costs.

Responsibility for the School's facilities, including Llewellyn Hall, now lies with the University's facilities area, not the School of Music. Some people suggested this be reconsidered but, in light of the likely financial impost and additional management workload involved, the suggestion has not been explored in these consultations. It is noted however, that management of the facilities must first and foremost serve the interests of the School, supporting its teaching and research and related activities, and promoting the School.



### Estimated expenditures and revenues in future

Under both options for the School's future academic direction identified in this report there would need to be additional academic and professional staff, and contracted or fractional appointments for performance tuition replacing the PDA. The precise requirements have not been ascertained in these consultations, but on the basis of the School's past experience of students' performance interests and with guidance from my advisors, the following scenarios have been prepared as a basis for estimating future expenditure requirements and the implications for funding when the target enrolments have been achieved.

For the base option – without advanced performance (Option 2) – academic staffing should increase from the current 11 to 15 full-time staff, allowing the School to complement its capability in composition and musicology with strengthened capability in performance, music technology and music theory and aural. There would also be some provision to bring in expertise in music management and/or music pedagogy. Professional staff will also need to be increased given the extra staff (including performance staff on sessional contracts etc.), the extra student load expected and the extra effort in events management. While the extra full-time academic staff focusing on performance may be able to provide some instrument tuition, most of that tuition will need to be provided by sessional contract staff and fractional appointments. Under this option it is likely that eventually (when the target student enrolment is reached) around 20 such staff would be required, recruited from within the Canberra region. Some would work almost full-time during term time and, on average, they would work the equivalent of a 0.4 full-time staff member. Mostly these staff would be providing one-on-one tuition but many would also participate in ensemble activities.

There are several ways in which advanced performance under Option 1 could be delivered. It is likely that the academic staff numbers would need to be further increased to, say, 16 with further staff devoted to performance as well as the enhancements referred to under Option 2. Top Australian performance teachers would need to be engaged. Canberra may provide a number of these but others would need to be brought from interstate, visiting ANU throughout term times to provide one-on-one tuition and participate in ensembles. Visiting artists from overseas would also come regularly to provide master classes several times a year, joined by the interstate and local teachers.

It has been suggested that the cost of visiting interstate staff could be contained if agreements could be reached with the individuals concerned and the relevant State orchestras to limit the fees payable by ANU given the staff are already full-time paid employees of the orchestras. The members of visiting performance-based staff would depend upon the number of instruments covered for advanced performance teaching; access to such staff could also be limited to some quota of students selected on the basis of auditions.

The main scenario for Option 1 costing purposes is to limit the advanced performance teaching by interstate visitors to about 8, and to rely upon top Canberra teachers for other instruments. This would ensure top teachers for both classical and jazz covering violin, cello, piano, voice, guitar, saxophone, brass, selected woodwind, drums and percussion (the availability of teachers in Canberra suggests the carillon and the harp could also be covered). The international visiting artists (say four) and visiting Australian artists would ensure the School offered the very best in advanced performance teaching and the ability to contribute extensively to the Canberra music scene. The students eligible for advanced performance education by interstate

teachers might be limited to, say, 40 or 50 (or total advanced performance students capped). All performance students would be able to participate in master classes.

The following table (Table 7) sets out the costs of delivering the School's teaching programs on the basis of the suggested target of 200 EFTSL undergraduates and 20 postgraduates and the scenarios for staffing and performance teaching set out above (replacing the PDA).

