



THE UNIVERSITY OF
MELBOURNE



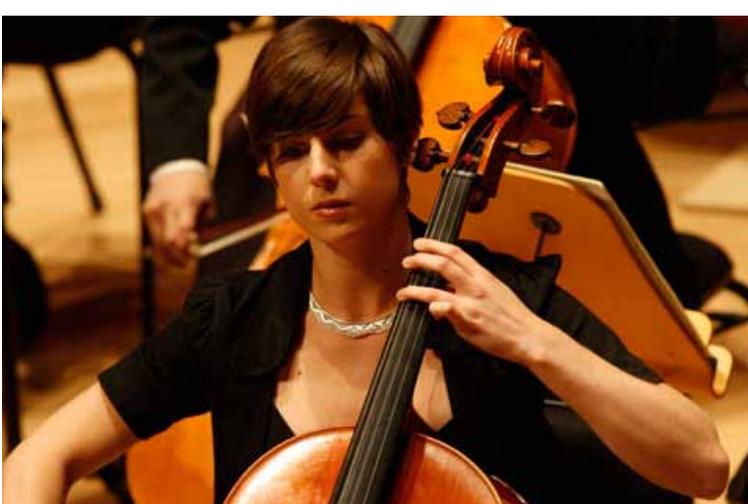
The Future of Visual and Performing Arts at The University of Melbourne:

A response to the Review Committee Report
on the Faculty of the VCA and Music

July 2010

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Preface

In November 2009, the University of Melbourne initiated a public consultation process on the future of visual and performing arts at the University. This process was designed to be open, and to incorporate input from students, staff, and the wider community. Its aim was to help achieve the best structural and educational outcomes for the current Faculty of the VCA and Music.

To begin the consultation process, the University produced a discussion paper called *Defining the Future for the VCA and Music at the University of Melbourne*. The Faculty of the VCA and Music Review Committee was convened to evaluate responses to the discussion paper, and to carry out detailed consultations with key stakeholders, both at the Parkville and Southbank campuses and in the wider community. Dr Ziggy Switkowski independently chaired the Committee, and its membership included staff, student, and community representatives. During May 2010, the Chair submitted a final report including recommendations to the Vice-Chancellor and to the Dean of the Faculty of the VCA and Music.

This paper is the University's response to the Committee's final report and recommendations. It articulates the proposed direction for visual and performing arts programs at the University of Melbourne. This response includes a brief history of the University's relationship with the arts.



1. Executive Summary

This paper sets out the proposed direction for visual and performing arts at The University of Melbourne. It is the University's response to the Faculty of the VCA and Music Review Committee's final report. The Committee, chaired by Dr Ziggy Switowski, undertook a consultation process that concluded in May 2010. The University broadly endorses the Committee's recommendations.

The Committee makes several recommendations pertaining to the future curriculum of the Faculty of the VCA and Music. The Committee recommends, and the University endorses, suspending the proposed introduction of the Melbourne Model for the Southbank campus based visual and performing arts disciplines pending a review of curriculum.

The University will establish a Curriculum Review for the Faculty. The University Provost or his nominee will lead the review, with significant input from the Dean and the Director of the VCA and Director of the Melbourne Conservatorium of Music, two newly-created positions. The Curriculum Review will include members from the Faculty, students, a University of Melbourne curriculum expert, and external arts-education and arts industry experts. The review process will proceed as soon as practical, with a report due by the end of 2010, with recommendations to be implemented from the beginning of 2011.

Consistent with the Review Committee recommendations, the scope of the Curriculum Review is to:

- Review the courses offered in the Faculty
- Evaluate opportunities for Music Theatre and Puppetry
- Review the Centre for Ideas
- Consider a range of pedagogies
- Investigate the feasibility of offering exclusively practice-based diploma degree programs
- Consider options for providing elite performance training for students with exceptional ability
- Have regard to the view of relevant arts industry expertise.

In the case of the New Generation Bachelor of Music degree, which is an integral part of the offerings available to all University of Melbourne students, the review will acknowledge and build on the existing work of the School of Music.

The Curriculum Review will be guided by the principles that curriculum must be financially sustainable, that studio practice remain central to tuition, and that talent-based entry be reaffirmed.

The Review Committee recommends, and the University endorses, the Faculty of the VCA and Music continue as a single faculty. The Committee makes several specific recommendations for a future faculty structure. Consistent with these, the University will establish two discrete divisions within the Faculty of the VCA and Music.

The VCA will include the current schools of Art and Performing Arts, with the discipline of Film and Television to be recognised as a third school. The Parkville and Southbank music programs will become one school called the Melbourne Conservatorium of Music. Institutional names may be reviewed in the future.

