

The genealogy and anatomy of the Australian tertiary music sector: How far have we come and where are we going?

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Abstract

2007 sees some significant landmarks including the 50th anniversary of the foundation of Queensland Conservatorium. The tertiary music sector has since then grown and diversified to an extent that could not have been predicted in 1957. It is thus timely to review the sector, particularly as a number of national reviews have occurred recently, such as that of school music. Various spokespersons have suggested a similar review of Australia's tertiary music sector might also arise in the near future, but it is unlikely that NACTMUS could instantly muster the evidence to successfully address such an inquiry, since much of the relevant information is only disparately available. This paper draws parallels between the perceived status and identity of Australian music schools in previous decades and now in the early 21st century after several decades of immense changes. It is incumbent upon NACTMUS to facilitate dissemination of evidence of our sectors' collective contribution and aspirations, despite the challenges of geographical dispersal. The challenges looming for the sector will be met with confidence if it can develop greater awareness of its own genealogy and anatomy, something that would better inform its relationship to the plethora of stakeholders it is ideally expected to serve.

The impetus for this paper was initially a set of questions inspired by reflections upon the institutional landmark of the 50th anniversary of the Queensland Conservatorium, taking place this year. The opportunity to share some reflections on Australian tertiary music with an audience of 'critical friends' was also a factor, particularly in light of the recent literature on this topic written by some of these same colleagues. A national forum also suggested that a census of the sector would be of interest to this audience. A final perspective is that in the context of some recent reviews of aspects of the music sector in Australia, the relationship of the tertiary institutions to the national arts agenda, and also recent education policy changes, is worth examining.

This conference has elicited a number of case studies and investigations into various contemporary issues within academia. Our keynote speakers have broadened this menu with insights into the human dimension of academic leadership and career development within our discipline. This paper will avoid duplication of such strands, but rather attempt to survey the

tertiary music sector as a constantly evolving organism, responding constantly to both internal and externally driven agendas. Inevitably, some examples will be drawn from the Queensland Conservatorium's own journey, but only as a point of reference for the range of experiences seen across the country.

Currently there are 29 universities and other higher education providers offering an undergraduate Bachelor's degree in Music, or Creative Arts majoring in music. Many, but not all of these, offer a full suite of programs including doctorates. The greatest period of expansion was in the 1960s and 1970s, with the number of music schools more than doubling, albeit from a low base. There was continued expansion in the 1980s and 1990s, with a further 50% increase by the end of the 20th century. (See Table 1: Timeline of Australian Tertiary Music Institutions Since 1880; Table 2: Number of Australian Tertiary Music Degree Awarding Institutions 1890-2007.) A series of recent amalgamations and closures has now reduced the number of universities offering music degrees – interestingly, this has happened in the three states which established Australia's first conservatoria – South Australia, Victoria and New South Wales. However, there has been a net increase of undergraduate degree offerings in the past decade in Victoria and New South Wales, with the entry of several private providers and TAFE colleges into this domain.

The advent in 1974 of the first Australian music degree outside a university signified a new era in tertiary education. This occurred at Queensland Conservatorium soon after its achievement of full autonomy as a self-governing College of Advanced Education. Equally significant, but less loudly heralded, has been the growth in the number of degree granting institutions from TAFE and the private sector. It is well recognised that NACTMUS suffered a downturn in its political stakes when the so-called 'big players', comprising the four longest established conservatoria, chose to disengage with the organisation for several years before and after the year 2000. This was noted as a distinct weakness within the commentary accompanying the earlier of the two surveys

conducted by the Australian Music Centre (Marcellino, 2002, p. 5), but thankfully the trend of fragmentation has now been reversed. However, NACTMUS also needs to develop a dialogue with the small but significant number of private providers in order to maintain as full a representation as possible.

The community loyalties and passions that accompany the establishment and the real or perceived threat to survival of various music schools is an interesting study in itself. While the founding of a conservatorium in the capital city was viewed as a natural emblem of that state's cultural maturity (in Adelaide, Melbourne and Sydney), the 'outlying' states had a much more prolonged and difficult battle to achieve the same end. In Queensland, a number of advocates put their case into print in the 1920s (Daily Mail, 1920; Sampson, 1927). Interrupted by the upheavals of the next two decades, an intense period of lobbying and committees of enquiry ensued around 1950. However, the move to establish a music school in Queensland only took on a firmly political dimension after it was announced that the NSW State Conservatorium was founding a branch in Newcastle in 1952. Queensland music lovers were clearly affronted - if a much smaller regional centre could have its own music school, then it was intolerable for a capital city such as Brisbane to continue without one (Rogers, 1951). The representations of numerous individuals and organisations, poignantly summarised by statements from the National Council of Women (representing 94 such bodies nationally), decried the loss of Queensland's young musical talent to the southern states (Sunday Mail, 1950; Brisbane Telegraph, 1950). Thus the need for a tertiary music school had effectively become a 'states' rights' socio-political issue.