**TABLE 7: MODELLING EXPENDITURE REQUIREMENTS ON THE BASIS OF TARGET ENROLMENTS, COMPARED TO 2016 ESTIMATES**

	2016 Estimates		Option 1 (Advanced Performance)		Option 2	
	FTE	\$ per year	FTE	\$ per year	FTE	\$ per year
Academic staff	11	1,800,000	16	2,400,000	15	2,250,000
Invited lecturers	-	-	-	50,000	-	50,000
Professional staff	6.5	650,000	8	800,000	7.5	750,000
Teaching-only local performance staff	(PDA)	250,000	6	600,000	8	800,000
Visiting international and interstate staff (incl. travel)	-	50,000	-	900,000	-	100,000
Internal School administration	-	550,000	-	700,000	-	700,000
Contribution to Chancelry*	-	600,000		1,260,000	-	1,260,000
Contribution to College*	-	100,000		540,000	-	540,000
<b>TOTAL</b>		<b>4,000,000</b>		<b>7,250,000</b>		<b>6,450,000</b>

The revenue implications are set out in Table 8 below.

**TABLE 8: MODELLING SCHOOL REVENUES ON THE BASIS OF TARGET ENROLMENTS, COMPARED TO 2016 ESTIMATES**

	2016 Estimates	Option 1 (Advanced Performance) \$ per year	Option 2 \$ per year
Cluster funding for Undergraduates	1,280,000	3,660,000	3,660,000
Postgraduate research fees	120,000	140,000	140,000
Strategic funding from the University	1,400,000*	2,600,000+	2,600,000+
<b>TOTAL</b>	<b>2,800,000</b>	<b>6,400,000</b>	<b>6,400,000</b>
Estimated Shortfall after expenditure (from Table 8)	(1,200,000)	(750,000)	50,000

\*Gross amount, not net of School's own contribution to Strategic Projects (the net amount is currently \$1,270,000)

+ Net suggested strategic funding from the University

This modelling suggests that the School could operate successfully under the base Option 2 if the University increased its strategic grant to around \$2.6 million (net) per year. This assumes continuation of the current practice of the School paying overheads based on its relatively high cluster funding per student: if these charges were reduced, the strategic grant required could also be reduced. This strategic grant of \$2.6 million (net) would relieve CASS of funding the current deficit of around \$1 million per year (noting that it has proven able to find this for a number of years).

The risks surrounding student numbers are considerably less under Option 1, but it would require additional funding of around \$800,000 per year. Again, under the modelling, this would relieve CASS of funding the current deficit but, unless a new external source of funding is found, the University's ongoing contribution would need to be considerably higher than at present (including the current deficit).

Apart from the shortfall identified under Option 1, there are financial risks associated with both options. The modelling suggests that marginal revenues exceed marginal costs for each extra student under the base Option 2, meaning that failure to achieve the target enrolments would leave the School with a deficit despite the increased strategic funding proposed from the University. The modelling suggests on the other hand that marginal costs for advanced performance students exceed marginal revenue under Option 1, meaning that greater numbers of students demanding advanced performance teaching including from teachers outside Canberra would add further to the deficit identified. The scenario used for the modelling assumes around 50 students would receive on-on-one tuition by visiting teachers, with others able to benefit from ensemble activity when they are here for master classes etc.

The main challenge for Option 1 is to identify a source for funding the shortfall. A significant component of the additional cost relates to advanced performance in classical strings and piano provided by visiting artists. Together with voice, this reflects the strong preference of many of the Canberra community groups consulted who see valuable benefits to the Canberra community and their organisations. The obvious question is whether, given these community benefits, the community should bear some of the costs and risks.

The case for doing so is strengthened by the fact that the Canberra contribution to the School has decreased very significantly and there is now no contribution other than for pre-tertiary services provided by the School. The way in which such assistance might be provided is not explored in any detail here, but options may include some partnership agreements with the ACT Government and sponsorship by GBEs or others for particular aspects of the School's performance activities (eg. a School string or jazz ensemble or choir, or visiting artists who also participate in public performances).

**Recommendation 19:** The University should commit to ongoing funding of the School, in addition to the Commonwealth cluster funding, of some \$2.6 million (net) per year through its Strategic Grant in recognition of the costs of music teaching at the standard of excellence it expects.

