# Cessation of the Music for Colleges course

Standing Committee on Education, Employment and Youth Affairs

November 2019

Report 7

## The Committee

##### Current Membership

* Mr Michael Pettersson MLA Chair
* Mrs Elizabeth Kikkert MLA Deputy Chair
* Mr Mark Parton MLA Member (from 30 April 2019)

##### Past Membership

* Ms Elizabeth Lee MLA Member (from 01 November 2018 to 30 April 2019)
* Ms Tara Cheyne MLA Member (from 23 August 2018 to 20 September 2018)
* Mr Chris Steel MLA Member (from 13 December 2016 to 23 August 2018)
* Mr Andrew Wall MLA Member (from 13 December 2016 to 01 November 2018)

### Secretariat

* Ms Kate Harkins Committee Secretary (to 25 October 2019)
* Mrs Nicola Kosseck Committee Secretary (from 28 October 2019)
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### Resolution of appointment

On 13 December 2016, the ACT Legislative Assembly agreed by resolution to establish legislative and general purpose standing committees to inquire into and report on matters referred to them by the Assembly or matters that are considered by the committees to be of concern to the community, including:

A Standing Committee on Education, Employment and Youth Affairs (the Committee) to examine matters related to early childhood education and care, primary, secondary, post-secondary and tertiary education, non-government education; industrial relations and work safety; and youth services.

The Legislative Assembly agreed that each committee shall have power to consider and make use of the evidence and records of the relevant standing committees appointed during the previous Assembly.

### Terms of reference

The Standing Committee on Education, Employment and Youth Affairs shall consider the following matters:

1. The past delivery of the Music for Colleges (also known as the H Course music) including, but not limited to:
   1. Demonstrated long term benefits and outcomes;
   2. Demand;
   3. Programs on offer; and
   4. Teaching resources.
2. The short and medium term impact of the 2018 decision to cut funding to the Music for Colleges program.
3. Options for continuing the program including, but not limited to:
   1. Alternative funding steams; and
   2. Alternative delivery streams.
4. Any other relevant matter.

## Acronyms

|  |  |
| --- | --- |
| Assembly | ACT Legislative Assembly |
| ANU | Australian National University |
| ATAR | Australian Tertiary Admission Rank |
| BSSS | ACT Board of Senior Secondary Studies |
| Committee | ACT Standing Committee on Education, Employment and Youth Affairs |
| CSO | Canberra Symphony Orchestra |
| FOI | Freedom of Information |

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## Recommendations

[Recommendation 1](#_Toc25238834)

[5.2 The majority of the Committee recommends that the ACT Education Directorate immediately resume talks with the ANU School of Music to assess whether the H Course in Music can be reintroduced for Music students entering Year 11 in 2020.](#_Toc25238835)

[Recommendation 2](#_Toc25238836)

[5.3 The majority of the Committee recommends that discussions between the ACT Education Directorate and the ANU School of Music include consideration of students who entered Year 11 in 2019 and who would otherwise have enrolled in the H Course in Music.](#_Toc25238837)

[Recommendation 3](#_Toc25238838)

[5.4 The majority of the Committee recommends that discussions between the ACT Education Directorate and the ANU School of Music acknowledge that any consideration of more cost-effective delivery models not put at risk the current accreditation status that contributes to a student’s Australian Tertiary Admission Rank calculation.](#_Toc25238839)

[Recommendation 4](#_Toc25238840)

[5.5 The majority of the Committee recommends that the ACT Education Directorate redirect funds to ensure the immediate resumption of the H Course in Music once an acceptable agreement has been reached with the ANU School of Music.](#_Toc25238841)

[Recommendation 5](#_Toc25238842)

[5.6 The Committee recommends that ArtsACT continue to support several programs, including Girls Rock and Girls Jazz, both aimed at young girls; Community School of Rock, for all members of the community, and My Song, a mentorship program for Aboriginal youth.](#_Toc25238843)

[Recommendation 6](#_Toc25238844)

[5.7 In the event the ANU School of Music finds itself unable to continue to provide appropriate levels of tuition under the reinstated model, the majority of the Committee recommends that the course be reviewed by the incoming ACT Government following the October 2020 elections to ensure the music extension course continues to deliver the elite music education programs it was designed to do.](#_Toc25238845)

## Introduction

* 1. The Standing Committee on Education, Employment and Youth Affairs (the Committee)   
     self-referred this Inquiry on 9 April 2019, following the referral of petition 18-18 from the   
     ACT Legislative Assembly (Assembly).[[1]](#footnote-2) This report will consider the decision to cease funding the Music for Colleges course, and the implications of that decision. The Committee also considered alternative options for advanced music study in the ACT.
  2. The Committee notes that the Music for Colleges course is regularly referred to as the Music H course, or music extension course, and notes that terminology varies throughout this report with witnesses and petitions referencing different titles.
  3. The Report makes six recommendations.

### Conduct of the inquiry

* 1. Petition 18-18 was referred to the Committee on 29 November 2018. The petition called on the government to reinstate funding for the H music course. [[2]](#footnote-3) At a meeting on 9 April 2019 the Committee had a private joint briefing with the Minister for Arts and the Minister for Education and Early Childhood Development to better understand the issues influencing the decision to cease funding for the music course. Following that briefing, the Committee determined to inquire further into the decision to cease funding for the Music for Colleges Course.

#### Submissions

* 1. On 30 April 2019 the Committee called for submissions to the Inquiry, closing on 30 May 2019. The Committee received 26 submissions. Due to the small size of the music community in Canberra a number of submitters requested confidentiality. The Committee agreed to all requests. A listing of submissions received by the Committee is at [**Appendix B**](#_Appendix_B_–).

#### Hearings

* 1. The Committee held two public hearings in July 2019 and heard evidence from a range of witnesses.[[3]](#footnote-4) The Committee also held one *in-camera* hearing in June 2019 to hear from one witness. A list of all witnesses that appeared at the public hearings is at [**Appendix A**](#_Appendix_A_-)**.**

### Background

* 1. The Australian National University (ANU) has provided an advanced music course to year 11 and 12 students, with the financial support of the ACT Government for over 30 years. The name and nature of the course has changed numerous times throughout that time. The ANU submission to the Inquiry notes that its current iteration the course is regularly referred to as the ‘Music for Colleges Program’ or the music H-course.[[4]](#footnote-5) Appendix 1 of the ANU submission provides a helpful timeline that details how the nature of the course provided has changed significantly since 1982.
  2. Prior to its cessation, the Music for Colleges course was classified as a “H course.” The ACT Government submission states:

‘H Course’ classification is given to a year 11 and 12 course which is designed and accredited (in this case by the ANU) and where successful completion of the course will be recognised towards an undergraduate degree with the university. Successful completion of H Courses, via the ANU Extension Program, provides students with early entry offers to ANU as well as credits towards both Australian Tertiary Admission Rank (ATAR) and a Bachelor degree in the related discipline.

The ACT Government (Education) provides funding of $120,000 per annum to the ANU to deliver H Courses. The ANU has the ability to attract funding under the Commonwealth Grants Scheme for some offerings (Sciences, engineering, maths, and Asian Languages). The ACT Government has no visibility of the funding arrangements between the Commonwealth and the ANU; ultimately, under the current deed, it is for ANU to decide on what subjects it will offer under the H Course program.[[5]](#footnote-6)

### Decision to cease funding the course

* 1. The ACT Government submission states that the decision to remove funding was based on “a program shift away from programs focussed on direct support for students in the school environment” and instead aim “to engage sectors of the community that otherwise may experience barriers or disadvantage that inhibit their participation in the arts.”[[6]](#footnote-7)
  2. The ANU submission provides a similar explanation:

The cessation in funding for Advanced Music was announced by the   
Minister for the Arts and Community Events, Mr Gordon Ramsay, on 9 February 2018. The reason given was the Music H-course did not fit with artsACT’s priority to fund broad-access community programs. The artsACT funding sunset-clause enabled the teach-out of the 2017 and 2018 cohorts, but no further funding for future intakes.[[7]](#footnote-8)

* 1. In response to an email from a constituent on 27 November 2018, notifying the   
     Minister for Arts about a planned rally, the Minister for Arts wrote:[[8]](#footnote-9)

The ACT Government carefully considers all funding decisions, particularly when changes to funded programs are made. The decision to cease arts funding of the Music H Course was part of refocussing of all the programs delivered by the Australian National University School of Music funded through artsACT.