A similar indicator of community concern appeared in the middle months of 1959, when the founding director William Lovelock was at the point of deciding not to renew his initial contract. An average of nearly 3 press articles and letters to the editor appeared in newspapers each and every day for about 3 weeks, including several front page or leading articles (Courier Mail, 1959;

Lovelock, 1959). For the general community, and not just its music lovers, the fate of its state's only tertiary music school clearly mattered. The next major outburst of public fervour appeared in 1981 when the so-called 'Razor Gang' proposed an amalgamation with other CAEs, a move which was dropped after a very animated public outcry (Courier Mail, 1981). Similar sentiments were voiced in the late 1980s, invoking the institution's record of having 'served the community well' (The Australian, 1988). Two failed courtships, firstly with QUT, and then the University of Queensland, preceded the eventual merger with Griffith University in 1991. Across the past 50 years, each of these critical moments can be traced in great detail in the public media, such has been the extent of the community interest in the institution's development and wellbeing (Sims, 2005).

There are numerous parallels elsewhere to the Queensland experience, and it is worth examining the tone of reportage and analysis regarding some inter-institutional scenarios in other mainland state capitals. The history of the University of Melbourne's Faculty of Music explicitly refers to longstanding institutional animosity and rivalry with the School of Music of the Victorian College of the Arts. Mention is made of 'deteriorating relationships' between the two institutions, and the fact that the VCA was then offering bachelor's degrees by the late 1970s made 'matters worse' (Tregear, 1997, p. 129). Similarly in the late 1990s, the then Head of Music at the University of Western Australia wrote of 'burying the hatchet' (Coughlan, 1998), when a compromise solution was brokered to address the problems caused by competition for students between itself and the Western Australian Conservatorium within WAAPA. A few years later, a South Australian commentator wrote of 'adrenalin running down the streets' in Adelaide when a government committee was established to look at the relationship between the Elder Conservatorium of the University of Adelaide and the TAFE Flinders Street School of Music (Letts, 2000, p. 8). The documentary film 'Facing the Music' (Connolly & Anderson, 2001) demonstrated to a large audience the intense passions that can rise around a music school in crisis. While admittedly

some of the film's vignettes did not portray our colleagues in the best possible light, it also purposely avoided mentioning the issue of the University of Sydney's impending amalgamation being imposed between its two music elements, the Sydney Conservatorium and the Music Department.

These critical moments have now passed, with the end result that that both Perth institutions continue as separate entities, while in Adelaide and Sydney amalgamations of the schools in question did take place, in 2002 and 2005 respectively. The Melbourne situation has evolved differently, with the VCA as a whole amalgamating with the University of Melbourne in 2007, thus retaining the structural status quo of each of the music elements, despite the fact that the whole institutions' undergraduate offerings are currently undergoing radical restructure. The fact that these institutional events have been intensely scrutinised in public forums including the print and audio-visual media, indicates that tertiary music does continue to matter, and at times can be extremely newsworthy.

An interested observer would find much to study in the personal and collective dynamics that these sample scenarios demonstrate. But surely apathy would be a much worse and potentially irreversible fate? Furthermore, one wonders to what extent these major occurrences have impacted negatively on the morale and output of those within each of the affected institutions. It appears that in recent (i.e. post-Dawkins) years, such passions are to be more evident amongst the staff than within the student body, which has never reclaimed the public notoriety of the heady protests of the 1960s and 70s. At least somewhere in the system, there remains intense concern for the future fate of our tertiary music schools, but political arguments can not be won purely on that basis. Furthermore, the Thatcherite 'let the market decide' philosophy which increasingly intrudes upon tertiary education, together with an increasingly debilitating level of accountability and audit-driven risk aversion, puts imponderable stresses and strains on the system and its human

dimension. Future challenges to the sector may not excite the same community passions as those cited above, particularly if the perceptions of external stakeholders are based on an institutional model that a 21st century society no longer values or understands, or in some cases no longer needs.

Our keynote speaker Malcolm Gillies recently spoke (2005) about the experience of the *Strong Report* into Australian orchestras in terms of ‘The Orchestras We Need’, rather than merely retrospectively analysing the orchestras we have had (and presumably loved and nurtured) in decades past. Another commentator drew a similar point, namely that such a review was worth having, but the wrong questions were being asked (Letts, 2005). Gillies also suggested that in light of *Strong*, and also the *National Review of School Music* (then still in process of finalisation), that a further national review into matters musical might also be warranted, namely one focussing on the tertiary sector (Gillies, 2005, p. 5). He reiterated this at the NACTMUS general meeting in February 2006, but as yet there is no such indication of this being on the horizon, particularly in light of more pressing issues such as the Research Quality Framework.