Each of the VCA and Melbourne Conservatorium of Music will be led by a director, new positions that will report to the Dean. In the case of the VCA, at least initially the Director will be appointed, according to normal University process and with the approval

of the Provost, from among the existing school heads. They will be consulted on who will fill this role. This director will be titled the Director of the VCA. In the case of Music, the existing Head of School will serve as Director, with no separate head of school. This position's proposed title is Director of the Melbourne Conservatorium of Music.

Within an overall budget for the Faculty, subject to accountabilities to the Dean, the Director of the VCA and Director of the Melbourne Conservatorium of Music will have separate budgets and financial statements for their own operations, and exercise normal University delegations in relation to staffing, budgets and other operational matters. Within Academic Board policy, they will also have responsibility for curriculum.

The Dean of the Faculty will have the same authorities, responsibilities and accountabilities as for other deans within the University. In addition to the broad academic leadership responsibilities that such a role encompasses, the Dean of the Faculty of VCAM will be responsible for the Faculty-funded Centre for Ideas, the Centre for Cultural Partnerships and the Wilin Centre.

While it is a matter for the Faculty and its academic divisions to determine, the University anticipates that the Dean and the directors will maintain effective levels of engagement with the arts industry and other key interested parties through continuation of the existing Advisory Board or other means.

The Review Committee recommends that all Faculty schools should have budgetary certainty and that as part of the review of curriculum the

Faculty set itself on a sustainable financial pathway. Consistent with this recommendation, the Faculty will need to explore new ways to improve its financial position.

The University proposes that this exploration will include, but not be limited to, the following:

- Sustainability as a core attribute of future curriculum review
- Increased recruitment of international students
- Optimisation of space usage
- Further development of fee-based graduate programs
- Exploration of further fee-based short courses
- Increased student enrolments where there is capacity to do so and improved financial outcomes can be realised
- Provision of breadth subjects by the Faculty to students from other University degrees

The University expects that appropriately coordinated divisional and Faculty business plans would be prepared to develop and implement a financially sustainable delivery model. The University will work with the Dean and the directors on these plans.

During the period required to develop and implement this revised business strategy properly, the University will be willing to extend transitional cross subsidy support for a fixed term at a level that will safeguard the delivery of core academic programs where there is a demonstrated need to do so. As with other faculties, the University will expect that the Faculty and its divisions will take all reasonable steps to reduce the level and duration of transitional funding required.

Additionally, new approaches to State and Federal governments will be made to further enhance the Faculty's financial position. This will include requests for consideration of the enhancement of current facilities and the development of enriched student-focussed programs that together can contribute to Southbank's standing as a national and regional leader in arts education and training.

The University will continue consultation with the State Government and arts stakeholders in developing the Southbank precinct as an arts hub.

The Dean and the Provost will lead implementation of the measures announced in this response. An ad hoc University council sub-committee will be established to oversee implementation arrangements.



2. Background

In May 2008, the University Council resolved to amalgamate the Faculty of Music and the Faculty of the Victorian College of the Arts. The amalgamation took effect on 9 April 2009.

2.1 Brief history of the University's relationship with the Arts

The Faculty of Music

The University of Melbourne appointed its first Professor of Music in 1891, establishing the University Conservatorium of Music in 1894. This allowed the University to offer a full array of music tuition. The University Conservatorium of Music became the Faculty of Music in 1926, and absorbed the Music Department of the Institute of Education in 1994. At the time of its merger with the VCA, the Faculty offered a comprehensive range of music courses to approximately 700 enrolled students. On offer were courses ranging from Bachelor to Doctorate degrees in both practical and academic specialties.

The Victorian College of the Arts

The Victorian College of the Arts was formed in 1972. The VCA began as the National Gallery of Victoria Art School, and admitted its first cohort of students in 1867. The School of Art became part of the VCA in 1973. In 1974 the School of Music became part of the new institution and was followed by the School of Drama in 1975. The School of Dance became part of the VCA in 1979. The VCA absorbed Swinburne Institute of Technology's film and television program, and in the same year (1992) the College incorporated the Fine Arts programs from the former Faculty

of Art and Design at Victoria College. In 2001, a new School of Production commenced, emerging from its previous status as a department within the School of Drama. At the time of its merger with the Faculty of Music, the VCA provided courses to approximately 1,200 enrolled students.

The VCA and the University of Melbourne

The direct result of the *Higher Education Funding Act 1988* was that smaller colleges and institutions in Australia were required to amalgamate or affiliate with larger institutions. This enabled these smaller institutions to participate in a unified national funding system established in 1989. The Victorian College of the Arts entered into an affiliation agreement with the University of Melbourne on 16 November 1988.