**Recommendation 20:** The University should explore with the ACT Government in particular, but also private sector sponsors and individual benefactors, ongoing funding of \$800,000 per year so that the School can pursue Option 1 for its academic direction (Recommendation 2) and thereby meet the expectations of the Canberra community in terms of the School providing services that contribute to advanced music performance in the national capital.

Investment and risk management

The target enrolments will not be achieved unless prospective students can see that the School is able to offer the quality education they are seeking. Accordingly, action needs to be taken to increase the academic staffing and to contract and/or appoint performance staff ahead of the students enrolling and the associated increase in revenue becoming available. In other words, notwithstanding the recommended commitment by the University to \$2.6 million per year ongoing support in addition to the cluster funding, the School can expect to continue to be in deficit until it reaches its target enrolment level.

With the pipeline impact of the decline in new enrolments since 2012, and given Year 12 students have already nominated their preferred university in 2017, it is unlikely that enrolments will increase much next year unless some radical action is taken (such as offering major scholarships). The pipeline process also means the target would probably take until 2021 or 2022 to be reached. Table 9 indicates the very broad order of likely deficits should enrolments recover steadily after 2017 to the target by 2021. It may be possible to achieve some growth in enrolments in 2017, but only if additional measures such as the offer of scholarships are taken, adding to net costs (despite the additional revenues involved). For Option 1, indicative estimates are based on two scenarios – increasing external funding over the next three years to \$800,000 per year, or no external funding.

**TABLE 9: INDICATIVE ESTIMATES OF LIKELY DEFICITS TO 2021**

	Under-graduate enrolments	Option 1 Deficits		Option 2 Deficits
		With external funding of \$800,000 from 1 July 2017	With no External Funding	
	EFTSL	\$ per year	\$ per year	\$ per year
2017 (assumes first stage of new appointments)	70	50,000	450,000	250,000
2018 (assumes second stage of new appointments)	90	300,000	1,100,000	500,000
2019 (assumes all new appointments made)	120	450,000	1,250,000	450,000
2020	160	250,000	1,050,000	200,000
2021	200	50,000	850,000	-
Total deficit to end 2021		1,100,000	3,900,000	1,400,000

Some projected deficits should be considered the necessary investment to put the School back on a sustainable basis, noting there are significant risks particularly around external funding under Option 1 and enrolments under Option 2. The University might set an indicative cap of \$3 million for the accumulated deficit to 2021 to guide management on these risks. This should be covered by the Chancelry, not CASS,

whatever governance arrangement is put in place. The Chancelry should bear the risk of the deficit being higher than indicated in Table 9, with a view to holding the aggregate deficit below the suggested cap.

This also means that, should the School remain in CASS, there will still need to be direct and close involvement by the Chancelry in the management of these risks by the School. This may add more weight to Recommendation 17 for an Advisory Board to assist the School, particularly through this rebuilding process, and to ensure a direct channel of communication with the Vice-Chancellor.

In the event that Option 1 is pursued but the external funding was not forthcoming, the deficits would be likely to aggregate beyond \$3 million in 2020 with no prospect of ending. That would require a painful revisiting of the options. This suggests strongly that in managing an investment cap of \$3 million, a commitment to Option 1 beyond 2017 should be strictly conditional on a clear commitment from the ACT Government or elsewhere to ongoing funding of \$800,000 per year.

In the event enrolments do not reach the target of 200 EFTSL, the University may need to reconsider its ongoing financial commitment and the School's future, whichever option is pursued. So long as enrolments reach 150, the annual financial commitment required (above cluster funding) should be under \$3 million a year. If, by 2021, it seems unlikely enrolments will reach 150 EFTSL a further review of the School would need to be undertaken.

**Recommendation 21:** The University should accept the need to invest in the School ahead of any recovery of student enrolments, and set an indicative cap of \$3 million on aggregate deficits between 2017 and 2021.

**Recommendation 22:** The Chancelry should take responsibility for this investment and the risks involved, not CASS, at least until 2022.