This refocussing, which was undertaken with advice of an independent national expert panel, resulted in a shift away from supporting students in the school environment, to supporting members across the whole community to access music programs and develop their skills. This shift is also in line with arts funding agencies across Australia where the priority is to support practicing artists and arts organisations that already find it a challenge to develop and present work.

The Government considers that the suite of new music programs delivered through School of Music better align to the aims of the 2015 ACT Arts Policy and the Social Inclusion in the Arts: 2017 Plan.

The funding to the School of Music is intended to provide broad access to musical opportunities for all members of the community. The changes have resulted in a range of activities which have better reach into the wider community, including for people experiencing disadvantage, women and Aboriginal and Torres Strait Islanders. I understand that the Developing Musicians program, and other new programs introduced in 2018 have been well received by the community and are experiencing high demand.

Canberra students have a number of other ways to access music programs including through Government funded music programs at Music for Canberra, and music engagement activities by the Canberra Symphony Orchestra. Other opportunities for engagement with music include through the Government's Instrumental Music Program, as well as many ACT schools providing music programs as part of their curriculum. There are also a number of community organisations that provide in school music programs on a fee for service basis as well as teachers who provide music tuition in a private fee for service capacity.

The ANU provides a number of subjects in its H Courses including sciences, engineering, mathematics and Asian languages. It is a matter for the ANU and ACT Education to consider what other H Courses are offered.

* 1. Submission 8 touched on the sensitivities around this decision and recent changes at the School of Music:

A series of reasons have been offered as the explanation for the H Course cancellation. Crucially, I have seen at no time – either in statements, or in released FOI documents – any suggestion that the ACT government was unhappy with the curriculum, teaching objectives, education outcomes, or student experience on the course. And yet the decision was made. Publicly, the reasons that I have seen are that the Course, being offered solely to school students was not in keeping with the ACT arts plan.

…

Privately, I have been told by several people connected with either ANU or the ACT Government that the ACT Government was unhappy with some aspects of the way ANU was administering the course, and I think this latter explanation is borne out by the FOI documents recently released by ArtsACT.

* 1. Whilst the Committee understands that the ANU School of Music has experienced challenges concerning the management of the school, it was clear that the artsACT funding was being diverted to ensure that programs were community focussed.
  2. The Committee notes the following information was included in a letter dated   
     5 December 2018 from the ANU to artsACT with a summary of points raised at a meeting between the two organisations on 3 December 2018. This was made available in the documents released by the Education Directorate under the Freedom of Information Act. An extract of that letter is below:[[9]](#footnote-10)
* During the meeting we raised and discussed several points to help clarify the issues for you, including:
* That the decision to cut the funding for the Music H-course was made by artsACT; this was not an ANU decision.
* As requested by artsACT, we had provided a series of options for funding and they rejected the Music H-course on the grounds that it did not fit with artsACT's current priorities. We specifically put the H-course up for funding.
* As it currently stands, there is no way to adapt the H-course to fit the priorities of artsACT and still have the course meet the accreditation standards as a H-course.
* Legally, we cannot charge a fee-for-service to students for the Music H-course, just as we cannot charge domestic students full-fees for university credit-bearing courses. In addition to the legal barrier, we do not want to disenfranchise public school students in the ACT.
* ANU is the largest provider of gifted and talented extension for high school students in the ACT. Across all of the H-courses offered as part of ANU Extension, we currently have 400 students studying subjects including maths, sciences and languages.
* Both the classical and jazz programs within the Music H-course are very successful and students are turned away. Currently, students who successfully complete the Music H-course get 12 points of credit with the ANU School of Music, which represents one-quarter of their first year load.
* To recommence the Music H-course, ANU requires $273,000 per annum to cover costs.
* All the administrative structures are still in place; nothing has been dismantled. The application process would simply be re­ opened. Given the timing, if funding was found in the next ACT Budget there would be one year where students had not been able to access the Music H-Course.
* ANU does not financially benefit from H-courses; in fact they cost us because while we can access Commonwealth funded places we do not charge the students HECS fees. However ANU sees this as an important part of our responsibility to the community.

### Timeline of cessation decision

* 1. The ACT Government submission states that “the ACT Government commenced discussions with the ANU on the new Community Outreach Program in December 2016. The decision to transition the Music for Colleges away from government arts funding by the end of 2019 was announced in February 2018.” [[10]](#footnote-11)
  2. artsACT released 10 documents in relation to a Freedom of Information request. The oldest document, from December 2015 informs the then Minister for Arts, Ms Joy Burch MLA, that the funding deed should be reconsidered to “address the value for money issues with the current funding, given it is consistently underspent.” It states:

The administrative costs of delivering the Program are high relative to other arts-organisations, so artsACT intends to negotiate a new agreement which pays closer attention to the value which the ACT community gains from the agreement and more closely aligns with the 2015 Arts Policy priorities.[[11]](#footnote-12)

* 1. In an artsACT brief sent to the then Minister for Small Business and the Arts,   
     Mr Chris Burke MLA in May 2016, artsACT staff note that ANU was reviewing the School of Music and as such, they recommend an extension of funding for six months.[[12]](#footnote-13) This was agreed by the Minister. The same brief also highlights that the Education Directorate had been consulted and that:

[T] he Program is not a priority for the Directorate and, given schools based management, would be a matter for each school should they wish to engage with music and visual arts education programs.[[13]](#footnote-14)

* 1. Attachment A to the May 2016 brief includes the following helpful background:

In recent years, there have been a number of concerns about the funding agreement, particularly relating to the School of Music programs. These include:

* consistent underspends of $238,604 in 2013, and $113,949 in 2014. (These underspends have been deducted from the ANU funding instalments)
* a singular focus of working in schools
* programs developed by ANU academics with a focus on their areas of expertise, research and interest, rather than through identifying needs and gaps
* a focus on education outcomes for tertiary studies rather than arts development or community access outcomes
* duplication of some its activities with limited demonstration of value for money
* limited engagement with artsACT funded Key Arts and Program organisations
* a highly expensive program to deliver through a university structure and academic staff, compared to delivery of similar programs by community music organisations
* core staffing and development costs that should be a responsibility of the ANU.

There is a lack of clarity about the funding of some programs through both schools and a risk that there are programs being duplicate funded by multiple sources including ACT Education and the Australian Government, for the Advance College Program, which includes music students. These issues have been raised with the School of Music.[[14]](#footnote-15)

* 1. The current Minister for the Arts and Community Events, Mr Gordon Ramsay MLA was notified in December 2016 that ceasing funding in mid-2017 would create significant issues for the Music for Colleges program. The brief prepared by artsACT states:

If the ANU does not have guaranteed funding for the full 2017 calendar year, 25 students who were to be continuing in the Music for Colleges program for year 12 in 2017 and 37 students who would be commencing the program for year 11 or year 12. A total of 62 students would be impacted by the program not continuing for the 2017 calendar year with 35 students requiring the program for completion in 2018.

This would mean that students in this program would not be able to undertake assessment for the program which they had been offered, as they would only be able to attend the School of Music for six months (new year 11 students) or 18 months (continuing year 12 students), not the required two year period for assessment finalisation.

The repercussions of not admitting these students into their second year of study, or not permitting students to complete the full year include the potential of the students not receiving an ATAR. For the students who would be commencing in 2017, the students will have designed their year 12 packages around either the Minor or Major, and not permitting them to complete the course would similarly jeopardise their ATAR.[[15]](#footnote-16)

* 1. A separate brief dated 25 July 2017 provided Minister Ramsay MLA with an update on progress in relation to the refreshed ANU program proposal. The brief tells the Minister for the Arts and Community Events that:

The ANU submitted a program proposal on 27 April 2017 that, overall, remained unchanged from previous years despite numerous discussions requesting a revised methodology for the program. In response to this proposal, Cultural Canberra wrote to the ANU on 1 June 2017 to request a new methodology, with a more vibrant and contemporary program that demonstrated value and potential impact.