Thereafter, the University of Melbourne conferred degrees for VCA students. The VCA received specific Commonwealth funding channelled through the University. The effect of this was that the VCA preserved some autonomy whilst maintaining its eligibility for funding under the unified Commonwealth system. During this period, the VCA maintained its own governance structure and chief executive, and determined its own arrangements for staff employment and workplace relations.

In 2000, the University and the Commonwealth Government reached a new agreement that acknowledged the substantial cost involved in training VCA students. The complete cost of tuition was not covered by the funding arrangements at the time, so as a mitigating measure the Commonwealth accepted a reduced VCA component of the University's student load for 2000-2002 without a corresponding decrease in the associated operating grant. The intended effect of this adjustment was to increase per-student funding of VCA programs.

However, the *Higher Education Support Act 2003* discontinued these earlier funding arrangements. Under the funding cluster system introduced by the Act, a standard rate was to be used to fund students in the visual and performing arts. This change significantly



reduced total per-student Commonwealth funding for visual and performing arts at the University.

In 2003, after signalling the impact the reduction in funding would have on visual and performing arts tuition, the University requested new ongoing funding from the Commonwealth. The University did not receive the additional funding it sought. Subsequently, the Commonwealth used its discretion under the *Higher Education Support Act 2003* to impose a condition on the University's annual funding agreement that required the University to make up for the shortfall in VCA funding without providing any other assistance for the College.

It is important to recognise that most of the VCA's financial problems have their origins in circumstances outside the control of either the University or the VCA. The requirement by a previous Commonwealth government that the University fund a shortfall created by a change in government policy has effectively compromised the level of funding available to other faculties and academic disciplines within the University.

In 2005, the University and the VCA began to investigate options to solve the ongoing funding difficulties. After detailed negotiations, the University Council and the VCA Council approved a Heads of Agreement in late 2005 to integrate the VCA with the University as a new faculty from 1 January 2007. The Victorian Parliament subsequently passed legislation to amalgamate the two institutions. The University established a VCA Integration Committee to facilitate this integration, and to consider important issues such as its structure, finance, and mechanisms for student support.

Since the introduction of the *Higher Education Support Act 2003*, the University has petitioned the Federal Government on numerous occasions to address the funding shortfall experienced by Southbank programs, but without success.

The 1998 VCA curriculum review (the Robinson review)

Higher education curriculum review is an important and ongoing part of arts higher education. In 1998, a significant review of the VCA curriculum commenced. A leading arts educationist, Sir Ken Robinson, chaired this external audit. The review panel also comprised publisher Hilary McPhee, musician Paul Grabowsky, composer John Rimmer and physics professor Tony Klein. The committee met with staff and students during December 1998 to consider how the VCA could better deliver its curriculum to fulfil the College's mission to

provide excellent training and education in the arts into the twenty-first century.

The review articulated a wider role for the VCA, stating that 'training in itself suggests too narrow a role for the VCA. Our assumption is that the VCA is interested in the broader education of artists not just in producing technicians: that it aims to produce people who will be competent to work in rapidly changing economic and artistic circumstances; that there is a level of professional development here which complements, but goes beyond, training the artist's 'voice'.

Additionally, the review suggested that students of the future would require a degree of 'cultural literacy' as well as professional skills, stating that 'it is not enough to be a gifted technician'. The review expressed the importance for artists of having a breadth of cultural knowledge and cultural understanding. In this, the review stressed that artists practise increasingly in the context of a global culture, and 'need to have some grasp of cultural movements, cultural policies, cultural theories, and the dynamics of cultural change'.

Not all of the Robinson review's recommendations were implemented, and many remain as challenges for the Faculty to this day. One implemented recommendation was the establishment of the Centre for Ideas to provide subjects that would deliver a breadth of cultural knowledge and cultural understanding to Southbank campus based visual and performing arts students.