However, the unpredictable impact of the RQF will in one sense force, by default, a review of our tertiary music institutions and their ‘productivity’. Much useful debate regarding the worth of arts practice as research has been seen in recent years. Some staff in member institutions of NACTMUS have made a strong contribution to the discussions sponsored by the Council for Humanities Arts and Social Sciences (Schippers, 2006). But if the net result is that a university’s musicians are not seen to be collectively pulling their weight, then a national review of our sector, together with our sister disciplines in the creative arts, might well be instigated. What could constitute the ‘right set of questions’ for such a review would be an interesting debate in itself.

Some spokespersons from within the Australian tertiary music sector have already articulated their own key questions and issues, but without much impact for the time being. Michael Hannan (2001) candidly stated that ‘there are too many tertiary music training providers’, and ‘there is an oversupply of graduates’. And yet the sector continues to expand in terms of numbers of institutions and students within the ‘Creative Arts’ category. With an increase of 8.6% of such enrolments from 2004 to 2005, at a time when the total domestic student load was virtually static, it would appear that based on the numbers alone the discipline group to which we belong is buoyant and well subscribed. Even when factoring in the smaller growth in international students, the sector wide increase in Creative Arts is 50% higher than the national average, at 7.3% (DEST, 2005).

Hannan also suggested that ‘there has to be some adjustment to the status quo’, namely that some of the smaller departments and universities may have to shut down their practical music programs if they can not be adequately resourced (2001, p. 16). In contrast, Helen Lancaster states:

the argument that there are too many music institutions in Australia fails to address the potential for diversity between them. The claim has substance if institutions that cling to tradition, but there is plenty of evidence that competition is not necessarily beneficial (2003, p. 29).

She also notes that the strategic directions for the nation’s music schools have not hitherto been a federal priority: ‘by hiding music institutions inside universities, the government has conveniently left the decision of what they’re worth up to the individual university’ (2003, p. 28). Should a national review of tertiary music be foisted upon the sector, questions of relevance, and the appropriate spread of offerings across capital cities and also regional centres, in light of factors such as population density, may well arise.

The demographics of Australia’s population spread, including the numbers of capital city residents, is not a foolproof way by which to determine whether an ideal match between a state or territory’s tertiary offerings and its catchment area exists. Since Australian students tend not to travel great distances or across state borders for their undergraduate education, at least in broad

terms there appears to be a corollary between size of population and the number of institutions offering music degrees. (See Table 3: Number of Tertiary Music Institutions Compared to Population; Table 4: Current Offerings of Music / Music Education / Creative Arts (Music) Degrees and Tertiary Diplomas; and Table 5: Level of Offering of Tertiary Music Qualifications.) The ACT, Northern Territory and Tasmania, each with a single music school, have a slightly higher proportion of the total number of institutions when related to their share of the country's population, as does Queensland (1% - 2.4%). New South Wales would appear to be the best served state (4% higher than its share of population) while Western Australia, South Australia and Victoria appear to be underserved in terms of the number of music institutions per head of population (3% - 4% lower).

This type of broad statistical overview does not address the relative needs of the potential tertiary music student market, particularly when offerings available in the less populous states do not address the full diversity of subdisciplines. Queensland and New South Wales, which have the most dispersed populations, also have the widest range of choice between comprehensive conservatoria and niche institutional models. They are also the only states with several well established tertiary music schools outside of the capital.

A much more detailed mapping of demand vs. offerings would need to be undertaken to determine how well there is a match between programs on offer and the potential student base. This might possibly be accessed via a survey of the factors that determine a student's choice of their place of study, such as the link between convenience of locality versus the specialisations offered, and also the marketability of an institution's staffing profile and its physical infrastructure. Within Australia's devolved system of higher education, a peak body without legislative powers such as NACTMUS cannot presume to arbitrate or even advise on where each institution's identity and destiny lies. At best only a hypothetical 'ideal map' of tertiary music education needs into the

future could be constructed. Tensions arising from incompatibilities between the current profile and reputation of a particular music school in relation to its student catchment (by region and/or specialisation) will inevitably be worked out on an individual basis. This would occur either at a state level (as seen recently in WA and SA), or within a city and its cluster of neighbouring institutions (as in Melbourne and Sydney). In the end, it may not be possible to develop a useful ‘master plan’, even if a national review might suggest this as being desirable.