**Recommendation 23:** In managing the risks, the University should set conditions on fully proceeding to Option 1 (if that is preferred), including that clear commitments are made by the end of 2017 by the ACT Government or other external sources, to ongoing funding of \$800,000 per year.

**Recommendation 24:** If enrolments do not approach 150 or more EFTSL by 2021, a further review of the School should be undertaken.

# THE FUTURE ANU SCHOOL OF MUSIC

Two options are presented in this report for the future academic direction of the School:

Option 1: The option preferred by most of those consulted, which would require funding commitments from the Canberra community as well as the University, offering advanced performance education as well as teaching and researching composition, the study of music and music technology; and

Option 2: A more modest option offering an attractive mix of performance education as well as composition, the study of music and music technology, but not advanced performance teaching, not requiring external funding but also not meeting all the demands of the Canberra community.

While this report is not prescriptive about the exact shape of the teaching curricula and the research under these two options, leaving this to the new leadership of the School, it is possible to illustrate the desired outcomes under these two options and to identify some of the processes required for implementation. This may help to clarify for those in the School and University, and those in the Canberra community, what the ANU School of Music could and should look like under these two options, together with the other recommendations in the report.

## **Option 1 including Advanced Performance**

### Curricula

The School would offer four specialisations or majors – performance, composition, the study of music (or music and society), and music technology; units in music management and music pedagogy might also be provided. Underpinning these would be mandated units including in music theory and aural. Students would be able to select the mix of units that best suited their preferred trajectory of specialization and career aspirations, subject to fulfilling overall course requirements and completing compulsory units.

Option 1 would offer an advanced performance stream subject to strict audition-testing making the students eligible for performance tuition including master classes by Australia's top musicians and visiting international artists. Some increased flexibility in the design of the BMus would be provided, recognizing in particular the extra effort performance students must make.

### Students

The School would have around 200 EFT undergraduate students by 2022, and 20 postgraduates. Up to about 80 undergraduate BMus students would be pursuing advanced performance units, mostly on a full-time basis (access to interstate teachers would be limited to about 40); a further 100 would be enrolled full-time in a BMus including some performance units but looking for majors in composition, music technology or music and society; and about 100 in total (around 50 EFTSL) would be undergoing flexible double degrees or music units in other single degrees pursuing some (mostly non-advanced) performance units and units in composition, music technology and/or music and society.

Bearing in mind the limited job opportunities for career performers, the advanced performance students would be strongly encouraged to undertake complementary units

such as in music management, music technology or music pedagogy, likely to help them find professional careers that still utilise their advanced performance capabilities.

The School would have around 20 postgraduate students, most doing research or professional PhDs in composition, music technology or some field of music and society. Over a longer timeframe (say, by 2027), some advanced performance graduates may also undertake professional PhDs.

### Staffing

By 2022 there could be as many as 40 members of the academic staff, with 16 full-time staff, about 15 contract sessional and fractional staff and about 10 world class teachers visiting regularly from interstate and overseas. The full-time staff would include around five focused entirely on performance, with additional capacity also in aural and music theory, and music technology. The international and interstate artists would provide one-on-one tuition by weekly visits, and also intensive master classes several times a year in which a wider range of performance students can participate through ensembles etc.

Much of the instrument tuition would be conducted at the School, along with all the ensemble activity (except where done in partnership with, for example, the Australian Youth Orchestra). As a result, the environment at the School would once again involve almost constant music playing complementing the teaching of music theory, composition, music technology and the study of music. There would also be considerably increased recording and dissemination of music.

Invited lecturers would also provide lessons in music management and music pedagogy, possibly in association with the University of Canberra or some other institution.

