



**Australian
National
University**

The Australian National University

SCHOOL OF MUSIC

IMPLEMENTATION PLAN

JUNE 2012

From the Vice-Chancellor

The Implementation Plan which follows describes the changes to the curriculum and staffing of the School of Music that, following consultation with all those affected, as specified within the University Enterprise Agreement, will now be implemented with effect from the commencement of academic year 2013.

The School of Music at the ANU has a proud history. However, it also has a long history of inadequate funding. For many years the University has provided significant annual financial subsidies to support the School. The present subsidy of \$1.4 million per annum (plus the University's subsidy to meet the costs of operating Llewellyn Hall) will continue in the future. But even with this, the School cannot go close to balancing its budget: a deficit of \$2.9 million is now projected for 2012, which means a cost to the University, in *addition* to the subsidy, of another \$1.5 million. This impacts directly on the educational programs of other students, and cannot continue.

A new and sustainable model for delivery of music education at ANU is required, one that not only meets the high academic standards of the ANU, and the career needs of students, but also enables the School of Music's staff and students to continue to play a significant role in the musical life of the wider Canberra community. In the absence of major further external financial support, that model cannot be the familiar 'conservatorium' one, with its primary focus on training students as music performers. It needs to be essentially the 'university' model, familiar in universities like ours worldwide, which provides students a broader education, equipping them for a variety of future career paths - but very much *including* music performance as one of them.

The three-week consultation process which followed the release on 3 May 2012 of the Change Management Proposal has clearly identified a number of key issues, including:

- the importance of performance in a Music program;
- the essential requirement of adequate one-to-one instruction for performance students;
- the need to open the Music degree up to a broader range of students;
- the importance of building opportunities for students to undertake postgraduate study; and
- the important role the School of Music plays in the ACT community.

The new Bachelor of Music program addresses each of these issues whilst being structured in a way which is financially sustainable. The new model has two streams which students can take as either a major or a minor:

- Music Performance
- Music Inquiry

Students in the Music Performance stream will enter by audition and be given strong and extensive performance training. A key component of their education will be the provision of one-to-one instruction. This will be delivered by providing each student a Performance Development Allowance which will allow her or him to purchase instruction from an approved list of tutors. The allowance

will be adequate to provide one hour of such instruction per week, as in the existing Music degree. Students undertaking the Music Inquiry stream will enter based on their Year 12 results. They will study a range of subjects aimed at preparing them for a range of pathways including research, teaching, technology and arts administration.

The staffing needs of the new model have been assessed on the basis that there will be 80 equivalent full-time new students admitted each year to the Bachelor of Music (50 undertaking a Performance major, and 30 a Performance minor). These figures should be compared with the total of approximately 70 equivalent full-time students admitted to the school in 2012 (Bachelor of Music 62.5, Bachelor of Professional Music Practice 7.5). The move to a sustainable model of delivery means an increased enrolment is both possible and desirable.

As performance tuition will be provided by sessional, part-time and contract staff, the number of staff within the School will decrease from 23.9 FTE (full-time equivalent) academic staff to 13. General staff numbers will reduce from 9.23 FTE to 7.5 FTE. The University will follow the provisions of its Enterprise Agreement to deal with staff displaced under these changes. These processes will include redeployment, early retirement, transition to part-time employment and, as a last resort, redundancy.

The public has raised concerns about the impact of the changes on Music in the ACT community, and these have been addressed. The School will still enroll and graduate students majoring in music performance, with as many in the new Performance stream as in the present degrees. Hence, the number of students performing in the community will not be significantly reduced. At present only an average of 3.5 ANU staff regularly play in the Canberra Symphony Orchestra. The total size of the orchestra is approximately 70. Hence, even if all these staff left Canberra, the impact on the Orchestra would not be major, although it is acknowledged that School staff are presently involved in a number of other community musical activities.

Importantly, the new degree will open up opportunities and pathways for students from a broader range of backgrounds and socio-economic status. As entry to the Music Inquiry stream will be by secondary school results rather than audition, students who have not had the benefit of many years of music instruction will have the opportunity to build a career in the industry or develop pathways to further education.

The new curriculum is based on the model of delivery at institutions including Cambridge, Oxford and Harvard Universities, all of which use a Performance Development Allowance to deliver one-to-one instruction. As such, the curriculum and delivery methods have strong educational underpinnings and will provide enhanced opportunities for students to undertake postgraduate studies in music and related fields.

Very importantly, the curriculum can be delivered within the available funding for the School. This will allow the School of Music to prosper over the long term rather than be continually under funding constraint. In addition, as the model of

delivery of tuition is highly efficient, philanthropic support from business and the community opens up the possibility of further increasing such instruction above the one hour per week presently proposed.

The document which follows explains in detail why the present degree structure is unsustainable financially and academically, how the new Bachelor of Music degree will be structured and its implications for staff, students and the Canberra community, and the transition process proposed for existing staff and students.

I express my appreciation for the members of the working group who have assisted me during the consultation process and in the formulation of this Implementation Plan.

A handwritten signature in black ink, appearing to read 'J.R. Young'. The signature is written in a cursive style with a large, sweeping flourish at the end.

Professor Ian Young AO
Vice-Chancellor
The Australian National University
Canberra ACT 0200

15 June 2012

I. BACKGROUND

Viability of the School of Music: A Longstanding Problem

1. The National Institute of the Arts, which consisted of the Schools of Art and Music was incorporated into the Australian National University in 1992. At that time the budget for the Institute was transferred to the ANU and formed part of the Operating Grant of the University. There was not then a direct formulaic link between funding and student load. At the time of the transfer the combined Schools had student numbers of approximately 570 EFTSL (Effective Full-time Student Load). Over subsequent years, the funding systems for universities went through many variations.

2. In 2005, the Commonwealth Grant Scheme (CGS) was introduced. Under this scheme, there is a direct relationship between student numbers ('load') and funding. The funding rate varies by the discipline of the students. By the time the CGS was introduced, the combined Art, Music load had fallen to approximately 465 EFTSL. Since 2005 Art and Music students have been funded by the CGS. Correspondence with Government confirms that the University does not receive additional funding for Music (or Art): the cost of education provision in these disciplines is to be covered, so far as government funding is concerned, from the CGS. The University has always recognized that music education cannot be delivered within this funding envelope and has provided subsidies for the School. In recent years, this has amounted to approximately \$1.4 million per annum. This subsidy continues to be provided today and will continue in the future.

3. The financial viability of the School of Music had become an issue as early as 1995, with the School being informed that it was unlikely to receive additional government funding and would need to operate within available funding. Subsequent reviews and significant restructuring of the School occurred in 1998, 2004 and 2008. Each of these restructures reduced staffing but did not address the underlying costs of the model of education delivery.

4. By 2009, the School was operating at a deficit of approximately \$3 million (\$1.6 million with the subsidy). At this point, the College of Arts and Social Sciences informed the Head of School that the School of Music had a three-year period (2010, 2011, 2012) in which it needed to reform its activities, such that it could operate within the available funding (including subsidy). During this period, there have been a number of changes to the curriculum and experiments of modes of music tuition which may be more cost effective than one-to-one instruction. These have included group instruction and video conferencing. A second degree was also introduced to cater for students not undertaking a performance degree (Bachelor of Professional Music Practice). The School also considered gradually reducing the number of students in the performance degree (Bachelor of Music). Despite extensive work on developing curriculum, these processes did not address the funding issues. It has also become evident that the present staffing structure is inadequate to effectively teach the degree programs on offer.