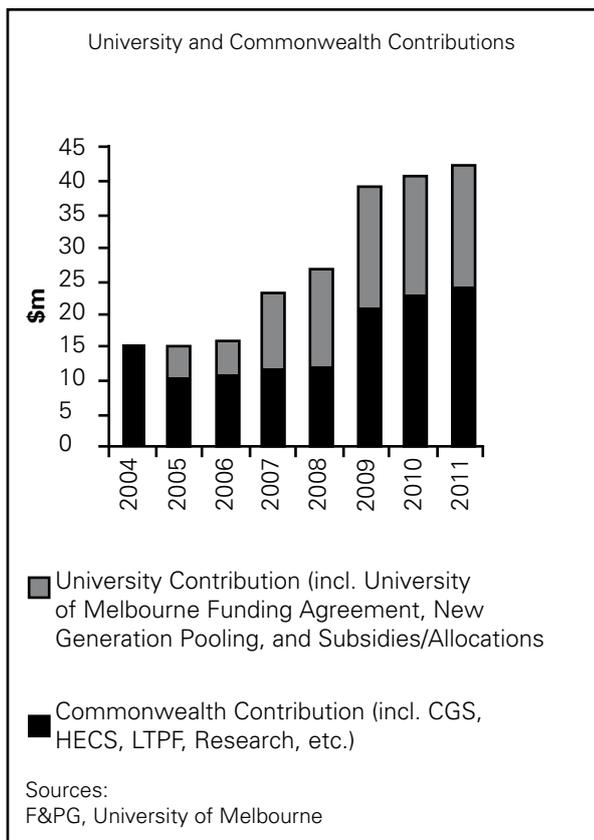
Creation of a single faculty in 2009

An immediate consequence of the 2007 integration was that the University had two music schools, each with its own focus. In recognition of this, it was agreed in June 2007 that there should be a review of music at the University. Professor Pip Pattison (then President, Academic Board) chaired the review with a panel including a distinguished international expert, Professor Don Maclean (Dean, Schulich School of Music, McGill University, Canada). The review panel proposed that the VCA School of Music and the Faculty of Music consider forming a single School of Music. Consequently, in 2008 the VCA Integration Committee unanimously endorsed a merger of the two Faculties to facilitate the creation of the new school, a decision subsequently approved by the University Council. The new entity was renamed the Faculty of the VCA and Music. After the Victorian State Parliament enacted enabling legislation, the new single Faculty began operation on 9 April 2009. The Faculty has several schools, encompassing the teaching of music, art, dance and performing arts, and film and television.

A key principle underpinning the merger was that neither of the original faculties would subsume the other, rather creating a new and distinct entity. In particular, the new structure sought to embrace existing Music and VCA courses delivered at both the Parkville and Southbank campuses. At this time, discussions began with both the State and Federal Governments about new accommodation for the new music school, with the initial intention of this being located at the Southbank campus.

2.2 History of University financial contribution

Through redistributing resources from other faculties, the University has made a considerable contribution to the Faculty of the VCA and Music in recent years (Faculty of the VCA prior to 2009). The graph shows this input from the University of Melbourne from 2005 until 2010, as well as the projected contribution for 2011. It includes charges for centrally-provided University services applied to all faculties.



2.3 Snapshot of the Faculty of the VCA and Music now

The current Faculty of the VCA and Music consists of the School of Art, the School of Music, the School of Performing Arts, and the Film and Television program. During 2009, the Faculty had approximately 1,680 full-time equivalent students.

In bringing together a wide range of creative disciplines within each School, the Faculty offers diverse undergraduate and postgraduate programs. In all disciplines, significant weight is given to 'doing' and 'making' within a studio context.

The Faculty provides tuition in music, art, dance, drama, production, and film and television, as well as other specialist programs. At the beginning of 2010, the Faculty had the equivalent of over 160 permanent full-time academic and professional staff. Teaching, research, and performance in Music occur at both the Parkville and Southbank campuses, while the School of Art, the School of Performing Arts, and the Film and Television program are all located at the Southbank campus.

The graduate studies program at the Faculty of the VCA and Music provides professional graduate study and research training. It offers a variety of courses, ranging from graduate certificates to PhD programs. The program encompasses all artistic disciplines at the Faculty – art, film and television, music, dance, drama, production, and interdisciplinary research through the Centre for Ideas.

The School of Art occupies a dedicated studio complex, accommodating its specialist studios on a single site near arts venues located in central Melbourne. The School provides studio programs in drawing, printmaking, painting, photography, and sculpture and spatial practice.

The School of Performing Arts encompasses Theatre, Dance and Production disciplines. The dance program trains students in performance and choreographic practice. Dance at the Faculty of the VCA and Music occupies five studios, as well as a purpose-enabled studio-theatre. Through the School's theatre program, students are able to train as actors, performers, theatre workers, performance makers, and as production personnel, within purpose built rehearsal facilities. The production program trains students in various performance production roles, including: set, costume, lighting and sound design; as well as workshop, wardrobe, and stage management. Within the School each area mirrors the collaborative nature of professionally produced live performance, and fosters creative exploration in all forms.