### Profile in ANU

The increased emphasis on performance, including advanced performance, will allow the School to play a much bigger role on campus, students and staff performing more regularly at campus events and in campus venues, and also supporting the many ANU music associations and groups. School chamber groups, jazz combos and bands, and choirs would perform not only at graduation ceremonies but also in Orientation Week and major sporting and other campus events. They would also regularly participate at the ANU Bar, University House, and other locations such as the Wig and Pen, Ivy and the Fox and the Gods cafes and bars.

The School would assist other campus music groups by providing soloists and accompanists from time to time, and giving them access to facilities within the School. Music in all its forms would become a larger part of campus life at ANU, ensuring the University gained a reputation for its appreciation of the arts as well as for its research.

### Profile in Canberra

The School would re-establish partnerships with a range of Canberra music organisations, with students participating not only with the Canberra Youth Orchestra (as recently agreed) but also with the Llewellyn Choir, the Wesley Music Foundation and the Canberra Choral Society. There would also be renewed student and staff involvement in public performances by jazz bands, contemporary music groups and classical music ensembles, contributing to Canberra's 'Cool Capital' image. These would include involvement in music festivals in Canberra such as the National Folk Festival and the Canberra International Music Festival.

With advanced performance, the School could once again contribute substantially to the maturing cultural life of the national capital. The high quality of performance by students would ensure some are able to participate in the Canberra Symphony Orchestra and to be soloists in choirs; they would also strengthen the quality of local bands and jazz groups, significantly enhancing Canberra's 'Cool Capital' image. Internationally recognized performance teachers from outside Canberra would also be available to participate in performances by the CSO and other high standard music ensembles, or include dedicated public performances when here for master classes.

The School may also be able to establish some sponsored ensembles such as a jazz band, a string chamber group and/or a choir performing regularly around Canberra at a high standard.

### National profile

The School would build a national reputation for excellence not only in composition and the study of music, (focusing in particular on Australian music and being a valued partner of the NFSA, AIATSIS and the National Library) and music technology, but would also build a reputation nationally for excellent performance, including in demonstrating the depth of its compositional strength and its unique knowledge of Australian music, including contemporary Australian music. Advanced performance graduates would frequently go on to further study at the Australian National Academy of Music.

## **Option 2**

### Curricula

As with Option 1, the School would offer four specialisations or majors in performance, composition, music technology and music and society, underpinned by mandated and strong units in music theory and aural. The orientation would be strongly practical offering mixes of performance and composition with music technology, management and pedagogy as well as musicology.

### Students

There would still be a number of BMus students pursuing advanced performance units (perhaps as many as 40) where suitable teaching staff are available in Canberra; most single BMus students (say 120) would major in composition, music technology or music and society (also with some performance units); a larger proportion than under Option 1 (over 100) would be undergoing flexible double degrees or music units in other single degrees.

The 20 postgraduate students would be researching composition or some field of study of music rather than performance, and would mostly be undertaking research PhDs.

### Staffing

By 2022 there would be over 30 members of the academic staff, with 15 full-time staff and around 20 Canberra-based contract sessional and fractional staff providing most of the instrument tuition. The full-time staff would include about four to lead the performance staff, with additional capacity in both aural and music theory and in music technology. Visiting lecturers would teach music management and/or music pedagogy.

As with Option 1, most if not all of the instrument tuition would be conducted at the School, along with most ensemble activity, re-establishing an environment of constant music playing complementing the teaching of music theory, composition and the study



of music. While not to the extent of Option 1, there would also be increased recording and dissemination of music.

#### Profile in ANU

The increased profile of the School around the campus would be essentially the same as under Option 1, making a real difference to the life of the University through performances by students and staff and active support of other campus music groups.

#### Profile in Canberra

While not able to contribute as substantially to the maturing cultural life of the national capital as Option 1, Option 2 would still allow the School to re-establish a strong contribution to Canberra's music activity. Partnerships with a range of music organisations would be re-established and there would be renewed student and staff involvement in public performance by jazz bands, contemporary music groups and classical music ensembles. Students would also be more actively involved in music festivals in Canberra and the region.