The Current Review

5. In order to address the long standing academic and financial viability issues within the School, the Head of School and University management determined that it would be necessary for the degree to move from the quasi-conservatorium model to a university model for music education. There are basically two forms of music education offered by tertiary education institutions worldwide. The ‘conservatorium’ model trains students as music performers whereas the ‘university’ model provides students a broader education, equipping them for a variety of future career paths, including music performance. The difference is well captured by the Prospectus provided for the Music degree at Cambridge University.

The most fundamental decision you have to make is whether to study at a university or a conservatoire. While both can involve performance, universities set it in the broader context of academic study, which means that you acquire a large number of transferable skills that prepare you for life after university. Many music students enter the music profession in one guise or another, as performers, composers, teachers or administrators, but a music degree can prepare students for a career in almost anything, with a number each year going on to work in areas such as finance, management and law.

6. As this represented a major change to curriculum and staffing, the University commenced the processes for Major Organisational Change, as specified in its Enterprise Agreement. The first step in this process is to develop a detailed document setting out the proposed changes, the rationale for such changes, the impacts on staff and students and the proposed time line. Meetings of staff and students were held, and the Change Management Proposal document distributed to staff, students and the general community, on 3 May 2012. That document called for submissions and comments on the proposed changes with a closing date for submissions of 25 May 2012 (a three week consultation period). During this period, numerous meetings were held with staff and students, including one on one meetings with those requesting this. Two all-staff meetings were held with the Vice Chancellor, Deputy Vice Chancellor (Academic), Head of Research School and College Dean. A wide range of written submissions were received from staff, students and the general public. In addition, the proposed changes received extensive coverage in the local Canberra media.

7. The present document is the University response to this consultation process, as required under the University Enterprise Agreement.

II. PRESENT DEGREES

A. DEGREE STRUCTURE

8. The ANU School of Music currently teaches three different versions of the Bachelor of Music (BMus), which date from 2000, 2009 and 2012, plus the Bachelor of Professional Music Practice (BPMP). The 2012 BMus has majors/minors in music inquiry and in music practice (which includes performance). All students are expected to take one music major and one music minor. As performance courses (subjects) in the current curriculum are listed both by year level and by individual instrument, there are approximately 2,000 courses on offer. Only 5 of the performance courses offered in 2012 had an enrolment over 5.

B. STUDENT PROFILE

9. The ANU School of Music currently teaches the equivalent of 195 full time students. Of these, 167 are enrolled in undergraduate degrees. A total of 14 per cent of students are enrolled in graduate degrees, as compared with the University average of 37.9 per cent. All undergraduate students currently enter the Bachelor of Music by audition and are all expected to complete at least two courses (subjects) in performance. Only 15.75 full time equivalent students in total are enrolled in the Bachelor of Professional Music Practice, which does not require audition.

10. In terms of post-undergraduate degree careers, employment and further study rates for ANU Bachelor of Music graduates are below the national average for music programs, at 45 per cent (54 per cent national) and 22 per cent (24 per cent national), respectively. On average, 17 per cent of employed ANU Bachelor of Music students report that they are employed as performers. Approximately 40 per cent report that they work as music teachers and another 40 per cent in music-industry and music policy positions. The remaining 3 percent work in fields unrelated to music.

C. STAFF PROFILE

11. The ANU School of Music currently employs approximately 76 full-time, part-time and casual staff, including 31 standard academic staff (28.3 Full-Time Equivalent (FTE)), 30 casual or sessional academic staff and 15 general staff. A number of these positions are funded from external research grants, or by the ACT Government to deliver the pre-tertiary music program. Excluding these positions, which will not be affected by the present Change plan, there are a total of 26 academic staff (23.9 FTE) involved in the delivery of the Bachelor of Music. Of the 15 general staff, 4 are associated with the operation of Llewellyn Hall and 1 with the delivery of the pre-tertiary music program. These positions are not impacted by the present Change plan, leaving 10 general staff who are affected.

12. A total of 17 of the 34 instruments listed in the curriculum are taught by continuing academic staff. A number of others are already taught wholly by casual and sessional staff, including trumpet (orchestral), trombone (orchestral and jazz), tuba, viola, double bass, cello, bassoon, and jazz voice, as well as music technology and film scoring. The average intake of students per instrument ranges from 1 to 10

each year, resulting in some cases in a total one-to-one teaching load, for School academic staff, as low as 3 students per staff member. As the total full-time equivalent student load is 195, the student-staff ratio is 8.2 students per staff member, and this would be even lower if the teaching of sessional staff were included. This ratio is much lower than the University average of 21.4 students per staff member.

13. A total of 35 per cent of the academic staff have a PhD (11 of 31), as compared with the University average of 83 per cent. There are three active ARC grants in the School. In the last round of Excellence in Research Australia (ERA) assessment, Music (Performing Arts and Creative Writing discipline) was scored at 3 out of 5 for its research activities (indicating world average performance) by a panel of international and national peers: but at ANU overall 78.5 per cent of our research disciplines rated above that, scoring 4 or 5. All other Group of 8 Universities ranked more highly in this same discipline area of Performing Arts and Creative Writing.

14. These data suggest that, despite the very low student-staff ratio, the mode of teaching is such that staff devote little time to active research. This does not indicate that the staff are operating at a sub-standard level. Rather, it is symptomatic of an academic model which is not viable. The School simply does not have the resources to adequately deliver its existing educational model, which impacts on both the delivery of the degree programs and research performance.