The School of Music and School of Art and Design subsequently met with Cultural Canberra on 6 June 2017 to discuss a revised methodology. The ANU provided a revised proposal on 19 June 2017 that addressed a revised methodology. The proposal is being assessed by Cultural Canberra including input from national peers. [[16]](#footnote-17)

* 1. Under the heading ‘sensitivities’ the brief states that the new proposal “represents the most significant change in the Outreach Program for over twenty years and transition funding would assist with the opportunity to move to a new program from 2018.” [[17]](#footnote-18)
  2. On 8 December 2017 the Minister for Arts wrote to the Minister for Education and Early Childhood Development informing her that artsACT funding was transitioning away from an educational focus. The letter states:

The previous Community Outreach Program delivered by the School of Music had a focus on music education for ACT school students and teachers. While I am pleased to continue to support a music development program for Year 7 to 12 students that has a focus on arts development, a program for Year 11 and 12 students will be transitioned off arts funding across 2018 and 2019. Further, a program for Year 1 to 6 primary students and for teacher development will no longer be funded from arts funding.

The program for Year 11 and 12 students contributes to the calculation of their Australian Tertiary Admission Rank. I note that the 'Every Chance to Learn' curriculum framework has eight key learning areas including the arts. Primary education in the arts is an important aspect of student learning. However, primary education is not a priority of arts funding and does not align with the principles of the ACT Arts Policy. Similarly, it is also not a priority of arts funding to support a music education program for school students In Year 1 to 6, or to develop the music skills of ACT teachers.[[18]](#footnote-19)

* 1. A letter from the Deputy Vice-Chancellor (Academic) of the ANU to the Deputy Director-General of the Education Directorate dated 24 July 2018 confirmed that:

The cessation of ArtsACT funding leads to an annual shortfall of $231,000 to deliver Advanced Music, making it non-viable. As a result, ANU will be unable to offer the course to prospective students from this year.[[19]](#footnote-20)

* 1. On 9 August 2018 the Education Directorate considered options available to influence this decision. In an internal email, the Directorate note aspects of the deed between the Education Directorate and the ANU noting that the arrangement is managed under a Deed of Grant. The email outlines the obligations of the ANU under the deed. Below is an extract of that email:
* Under the Deed of Grant
* Grant period 1 January 2018 - 31 December 2019
* Total grant amount is $360,000 (incl. GST) over 3 years, equates to $120,000 per year
* *Schedule 2, The Funded Activity,* of the Deed specifies that the Grant recipient will:
  + Ensuring the delivery of courses that are accredited by the ANU and registered with the BSSS
* The Deed does not specify which courses will be taught
* The Deed does not specify how or where the $120,0000 grant funding is to be spent other than on the *Funded Activity* outlined in *Schedule* 2 of the Deed as above
* *Schedule 3, Special Conditions,* of the Deed which discusses the Advisory Group and states the purpose of the Group as providing and avenue for consultation with stakeholders and a platform within which to raise concerns and issues only
* the *Schedule* specifies that the Director of Learning and Teaching is a member of the Group
  + The Schedule does not indicate that the Advisory Group has any decision making authority
* The Group does not appear to have a separate Terms of Reference
  + I asked for the ToR from ANU and they sent me the *Schedule 3. A*s the AIS member, stated that I did not think there was ToR for the Group
* I believe the Directorate has limited leverage to enforce the continuation of delivery of the Music H course from within the Schedules
* The two other options are available to the Directorate are contractual:
  + Option 1: terminating or reducing the funding,
  + option 2: variating the agreement. There is more detail provided in the email relating to these options in the original email.[[20]](#footnote-21)

## Past delivery of the Music for Colleges course

### Programs on offer

* 1. The Music for Colleges course provided advanced theoretical and ensemble learning opportunities to gifted and talented music students in year 11 and 12. The Canberra Symphony Orchestra explain that:

The H-course provides a quality musical education for musically inclined students beyond what is available in the school system. The students who are accepted into the H‑course have typically long ago mastered all the skills covered in the school curriculum, which does not cater to those looking to hone their performance skills at a high level and to master music literacy concepts.[[21]](#footnote-22)

* 1. The Music for Colleges course operated two primary streams; jazz and classical. The ANU submission informed the Committee that “the course offered specialist one-on-one tuition and ensemble direction. As an H-course, it counted towards a student’s Australian Tertiary Admission Rank and allowed students to receive between 6 and 12 units of university credit if they commenced a Bachelor degree at ANU.”[[22]](#footnote-23)
  2. The ACT Board of Senior Secondary Studies (BSSS) handbook from 2018 for the Jazz specialist course states that the course is aimed at students who:

[H]ave already obtained a high level of musicianship, are interested in extending their current musical education (in conjunction with their college) and are seriously considering pursuing music at a tertiary level. Each student should be proficient on their respective instrument and already have a strong theoretical understanding of music. [[23]](#footnote-24)

Each unit will be delivered as one 2-hour musicology/creating class per week and a 90 minute performance class. Masterclasses and workshops will be provided to the students during each unit. These units are taken over a 14 – 17 week semester. Students who take the course over 2 years receive a minimum 220 hours of instruction to meet the requirements for a Major. Students who take the course over 1 year will receive a minimum of 110 hours of instruction to meet the requirements for a minor. [[24]](#footnote-25)

* 1. Goals of the course are identified as enabling students to:
* comprehend and value the diverse cultural, social and historical contexts of music
* develop their knowledge of musical concepts and styles, the performance and written conventions of music and the social skills for effective interaction and communication in groups
* become analytical, critical and creative thinkers and express insights and feelings through composition, performance and appraisal
* become independent in the use of vocal, instrumental or other sounds and symbols of the musical language through performance, appraisal and composition
* develop their knowledge and application of vocabulary and notation skills at their level of expertise and develop skills in composition, aural and performance, including technical fluency and competence
* become independent learners and develop personal qualities of self-reliance, commitment and confidence
* develop skills in the use of appropriate technology and an understanding of the influence of technology
* respond creatively and critically to musical works and develop skills in problem solving by achieving independence in research
* pursue excellence in all aspects of music
* be equipped to make informed choices as to possible educational, vocational and recreational pathways. [[25]](#footnote-26)
  1. The Classical course guide identifies the same core elements. [[26]](#footnote-27)
  2. Submission 17 highlighted that students learn a range of skills whilst undertaking the course:

Music students who attend the course learn within two years to become functional in reading music, interpreting harmony, improvising credibly within multitudes of styles, leading and supporting musical groups and how to prepare for high pressure performance settings.[[27]](#footnote-28)

* 1. One submission cautioned that “the administration of the Music for Colleges course failed to adhere to the guidelines for all BSSS studies, to the direct detriment of their students”. The following list of examples was provided to the Committee:
* Unit Outlines provided to Type 1 students often contained wrong information, and required content was sometimes missing entirely.
* Rubrics were often not used to mark student work, with students receiving little or no feedback with their marks, especially for their performance assessments.
* Course documentation was often incomplete and/or had errors.
* Assessment dates were set after the date on which all finalised marks were due to be entered on the BSSS computer system.
* Students did not receive their marks back for the formal process of “checking” which has to occur in every ACT College prior to marks being entered on the BSSS computer system, thus denying students the opportunity to correct errors of marking or appeal grades.
* In some years, students (whose “home college” was my own school, thus why I am aware of this situation) had to contact the Music for Colleges staff repeatedly to ask for their results in January of the following year. Students, parents, and even me, as the students’ “home college” music teacher contacted the School of Music numerous times to try and get them to release students’ results. Incredibly, for Year 12 students, this was *after* they had already received their ATAR.
* In some years, Moderation portfolios were either not submitted for the official moderation process or were provided incomplete.
* On many Moderation Days, there were no Music for Colleges staff present, despite attendance being mandatory for ALL teachers of BSSS courses in the ACT.[[28]](#footnote-29)

### Accreditation considerations

* 1. The Education Directorate website defines a H course as one which “is designed and accredited by an Australian higher education provider and where successful completion of the course will be recognised towards an undergraduate degree with that provider.”[[29]](#footnote-30)
  2. The Committee notes that students who enrol in a H course in other subjects (for example languages or science) have their marks at ANU transferred to their ANU transcript if, following year 12 graduation, they continue to study as an undergraduate at the ANU.
  3. The BSSS guide provides:

Unit grades for H units will be awarded by the university, using the descriptors from that university. These will be recorded on the student’s Senior Secondary Certificate. [[30]](#footnote-31)

* 1. The BSSS guide also clearly states that the marks gained from attending a H course, can contribute to the final ATAR mark of the student which can then be used to gain entry to any university course in Australia:

A maximum of 6 standard units from H courses can contribute to the minimum requirements for a Senior Secondary Certificate and Tertiary Entrance Statement. [[31]](#footnote-32)

* 1. In respect of moderation, the BSSS clarifies that all H courses are scaled using the scaling scores of the students studying the course.