#### National profile

The School's national reputation would be focused on its excellence in composition and particular areas of music study, including Australian music in partnership with national institutions such as the NSFA, AIATSIS and the National Library; it would also gain a reputation for music technology.

The School would be known to offer a very practical music degree preparing students well for a wide range of professional careers in the music industry or complementing some other professional career.

### **Making it happen**

#### Strategic planning

The future described here will require concerted effort over the next five years and sustained effort after that. A firm commitment by the University is needed following release of this report, and an approach made to the ACT Government to explore complementary commitments that might allow the option preferred by the community to be pursued.

The new Head of School will need to begin a process of strategic planning. If the University agrees to establish an advisory board, they should be fully engaged in the strategic planning process ensuring continuing consultation with key groups in the School (both students and staff), University and Canberra community. The initial strategic plan should be for the period 2017-2022, and be updated each year in the light of experience. It should guide School curricula, staffing, external relationships, communications, research priorities, and budgeting. Given the School's sad recent history, it must also guide action to improve the culture, promoting values of professionalism and mutual respect, and ethical behavior amongst all staff and students.

The strategic plan must be reflected in performance agreements or business plans for key staff including the Head of School and the Deputies responsible for Education and Research, and the School Manager. Staff development should be an ongoing priority, with early effort to ensure full-time staff are trained in preparing and managing strategic and operational plans.

**Recommendation 25:** Once a firm commitment is made about the School's future academic direction, a strategic planning process should be initiated by the Head of School working closely with the proposed Advisory Board when established.

### Marketing and branding

The descriptions above are illustrative only: there are risks involved and the exact shape will depend on the specific approach that the new Head of School may pursue within the broad direction the University chooses, presumably between the two options set out in this report. The descriptions suggest the very real possibility of a radically refreshed School offering great opportunities for students and staff and making a real difference to the cultural life at ANU and in the Canberra community, and in time, making a real national contribution in partnership with national institutions. It suggests a vision that will warrant, and require, enthusiastic support and a shared commitment across the now divided interested parties.

Gaining this enthusiastic support and shared commitment will require the sorts of measures and leadership qualities discussed further above under governance and sustainability. But it will also require investment in marketing and branding that confirms in the minds of everyone important to the School that the new vision and direction is real and will be firmly pursued over the next decade and more.

The School of Music building itself needs a makeover, particularly the ground floor entrance area and the Llewellyn Hall vestibule area. An attractive and interactive website is required, including music played by current and former students and staff as well as essential information about course offerings, pre-requisites, application processes, staff profiles, current research etc. A carefully designed marketing campaign needs to be developed and implemented, targeted to parents and potential students, the people most likely to influence them (eg. school music teachers, instrumental tutors) and the broader Canberra and regional community (eg. music and other arts organisations). This should include a very attractive glossy brochure as soon as new staff appointments are known. Strategic plans and annual reports must be made public and set out clearly what is being done and report on achievements (or their absence).

In early 2017 a start needs to be made to have music performances by students and staff on campus demonstrating renewed performance activity. Involvement by students in the CYO and other community ensembles and choirs should be made known. Current students should be invited to join any organized visits to secondary schools to inform them about the University and the School well ahead of when university enrolment nominations are due.

**Recommendation 26:** Linked to the strategic planning process, a comprehensive marketing and branding campaign should be developed in close consultation with the School's Advisory Board.

# ATTACHMENT A –TERMS OF REFERENCE

## School of Music Community Consultation

### Background

The Vice-Chancellor has publicly announced that he is committed to ANU having a School of Music that is in keeping with the national and international standing of ANU. He has also announced that he will undertake an extensive community consultation over the first half of 2016 with the intention of announcing his vision for the future for the School in the second half of 2016.