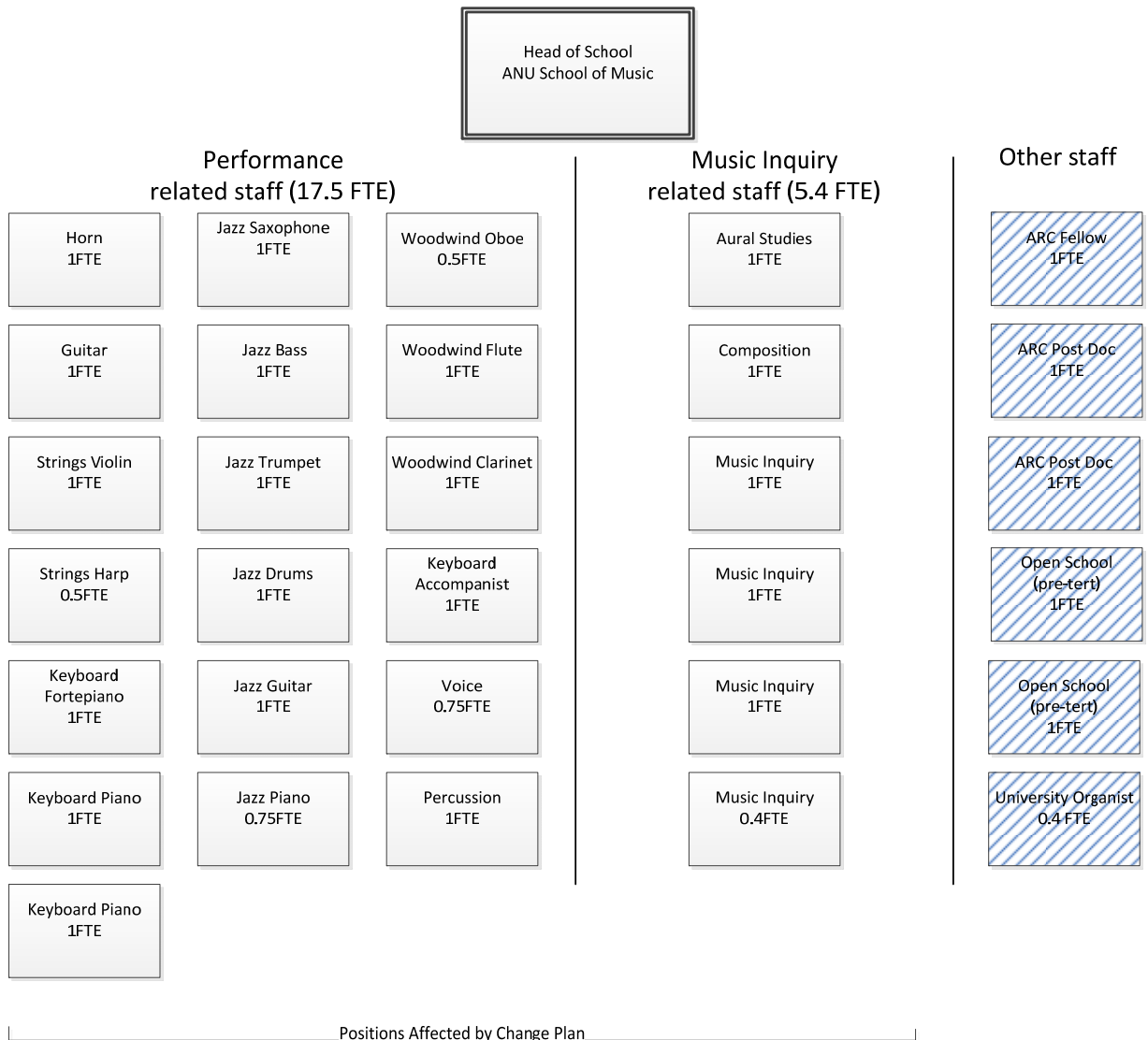


Figure 1: Existing academic staff organizational structure within the School of Music.

Shaded positions are not affected by the present changes

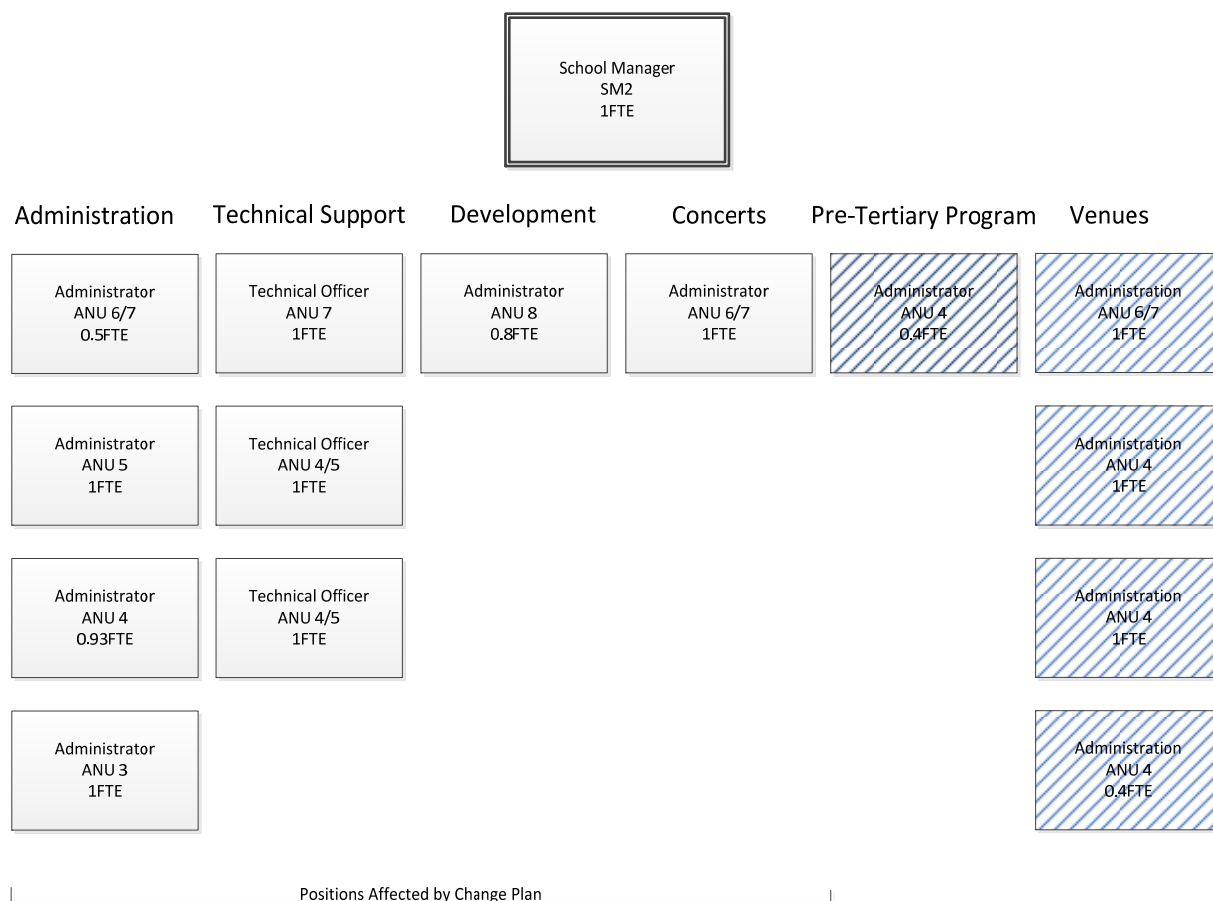


Figure 2: Existing general staff organizational structure within the School of Music.

Shaded positions are not affected by the present changes

D. WHY THE PRESENT DEGREE STRUCTURE IS UNSUSTAINABLE

15. The above description of the present degree structure, together with the student and staff profiles, highlights issues which demonstrate why the present degree is unsustainable both from an academic and financial point of view.

16. The degree structure is based on a conservatorium model for education, where one-on-one tuition by academic staff is assumed. Such a model is inherently expensive due to the resulting very low student-staff ratios. In a School as small as that at ANU problems are further exacerbated by the fact that in any year there may be no students or a very small number of students wishing to study a particular instrument. Hence, performance staff may not be fully utilized in such cases. The degree model also means that a broad range of musical styles and instruments need to be supported. This includes traditional orchestral, jazz and contemporary music. Thus, a total of 34 instruments are provided. This, of course, still does not include all options students may desire.

17. One-on-one music tuition is a critical part of a high quality performance degree, but this represents only 1 hour per week of the typical load for a student. There are an extensive range of other courses (subjects) studied as part of the degree. However, the

cost of delivery of the one-on one tuition largely dictates the staffing of the School and becomes the dominant element of the School budget. The challenges in delivering the performance tuition mean that staff in non-performance areas such as musicology are also impacted, as they need to fit within the total funding envelope. This, in turn, impacts on pathways for students to post-graduate education and resulting Higher Degree by Research numbers.

18. The efficient delivery of one-on-one tuition is clearly central to the development of a sustainable degree structure and hence a viable School. Unless an efficient model is found for this important element of the degree, the School will never be able to survive with the funding available at an Australian public university.

II. NEW 2013 DEGREE

A. DEGREE STRUCTURE

19. There will be a single Bachelor of Music degree, which will have two streams which students can take as either a major or a minor: Music Performance and Music Inquiry. Students in the Music Performance stream will enter by audition and be given strong and extensive performance training. A key component of their education will be the provision of one-to-one instruction. This will be delivered by providing each student a Performance Development Allowance (PDA) which will allow her or him to purchase instruction from an approved list of tutors. The allowance will be adequate to provide one hour of such instruction per week, as in the existing BMus degree.