The Film and Television degrees provide students with both artistic and technical training. Students utilise broadcast quality video and 16mm film production facilities, alongside animation and visual effects studios, and digital postproduction facilities for both sound and vision.

The Faculty's School of Music offers comprehensive opportunities for students to study performance, improvisation, composition, musicology and ethnomusicology, conducting, music therapy, and music education across a variety of specialisations. The School offers individual instrumental/vocal tuition in performance and composition, as well as an extensive solo, orchestral and chamber music program that includes a range of different ensembles covering all styles of music (from early music, to non-western music, to traditional orchestral opportunities, through to contemporary music performance improvising ensembles).

The Faculty undertakes a variety of research into visual and performing arts. 'Practice-based' and 'practice-led' research is undertaken across the Faculty's different disciplines, meeting the challenge of the Australian Research Council to undertake creative work 'in order to increase the stock of knowledge, including knowledge of humanity, culture, and society, and the use of this stock of knowledge to devise applications'. The Faculty's 'practice-led' research includes creative works and live performances in the public domain, as well as other curated and exhibited works.

Current research activity covers areas as diverse as aesthetic and philosophical enquiry in the visual arts, the translation of specialist knowledge about the body in dance, theatre, and voice, as well as a range of historical, ethnographic, applied and scientific studies in music and technical innovation in areas such as animation and production design. Several centres within the Faculty contribute to the Faculty of the VCA and Music's research profile, such as the National Music Therapy Research Unit and the Centre for Cultural Partnerships and the recently established Centre for Music, Mind and Wellbeing.

2.4 The Faculty of the VCA and Music and the broader arts community

Like all academic disciplines that have links to a practitioner community, the Faculty of the VCA and Music's different disciplines have strong links to the broader arts community in Melbourne, the region and internationally.

The primary purposes of higher education in the arts are to prepare artists to enter the arts professions, to support the continuing education of professional artists and to conduct arts research. An important relationship naturally exists between the Faculty and the arts community. The local arts community benefits from the Faculty of the VCA and Music's provision of both expertise and facilities to emerging artists. From the early stages of tuition, teaching programs in the Faculty grant students the opportunity for exhibition and performance, and an important entrée into the national and international arts community.

Many nationally and internationally recognised artists are alumni of the Faculties that formed the Faculty of the VCA and Music. Many of these alumni occupy prestigious positions as artists and arts administrators both nationally and internationally. They include internationally known filmmakers, musicians, writers, choreographers, theatre and costume designers, composers, conductors, dancers, actors, directors, visual artists, curators, arts administrators, managers, research scholars and teachers.



3. Report of the Review Committee in response to the Faculty of the VCA and Music Discussion Paper

The Faculty of the VCA and Music Review Committee's task was to respond to a broad set of issues raised in the *Defining the Future for the VCA and Music at the University of Melbourne* discussion paper released by the University in November 2009, as well as to other issues identified during the consultation process. Throughout late 2009 and early 2010, the Committee met with staff and students of the Faculty, held public consultations, and sought submissions on all aspects of the future of the Faculty of the VCA and Music.

In May 2010, the Chair of the committee released the report findings. This included recommendations on the future of the Faculty, coupled with a series of questions for the University and the Faculty to answer in the course of its response.

3.1 The Faculty of the VCA and Music Review Committee general observations and affirmations

The Faculty of the VCA and Music Review Committee makes some general observations and affirmations about the Faculty and the review process.

The Review Committee affirmed 'the vision of the VCA and Music to develop talented artists, researchers, and teachers who are able to meet the needs of the arts profession and broader community including as elite performers and creative individuals'. As well, the Committee affirmed the principle that 'research through studio practice' and the continued 'relevance of graduate programs' to this approach to research.

The Faculty of the VCA and Music Review Committee makes some general observations about the challenges facing the Faculty.

- 'Both the former VCA and Faculty of Music have a distinguished and proud history of producing outstanding graduates and enriching the cultural environment especially in Victoria but also nationally. [T]he combined institution is not consistently excellent, its processes need improvement, and students rightly worry about reducing resources and amenity. While a strategy to achieve an inspirational and lofty vision would be intellectually satisfying, the higher priority is first to define an implementable path of continuous improvement for the next 5 years'.
- 'The academic and funding challenges are different in the various disciplines and will benefit from immediate and focused attention within a faculty structure supportive of pedagogical and professional diversity'.

The Review Committee also recognises the current Faculty's financial circumstances. Noting that the Faculty operates currently with a budget deficit 'of at least \$6 million per year', and that 'this financial gap, and other costs, is covered by the University of

Melbourne under an agreement which expires at the end of 2011'. The Report identifies several dimensions to the Faculty's financial circumstances.