### Purpose

The Vice-Chancellor has appointed an eminent member of the ANU community, advised by two eminent music scholars and an eminent member of the arts community to undertake a community consultation of the ANU School of Music that will identify options for its future that ensure the University has a music school in keeping with its role and mission as the national university, and one that has regard to the role of ANU in the national capital. The consultation will involve a wide range of interested parties both within the University and amongst the Canberra community.

The community consultation will examine:

- Academic quality and direction of the School
- Role of the School in the ANU and wider community.
- Governance and sustainability

The community consultation will produce a report that presents the Vice-Chancellor and incoming Head of School options for the future of the School that will help the School perform at an optimum level in keeping with the national and international standing of ANU, and identifies strategies to create a sustainable future for the School.

### Community Participation

Members of the School of Music community, stakeholder groups and the wider Canberra music community will be invited to participate in the consultation. These will include:

- School of Music Staff
- School of Music Students
- The School of Music Foundation and Friends of the School of Music
- School of Music alumni and former staff
- ACT and national music organizations
- ACT and Federal Government representatives
- ANU campus community.

Members of the public will also be provided with an opportunity to participate.

## Timeline

The Community Consultation will be completed with a report to the Vice-Chancellor by August 2016. It will be undertaken in two stages:

- First round of consultation meetings in February and March
- Second round of consultation meetings in June and July following the release of a Discussion Paper by the beginning of May.

## Roles and Responsibilities

Chair	Professor Andrew Podger AO
Expert Advisors	Emeritus Professor Larry Sitsky AM Emeritus Professor John Painter AM Ms Robin Hughes AO
Internal Advisor	Associate Professor Royston Gustavson, Interim Head of the ANU School of Music
Executive Officer	Donna Webster

Enquiries and submissions can be directed to [somconsultations@anu.edu.au](mailto:somconsultations@anu.edu.au)

# ATTACHMENT B - SCHOOL OF MUSIC

## CHRONOLOGY OF KEY CHANGES AND EVENTS

- 1965 Canberra School of Music established in Manuka with Ernest Llewellyn as founding director
- 1976 School of Music building opened on the ANU campus
- 1988 The Canberra School of Music and Canberra School of Art were functioning as units of the Commonwealth Department of Education. The Commonwealth combined them to become the Canberra Institute of the Arts under an ACT Ordinance effective February 1988. The Institute was governed by a board, consisting of an Executive Chairperson and the two School Directors (all appointed by the Minister), as well as a Council. The Council consisted of the board members plus 5 members appointed by the Minister, and 2 elected members (one member of staff and one student of the Institute)
- 1992 Institute of the Arts (ITA) became part of ANU as a separate academic organisation within the Faculties (with separate Board and part-time Chair, having parallel powers and functions to those of the Board of the Faculties with ability to make recommendations direct to Council). The Board's membership included senior university academics who were not members of ITA staff, nominees of the ACT Government and members of external music and art communities, as well as representation from Institute staff and students.
- 1996 Major curriculum review undertaken
- 1998/9 ACT Government funding to ITA was halved; block funding changed to specific purchaser/provider funding agreement
- 2000 Institute of the Arts renamed National Institute of the Arts (NITA); new curriculum introduced following 1996 review
- 2002/3 NITA amalgamated into Faculty of Arts; constituent parts of NITA established as separate Academic Organisational Units and Board abolished; ACT Government funding restored to \$1.6m for specified services
- 2004/5 Review of School of Music – changes in staffing and teaching recommended
- 2006 School of Music became part of Research School of Social Sciences and subsequently part of the Research School of Humanities
- 2007/8 Another Review of School of Music – changes in staffing together with a redundancy program initiated
- 2008 School of Music became part of ANU College of Arts & Social Sciences
- 2012 Further Review of School of Music – overhaul of curriculum and further major reduction in staffing, including spill of positions and introduction of Personal Development Allowance for instrument tuition
- 2015 Loss of some senior staff, including Head of School, and confirmation of limited performance-based tuition.