It is also likely that the employability of music graduates will be increasingly scrutinised in future. The dazzlingly diverse range of occupations that require musical expertise are not fully serviced by degree programs, and it is a moot point whether this is in fact necessary (Hannan, 2003a, p.22). A pre-requisite for any useful discussion of this issue is again the availability of reliable data. As demonstrated by the 2002 AMC survey, few institutions systematically track alumni, but those that do report reasonably high response rates, and good indicators of their graduates’ employability (Marcellino, 2002, pp. 9-10, 14, 19, 23, 27-29, 31).

Getting the balance right within undergraduate programs between highly specialised musical training and generic academic and survival skills is one of the major challenges for curriculum planning. Analysis of data such as the AVCC’s Graduate Careers Australia Course Experience Questionnaire can reveal some sobering findings around alumni feedback, particularly in the area of generic skills (AVCC, 2006). Current institutional initiatives at the Queensland Conservatorium, such as Work-Integrated Learning for music technologists, internships for pedagogy students, industry-focussed assessment portfolios for popular music students, and project- and problem-based learning situations are intended to address in part this fundamental need. Colleagues will be able cite similar initiatives from within their own context.

Above all, resilience and adaptability will make a future music graduate employable, attributes which an undergraduate degree should ideally foster. While this might be taken as read by those involved with tertiary music, the sector needs to advocate more widely the generic and para-disciplinary skills that its degree programs can develop in emerging artists. Everything from multiple literacies and modes of communication, entrepreneurship, teamwork and leadership, to creative thinking and problem solving including contextual analysis, project and time management, can and should be routinely included within any music degree (Hannan, 2000, p. 18). An emerging and possibly urgent problem, is that if we fail to demonstrate this to our sister disciplines, both within the creative arts and beyond, our contribution to the academy and the wider society will continue to be misunderstood or undervalued.

The question of vocational relevance versus the need to preserve and extend our discipline also needs to be asked. Our diverse genealogy is again part of the problem. Even now, nearly two decades since the Dawkins reforms, some institutions and their leaders are struggling with an internal culture that was formulated during the CAE era. At various times since then, some have decried the fact that the tertiary music sector has yet to fully grapple with the issue of research as it affects staff members' career prospects, and also the music school's relative standing within its home institution (Hannan, 2001, p. 14). However, nearly all of the 26 tertiary music schools surveyed in 2002 reported that creative output and performance were regarded as being relevant to the research agenda of their parent university (Marcellino, 2002). This augers well for the imminent RQF, given the inclusion of a panel specifically dedicated to the creative arts disciplines. It is no surprise that research issues have been a standing agenda item for NACTMUS meetings for many years, but the extent to which local institutional practices will validate and support the creative research work of our colleagues will be greatly tested in the next two years.

It should also be recognised that some of our member institutions offer VET programs, either due to their status as being dual sector universities, or because they are tertiary degree-offering TAFE colleges. A reasonable amount of literature has been forthcoming in recent years regarding the training of the contemporary musician, but primarily using examples from the university sector (Hannan, 2000). However, the links between the TAFE sector, which has a large investment in training of contemporary musicians, and university music schools are not widely examined or understood. It would be most worthwhile to map the pathways that some of our students' prior learning has taken within other systems, and also whether any of our graduates seek out additional training through TAFE and other providers. Furthermore, a more vibrant dialogue between all types of institutions offering music qualifications would certainly be worthwhile as a knowledge sharing exercise. This is particularly so if additional TAFE institutes are considering adding Associate Degrees and Degrees in music in the near future. For example JMC Academy, which is adopting a national approach with departments already operating in several states, is possibly moving in this direction. It is now offering Associate Degrees in Popular Music Performance, and maintains a close connection to Macquarie University's Department of Contemporary Music Studies (Hayward, 1998). The NACTMUS network has not systematically sought out this type of cross-sectoral information, which is extremely relevant to the future of post-school music education overall.

In light of these significant issues, it is useful at this point to return to the anatomy of the sector. As an organism, many member institutions are struggling with their self-image, produced by major or minor overhauls of the super-structures in which the music schools are embedded. More than two-thirds of the university based music institutions have experienced a name change, restructure, rebranding or regrouping within the past 10 years. Within the first post-Dawkins decade (1989-1999), there have been nearly 40 such changes, which suggests a sector-wide image problem. (See Table 6: Tertiary Music Sector – Major Changes Since 1890.) Within that period,

and in some cases before it, some of the relatively younger regional universities, as well as several in the cities, have deliberately adopted a niche approach, to which is attended a clear identity derived from its program offerings. These are most notably Southern Cross University with its focus on contemporary popular music, Central Queensland University with its ‘virtual Conservatorium’, and Macquarie University with its Contemporary Music Studies. Others such as QUT, University of Wollongong, University of Western Sydney, and James Cook University espouse the creative arts / industries model as opposed to that of the traditional conservatoire. In a few cases a niche model exists alongside a general degree offering, such as the Popular Music program at Queensland Conservatorium’s Gold Coast campus, or the Music Therapy program within the University of Queensland.