Scaled course scores from H courses are available for inclusion in the calculation of the Aggregate Score. Home college and H courses are reported separately, each with its own course type.

…

Colleges, and universities, should ensure that students are informed of the processes for the scaling of H courses, and the contribution of H courses to the requirements of the Senior Secondary Certificates, including the calculation of a student’s ATAR. [[32]](#footnote-33)

* 1. All evidence received highlighted how important it was to a student’s final grade that the Music for Colleges course form part of their ATAR mark.

### Demand

* 1. The Committee understands that there has been significant demand for participation in the Music for Colleges course. The Committee notes that all students who applied had to audition, and that it was upon this basis that students were ranked for entry into the course. The ANU told the Committee that:

Both the classical and jazz programs within the course were very successful and students were turned away each year as demand exceeded the positions that could be offered.[[33]](#footnote-34)

* 1. On 28 June 2018, the ANU provided a program update to the Education Directorate. This was released under the Freedom of Information (FOI) provisions in document 11A. That report notes:
* 417 students are currently enrolled in H courses at ANU (398 in June 2017, 385 in June 2016, and 313 in July 2015)
* Total number of ANU Extension enrolments is 420
* ~ 52.6 % of total students are from the government sector (52% in 2017, 55% in 2016, 54% in 2015)
* ~ 47.4% of total students are from the non-government school sector (48% in 2017; 45% in 2016, 46%in 2015)
* ~ 90.5% of these students are ACT residents (91% in 2017, 93.8% in 2016)
* ~ 9.5% of these students are NSW residents (9% in 2017, 6.2% in 2016).[[34]](#footnote-35)
  1. The government submission provides broader context for enrolment numbers:

The total number of year 11 and 12 students in the ACT is just under 10,000. Historically, a total of around 63 (0.63%) year 11 and 12 students per year were able to participate in the H Course Music program.

Of this cohort, approximately 55% percent of the students were drawn from public schools, while 45% were drawn from private schools. Of the 63 students enrolled, there were seven students residing outside of the ACT. Entry to the course is by audition.[[35]](#footnote-36)

* 1. One submission highlighted that the universal entry point could be reconsidered as part of ensuring that the students with the greatest need are prioritised:

The course was setup to provide opportunities for students to study Classical/Jazz music at a high level who were unable to do so in their “home college” as the standard there could be much lower than their capabilities, and Classical units were often not offered in the curriculum. However, each year, more than half the available places in the course (particularly the Classical course) were given to students from the (mostly) independent schools which already had high levels of music, including full school orchestras and chamber choirs, and Classical units of study in the curriculum. Students from these schools (ie, Canberra Girls’ Grammar, Radford College, Narrabundah College and even Canberra Grammar, who, as explained above, are not part of the ACT system,) took up many places that should have gone to students at ACT Colleges without any orchestras, choirs or bands, or any opportunity to study Classical music in the classroom. Thus, while deemed to be a supposedly equitable system of offering Classical/Jazz studies to all who could not otherwise access it, in practice, it provided yet more elite opportunities to students from the high socio-economic schools from which they came.[[36]](#footnote-37)

### Cost of the course

* 1. The ACT Government told the Committee that the cost of providing the music course was significantly more than the other H courses offered (which include science, language and maths courses):

[T]o put that in perspective, it costs us $120,000 a year at the moment for all of our H‑courses for 400 kids. The $120,000 used to include music. The ANU are currently asking for $250,000 to $270,000 for just the H‑course music component.[[37]](#footnote-38)

* 1. The ANU confirmed that with artsACT withdrawing funding, the current funding gap is approximately $270,000. The ANU submission explains the complex relationship with ACT and federal funding:

ANU does not financially benefit from H-courses; in fact, because course credit is given to successful H-course students who go on to undertake tertiary study at ANU, the University foregoes the Commonwealth Supported Place course income for between 6 and 12 units of study. However, ANU sees this as an important part of our responsibility to the community.

H classification is given to a year 11 and 12 course which is designed and accredited by an Australian higher education provider and where successful completion of the course will be recognised towards an undergraduate degree with that provider.

Under the current arrangements, it is not possible to adapt the H-course to fit the priorities of artsACT and still have the course meet the accreditation standards as an H-course that are set by the ACT Board of Senior Secondary Studies.

Legally, we cannot charge a fee-for-service to students for the Music H-course, just as we cannot charge domestic students full-fees for university credit-bearing courses. In addition to the legal barrier, we do not want to disenfranchise secondary school students in the ACT. [[38]](#footnote-39)

* 1. The Committee asked about the cost of specific aspects of the course. ANU informed the Committee that the individual tutorials were a significant expense:

The one-on-one lessons, from the costings that I have seen, comprise around $60,000 to $70,000 of the total cost and the rest of that goes into the teaching. What is different about the H-course in music compared to the other courses is that we have specific teaching events that are designed just for the music extension courses. I think all these classes occur on a Tuesday evening when we are not teaching our undergraduates.

They are designed especially for talented students who are coming in, in order to get up to speed to university level. They are not necessarily at university level when they come in. We cannot just throw them in with the usual undergraduate courses; we have to put them in these bespoke teaching events. That is where the major cost is, because we have teachers who are employed especially to do with that. Of course there is some element of that money that goes to the administration of the course; there is always administration that you need to do those courses. [[39]](#footnote-40)

* 1. The Committee also asked how much federal funding would be lost if the course was no longer accredited as a H unit. The ANU confirmed that they receive $40,000 from the Australian Government for the music H course component:

We do receive around $300,000 a year, in total, for all of the H-courses, for the music course, plus the roughly 400 students who take the other 12 H-courses, those courses in Asian languages, maths, physics, engineering and so on. A small part of that amount of money is for the music students, who are a minority. Around $40,000 comes to us as a result of government funding for those commonwealth‑supported places. But we do not charge any of the extension students HECS.[[40]](#footnote-41)

* 1. The Committee notes that the Minister for Education and Early Childhood Development has a different perspective. Document 7 of the Education Directorate release is a letter from the Minister for Education and Early Childhood Development to a constituent (who emailed her on 12 December 2018). She writes:

The current Funding Agreement between the Commonwealth Government and the ANU provides a grant to financially support places in designated STEM and Languages H Courses. Unfortunately, music courses do not attract any Commonwealth funding for ANU to deliver Music H Courses.[[41]](#footnote-42)

### Learning outcomes

* 1. The Committee heard evidence that the Music for Colleges course provided positive outcomes for students who studied at the ANU.
  2. The Friends of the School of Music highlight the benefit that advanced study provides for students wishing to continue their music education at a tertiary level:

[T]he music for colleges program as a very important precursor to admission to any tertiary course in music, regardless of whether it is at ANU, a conservatorium in another state or a jazz and contemporary program or composition program in another state or, in fact, overseas.