- 'The financial pressures vary by School with the School of Music closest to a breakeven operating performance'.
- 'A major element of the teaching methodology of the VCA and Music rests upon studio-based learning, intensive practice, and performance. This is an expensive form of education and training but underpins the distinctive culture of the VCA and Music and the competencies of its graduates, and is appropriately sensitive to the evolving needs of the professions and industry'.
- 'The Federal Government funding formula is applied fairly to the VCA and Music given the existing rules. Arguments can be made that there should be increased financial support from the Commonwealth as well as State Government in parallel with productivity improvements across the [Faculty]'.

In presenting its findings, the Faculty of the VCA and Music Review Committee states that 'it was uncommon to have a unanimous view on any issue, or even a majority one where several alternatives were discussed'. Noting that it 'is not surprising and neither time nor temperaments allowed for continuing debate until consensus was reached in every case'.

Given the sometimes conflicting views of committee members, the Report acknowledges that its findings should 'be interpreted as ones which had more support than alternatives and which fit logically within the overall outcomes'.

The report notes that during the consultation and review process that 'reasonable people could, and did, hold strongly different views'.

3.2 Approach of the University's response

The University has identified three broad areas in responding to the Faculty of the VCA and Music Review Committee recommendations: the future of performing and visual arts curriculum, the future structure of the Faculty, and the Faculty's future financial direction. Guiding the University's detailed response to each recommendation made by the Review Committee, is the principle that any change to curriculum, structure, and finance must interrelate effectively. The University's response is designed to deliver the best curriculum possible, through an efficient structure and to strengthen and assure the Faculty's long-term financial viability, with recognition of its role in developing the next generation's artistic leaders.



4. Curriculum

The Faculty currently offers a mix of undergraduate, graduate, and short courses. Through those disciplines located at the Southbank campus, the Faculty offers programs in drama, dance, art, production, and film and television. Music programs span both campuses.

Going into the future, the Faculty's curriculum will continue to be practical, intensive, and studio-based, especially at the Southbank campus, and consistently designed to a high standard across the Faculty.

4.1 Current curriculum

Undergraduate programs

The Faculty of the VCA and Music currently offers a range of undergraduate degrees. Through the School of Music, the Faculty offers a Bachelor of Music based at Parkville, with specialisations in performance, composition, musicology, or ethnomusicology, with a range of practical activities taught at Southbank, and a Bachelor of Music Performance (Improvisation) based exclusively at Southbank. The School of Music also offers a Diploma in Music (Practical) that can be studied concurrently with New Generation undergraduate degrees. The visual and performing arts courses based at the Southbank campus include a Bachelor of Dance, Bachelor of Dramatic Art, Bachelor of Film and Television, Bachelor of Fine Art, and Bachelor of Production.

Bachelor of Music students

The Bachelor of Music is a New Generation Melbourne Model degree. Students who have enrolled since 2008 take core music 'depth' subjects, alongside one 'breadth' subject each semester for the duration of their course. Currently all Bachelor of Music students in their first year take a common program that focuses on performance skills, historical, theoretical and contextual studies, aural studies, and applied music skills.

The University has recently reviewed the breadth study requirements for all undergraduate students. Students will now be required to take 50 points of breadth studies out of their total three-year load of 300 points (revised down from 75 points).

Undergraduate courses at Southbank

Since its affiliation, and later integration in the University, the VCA has exercised considerable autonomy over its degree structure and curriculum. Currently, visual and performing arts students based at the Southbank campus undertake one of six Bachelor programs, in Dramatic Art, Fine Art, Dance, Film and Television, Production, or Music Performance. Those students completing a Bachelor degree in some cases are able to follow this with an Honours year and/or a Masters degree. The Faculty also offers a range of Graduate Diploma and Postgraduate Diploma programs.

Each of these courses combines discipline-specific tuition and 'common' subjects. The Centre for Ideas currently provides the Common Curriculum required for all Bachelor course students. Students must accumulate 12.5 points of common subjects in each year of their course (totalling 37.5 points out of course load of 300) in order to be eligible for the Bachelor degree. This equates to 1/8th of a student's course load.

The Common Curriculum provided by the Centre for Ideas enables students to consider the arts within larger social, political, and cultural contexts. Subjects



provide formal opportunities for interdisciplinary arts practice and for exploring ideas and values that inform contemporary arts practice. In their final year, students undertake professional studies to develop an understanding of the economic and organisational realities of the arts industry.