Some attempts have been made to draw all music-focussed areas under a single integrated plan, either by avoidance of duplication between institutions (as in Perth), or by consolidation into a single entity (as in Adelaide). Other amalgamations within universities of previously separate music elements are in progress in Melbourne and Sydney, with the net effect of increasing the critical mass aspects of the discipline in some institutions. The recently launched ‘Melbourne Model’ has retained music as one of the six pre-professional discipline offerings. This is highly interesting, since that university’s Faculty of Music is much smaller than the five other discipline groupings offered within this schema. Many colleagues are awaiting with interest the outcome of ongoing discussions with the VCA, which according to its website is as yet uncommitted regarding the ‘Melbourne Model’ (VCA, 2007).

All of this evidence points to a sectoral identity problem. Another aspect of our anatomy that should be considered is that of its visibility. A survey of the official website of DEST, which provides direct links to all providers, reveals that only three tertiary music schools, other than the stand-alone schools, are listed separately under ‘Academic Structure’ alongside the various other

disciplines and faculties. Most other music schools can be located with either two hyperlink clicks, or one click plus a keyword search. There is a message here – 22 universities offer at least an undergraduate degree in music, and yet hardly any of them present to the public a structure that places the music school or faculty at the upper level of visibility.

Branding and nomenclature is also a fraught issue. Queensland Conservatorium Griffith University (QCGU) has been the official title of this writer's home institution for more than 10 years, a change from Queensland Conservatorium of Music (and upon amalgamation the Queensland Conservatorium of Music, Griffith University). Yet this is yet to be uniformly recognised and adopted by all stakeholders, both internal and external. Surprising as it may seem, there are still musically aware supporters in the wider community who do not comprehend our university affiliation, and many prospective students see us as QC(M) rather than GU – this however may not be a bad thing. Some more extreme examples of this phenomenon exist within some of the younger institutions – both James Cook University and the University of Western Sydney have used four different names for their music elements in the past 15 years! In contrast, only two institutions (UWA and Melba) have held the same name continuously for the past 50 years, while after many changes in recent decades the Adelaide institution has reverted to its initial name coined in the late 19th century.

In researching this paper, it was rather concerning that some important aspects of various institutions' history are not very well documented. Anecdotal evidence, personal records and several individuals' memories have been drawn upon in the absence of an authoritative published chronology or website listing of such basic information. No doubt, each member institution has its own tale to tell about the pitfalls of meta-level branding, the presence or otherwise of corporate memory, and documented evidence of same. Various layers of message could be drawn from this less than ideal situation.

And yet, in many locations around Australia, the cultural infrastructure of tertiary music schools via its venues, public events and outreach programs, is highly visible. Imagine Canberra without Llewellyn Hall (which is temporarily unusable due to recent storm damage), Adelaide without Elder Hall, Sydney without Verbrugghen Hall, and the music scenes in Brisbane, Newcastle, Mackay without their respective venues within the tertiary music schools? Admittedly, these impressive edifices do not serve all the needs of a diverse music industry, but for the purposes for which they are best suited, these buildings are an invaluable part of the nation's cultural makeup. In addition, the regional music institutions embody within their staff and student bodies a significant proportion of their local community's cultural investment, in both human and artistic resources. Sometimes prestigious awards are made in recognition of a tertiary music institution's contribution to national culture – Elder Conservatorium and Queensland Conservatorium are two recent examples, both achieving APRA awards, while several individual musicians associated with our institutions have been similarly honoured.

A few conclusions and proposals might be drawn from this anatomical and genealogical survey of the tertiary music sector.

- 1) Firstly, in order for NACTMUS to continue its resurgence as a fully inclusive organisation, it needs to both fully represent the needs and aspirations of the sector as a whole, and become more knowledgeable about the other providers who are yet to become involved.
- 2) A comprehensive database building upon the information captured in the surveys conducted by the AMC in 2002 and 2004 is needed, so as to inform our strategies for lobbying and sector representation. In this context it should be noted that the *Music in Australia Knowledge Base* (MCA, 2007) lists tertiary music as a component, with some documents and links to other publications already available. It is necessary to maintain a detailed mapping of the sector and its

program offerings, particularly since the field has been constantly changing in the past two decades, resulting in some confusion regarding institutions' structures and profiles.

3) NACTMUS, perhaps in conjunction with the MCA and the AMC, could use this more complete knowledge base as a means of informing the internal institutional debates that are likely to ensue in future years, since fundamental questions about our sector's viability are sure to be asked. Such data might even be used to demonstrate future niche opportunities that some institutions might investigate.