20. Students undertaking the Music Inquiry stream will enter based on their Year 12 results. They will study a range of courses aimed at preparing them for a range of pathways including research, teaching, technology and arts administration. They will be required to do a minor in the Performance stream, which will involve two compulsory performance courses (Music Performance 1 and 2 in the chart below) for which no audition will be required: should a student wish to do later year performance courses as part of his or her minor, an audition will be required at that stage.

21. The staffing needs of the new model have been assessed on the basis that there will be 80 equivalent full-time new students admitted each year to the BMus degree (50 undertaking a Performance major, and 30 a Performance minor). These figures should be compared with the total of approximately 70 equivalent full-time students admitted to the school in 2012 (62.5 in the BMus and 7.5 in the BPMP).

22. Overall, the new curriculum will provide students with the opportunity to demonstrate skills in performance; to understand the relationships between composition, improvisation, aural and music theory; appreciate the role of music in Western and non-Western societies; analyse the interrelationships between music and technology and music and policy; and to test new approaches to music education. Teaching and learning activities will include lectures, tutorials, ensembles, master classes, technical workshops and musical activities in the community, including one-to-one tuition. As with other degrees at ANU, the Bachelor of Music will support the development of critical and independent research skills, led by staff who are themselves researchers.

Bachelor of Music Program Outline

23. To complete the Bachelor of Music program, students must complete a major in one of the two streams and a minor in the other stream. A major consists of eight courses (i.e. subjects) and a minor consists of four courses. The majors and minors are described below.

Music Performance Major	Music Performance Minor	Music Inquiry Major	Music Inquiry Minor
<i>Admission Standard:</i> Audition + ATAR #	<i>Admission Standard:</i> ATAR#	<i>Admission Standard:</i> ATAR#	<i>Admission Standard:</i> ATAR#
Compulsory Courses: MUSI1101: Music Performance 1* MUSI1102: Music Performance 2* MUSI2201: Music Performance 3*+ MUSI2202: Music Performance 4*+ MUSI3301: Music Performance 5*+ MUSI3302: Music Performance 6*+	Compulsory Courses: MUSI1101: Music Performance 1* MUSI1102: Music Performance 2*	Compulsory Courses: MUSI1003: Music and Meaning MUSI1104: Turning Points in Western Music	Compulsory Courses: MUSI1003: Music and Meaning MUSI1104: Turning Points in Western Music
Plus any two courses from the 'Other Courses' list below	Plus any two courses from MUSI2201: Music Performance 3*+ MUSI2202: Music Performance 4*+ or the 'Other Courses' list below	Plus any six courses from the 'Other Courses' list below	Plus any two courses from the 'Other Courses' list below
Other Courses: MUSI2203: Music Creative Practice 1 MUSI2204: Music Creative Practice 2 MUSI3303: Music Creative Practice 3 MUSI3304: Music Creative Practice 4 MUSI2205: Music Creative Project 1 MUSI2206: Music Creative Project 2 MUSI2211: Music Research Project 1 MUSI3309: Music Research Project 2			

MUSI2207: Music Education: Philosophy and Method
MUSI2208: Instrumental Music Education
MUSI2209: Creative Music Technologies
MUSI2210: Music Recording Techniques
MUSI2213: Music, Film and Drama
MUSI2214: Writing about Music
MUSI2215: Music, Religion and Spirituality
MUSI3305: Music Education Professional Project
MUSI3306: Music in Schools
MUSI3307: Music and Digital Media
MUSI3308: Music Communication, Commercialization and Curation
MUSI3310: Music: Global and Local
MUSI3311: Radical Music
MUSI3312: Music Business and Management

Plus 6 other cultural inquiry courses to be developed

Notes

ATAR with a prerequisite of NSW Music 2 or Music Extension (or equivalent)

* Denotes course that will include the provision of a Performance Development Allowance

+ Denotes course that will involve an audition for entry

Course Content

24. The content of the above courses is, in outline, proposed to be as follows:

MUSI1101-2: Music Performance 1 and 2

These two courses will provide students with opportunities to develop their skills in music performance appropriate to their level of experience, the technical demands of their particular instrument, and the relevant musical styles and genres. The courses will also include an introduction to topics in music technology and music education. Learning and teaching activities will include lectures, tutorials, small group teaching and ensemble work. Students will be able to access one-to-one tuition, master classes or conferences through a Performance Development Allowance.

MUSI2201-2 and MUSI3301-2: Music Performance 3-6

This sequence of four courses will provide students with opportunities to develop high-level skills in music performance. Each course will require students to demonstrate an increasing proficiency in both solo and ensemble music performance. Learning and teaching activities will include lectures, small group teaching and ensemble work. Students will be able to access one-to-one tuition, master classes or conferences through a Performance Development Allowance. All students wishing to enroll in these courses must have successfully completed an audition.

MUSI1003: Music and Meaning

This course will introduce students to the broad technical, cultural and theoretical foundations for studying music at tertiary level. Students will look at music in cultural and historical perspective, become familiar with the skills needed to write about music, and develop literacy in the grammar and syntax of musical expression, composition, theory, analysis, aural and improvisation. Learning and teaching activities will include lectures, workshops and online small group discussions.

MUSI1104: Turning Points in Western Music

This course will offer students an overview of the moments of critical change in the history of Western music. These ‘turning points’ will be examined in terms of their historical, cultural and musical significance, and in terms of the resulting changes in musical language. The course will continue student development of the skills needed to write about music, and the development of literacy in the grammar and syntax of musical expression, composition, theory, analysis, aural and improvisation. Learning and teaching activities will include lectures, workshops and online small group discussions.

MUSI2203-2204 and MUSI3303–4: Music Creative Practice 1-4

These courses will support students in the development of skills in composition, theory, analysis, aural and improvisation. In MUSI2203–4, the connections between composition, theory, analysis, aural and improvisation will be emphasized. Students will also explore a variety of styles and genres, including classical, jazz, contemporary and cross-cultural. In MUSI3303–4, students will be able to select either creative and compositional or theoretical and analytical assessment tasks that reflect their interest in particular genres or styles.

MUSI2205-6: Music Creative Project 1-2

This course will enable students to undertake a project that uses creative practice—composition, performance, multimedia or other formats—to investigate a question of musical research. In most cases the project will be a group project in which students work together: for instance, in the composition and performance of a music theatre work, or in the research, rehearsal and performance of an historically-informed early music festival. Students may only pursue individual creative projects with the permission of the convenor.

MUSI2211, MUSI3309: Music Research Project 1–2

These courses will give students an opportunity to complete an extended and focused piece of research on a musical topic. Topics will reflect the current research projects of the school and the wider community, and involve the development of skills in group research. Students may only pursue individual research projects with the permission of the convenor.

MUSI2207: Music Education: Philosophy and Method

This course will introduce students to some fundamental ideas and questions common to music education in a variety of contexts. It will touch on ideas of student- and teacher-driven learning, where and when music can be taught, how one-to-one teaching might be varied to meet the needs of particular learners, how teachers might build on the experiences students bring to individual and group classes, student dynamics in group learning activities and student self-assessment of their strengths and developmental needs. Learning and teaching activities will include lectures and tutorials, teaching observations, and role play.

MUSI2208: Instrumental Music Education

In this course, Students will undertake practical activities to gain an understanding of the basic theories of learning, child development and psychology, roles and responsibilities of being an instrumental teacher and a broad range of instrumental teaching practices. Students will have the opportunity to research, plan and apply teaching strategies particular to their own instrument.