All other jurisdictions in Australia, with the exception of the Northern Territory, have some form of special purpose, high performance music program, be it a conservatorium high school or an intensive music program in another year 11 and 12 institution, or multiple year 11 and 12 institutions.[[42]](#footnote-43)

* 1. Submission 4 highlights the benefit of being part of a peer group in learning:

Studying music in isolation is very unsatisfactory and leads to a poor outcome. Students need to interact and study with a like-minded peer group who are all working at the same level in order to achieve their best. They also need to have teachers who have the experience and knowledge to deliver an advanced level program in performance/music theory/composition.

* 1. This is also highlighted in Submission 13:

While organisations such as the IMP [Instrumental Music Program] and Music for Canberra are able to offer some large ensemble performance opportunities for truly gifted and talented young musicians in the territory, the lack of availability of high quality theoretical courses is problematic. In my experience, even the courses that are offered often lack the rigour of many of their equivalent in other states and are poor preparation for tertiary study. This is where the H-course is invaluable.[[43]](#footnote-44)

* 1. The Friends of the School of Music also highlight that students took back advanced learning and shared it with peers studying high school level music:

There is a trickle-back effect from the high-performance students from this program into the general music program. The evidence from the music teachers in schools and colleges is that the high-performance students tend to lead the bands or the orchestras—and I am using “bands” in the sense of contemporary bands and classical ensembles—and that they tend to be the glue that brings those programs together and become the leaders of those efforts in the general music programs, just as high-performance athletes tend to captain the school side or high-performance mathematicians can tutor the less able students in their own schools. Many of the schools have those peer tutoring programs, and music is the same. Without the exposure to the high performance—especially the ensemble work—they do not get the opportunity to do that in their own school. [[44]](#footnote-45)

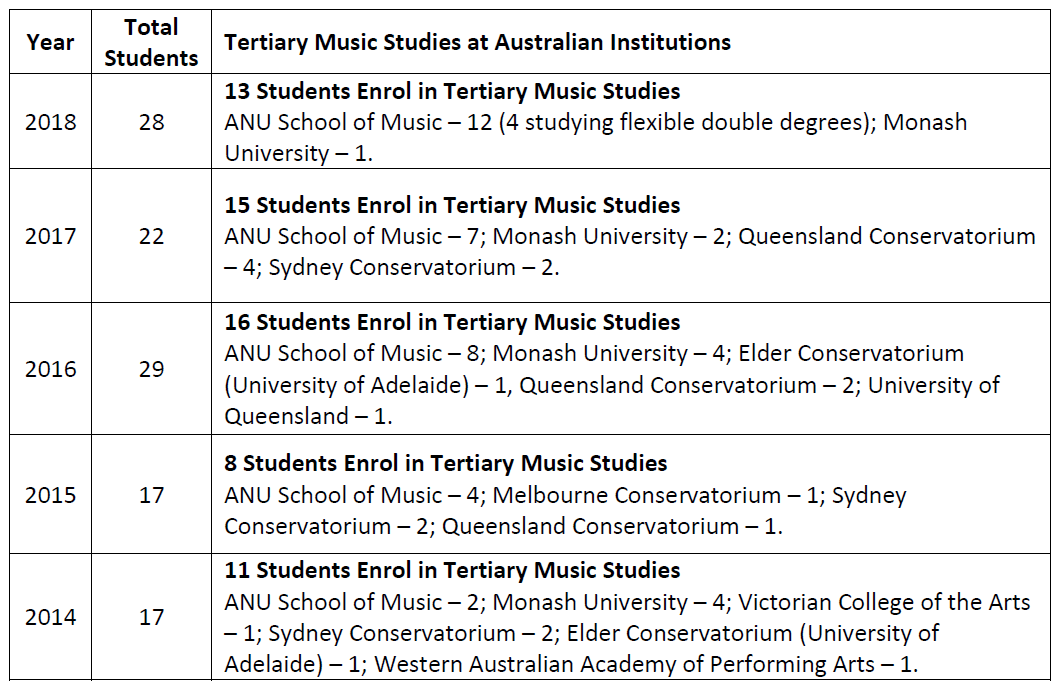
* 1. Submission 4 also included testimonials referencing the benefits of the course. One parent is quoted as saying:

Without the H Course, it is highly unlikely that my sons would have been extended sufficiently or been prepared for the type of auditions they were required to undertake at the tertiary level.  I will forever be grateful to the teachers of the ANU H Course for their passion and commitment to musical excellence and for them further instilling this into my sons and helping them to see a clear pathway to tertiary study and to see that music can indeed be a lifelong commitment whether it be through teaching or performance.[[45]](#footnote-46)

* 1. The Committee heard divergent evidence on how many students enrolled in the Music for Colleges course continued to study music at university level following year 12 graduation. Submission 4 identified that in 2017 there were 25 students enrolled in Music for Colleges classical stream across years 11 and 12. The submitter told the Committee:

Of those, 15 have gone on to study music at tertiary level either at the ANU School of Music, interstate or overseas. 5 of these students were given early offers at the prestigious Queensland Conservatorium at Griffith University. Study places at Griffith are hotly contested from around Australia. This pattern can be seen across the years. [[46]](#footnote-47)

* 1. The ANU provided the following table as Appendix 2 to their submission. It shows the number of students graduating from the Music for Colleges course and their subsequent tertiary music studies.



* 1. The ACT Government submission provides significantly lower numbers, stating:

Traditionally the H Course for music has seen approximately 60 students per year (about 30 Year 11 and 30 Year 12 students). Of these, ANU reports that about 6-9 students go onto studying music at the ANU either as Degree in Music, or double Degree, or Degree in another discipline with a major in music.[[47]](#footnote-48)

## Impact of cessation

* 1. The Committee heard that the cessation of the Music for Colleges course has resulted in short and long-term outcomes for students who are musically gifted and talented, and the broader Canberra community.
  2. Short term impacts were determined to include a significant gap in the teaching of music for students entering year 11 and 12 in 2020. A number of submissions discussed this[[48]](#footnote-49) and highlighted that there is no ACT public school option. Submission 4 states:

Unlike many other cities in Australia and overseas, Canberra doesn’t have a dedicated music high school/college. The Music for Colleges program at the ANU filled this gap. Students from colleges all over the ACT were enrolled in the program. It is unrealistic to expect every college to provide such an advanced level music program. The vast majority of the college music programs cater for contemporary/pop/rock which has a wide appeal for many students.

…

Being just one of maybe 2 or 3 students in your college who is wanting to pursue classical music at an advanced level is not going to give you the opportunities, stimulation and experience needed to help you progress at an advanced level. This is not a criticism of the college system but rather a fact. The college system can’t cater for everyone so they have to choose the majority.[[49]](#footnote-50)

* 1. This view is shared by one parent who told the Committee about limitations of the college system for her daughter:

The H-course gave her an opportunity to study classical music at a college and pre-tertiary level when the college for which we are zoned was not able to offer such a class due to low numbers.[[50]](#footnote-51)

* 1. A similar fear was that if the H course was not reinstated, “the ACT will create a private school only pre-tertiary music education scenario.”[[51]](#footnote-52)
  2. Many submissions suggested that without an advanced music course, students will be at a comparative disadvantage to other students when applying for conservatory places.

The cessation of the Music for Colleges program has had a far reaching effect on students in the ACT. They are now really disadvantaged compared to their fellow students in other cities and are therefore less able to compete for places in music schools across the country including the ANU School of Music as well as overseas.[[52]](#footnote-53)

* 1. An individual submission highlighted how the H course was essential for her to prepare for university standard auditions:

It was an essential transition for me, advancing my studies as an electric guitarist, to the point where I was ready to audition for the Bachelor Degree. I believe it would have been impossible for me to prepare without the weekly lessons, ensemble training, and aural /theory coaching.[[53]](#footnote-54)

* 1. A music teacher also acknowledged that students use the marks gained in music for general university entrance, and that the H course strengthened marks gained in College based music classes:

His statement to me was that quite simply his ability to specialize in the subject area of his strength (music) is the only thing that enabled him to obtain the ATAR he required. He felt that without this opportunity he would not have been able to succeed to the level that he did in year 12.[[54]](#footnote-55)

* 1. In relation to broader societal effects, submission 7 also highlighted that the flow-on effect would mean “the state of Canberra’s arts communities will become less vibrant with a smaller portion of high quality performers.” The Canberra Symphony Orchestra similarly wrote:

The eco-system of music-making in Canberra is dependent on developing and nurturing outstanding musicians from a young age. The CSO is integral to that eco-system and has been seriously affected by the recent decline in opportunities and support for advanced musical training in the city.[[55]](#footnote-56)

## Future reintroduction considerations

### Alternative funding streams

* 1. The government submission is clear that they will not provide alternative or additional funding for the reinstatement of the Music for Colleges course. It states:

There is no arts funding available for the Music for Colleges program after 2019.

