

MCA CLASSICAL MUSIC SUMMIT: GUIDANCE FOR WORKING GROUPS

1. WORKING GROUP: ADVANCING THE REPERTOIRE: Room 1046

Your task is to identify a very small number of key objectives in this area and then to propose the following:

- Scope of each objective
- Key initiatives for the next 12 months
- Key milestones in the over the next 12 months
- What resources and capability are required?
- Who / what groups should be involved?
- Thoughts on a structure to drive the work forward

Consider effort, cost, impact, capacity to get momentum underway.

Be prepared to present back to the plenary session a 5 – 7 minute summary with brief opportunity for the broader group to comment.

In order to handle more than one proposal, you may wish to split your working group into subgroups.

You are free to propose anything you wish that addresses the general issue before this working group.

To prepare for the Summit, ten focus groups around the country presented many ideas and from those were drawn some overall objectives and particular proposals. We hope that you have read the reports on the website.

The objective concerning repertoire is as follows. It may assist in guiding the working group's discussion.

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

GENERAL COMMENT

Repertoire is of course of interest simply on artistic grounds and for the vitality of the art form. There is a need to see that the work of composition is supported and that a broad diversity of work is brought before the public.

Repertoire issues also intersect with all the other areas under consideration at the Summit. It is important in building audiences. What repertoire should be taught in schools or in the preparation of professionals? What media policies would be constructive in making diverse repertoire accessible?

It was noted that there is a special need to develop/present new repertoire, with integrity, that **appeals to the large orchestral audience.**

It was proposed that a portion of grants for commissions, in which commissioner undertakes to give a public performance, could **include costs of broadcasting** to gain a larger audience, longer life.

Considering that responsibility for new repertoire falls especially on small presenters, this additional objective might be worth considering:

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

Concerning this, there is already a proposal that could be taken up:

Ensembles could become **artists-in-residence in the new school halls**. They become rehearsal spaces, possibly performance spaces if the ethos is right. As a contra, artists offer some services to the children. Liability insurance issues need to be addressed. (MCA, + plus others?)

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2. WORKING GROUP: ADVOCACY AND RESEARCH: Room 1045

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The objectives concerning advocacy and research are as follows. They may assist in guiding the working group's discussion.

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

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

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

Very importantly: **classical music needs a new narrative to persuade governments it is in their and the public interest to renew and expand support.** While the focus groups had little to say on this issue, it should have very high priority.

GENERAL COMMENT

The summary of focus groups reports shows a long list of possible advocacy issues and targets. For some of them, organisations have been identified that might take responsibility. The Music Council is engaged with some issues and could add some more.

So while this working group could discuss and perhaps prioritise issues for advocacy, it might be more valuable to think about an overall strategy for advocacy for the classical sector. In the performance area the major companies do their own advocacy but where is the voice for small groups and individual performers? There is some advocacy in the education area but no integration with performance, media etc. Would it not be better to have a process that gives a single voice for the whole sector when needed?

Concerning research, what key information is needed for advocacy but does not exist?

Some advocacy recommendations from the focus groups:

Require that education and accreditation of preschool teachers and carers includes appropriate skills in music and music pedagogy. Education departments to **insist on competence in music teaching** as one requirement for primary school teacher accreditation. Preservice education for primary school generalist teachers to train them to the **level of competence necessary to deliver the music curriculum.**

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

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

School teachers, especially primary classroom teachers, should have **ample opportunities for professional development** in music.

Ensure that the national curriculum for music covers the necessary bases.

Extend services that give students direct contact with musical artists to schools that now cannot afford them or where the administration is not sufficiently interested.

The sector to support **advocacy to the Commonwealth for adequate funding to tertiary music institutions** for the training of performers.

Provide subsidies specifically intended to lower ticket prices to performances.

Provide **subsidies specifically to support artistic risk.**

ABC Television news to include at least one arts/culture story every evening, and include classical music.

3. WORKING GROUP: AUDIENCE BUILDING 1: Music Workshop

Your task is to identify a very small number of key objectives in this area and then to propose the following:

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The objective concerning audience building is as follows. It may assist in guiding your discussion.

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

There was another statement:

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

GENERAL COMMENT

It seems that overall, classical audiences in Australia are being sustained. However, the number of young attenders seems to be in decline and this could have serious ramifications in the future. What is the nature of the generation gap concerning attitudes to classical music?

The focus group discussions around audience building gave a lot of attention to issues of presentation. Are there general prescriptions for building audiences through new forms of presentation or is the solution one of continuing inventiveness? Or both? Choice of repertoire intersects with these matters. As a very broad generalisation, new repertoire may be rejected by old audiences, old repertoire by the young.

How can the media be used to build the youth audience? The media working group is discussing this.

How should children be brought to classical music? What experiences will lead to them becoming attendees, ticket-buyers, performers, in later life?

Traditionally, the classical audience is refreshed from people in their 40s. How can that process be reinforced and expanded?

Activities at the community level are crucial. What needs to happen there? And in the regions?

Because so far as presentation issues are concerned, a good part of the focus group report was about particular ideas and devices rather than an overall strategy or policy, it was proposed that a website might be a solution. MCA has a lot of websites now for particular purposes (music education etc) and could easily do this if the funds were available to set it up and maintain it:

Establish a website to provide a **continuing flow of information about interesting or innovative approaches to concert presentation** especially, and other information such as marketing strategies, relevant research that can assist in planning, sources of financial support and so on.