MUSI2209: Creative Music Technologies

This course will provide students with an introduction to music technologies that are now essential for most professional musicians. These will include widely available sequencing and composition applications (e.g. *Garage Band*); music and sound manipulation applications (e.g. *Audacity*, *Pro Tools*); and basic techniques for recording and manipulating sound, editing it into multimedia formats, and disseminating it. At the same time, students will also be required to research and reflect on the ways in which new technologies have altered social, cultural, political and economic understandings of music.

MUSI2210: Music Recording Techniques

This course will outline the fundamentals of professional-level music recording, both in the studio and in the field. An overview will be given of essential theoretical concepts before students are introduced to the practicalities of specific recording contexts, and the use of specific hardware. Learning and teaching activities will be studio based.

MUSI2213: Music, Film and Drama

This course will highlight the deep and complex relationship between music and drama across cultures and historical periods. Placing the study within a number of theoretic frames such as performance theory, narrative theory, as well as musical semiotics, the course will explore a number of case studies that illustrate the ways in which music and drama can coexist, mutually supportive of another, or be in competition, ranging from Mozart's operas, Japanese Noh drama, the idea of *leitmotif* in Wagner and *Star Wars*, or the abstract filmic and musical narratives of *Koyaanisqatsi*. Learning and teaching activities will include lectures and tutorials.

MUSI2214: Writing about Music

This course will introduce students to the range of ways in which we use words to describe music. As such it is an important enabling course both for students wishing to pursue music research, and also those who want to develop their skills in writing for the music profession. The course analyses particular examples of such writing such as music history, analysis, ethnomusicology, journalism, program notes, blogs, educational texts and grant applications. Learning and teaching activities will include lectures, tutorials and the preparation of a writing portfolio.

MUSI2215: Music, Religion and Spirituality

Throughout history and across cultures, music has always been associated with the numinous, from Gregorian chant to Beethoven's *Missa Solemnis*. But the notion of the spiritual also inspires musical responses ranging from the rhapsodic improvisations of John Coltrane through to the shakuhachi meditations of Zen monks. This course explores the profound relationship between music and spirituality, and asks the question 'Is this the basis for music's universality'? Learning and teaching activities will include lectures and tutorials.

MUSI3305: Music Education Professional Project

A key feature of the course will be its focus on helping students from ANU to develop the musicianship of learners in primary and secondary schools. Students will observe and work with a practising music teacher in the ACT schools system to encourage school students to engage with music studies and to see how music education might be tailored to suit the talents and experiences of a broad range of learners.

MUSI3306: Music in Schools

This course will examine the nature of music in schools, with a major focus on curriculum, barriers to the provision of music education, the roles of music educators and pathways to professional accreditation as a teacher. It will seek to highlight the characteristics of well-constructed school music lessons, and provide students with the opportunity to deliver lessons and to reflect on their success.

MUSI3307: Music and Digital Media

This course will examine multimedia and interdisciplinary art forms and communications technologies for music that have arisen from the digital revolution. Case studies will include music composition for computer games, as well as wearable technologies for music-making, sonification of data and massively-collaborative online music-making. Learning and teaching activities will include lectures and tutorials, as well as more experimental study sessions involving programming.

MUSI3308: Music Communication, Commercialization and Curation

This course will explore contemporary issues of ownership, preservation and distribution for music. For two centuries the preservation and distribution of musical works has happened through print media and particular performance formats. Recently, the rise of digital technologies and cloud computing has challenged these formats and generated much legal, economic and social discussion. Learning and teaching activities will include lectures and tutorials, as well as the generation of compositions, applications and web-based artefacts.

MUSI3310: Music: Global and Local

This course will take a broadly ethnographic approach in examining the relationship between music and identity. In the modern world music shapes and is shaped by issues of identity in ways that are at the same time novel and familiar: for instance, the ways in which making and sharing a personalised iTunes playlist might be thought of as akin to the ways in which Indigenous Australian kinship groups acquire and transfer songs as indicators of belonging. A strong focus of the course is on understanding how music can be a tool for scholars, artists and policy-makers alike in understanding identity issues in the contemporary world, and contemporary Australia in particular. Learning and teaching activities will include lectures and tutorials.

MUSI3311: Radical Music

This course will focus on music that confronts, that offers up an image of the grotesque or threatening; and explores why through the ages there has been a subset of music that fights against its more popular role as a comforting and pleasant diversion. From Berlioz's *Symphonie Fantastique* through Stravinsky's *The Rite of Spring*, the angular and dissonant improvisations of Thelonious Monk through to Punk, Gangsta Rap and Death Metal, there have always been musical activity that challenges, rebels and confronts. This course explores the nature and reasons for this challenge, both culturally and in terms of musical language. Learning and teaching activities will include lectures and tutorials.

MUSI3312: Music Business and Management

This course will introduce students to basic skills in the business and management of arts and music. As well as business basics, the course focuses on critical contemporary themes: audience development, the rise of participatory music making and active audiences, and strategies for positioning and branding in an era when the traditional audiences for both classical and jazz art music are dwindling. Learning and teaching activities will include lectured and tutorials. Students will also have the opportunity to develop a portfolio of business and promotional materials useful for their own career development.

Formal Curriculum Approval

25. The process for changing the Bachelor of Music for new students is directed by ANU policy.¹ The new curriculum will need to be approved by the Academic Board, and in that context it will be considered by relevant University bodies as follows: Phase 1 (June-July) Bachelor of Music Curriculum Committee; Phase 2 (July) Approval of financial and academic case by Head of School; Phase 3 (July) CASS Executive; Phase 4 (July) CASS Education Committee; Phase 5 (late July) University Education Committee; Phase 6 (August) Academic Board; Phase 7 (August) ANU Governance Office to implement changes in the University rules for the Bachelor of Music.

26. The role of the Bachelor of Music Curriculum Committee will be to fully document the program and courses according to university requirements, and in particular to agree upon the content of the six 'Other Courses' to be added to the list above. It will have the following membership: an Associate Dean Education or equivalent from an ANU College other than the College of Arts and Social Sciences (Chair); School of Music Education Committee Chair; School of Music Research Committee Chair; 1 representative from the CASS student office; 1 representative from the CASS educational design office; 1 representative from each of Performance, Composition, Music Education (tertiary or pre-tertiary), Music and Public Policy or Music Technologies; and 1 student representative, nominated by ANUSA or PARSA. The CASS Associate Dean Education and the School of Music Project Officer will be in attendance.