Education Directorate will continue to fund the ANU $120,000 to deliver the H Courses. As per the Deed, the ANU will use this funding to provide H Course offerings. ANU are able to decide which offerings it will provide.

Education Directorate will continue discussions with the ANU about alternate service delivery models to support talented musicians looking for extension. However, funding at the rate that artsACT provided (for the Music for Colleges program), is not available.[[56]](#footnote-57)

* 1. The Minister for Education and Early Childhood Development told the Committee:

[T]he funding that is provided by the Education Directorate to the university for H-courses, and the ANU’s decisions about which H‑courses that funding goes towards. If their decision is to move away from music education as part of that H-course program, obviously we try to work with the ANU about what that looks like, but at the end of the day the funding goes to the ANU and the ANU makes a decision about where the H-courses are.[[57]](#footnote-58)

* 1. In April 2018, the Minister for Education had speaking points prepared by the Directorate in relation to the cessation decision,[[58]](#footnote-59) and was advised that:
* Options that could be explored by ANU include:
  + Finding an alternate funding source for the program providing supplementary activities
  + Restructuring the Extension music course or its method of delivery; and
  + Limiting the places available in the Extension music courses.

### Amended program model options

* 1. The Committee asked the government if it have sought advice from the ANU about alternative delivery models which could be sustained with funding from the Education Directorate alone. The Education Directorate Director-General told the Committee that they “have not received a proposal from the ANU about alternatives.” [[59]](#footnote-60)
  2. The Committee asked what the Education Directorate would offer as an alternative if ANU does not identify an alternative delivery model. The Director-General told the Committee:

If, over time, ANU continue to make a decision not to offer music and there is a demand in our schools, we would look at how we augment accredited and tertiary packages to give them a broader dimension of music.[[60]](#footnote-61)

* 1. Whilst the ACT Government told the Committee that the ANU is hesitant to amend the current delivery model of the Music for Colleges course,[[61]](#footnote-62) the ANU told the Committee that they have considered alternative delivery models following the latest meeting with the Education Directorate:

[W]e have still been looking into this. We can do something cheaper, but it will be less than what we do now. We can offer fewer courses; we can take in fewer students.[[62]](#footnote-63)

* 1. The Committee asked the ANU how easy it would be for them to recommence a model like the Music for Colleges Course next academic year. The ANU told the Committee:

It would be extremely easy. We have always hoped that this might happen. We have not dismantled any of the infrastructure around it. The course is still there. We can easily get the staff. We still have staff teaching out to the current thing. It would just be a matter of advertising, auditioning and enrolling the students. We could be ready to go at the beginning of next year. [[63]](#footnote-64)

* 1. The Committee note the very poor communication between the Education Directorate and the ANU. It was clear from the public hearings that neither party were sure what next steps were and who was responsible for continuing the discussion about alternative delivery models.
  2. A number of submissions raise concerns about no alternative program being offered to replace Music for Colleges course. The Friends of the School of Music state:

If we wish to have a cohort of high performing musicians with well-developed networks and future careers in music in Canberra, we need this program to continue.[[64]](#footnote-65)

* 1. The Canberra Symphony Orchestra wrote:

The CSO is of the firm opinion that the H Course should be continued and funded adequately by the ACT Government. The ANU has demonstrated the successful delivery of the course and is best placed to provide this ongoing, vital opportunity to Canberra and the region.[[65]](#footnote-66)

* 1. A range of alternative delivery models were identified within submissions. One individual suggested that colleges or Music for Canberra be supported to replace the course.
  2. The Canberra Symphony Orchestra state:

The ACT government’s suggestion in their submission that in lieu of the H-course students can partake in school or community-based music programs is akin to suggesting that talented junior athletes should forgo squad training and elite coaching because they can simply participate in PE classes at school. The thought that we could train young sports people to a nationally competitive level without appropriate training and encouragement is ludicrous and would never be accepted in Australia. I question why the same attitude does not apply to music. [[66]](#footnote-67)

* 1. The ACT Government confirmed that none of the new community-based music programs would be appropriately considered an alternative to the Music for Colleges course.[[67]](#footnote-68) This view is widely shared by the music community. [[68]](#footnote-69) Noting that no new or additional funding stream was identified by any stakeholder during the Inquiry, the Committee considered cost-saving options to deliver a modified Music for Colleges program.

#### Providing an advanced music course without university accreditation

* 1. Providing an advanced music course in a way that fulfils BSSS standards but not university credit standards is one way to reduce the operating cost of the course and maintain the essential learning elements of ensemble and theory. This could be achieved by removing the individual tutorial sessions from the curriculum or moving the course from ANU and developing one College environment as an alternative.
  2. Friends of the School of Music do not see a significant value in an advanced music course being accredited for university, noting that demand for the program has not increased since it was became a H course, stating “adding it now as an H-course has given that extra little thing, but it was just as popular before.” [[69]](#footnote-70) The group told the Committee that it is important that the course remain accredited by the BSSS and counted for ATAR considerations:

The course has only been an H-course for about three years. Before that it was type 1 and it was part of the BSSS, so you were guaranteed nothing. You did not have entry into university. One of the advantages was that it was part of your year 11 and 12 program. It is a course that takes a lot of work. Your individual practice takes a lot of work, and all the composition things; everything takes a lot of work. Students could take it as one of their subjects, so they did not have to take five other subjects and then try to do this on the side somehow. The appeal of it being an ATAR subject, I would say, is still relatively high in the student’s mind as being probably the most important aspect of it: that it is one of their year 11 and 12 subjects, that they are taking something that is their passion and their strength as one of their subjects rather than having to take physics 101 or something just to make up the subjects. [[70]](#footnote-71)

* 1. This view is endorsed by the CSO:

The fact that right now the H-course gives university credit is more or less irrelevant; I would not be opposed to having that separated from the university in that way. The reason that it makes sense to keep it at ANU is that the faculty is there. All the expert coaches, if you like, are on faculty at ANU; the musical environment is there; students can potentially perform in tertiary ensembles; or tertiary students can perform in pre-tertiary ensembles.[[71]](#footnote-72)

* 1. Some submissions disagreed that this was an appropriate way forward. Submission 8 commented:

I think the lack of accreditation would be a real shame. The course is simply too intensive and time consuming, during a student’s HSC years for it not be counted towards a student’s HSC marks, and to not count it for mere bureaucratic reasons – i.e. an unwillingness to arrange or fund accreditation, rather than any more fundamental problem with the course’s curriculum or teaching model – strikes me as lunacy. Finally, I think the $270,000 per annum spent on the H course represents great value for money per student when it is viewed as an accredited part of higher education. As a non-accredited auxiliary course, I think the value for money proposition may be less clear.[[72]](#footnote-73)

* 1. Submission 18 also highlighted that the current practice of courses counting for university level courses was important and allowed “skipping first-year subjects” with some students “even able to enter second-year classes in their first year of undergraduate study.”[[73]](#footnote-74)
  2. The Committee note there are potential cost implications of this option as discussed in Chapter 2.
  3. The Friends of the School of Music also told that Committee that they offer a range of support to pre-tertiary students at present, but that they are limited by their Constitution and will not be able to offer any support to students not enrolled at the ANU School of Music. This means that they would not be able to transfer support to college students if the program was changed in this way.[[74]](#footnote-75)
  4. A number of submissions suggested that removing the free individual 30-minute weekly tutorial would be a way to significantly reduce the cost of the course and continue to maintain the benefits of the ensemble. Submission 4 states:

The valuable parts of the program are the areas where students are interacting with one another in a class situation. Including free instrumental lessons is expensive and not necessary if the aim is to give students the opportunity to interact and study with a like- minded peer group. This is where the value lies in this program.