4) Employability of graduates, particularly as this sits alongside the curriculum, also needs to be analysed, in context of reports from the Australia Council (Throsby & Hollister, 2003), DEST data, and reference publications such as *The Australian Guide to Careers in Music* (Hannan, 2003b). This might well be the focus of a Carrick Institute discipline-wide initiative grant proposal, something which is being considered for submission in the August 2007 round.

5) This conference will have provided a significant opportunity for music academics to demonstrate and celebrate their work in Learning & Teaching, creative arts research, and aspects of the interface between academia, the community and industry. An online publication is planned, which will disseminate its delegates' insights to as wide an audience as possible. However, much other useful scholarship has also been produced by staff from within the NACTMUS network. A more consolidated approach might be to develop a database linking to such relevant publications, reports and case studies.

If an international visitor, or even a federal politician or bureaucrat, were to seek out the details of what our sector represents, and chose to investigate these either via the NACTMUS website or that of DEST, a rather incomplete picture would emerge. We owe it to our colleagues to celebrate their innovation and excellence in all facets of their work, as well as our collective contribution, and our peak body is surely an appropriate vehicle for this purpose. The tertiary music sector in Australia is a greatly different organism from what it was 50 years (when the Queensland

Conservatorium opened), 20 years (before the Dawkins reforms), or even 10 years ago (before the advent of the National Protocols for Higher Education). A society that values its musicians, and those that mentor them towards future careers within and beyond the profession, deserves a tertiary sector that is well informed about its past, its present and its future aspirations. This paper has revealed that much of the base information that is necessary for such advocacy and strategic thinking is disparately stored, and in some cases virtually non-existent. Hopefully by the time of the next NACTMUS conference, this situation will have improved for the better.

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TABLE 1: TIMELINE OF AUSTRALIAN TERTIARY MUSIC INSTITUTIONS SINCE 1880: Listing by state, with name changes and basic details of mergers, affiliations and other structural changes

	Pre 1900	1900-1950	1951-1960
SA	1884: Elder Professor and in 1898: <u>Elder Conservatorium of Music</u> founded at <u>University of Adelaide</u>		
VIC	1891: Ormond Professor and 1894: <u>Melbourne Conservatorium</u> founded at <u>University of Melbourne</u>	1901: <u>Albert St Conservatorium</u> founded 1926: UniMelbCon renamed <u>Faculty of Music</u>	1956: AlbStCon renamed <u>Melba Memorial Conservatorium of Music</u>
NSW		1915: <u>State Conservatorium of NSW</u> (administered by Ministry of Education) 1947: <u>Department of Music</u> founded within <u>Faculty of Arts of University of Sydney</u>	1952: <u>Newcastle</u> branch of StateConNSW founded
QLD			1957: <u>Queensland Conservatorium of Music</u> founded (administered by Department of Education)
WA			1953: Reader in Music and in 1959: <u>School of Music</u> founded at <u>University of Western Australia</u>

	1961-1970	1971-1980	1981-1990
SA	1970: <u>Flinders Street School of Music</u> (TAFE) founded		1982: <u>SA College of Advanced Education</u> formed from merger of four teachers' colleges – tertiary music at city campus
VIC	1965: <u>Department of Music</u> founded at <u>Monash University</u>	1974: School of Music founded at <u>Victorian College of the Arts</u> 1975: <u>Department of Music</u> founded at <u>Latrobe University</u>	
NSW	1965: StateConNSW classified as a CAE 1966: <u>Department of Music</u> founded at <u>University of New South Wales</u> 1968: <u>Australian Institute of Music</u> founded	1972: <u>Department of Music</u> founded at <u>University of New England</u>	1982: <u>School of Creative Arts</u> founded at <u>Faculty of Arts</u> at <u>University of Wollongong</u> 1986: Music program founded at <u>Northern Rivers College of Advanced Education</u> 1989: Amlagamation of UNE and NRCAE 1989: Amalgamation of Newcastle branch StateConNSW as <u>Newcastle Conservatorium</u> within <u>University of Newcastle</u> 1990: StateConNSW (Sydney) amalgamates with <u>University of Sydney</u> and renamed as <u>Sydney Conservatorium of Music</u>
QLD	1963: <u>Department of Music</u> founded at <u>Kelvin Grove Teachers College</u> 1965: QldCon classified as a CAE 1966: Professor of Music and 1967: <u>Faculty of Music</u> founded at <u>University of Queensland</u>	1973 : <u>School of Arts</u> founded at <u>Darling Downs Institute of Advanced Education</u>	1982: <u>Brisbane College of Advanced Education</u> formed out of merger of pre-existing teachers' colleges including KGTC 1989: <u>Mackay Campus</u> of QldCon founded 1990: BCAE KG campus merges with <u>Queensland University of Technology</u> (formerly Queensland Institute of Technology) 1990: DDIAE renamed <u>University of Southern Queensland</u>
WA		1980: <u>Western Australian Academy of Performing Arts</u> founded at <u>WA College of Advanced Education</u>	1985: <u>Western Australian Conservatorium</u> founded at WAAPA
TAS	1964: <u>Tasmanian School of Music</u> founded (administered by Education Department)		1981: TasCon merges with <u>University of Tasmania</u>