B. IMPLICATIONS FOR EXISTING STAFF

Academic Staff

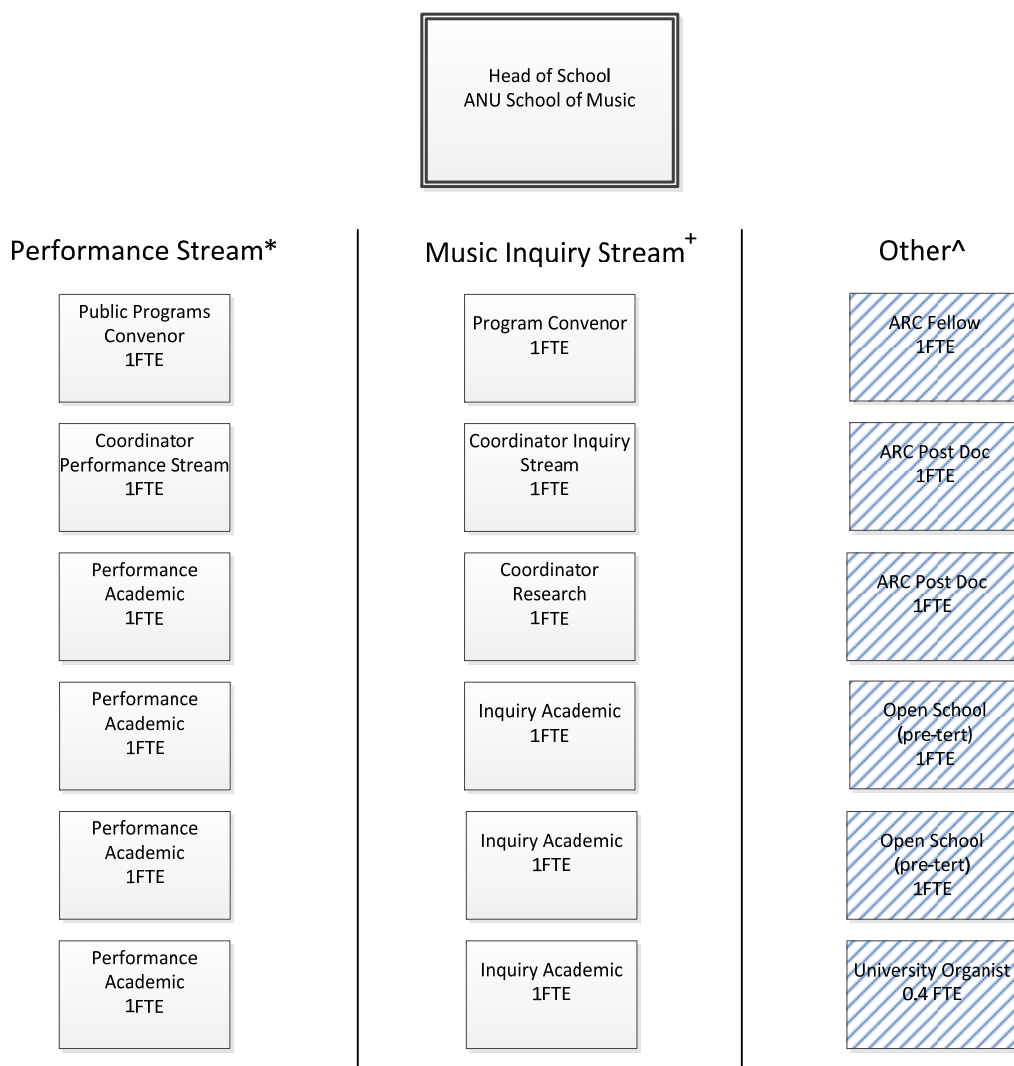
27. Based on the courses to be delivered in the new curriculum, together with Higher Degree by Research supervision, it has been determined that a staffing complement of 13 full-time equivalent academic positions will be required in the School, as compared with the present 23.9. (In addition to these positions, there are 6 other academic positions within the School which are funded by either external research grants, or by the ACT Government to deliver the pre-tertiary program, and which are not impacted by the present changes).

¹ The relevant policy and procedures are found at:
http://policies.anu.edu.au/policies/academic_programs_and_courses_accreditation/policy

28. As made clear in Figure 3 below, of these 13, apart from the Head of School, it is proposed that 6 staff have primarily performance skills, but in some cases an ability to teach non-performance courses as well, and that 6 have primarily ‘Inquiry’ (i.e. non-performance) skills, but in some cases with an ability to teach performance courses. All academic staff will be expected to be research-active, pursuing their own research and supervising Higher Degree by Research students.

29. The “university” model of music education to be introduced involves the delivery of one-to-one performance instruction using University approved tutors, through the provision of a Performance Development Allowance. Some performance instruction will continue to be provided by full-time academic staff within the School, but most one-on-one teaching will be provided by external tutors.

30. As noted previously, the new Bachelor of Music curriculum has many similarities to that offered at Cambridge University. The similarities do not stop with the curriculum, as the School of Music at ANU and the Faculty of Music at Cambridge also have similar numbers of students (ANU approximately 200 and Cambridge approximately 250). The Faculty of Music at Cambridge has a total of 14 academic staff – as compared with the academic staffing level of 13 determined to be appropriate here.



* Primarily Performance focus but expectation of research activity and in some cases contribution to Inquiry Stream

+ Primarily Inquiry focus but expectation of research activity and in some cases contribution to Performance Stream

^ Existing positions not affected by new structure

Figure 3: Academic staffing structure in the School of Music from 2013.

Shaded positions are not affected by the changes.

31. The position descriptions for the new staff positions, in outline, are as follows:

School of Music – Head

Reporting to the Director of the Research School of Humanities and the Arts, the position will have oversight of the School of Music operations, its education and research activities and outputs. This role will hold the delegation of Head of Department. The Head will be research active.

Program Convenor

Reporting to the Head of School, this position will manage the overall academic program (i.e. Bachelor degree). The position will be research active.

Public Programs, Development and Partnerships Convenor

Reporting to the Head of School, and working closely with the Program Convenor, this position will oversee and be responsible for outreach activities, community programs, partnerships, support groups and development activities. The position will be research active.

Stream and Research Coordinators

These roles will have oversight of the courses offered within their stream or have oversight of research activity. It is expected these positions would maintain a teaching load, and be research active.

Academic Positions

These positions include the balance of academic staff in the School, with specializations in each of the streams. The positions will be research active.

32. As noted above, the present academic staffing cohort consists of a total of 31 standard academic staff (28.3 FTE). Of these, a total of 26 staff (23.9 FTE) are impacted by the changed degree structure. As this is larger than the number of positions described above (13 FTE), the transition to the new staffing levels will be handled according to the University Enterprise Agreement, as outlined in III below.

33. Staff who are employed on externally funded research or other contracts and staff who deliver the pre-tertiary program are not affected by these changes. Casual and sessional staff numbers are likely to increase from their present 30.

General Staff

34. The proposed changes to the General staff structure will involve a reduction in overall numbers from 10 (9.23 FTE) to 8 (7.5 FTE) (excluding those positions unaffected by the present Change plan). The changes are based on:

- aligning the support structures to the revised program architecture, specifically the model of delivery and a focus on authentic and immersive learning;
- strengthening the education design capability that supports the School; and
- a focus on the use of technology to enhance student learning.