#### Co-contribution model

* 1. Another option is to offer an alternative course where there is a co-contribution made by families for the private weekly tutorials. Although this option will not meet university accreditation needs, it may meet the concerns of peak bodies who believe private tutorials are essential.
  2. In May 2018 the Education Directorate prepared meeting briefing notes for a Deputy Director-General. In those notes, it was noted that:

In early May 2018 an ANU representative telephoned the Director, Learning and Teaching to advise that ANU School of Music is strongly considering offering Extension Music on a user pays basis from 2019, noting that no other model is under consideration.

A subsequent telephone conversation with Head of School ANU School of Music leads Learning and Teaching to believe that this proposal is now off the table as it is outside the rules governing the Commonwealth Grants Scheme, which ANU accesses for students in the Extension program. They acknowledged that the supplementary enrichment activities offered via Music for Colleges could be described as the "Rolls Royce” model and that it was possible to meet the course requirements for less cost. He was enthusiastic about having discussions with EDU to explore:

* Opportunities for cost savings
* Alternate delivery models
* Varying course accreditation.[[75]](#footnote-76)
  1. The briefing concludes stating:

A possible solution is the establishment of a small working group comprising staff from ANU School of Music, EDU and BSSS to develop and cost some options for a more cost effective solution so that Extension Music can continue. Once the amount of funds required is known, possible sources can be identified. The solution will need to be developed by the end of August 2018 so that places in the course for commencement in 2019 can be advertised in September. [[76]](#footnote-77)

* 1. Submission 10 highlighted the importance of the tutorials, and suggested that the individual tuition classes be paid for by families, noting that this practice presently occurs with some parents providing a “top-up” payment to private teachers:

[I]f savings are to be sought, the cost of the private lessons is an area that could be considered. Most parents with musically able children have supported them through private lessons, and some will be able to continue to do so. Additionally, the amount paid by the H-course to private teachers was below the standard rate, and many asked for that rate to be topped up by parents.

…

The private lessons are an essential part of the H-course, and cannot be removed, but cost of providing that component of the program could be managed by asking parents to contribute to the cost of those private lessons. A safety net funding pool could then be established to assist those families for whom such additional funding is too great a financial burden. [[77]](#footnote-78)

* 1. The Friends of the School of Music highlight that maintaining the individual tutorials are essential, and that socio-economic factors should be taken into account:

It is an absolute given that if you are going to study anything at a higher level—and if we just take music as an example—you will not succeed in that course, whether it is at a college or otherwise, if you do not continue to have individual lessons on your instrument. You just have to.

…

As it is of course, all the students in the music for colleges are also getting a 30‑minute free instrumental, one-on-one instrumental, lesson which is extremely expensive for government to be funding. I think maybe we need to look at ways that people in low socioeconomic areas, a family, could, through bursaries or whatever, still have access to, be able to take, that program. They cannot do it at their school. [[78]](#footnote-79)

* 1. The Friends of the School of Music also suggest that a co-contribution is informally occurring now:

The students with the present H‑course get, as part of their H‑course, a half-hour lesson for 14 weeks a semester. But at that level a half-hour is not enough, so they are all topping it up and probably all having at least an hour’s lesson a week. So the parents are paying for half, and out of the grant half the lesson is paid for. [[79]](#footnote-80)

## Conclusion

* 1. The Committee agrees that there is significant value in the continuation of an advanced music course for students who are gifted and talented in the arts. Such a program should be funded and managed by the Education Directorate. Entry for the course should be by audition only with priority given to students who attend ACT public schools without advanced music options at their local school. The course should be BSSS accredited in order to contribute to their ATAR results.

Recommendation 1

The majority of the Committee recommends that the ACT Education Directorate immediately resume talks with the ANU School of Music to assess whether the H Course in Music can be reintroduced for Music students entering Year 11 in 2020.[[80]](#footnote-81)

Recommendation 2

The majority of the Committee recommends that discussions between the ACT Education Directorate and the ANU School of Music include consideration of students who entered Year 11 in 2019 and who would otherwise have enrolled in the H Course in Music.[[81]](#footnote-82)

Recommendation 3

The majority of the Committee recommends that discussions between the ACT Education Directorate and the ANU School of Music acknowledge that any consideration of more cost-effective delivery models not put at risk the current accreditation status that contributes to a student’s Australian Tertiary Admission Rank calculation.[[82]](#footnote-83)

Recommendation 4

The majority of the Committee recommends that the ACT Education Directorate redirect funds to ensure the immediate resumption of the H Course in Music once an acceptable agreement has been reached with the ANU School of Music. [[83]](#footnote-84)

Recommendation 5

The Committee recommends that ArtsACT continue to support several programs, including Girls Rock and Girls Jazz, both aimed at young girls; Community School of Rock, for all members of the community, and My Song, a mentorship program for Aboriginal youth.

Recommendation 6

In the event the ANU School of Music finds itself unable to continue to provide appropriate levels of tuition under the reinstated model, the majority of the Committee recommends that the course be reviewed by the incoming ACT Government following the October 2020 elections to ensure the music extension course continues to deliver the elite music education programs it was designed to do.[[84]](#footnote-85)

Chair

14 November 2019

## Appendix A - Witnesses

#### 11 June 2019

* In-Camera Hearing. Witness names withheld.

#### 9 July 2019

* Ms Yvette Berry MLA, Minister for Education and Early Childhood Development
* Ms Meg Brighton, Acting Director-General, Education Directorate
* Dr Eloise Fisher, Canberra Symphony Orchestra
* Mr Ross Hawkins, Executive Group Manger, Service Design and Delivery, Education Directorate
* Ms Melinda Reksten, Committee Member, Friends of the School of Music ANU Inc
* Ms Sam Tyler, Executive Branch Manager, artsACT, Chief Minister, Treasury and Economic Development Directorate.

#### 10 July 2019

* Prof Raelene Frances, Dean, College of the Arts and Sciences, ANU
* Mr Matthew Talbot, General Manager, College of Arts and Social Sciences, Australian National University

## Appendix B – Submissions

|  |  |  |
| --- | --- | --- |
| **Submission Number** | **Submitter** | **Received** |
| 1 | M. Zahid | 02/05/2019 |
| 2 | R. Clements | 01/05/2019 |
| 3 | Not for publication | 12/05/2019 |
| 4 | L. Reksten | 11/05/2019 |
| 5 | ANU | 24/05/2019 |
| 6 | Friends of the School of Music | 28/05/2019 |
| 7 | A. Davison | 26/05/2019 |
| 8 | O. Cooper | 27/05/2019 |
| 9 | Not for publication | 28/05/2019 |
| 10 | C. Webb | 29/05/2019 |
| 11 | ACT Music Educators Network | 29/05/2019 |
| 12 | J. Haas | 29/05/2019 |
| 13 | J. Petrov | 29/05/2019 |
| 14 | B. Marston | 29/05/2019 |
| 15 | B. Foster | 29/05/2019 |
| 16 | T. Fell | 30/05/2019 |
| 17 | L. Coventry | 30/05/2019 |
| 18 | Not for publication | 30/05/2019 |
| 19 | Canberra Symphony Orchestra | 30/05/2019 |
| 20 | P. Candy | 30/05/2019 |
| 21 | Not for publication | 30/05/2019 |
| 22 | Not for publication | 30/05/2019 |
| 23 | ACT Gifted Families Support Group | 30/05/2019 |
| 24 | L. Weiss | 30/05/2019 |
| 25 | M. Huang | 30/05/2019 |
| 26 | ACT Government | 30/05/2019 |

## Appendix C – Questions taken on notice

Questions taken on Notice 10 July 2018

|  |  |  |  |
| --- | --- | --- | --- |
| No. | Witness | Subject | Answer date |
| 1 | ANU | H-Course accreditation | 11 July 2019 |
| 2 | ANU | Student enrolment numbers | 11 July 2019 |
| 3 | ANU | School of Music outreach programs | 11 July 2019 |
| 4 | ANU | Funding | 11 July 2019 |
| 5 | ANU | H-Course delivery | 11 July 2019 |

## Appendix D – Dissenting report (Mr Pettersson MLA)

In recognition of the need to reduce program costs, I recommend consideration of a co-contribution cost model for the individual tutorials, or the operation of a course without individual tutorial aspects. I understand that this will prohibit the ANU from accessing Commonwealth funding for students, as the course will no longer meet university accreditation standards. I note that university accreditation is not a key element of the course, and that BSSS accreditation is a far greater consideration.