Provision of breadth subjects to University of Melbourne students

The Faculty of the VCA and Music provides breadth subjects to students enrolled in other degrees in the University primarily through the School of Music but also from the Southbank programs. A variety of subjects are available, with a range of introductory studies, as well as more advanced subjects, and those offering performance opportunities through music ensemble subjects. In Music, some subjects provide the prospect for students to study music regardless of their background, while others provide opportunities for the more experienced musicians. Of the Faculty's current 416 undergraduate music subjects, 184 are available as breadth subjects for students from other degrees who are able to fulfil individual subject prerequisites. The Centre for Ideas on the Southbank campus offers the breadth subject Poetics of the Body, available to all University of Melbourne students.

Graduate programs

The Faculty of the VCA and Music has a range of graduate programs on offer. Tuition includes professional training courses designed both for recent graduates and for practising artists, as well as research-focused courses up to the level of PhD programs. The Faculty currently has over 30 graduate programs.

Professional training courses

The Faculty provides a variety of other professional training programs for recent graduates, as well as programs that allow practitioners to extend and update their skills. Graduate professional entry courses qualify students for entry into employment, providing them with additional skills for the workplace that complements their earlier study. For example, the Faculty currently offers the Master of Music Therapy as a graduate professional entry course. This program satisfies the requirements for registration as a music therapist with the Australian Music Therapy Association.

The purpose and design of professional development courses is to update professional

skills. All Schools offer professional development courses, with discipline specific Graduate Diploma, Postgraduate Diploma, and Masters programs available. These courses provide practising artists with the opportunity to refine and extend their craft. For example, the Postgraduate Diploma of Film and Television (Producing) is a one-year course that offers tuition in creative and business processes, including producing, screenwriting, and industry experience, as well as practical film subjects.

Other graduate level programs

The Faculty conducts graduate research in all disciplines. Most graduate research programs include a strong practice-based component. The Faculty offers discipline-specific Masters programs. Courses focused on research are in general comprised of a major piece of work or major performance(s), in conjunction with a minor exegesis or research paper. For example, the Master of Dramatic Art (Direction) is comprised of 70 percent performance work(s) and 30 percent research paper. The research-led teaching in the undergraduate program of the School of Music is reflected in the strength and size of the graduate research program in music. For example, the Master of Music (Composition) provides a choice for elements of its practical component. Students can decide between undertaking a Composition Major, or Composition Minor and a Minor Thesis. The Master of Music in musicology and ethnomusicology, along with the corresponding PhD, in contrast are thesis-based programs.

Non-award courses

The Faculty currently offers non-award short courses. The program includes courses in art, digital storytelling, film and television, music, theatre and music theatre. Most short courses currently run at the Southbank campus. The duration varies, including week and weekend intensives, and many run as part of the annual Summer School and Winter School short courses program. The Faculty also provides semester-long subjects, as well as longer foundational programs such as one in the School of Music that addresses the need to provide a course of study for those whose performance skills show potential, but who have not attained the required standard in practical and/or theoretical studies for admission to the School's degree course.

As part of the University's Community Access Program (CAP), the Faculty offers the chance for students to undertake single subjects without completing prior studies. When undertaking a CAP subject, students study alongside those students enrolled full time. CAP subjects can be taken on an assessment or non-assessment basis, with these

single subjects providing the opportunity for professional development, personal interest, or as a pathway to further undergraduate or graduate study. Some graduate level music subjects are restricted to assessed mode only, and one-to-one tuition in any discipline is not available through CAP.

Current pathways between course types

The Faculty currently offers students several pathways between different course types. Undergraduate courses offered by the Faculty generally provide a direct pathway to further graduate study in the Faculty. All Schools in the Faculty offer graduate programs, including Graduate Diplomas, Postgraduate Diplomas, Masters by coursework, Masters by research, and PhD programs. The exact mixture of programs is discipline specific, reflecting differences in professional practice and research focus.

Entry into Graduate Diploma programs offered by the Faculty requires successful previous undergraduate study, or equivalent discipline specific experience. In general, the Faculty's Postgraduate Diploma and Masters programs require that a student have completed a degree relevant to the area of study or have equivalent disciplinary experience through industry. Research degrees may require that students have attained both a previous undergraduate and graduate qualification.

Many Masters and PhD programs also require that students have attained sufficiently high results in previous study, undertaken either at the University of Melbourne or through an institution offering an equivalent qualification. Courses with strict entry requirements may admit students who are able to demonstrate sufficient experience and skill in a discipline, without having attained prior qualifications. Some courses also require that applicants undergo an interview process or provide employer references to a selection committee.