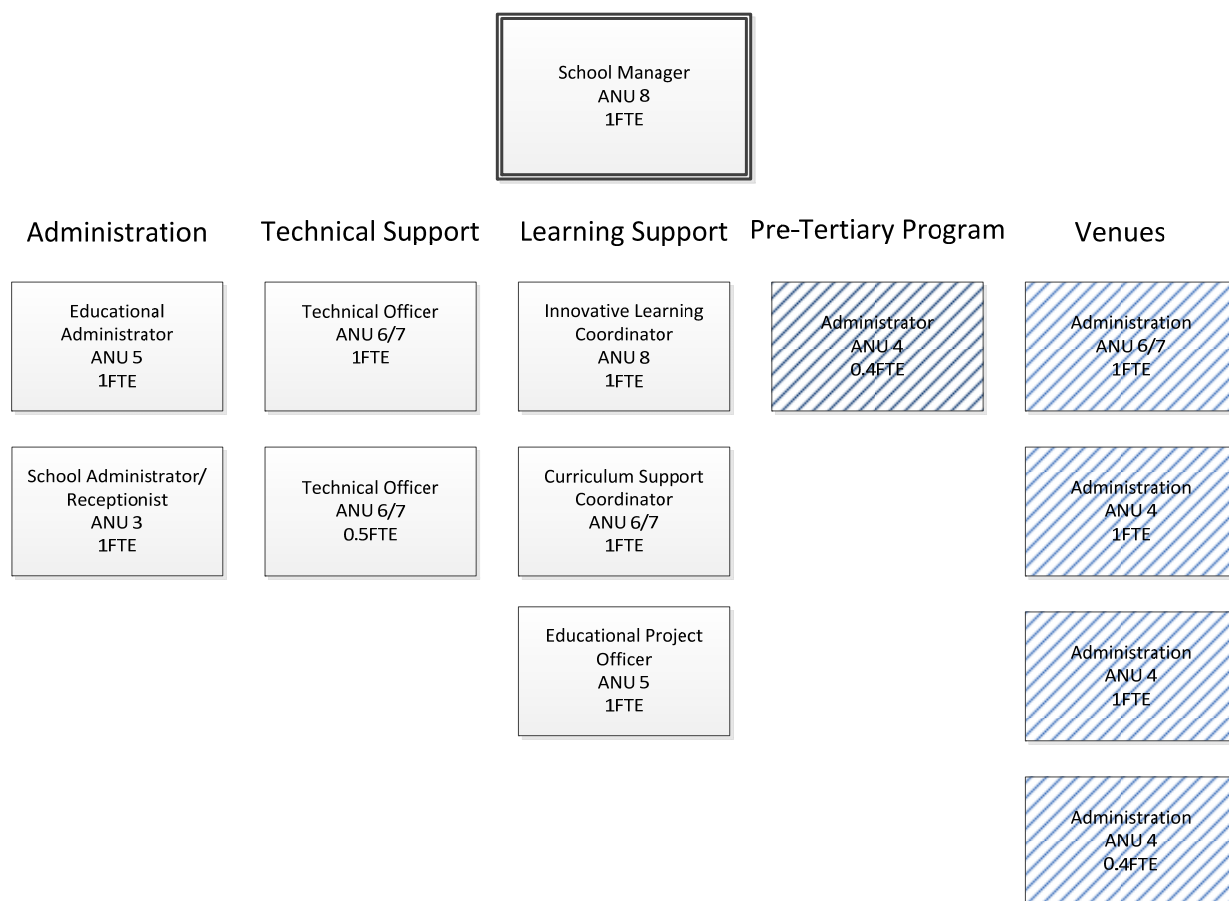


Figure 4: General staff structure in the School of Music from 2013.
Shaded positions are not affected by the changes.

35. The 8 (7.5 FTE) proposed positions in the new general staff structure will include:

School Manager (Classification envisaged as ANU Officer 8)

Reporting to the Head of School, the position will assist with the strategic and business development of the School. It will not be responsible for the day to day operational administration of the School but for managing the administrative structure and systems⁴.

Educational Administrator (Classification envisaged as ANU Officer 5)

Reporting to the School Manager and with a close working relationship with the Curriculum Support Coordinator, the position will provide administrative services for the School across HR, finance and student administration services⁴.

School Administrator/Receptionist (Classification envisaged as ANU Officer 3)

Reporting to the School Manager, the position will provide administrative services to support the School including, receptionist's functions, office assistance, and routine administrative tasks⁴.

⁴ <http://cass.anu.edu.au/http%3A/%252Fcass.anu.edu.au/intranet/college-engagement/workforce-capability-plan-admin>

Innovative Learning Coordinator (Classification envisaged as ANU Officer 8)

Reporting to the School Manager and with a close working relationship with the Program Convenor, the position will provide leadership and advice on flexible and innovative approaches in education, in particular those using technologies such as video conferencing, and maintaining educational relationships with external partners for the delivery of distance learning into and out of the School.

Curriculum Support Coordinator (Classification envisaged as ANU Officer 6/7)

Reporting to the School Manager the position will assist in the development, management and administration of educational materials and the organisation, and coordination of the teaching event schedule including concerts and assist with the management of education partnerships.

Educational Project Officer (Classification envisaged as ANU Officer 5)

Reporting to the School Manager, with a close working relationship with the Curriculum Support Coordinator, this position will provide logistical support for learning events, particularly involving live performance, and coordination of concerts, venues, timetabling and publicity.

Technical Officers (Classification envisaged as ANU Officer 6/7)

Reporting to the School Manager, these positions will manage and develop the audio and video facilities that support the education and research activities within the School.

36. At present there are a total of 10 General staff positions within the School. As this is larger than the 8 described above, the transition to the new staffing levels will be handled according to the University Enterprise Agreement, as outlined in Section III.

37. There are a further 4 General staff positions responsible for the management of Llewellyn Hall. These staff are not impacted by these changes.

C. IMPLICATIONS FOR NEW STUDENTS

38. The new curriculum is aimed at preserving the strengths of the present degree, while offering new opportunities for students. Under the new degree structure, students have an opportunity to major in either Music Performance or Music Inquiry, whilst undertaking a minor in the other stream. As with the present degree, one-to-one tuition will be a key element of the new degree, with students receiving 1 hour of such tuition per week. Some of that tuition will be delivered by School of Music academic staff, but most by an approved range of external instructors. As such, students will have flexibility to select instructors who meet their particular needs and interests. Should suitable instructors not be available in Canberra, staff will be sourced from other locations, most likely Sydney, with financial support being provided either for students to travel to instructors, or instructors to travel to Canberra.

39. Students undertaking a Performance Major will be admitted through an audition and will be expected to have a high level of musical proficiency. Students who undertake an Inquiry Major will enter based on their Year 12 results, with Year 12 NSW Music 2 or Music Extension (or equivalent) as a pre-requisite. As such, the degree can be accessed by students from a broad range of educational backgrounds and is not limited to students who have had the good fortune to have had access to

high level performance tuition whilst at school. Therefore, the degree will be more accessible by low socio-economic status (SES) students.

40. If a student doing a Performance minor wishes to study performance courses beyond the introductory Music Performance 1 and 2, that will be possible provided he or she meets an audition requirement at that stage.

D. IMPLICATIONS FOR THE CANBERRA COMMUNITY

41. The School of Music is an important part of the Canberra community and the new degree is designed to ensure that interaction with the community will be an important element of the curriculum. Students will receive academic credit for music performance undertaken in the community.

42. The total number of students undertaking a performance major will be slightly less than in the present degree (50 verses 62.5). However, additional students will undertake a performance minor, thus increasing the total number of students in the degree with some performance training (and, if they pass an audition for entry into later year performance courses, they could do as many as four courses providing one-on-one tuition). Students undertaking a Performance minor will generally not have the same level of performance skills as those in the major. However, they will still be competent musicians, capable of performing in many community activities.

43. The Canberra Symphony Orchestra (CSO) is an important part of culture in Canberra. Unlike all other capital city orchestras in Australia, the CSO is not directly funded by the Commonwealth Government. As a result, it is a part-time orchestra and relies on members of the community to make up its members. Based on recent performances of the Orchestra, it appears that 4 ANU staff (3.5 FTE) and 9 students regularly play with the Orchestra. ANU School of Music performance students will still be available to play with the CSO under the new degree structure. As the School will employ fewer performance staff in the future, it is possible that some staff may leave Canberra. However, as there are only 4 such staff playing in an orchestra of a full size of approximately 70, this is unlikely to have a major impact.

44. It is appreciated that the School contributes to many more kinds of music-making in the Canberra community than just the CSO – for example, the Canberra International Music Festival, and many local groups. Again the 6 academic staff positions which will require performance skills, and the student numbers described above, should in practice provide to the community a continuing very substantial pool of actively engaged music performance talent.

45. As the new degree will build stronger pathways to research, it is likely that a larger cohort of postgraduate students will develop in the School. These students will also bring new and diverse musical interests to the Canberra community.