As the ANU School of Music has the facilities and professional expertise required for the successful provision of a program as outlined, they should be engaged with as a priority in redesigning a course that meets the requirements as outlined above.

**Recommendation**

**I recommend that the ACT Government continue to provide an advanced pathway for gifted and talented musicians students in year 11 and year 12. The pathway should be funded and managed by the Education Directorate, who must ensure that the course fulfils the Board of Senior Secondary Studies accreditation for the ACT Senior Secondary Certificate and Australian Tertiary Admission Rank. Consideration should be given to priority enrolments and a co-contribution model when designing the new program.**

Mr Michael Pettersson MLA

November 2019

1. Available at <https://epetitions.act.gov.au/ClosedEPetition.aspx?PetId=92&lIndex=-1>. [↑](#footnote-ref-2)
2. Available at <https://epetitions.act.gov.au/ClosedEPetition.aspx?PetId=92&lIndex=-1>. [↑](#footnote-ref-3)
3. Transcripts are available at <http://www.hansard.act.gov.au/hansard/2017/comms/default.htm#education>. [↑](#footnote-ref-4)
4. Submission 5. [↑](#footnote-ref-5)
5. Submission 26. [↑](#footnote-ref-6)
6. Submission 26. [↑](#footnote-ref-7)
7. Submission 5. [↑](#footnote-ref-8)
8. Document 4 released to the public through a January 2019 Freedom of Information request to the Education Directorate. Available at: <https://www.education.act.gov.au/__data/assets/pdf_file/0008/1327688/EDU_2019_02_Documents.pdf>. [↑](#footnote-ref-9)
9. Document 2 released to the public through a January 2019 Freedom of Information request to the Education Directorate. Available at: <https://www.education.act.gov.au/__data/assets/pdf_file/0008/1327688/EDU_2019_02_Documents.pdf>. [↑](#footnote-ref-10)
10. Submission 26. [↑](#footnote-ref-11)
11. Document 1 released to the public through a December 2018 Freedom of Information request to the Chief Minister, Treasury and Economic Development Directorate. Available at: <https://www.cmtedd.act.gov.au/__data/assets/pdf_file/0010/1309546/2018-0350.pdf>. [↑](#footnote-ref-12)
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14. Document 4 released to the public through a December 2018 Freedom of Information request to the Chief Minister, Treasury and Economic Development Directorate. Available at: <https://www.cmtedd.act.gov.au/__data/assets/pdf_file/0010/1309546/2018-0350.pdf>. [↑](#footnote-ref-15)
15. Document 4 released to the public through a December 2018 Freedom of Information request to the Chief Minister, Treasury and Economic Development Directorate. Available at: <https://www.cmtedd.act.gov.au/__data/assets/pdf_file/0010/1309546/2018-0350.pdf>. [↑](#footnote-ref-16)
16. Document 5 released to the public through a December 2018 Freedom of Information request to the Chief Minister, Treasury and Economic Development Directorate. Available at: <https://www.cmtedd.act.gov.au/__data/assets/pdf_file/0010/1309546/2018-0350.pdf>. [↑](#footnote-ref-17)
17. Document 5 released to the public through a December 2018 Freedom of Information request to the Chief Minister, Treasury and Economic Development Directorate. Available at: <https://www.cmtedd.act.gov.au/__data/assets/pdf_file/0010/1309546/2018-0350.pdf>. [↑](#footnote-ref-18)
18. Document 9 released to the public through a January 2019 Freedom of Information request to the Education Directorate. Available at: <https://www.education.act.gov.au/__data/assets/pdf_file/0008/1327688/EDU_2019_02_Documents.pdf>. [↑](#footnote-ref-19)
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22. Submission 5. [↑](#footnote-ref-23)
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30. ACT BSSS Policy and Procedures Manual 2019, p. 89. [↑](#footnote-ref-31)
31. ACT BSSS Policy and Procedures Manual 2019, p. 89. [↑](#footnote-ref-32)
32. ACT BSSS Policy and Procedures Manual 2019, p. 90. [↑](#footnote-ref-33)
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46. Submission 4. [↑](#footnote-ref-47)
47. Submission 26. [↑](#footnote-ref-48)
48. Submission 4, 18 as examples. [↑](#footnote-ref-49)
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50. Submission 10. [↑](#footnote-ref-51)
51. Submission 2. [↑](#footnote-ref-52)
52. Submission 4. [↑](#footnote-ref-53)
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60. Ms Brighton, *Transcript of Evidence*, 9 July 2019, p. 21. [↑](#footnote-ref-61)
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63. Professor Frances, *Transcript of Evidence*, 10 July 2019, p. 44. [↑](#footnote-ref-64)
64. Submission 6. [↑](#footnote-ref-65)
65. Submission 19. [↑](#footnote-ref-66)
66. Dr Fisher, *Transcript of Evidence*, 9 July 2019, p. 12. Submissions 4, 6 and 24 identified similar points. The Friends of the School of Music also highlighted equity as a concern in their public hearing appearance. [↑](#footnote-ref-67)
67. Ms Tyler, *Transcript of Evidence*, 9 July 2019, pp. 19-20. [↑](#footnote-ref-68)
68. Dr Fisher, *Transcript of Evidence*, 9 July 2019, p. 12. Submissions 4, 6 and 24 identified similar points. The Friends of the School of Music also highlighted equity as a concern in their public hearing appearance. [↑](#footnote-ref-69)
69. Ms Reksten, *Transcript of Evidence*, 9 July 2019, p. 8. [↑](#footnote-ref-70)
70. Ms Reksten, *Transcript of Evidence*, 9 July 2019, pp. 7-8. [↑](#footnote-ref-71)
71. Dr Fisher, *Transcript of Evidence*, 9 July 2019, p. 13. [↑](#footnote-ref-72)
72. Submission 8. [↑](#footnote-ref-73)
73. Submission 18. [↑](#footnote-ref-74)
74. Submission 6. [↑](#footnote-ref-75)
75. Document 6 released to the public through December 2018 Freedom of Information request to the Education Directorate. Available at: <https://www.education.act.gov.au/__data/assets/pdf_file/0018/1315260/EDU_2018_020_Docs-1-65.pdf>. [↑](#footnote-ref-76)
76. Document 6 released to the public through December 2018 Freedom of Information request to the Education Directorate. Available at: <https://www.education.act.gov.au/__data/assets/pdf_file/0018/1315260/EDU_2018_020_Docs-1-65.pdf>. [↑](#footnote-ref-77)
77. Submission 10. [↑](#footnote-ref-78)
78. Ms Reksten, *Transcript of Evidence*, 9 July 2019, p. 6. [↑](#footnote-ref-79)
79. Ms Reksten, *Transcript of Evidence*, 9 July 2019, p. 9. [↑](#footnote-ref-80)
80. Mr Pettersson MLA did not agree with this recommendation. [↑](#footnote-ref-81)
81. Mr Pettersson MLA did not agree with this recommendation. [↑](#footnote-ref-82)
82. Mr Pettersson MLA did not agree with this recommendation. [↑](#footnote-ref-83)
83. Mr Pettersson MLA did not agree with this recommendation. [↑](#footnote-ref-84)
84. Mr Pettersson MLA did not agree with this recommendation. [↑](#footnote-ref-85)