There was one other relevant proposal that MCA could put its hand up for:

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

4. WORKING GROUP: AUDIENCE BUILDING 2: Music Workshop

Your task is to identify a very small number of key objectives in this area and then to propose the following:

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How can the media be used to build the youth audience? Another working group takes this on.

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5. WORKING GROUP: COMMUNITY AND REGIONAL DEVELOPMENT: Room 2044

Your task is to identify a very small number of key objectives in this area and then to propose the following:

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The objective concerning community and regional development is as follows. It may assist in guiding the working group's discussion.

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

GENERAL COMMENT

The issues at community and regional levels are as broad and diverse as they could possibly be and perhaps the task is to find a few strategies that would make the biggest difference.

One of them might be to decide on objectives and look for ways to get others to implement them. For instance, building up community and youth orchestras is a powerful way of involving people in classical music. Is there an organisation that might be harnessed to such an objective now that Orchestras Australia has closed? If there were, how could it be assisted?

How can schools be encouraged to cooperate with the communities across the school fence? How can community-run performance opportunities be expanded for school leavers? How can local governments be persuaded to give more support?

The MCA is just setting up the Music in Communities Network, a national effort to build music making opportunities in communities. More than just classical music, of course, but it would be a willing partner. It has just held a meeting that brought together community music people in Wollongong; as a result, they seem ready to form a local music council to think things through more clearly and to get buy-in from the Wollongong City Council in funding local initiatives.

6. WORKING GROUP: EDUCATION 1: SCHOOL AND COMMUNITY: Room 2045

Your task is to identify a very small number of key objectives in this area and then to propose the following:

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The objective concerning education is as follows. It may assist in guiding the working group's discussion.

To advocate for and support a high quality music education:

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

in order to build the musical culture of Australia.

GENERAL COMMENT

Surprisingly, educational issues had overall highest priority across the focus groups, including among, for instance, the managers and marketers. This is also reflected in the numbers signing for the education work groups.

The agenda covered the four groups shown above. All are interconnected but to facilitate discussion, two education groups are formed for the summit: one for pre-tertiary and the general population (community) and one for professional preparation. Studio teaching could be included in either but here is included with the professional preparation group because of the particular proposal advanced.

There are big questions abroad about school music education in the context of a national curriculum exercise that at least offers some hope of an increase in school music teaching resources. The teaching of any one genre is not centre stage and probably should not be. On the other hand, classical music should have its place everywhere, don't you agree? What is the appropriate policy formulation that can be pushed tactfully? And what overall expectations should be put forward for the national music curriculum in a real-world situation where 5 art forms must be accommodated?

What about the music education offerings at community level? How to get schools to get out from behind their fences not just to perform for the community but to collaborate, offer and get music resources? Should the NSW regional conservatorium structure be taken up by other states? Extended to metro areas?

Many more questions could be asked.

A couple of proposals were made by focus groups and taken up by Summit participants:

The major organisations are offering to the Commonwealth **professional development services** for teachers. Consider what more the industry could offer along these lines. Provision of conductor workshops could have high benefit relative to cost. (Major music organisation, + others?)

Utilise www.musiceducation.edu.au to provide teachers with information on performances offered in and out of school, how to manage OH&S requirements for excursions and other such content. (This is an MCS site. It was proposed that MCA build something that every organisation could use - templates which they might adapt for teachers, ticking the boxes of the new curriculum; models for teachers which make it easy for them to introduce new material (e.g. Music: Count Us In resources) (MCA can do this if it has the resources.)

7. WORKING GROUP: EDUCATION 2: PROFESSIONAL AND STUDIO: Room 2046

Your task is to identify a very small number of key objectives in this area and then to propose the following:

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Among the issues around professional preparation are the effectiveness of the conservatoria and universities in bringing graduates to a professional level and the programs that take them from that point into the profession, such as young artist programs; the absence or inadequacies of tertiary training in self-management and in addressing the range of career options that many will be obliged to take; the risible inadequacy of music training for primary classroom teachers (often the responsibility of education departments, not music departments); and others.

Concern was expressed at the very variable quality of studio music teaching and the lack of a high quality, high status national accreditation system for studio music teachers. It has been much discussed for a long time but has lacked effective action.

One proposal was already taken up by Summit participants:

The major organisations are offering to the Commonwealth **professional development services** for teachers. Consider what more the industry could offer along these lines. Provision of conductor workshops could have high benefit relative to cost. (Major music organisations, + others?)

8. WORKING GROUP: MEDIA: Room 1044

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The objective concerning media is as follows. It may assist in guiding the working group's discussion.

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

A brief summary of focus group comments or proposals:

PRINT

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

RADIO/INTERNET

Create a classical music multimedia internet hub, possibly with associated broadcast via internet radio and/or free to air radio, with strong control by young people of its identity, programming and presentation.

- a. Seek financial support for the hub from organisations in the classical music sector that stand to benefit from its success, such as orchestras, opera companies
- b. Seek programmatic contributions from individual artists, performing ensembles and organisations, and community and public broadcasters
- c. Establish opportunities for people, especially young people, to learn to produce and present recordings and programs. Possibilities include community radio, conservatoriums and universities and others
- d. Look for ways that the hub can offer reciprocal support to its supporters.

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

TELEVISION

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