III. TRANSITION PROCESS

A. FOR EXISTING STAFF

Overview of the process

46. The process of implementing the staffing structure for the approved changes to the operation of the School of Music will involve a number of broad stages listed below. These stages will occur progressively and the actions to be taken will span some months as the implementation of the new arrangements will occur from 2013. In addition, transitional arrangements will be needed to accommodate existing students being taught out under current course arrangements. All steps will proceed consistently with the provisions of the University Enterprise Agreement.

Phase 1 (June–mid-July) Finalise the Staffing Profile

47. The first step will be to finalise the staffing profile, including the number, classification and selection criteria for all affected positions in the School. This will enable position descriptions to be developed for all affected positions and for a list of all roles to be accessible for School staff to determine whether they wish to be considered for one or more of the positions.

48. Existing positions will be reviewed against the new or revised positions to see if there are existing positions that have the same, or substantially the same duties, classification level and career standing and for which the staff member currently possesses the skills and experience (or could reasonably be expected to develop the required skills within a limited period) to satisfactorily perform the duties of the position in the new structure. Where there are such positions, the occupants may be directly transferred into the positions in the revised structure, provided there is an equal number of existing and revised positions. If not, then the positions would be advertised internally to the School of Music and a formal selection process would be undertaken

Phase 2 (July) Management of Staff Requests

49. All staff will be asked for possible options they may wish considered for their future in accordance with clause 67 – Job Security of the ANU Enterprise Agreement. Such options would include natural attrition due to known resignations or planned retirements, voluntary separations, fixed term pre-retirement agreements, leave without pay, voluntary conversion to part time employment, the taking of long service leave, secondment or transfer. Where staff are accommodated under any of these options no other action under the remaining stages is likely to be needed.

50. Prior to the commencement of the formal process under the Enterprise Agreement to notify staff whose positions have been identified as surplus under Stage Three below, it is intended that staff be given the opportunity to:

- Request a voluntary separation arrangement or
- Seek formal consideration of possible redeployment to another position within the University, outside the School of Music.

51. Possible redeployments at this stage would involve staff being placed on the University redeployment list at an early stage so they can be considered before any positions are advertised. A selection process will be undertaken for the role based on a normal appointment process. The assessment will be against the selection criteria for the role with a formal selection panel formed and assessments made against the position selection criteria. The staff member that best meets the selection criteria for the position, or could be expected to meet the selection criteria with appropriate training within a reasonable timeframe, will be appointed to the position.

Phase 3 (July-August) Application Process

52. To assist in the process of identifying which positions and staff may be surplus it is proposed that only staff from the School be invited to apply for any of the positions in the new staffing profile that are available to be filled. The selection process will be that applicable to a normal appointment process with a formal selection panel formed and assessments made against the position selection criteria. The relevant union will be invited to nominate a representative to sit on the selection panel(s).

53. Any position that cannot be filled from internal candidates will be advertised externally and filled in accordance with normal appointment processes. For staff who are unsuccessful or do not apply for a position the formal redeployment processes of the ANU Enterprise Agreement will continue to apply.

Phase 4 (late August) Redeployment

54. Staff who are unsuccessful or do not apply for a position will be advised in accordance with clause 56.4 of the ANU Enterprise Agreement that their position is surplus and the formal redeployment processes under clauses 56.7 to 56.14 of the Enterprise Agreement will apply.

55. Staff whose positions have been identified as surplus will be formally advised in writing as per clause 56.4 of the ANU Enterprise Agreement. Action will be taken to seek to identify suitable alternate positions for such staff or the staff member may seek approval for an early separation. In such a case they will be paid the balance of the eight weeks of the redeployment period where they cease immediately.

56. In accordance with clause 56.8 of the ANU Enterprise Agreement a suitable alternative position means a position which has substantially the same duties, classification level and career standing as the redundant position and for which the staff member currently possesses the skills and experience (or could reasonably be expected to develop the required skills within a limited period) to satisfactorily perform the duties of the position

57. If the process of identifying suitable positions results in more than one staff member being interested in the position then a selection process will be undertaken for the role based on a normal appointment process. The assessment will be against the selection criteria for the role. The selection process will be that applicable to a normal appointment process with a formal selection panel formed and assessments made against the position selection criteria. The relevant union will be invited to nominate a representative to sit on the selection panel(s).

58. In accordance with the Enterprise Agreement the staff member that best meets the selection criteria for the position, or could be expected to meet the selection criteria with appropriate training within a reasonable timeframe, will be appointed to the position.

Phase 5 (August) Notice of termination due to Redundancy

59. Following the 8 week redeployment period, where the staff member cannot be redeployed, in accordance with clause 56.15 of the ANU Enterprise Agreement the University will notify the affected staff member(s) in writing that his or her position is to be declared redundant and his or her employment may be terminated; the reason for the redundancy; and the time line for this action.

60. This notification advice will also provide the staff member with at least six (6) weeks formal notice in accordance with clause 56.16 of the ANU Enterprise Agreement that his or her employment is to be terminated due to redundancy from a specified date. At the discretion of the University payment in lieu of notice may be provided.

61. The following termination payments will apply to staff made redundant:

- For academic staff a redundancy payment of 3 weeks' salary for each year of service with a minimum payment of 5 weeks' pay and maximum of 68 weeks' pay; and
- In recognition of the longer lead time for academic recruitment and engagement, an Academic Employment Transition Payment of up to 16 weeks' salary for academic staff, provided that the total of the redundancy payment for academic staff does not exceed 82 week (excluding accrued annual and long service leave).
- For general staff a redundancy payment of 3 weeks' salary for each year of service with a minimum payment of 5 weeks' pay and maximum of 68 weeks' pay.
- All staff – payment of accrued annual leave and long service leave.

Oversight of the process

62. A small committee will oversight the implementation of the staffing actions. The NTEU will be invited to nominate a representative to sit on this committee if they wish. Membership will be Head of School, SoM (or nominee), Project Officer SoM, CASS HR representative, HRD representative and NTEU representative.

B. FOR EXISTING STUDENTS

63. The School of Music Education Committee will be responsible for the oversight of the student transition process. The University has adopted several key principles to help current students understand how the changes affect them and transition to the new undergraduate requirements. The main principle is that all current students will be able to successfully complete the expected outcomes of their degree program. Students will be provided with comprehensive verbal and written advice on how to complete their degree within the expected duration and with the appropriate learning outcomes.

64. From June to mid-July a mapping process from the existing degrees to the proposed curriculum will be undertaken. These will then be tailored to each student enrolment to provide individual completion pathway roadmaps. The roadmaps will be used to identify in each individual student's case the requirements already completed, the requirements still to be completed and the recommended courses that will satisfy these outstanding requirements.

65. This will ensure students are provided with accurate advice and full student advisory sessions will be held from late August until the end of September. Individuals will be encouraged to talk one-on-one with an advisor about their program and their remaining requirements. The advisors will be CASS Student Office Staff and at the end of the process each student will have an agreed pathway to completion of their degree. Discussion will be centred around the pathway process, but the advisors will also be available to discuss other opportunities and concerns.

66. It is well understood that a particular concern of existing students is the possible loss mid-program of tuition support from a present School academic staff member who may not secure a place in the new staffing structure, and who may leave Canberra. Should this situation arise for any student from 2013 onward, every effort will be made to find a satisfactory solution.

67. It is acknowledged that Higher Degree by Research (HDR) students may be affected if academic members of their supervisory panel are no longer at the School. In these cases, the Associate Dean (Research Training), the School of Music Convenor for HDR students and the Head of the School of Music will work with the student to identify new panel members.

15 June 2012