	1965: <u>TSM renamed Tasmanian Conservatorium of Music</u> and classified as a CAE 1970: TasCon merges with <u>Tasmanian College of Advanced Education</u>	
ACT	1965: <u>Canberra School of Music</u> founded	1986: <u>Canberra Institute of the Arts</u> founded incorporating CSM
NT		1989: <u>School of Music</u> founded at Northern Territory University

	1991-2000	2001-2007
SA	1991: Merger of SA CAE with UniAdelECM and renamed <u>School of Performing Arts</u> 1998: Merger of UniAdel <u>Department of Music Studies</u> merges with ECM	2002: Merger of FSCM with UniAdel and renamed <u>Elder School of Music</u> 2005: Name change reverts to <u>Elder Conservatorium of Music</u>
VIC	1991: VCA amalgamated with UniMelbFacMus as <u>Faculty of Music, Visual and Performing Arts</u> 1994: VCA disamalgamated, remains affiliated with UniMelb, <u>Faculty of Music</u> name reinstated 1994: MelbaCon affiliated with Victoria University of Technology 1999: Closure of LatrUni DeptMusic 2000: MonashUni MusDept renamed <u>School of Music - Conservatorium</u>	2007: VCA formally merges with UniMelb as <u>Faculty of the VCA</u>
NSW	1993: StGeorgeInstEd (music unit) of Sydney CAE merges with UNSW to form <u>School of Music and Music Education</u> 1993: SchCrArts UniWgong becomes <u>Faculty of Creative Arts</u> 1993: <u>Australian International Conservatorium of Music</u> founded 1994: UNE reverts to single campus with MusicDept 1994: <u>School of Arts and Social Sciences</u> formed within <u>Southern Cross University</u> 1994: <u>School of Music</u> founded at <u>Faculty of Visual and Performing Arts</u> of <u>University of Western Sydney</u> 1997: SchMus UWS renamed <u>Department of Music</u> within <u>Faculty of Performance Fine Arts and Design</u> 1999: DptMusc UniWSyd Faculty renamed <u>Music Area</u> within <u>School of Contemporary Arts</u> 1999: <u>Macquarie University Department of Contemporary Music Studies</u> founded	2003: <u>School of Music and Drama</u> formed within Faculty CrArts UniWgong 2005: Newcastle Conservatorium amalgamates with schools of Drama and Fine Art and renamed <u>School of Drama, Fine Art & Music (incorporating the Conservatorium)</u> 2005: Merger of UniSyd Faculty of Music and SydConsMus 2005: UniWSyd SCA(music) renamed <u>Music Area, School of Communication Arts</u>
QLD	1991: QldCon amalgamates with <u>Griffith University</u> 1992: <u>Department of Creative Arts</u> founded at <u>James Cook University</u> 1994: DeptCrArts JCU renamed <u>Department of Music</u> 1996: DeptMus JCU merged into <u>College of Music Visual Arts and Theatre</u> 1996: Queensland Conservatorium of Music, Griffith University renamed <u>Queensland Conservatorium Griffith University</u> 1996: Mackay campus QCGU merges with <u>Central Queensland University</u> as <u>Central Queensland Conservatorium of Music</u> within <u>Faculty of Arts, Humanities and Education</u> 1996: UniQld Faculty Music becomes <u>School of Music</u> within <u>Faculty of Arts</u> 1999: <u>Gold Coast campus</u> of QCGU founded 2000: QUT SchMus renamed <u>School of Music & Sound</u> within <u>Faculty of Creative Industries</u>	2007: COMVAT renamed <u>School of Creative Arts</u> within <u>Faculty of Law, Business, Creative Arts</u> of JCU 2007: <u>School of Music USQ</u> becomes <u>Music discipline</u> within <u>Faculty of Arts USQ</u>
WA	1991: WACAE including WAAPA renamed as <u>Edith Cowan University</u> 1998: West Australian Institute of Music as overseeing body to offerings by UWA & ECU	
TAS	1991: Tas State Institute of Technology incl. <u>School of Visual and Performing Arts</u> merges with UTas	
ACT	1992: CSM / CIA merges with <u>Australian National University</u>	2003: CSM renamed <u>ANU School of Music</u>
NT		2003: NTU renamed <u>Charles Darwin University</u> 2004: CDU SchMus merged with <u>School of Creative Arts and Humanities</u> within <u>Faculty of Law, Business and Arts</u> of CDU

TABLE 2: NUMBER OF TERTIARY MUSIC DEGREE AWARDING INSTITUTIONS 1890-2007

	ACT	NSW	NT	QLD	SA	TAS	VIC	WA	Total
Pre 1900					1		1		2
1901-1950		2			1		2		5
1951-1960		2		1	1		2	1	7
1961-1970	1	4		3	2	1	3	1	15
1971-1980	1	5		4	2	1	5	2	20
1981-1990	1	7		4	3	1	5	2	23
1991-2000	1	10	1	6	2	1	4	2	27
2001-2007	1	11	1	6	1	1	6	2	29

TABLE 3: NUMBER OF TERTIARY MUSIC INSTITUTIONS COMPARED TO POPULATION

	% of population (2004 census)	% of tertiary music degree awarding institutions	variation	% of ANTA music offerings	variation
ACT	1.6	3.4	1.8	2.6	1.0
NSW	33.5	37.9	4.4	20.5	-13.0
NT	1.0	3.4	2.4	2.6	1.6
QLD	19.4	20.8	1.4	23.0	3.6
SA	7.6	3.4	-4.2	5.1	-2.5
TAS	2.4	3.4	1.0	2.6	0.2
VIC	24.7	20.8	-3.9	41.0	16.3
WA	9.8	6.9	-2.9	2.6	-7.2

TABLE 4: CURRENT OFFERINGS OF MUSIC / MUSIC EDUCATION / CREATIVE ARTS (MUSIC) DEGREES AND TERTIARY DIPLOMAS
(does not include generic Arts or Education degrees with a Music major)

	Music / Music Education Degree Awarding institutions			Australian National Training Authority registered Certificate / Diploma / Associate Degree in Music awarding institutions		
	University (self-accrediting)	Other Higher Education Providers including TAFE (non self-accrediting)	Total	TAFE & Dual Sector Universities*	Other	Total
SA	University of Adelaide	n/a	1	2	0	2
VIC	University of Melbourne Monash University	Melba Conservatorium Box Hill TAFE North Melbourne TAFE Australian Guild of Music Education	6	9	7	16
TAS	University of Tasmania	n/a	1	1	0	1
NSW	University of Sydney University of New South Wales University of Western Sydney Macquarie University University of Newcastle University of Wollongong University of New England Southern Cross University	Australian Institute of Music Australian International Conservatorium of Music Wesley Institute	11	7	1	8
WA	University of Western Australia Edith Cowan University	n/a	2	1	0	1
QLD	University of Queensland Griffith University Queensland University of Technology University of Southern Queensland Central Queensland University James Cook University	n/a	6	8	1	9
ACT	Australian National University	n/a	1	1	0	1
NT	Charles Darwin University	n/a	1	1	0	1
Total	22	7	29	30	9	39*

* Institutions offering both tertiary degree and ANTA qualifications are counted separately, once within each category

TABLE 5: LEVEL OF OFFERING OF TERTIARY MUSIC QUALIFICATIONS

	ACT	NSW	NT	QLD	SA	TAS	VIC	WA	Total
Bridging program or pre-tertiary Certificate				1			1		2
Diploma (2-3yrs or 2yr exit from BMus) or Associate Degree (2yrs)		5		1		1	1	1	9
Bachelor (3-4yrs)	1	11	1	6	1	1	6	2	29
Honours (1yr end-on or embedded in 4thyr)	1	8	1	5	1	1	2	2	21
Coursework Postgraduate (Grad Certificate, Grad Diploma, Masters)	1	6		4	1	1	2	1	16
Research Masters (1-2yrs)	1	7		5	1	1	2	2	19
PhD (3 or more yrs)	1	8	1	6	1	1	5	2	25
Other Doctorate (3 or more years)		2		3	1		2	2	10

TABLE 6: TERTIARY MUSIC SECTOR – MAJOR CHANGES SINCE 1890

	Pre 1900	1901-1950	1951-1960	1961-1970	1971-1980	1981-1990	1991-2000	2001-2007	Total
Openings (including additional new campus of pre-existing institution)	2	3	3	8	5	5	4		30
Amalgamations / Affiliations for purpose of awarding of degrees				1		7	9	4	21
Name changes to music element / host university		1	1	1		3	15	10	31
Disamalgamations / Closures							4		4
Total	2	4	4	10	5	15	32	14	86