4.2 Curriculum challenges identified by the Faculty of the VCA and Music Review Committee

The Faculty of the VCA and Music Review Committee report states that there is opportunity for improvement and review of the Faculty's curriculum. It acknowledges that for the Faculty, 'the emphasis upon an intense studio-based and

performance oriented learning experience especially within the [VCA]¹ schools is special and needs to be maintained'.

While recognising the centrality of studio based practice, the report notes that the Faculty has shown success with different pedagogical approaches. It notes that 'the School of Music has successfully followed a slightly different and more familiar path in its teaching and course framework and found a good fit within the Melbourne Model and has maintained its strength in pure and applied research'.

However, the Faculty of the VCA and Music Review Committee states there is scope to improve curriculum and proposes a review of the curriculum currently offered by those contemporary arts disciplines based at the Southbank campus. As part of the review, the Committee encourages an investigation of 'current curriculum structures and its balance between undergraduate, graduate and community outreach programs'.

4.3 The Faculty of the VCA and Music Review Committee recommendations

The Faculty of the VCA and Music Review Committee report finds that the University should establish an urgent review of the Faculty's curriculum. It makes several recommendations pertaining to the review process.

Recommendation 1. 'School-specific undergraduate and graduate degree-based and non-award curricula should be designed which reflect the respective teaching mission, proposed structure and its budget. It is expected that the centrality of studio practice and the talent-based entry principle would be reinforced in such a review'.

Recommendation 2. 'As part of such a curriculum review, an operating plan and staffing profile could be developed to advance [contemporary arts] to a best-in-class environment of studio practise and research, and the destination of choice in our region for postgraduate coursework and arts research'.

Recommendation 3. 'The opportunities for Music Theatre and Puppetry should be re-evaluated and industry input and support sought'.

Recommendation 4. 'The Conservatorium² should continue in its effective deployment of the Melbourne Model (MM) while having the flexibility to accept talent-based entry and to develop a performance-only curriculum'.

¹ The report of the Faculty of the VCA and Music Review Committee refers to those contemporary arts based at the Southbank campus (art, dance, performing arts, production, and film and television) collectively as MA. For consistency with University responses, the term VCA is used in its place.

² The report of the Faculty of the VCA and Music Review Committee refers to the current School of Music as the Conservatorium. See section 5.3.

Recommendation 5. '[VCA] should postpone introduction of the [Melbourne Model] pending further consultation with the professions, and until after its review of curriculum is completed and a financial and pedagogical strategy is defined and comprehensively communicated. Then a transition path of some years duration might be considered to begin after the 2012 academic year'.

Recommendation 6. 'The role of the Common Curriculum as currently offered, and The Centre for Ideas, should be re-examined in the context of any curriculum changes and options for breadth subjects in the future'.

4.4 Response of the University

The University of Melbourne endorses the Report's curriculum recommendations. The University will suspend the proposed introduction of the Melbourne Model for the Southbank campus based programs in art, dance, drama, production and film and television. The University will establish a Curriculum Review for the Faculty. The University Provost or his nominee, with significant input from the Dean, the Director of the VCA and Director of the Melbourne Conservatorium of Music, will lead the Review.³ The review process will proceed as soon as practical and will deliver a final report by the end of 2010. Implementation of the report's recommendations will begin in 2011.

Aims and principles

The Review will aim to ensure that the Faculty of the VCA and Music's curriculum is distinctive, relevant, and attractive to highly talented prospective students, and that it can be delivered in an effective, efficient, and sustainable manner.

The Review will be guided by the principles of talent-based entry and studio practice as central to tuition. The Review will signal clear pathways into and between degrees. It will identify performance outcomes and suitable criteria so that curriculum change enhances the distinctiveness, relevance, and attractiveness of the Faculty's courses. The review should focus on the sustainable provision of courses that meet the aspirations of each division of the Faculty, whilst recognising and valuing the distinctive nature of existing programs.

Changes to course or subject content, or increases in the number of subjects offered (or enrolments) may require extra staff, use of teaching space, or incur other costs. The Curriculum Review will take

into account the impact of course recommendations on the division's financial sustainability.

Scope of Curriculum Review

The Faculty of the VCA and Music Curriculum Review will examine courses offered in art, performing arts, film and television, music and contemporary music performance (improvisation). In the case of the New Generation Bachelor of Music degree, which is an integral part of the offerings available to all University of Melbourne students, the review will acknowledge and build on the existing work of the School.

The Review will assess the Centre for Ideas' role in delivering the Common Curriculum, as well as considering appropriate pathways between courses within the Faculty.

The review process will consider a range of possible curriculum models, including the Melbourne Model. The Review should also investigate the feasibility of the Faculty offering exclusively practice-based diploma degree programs, and the possibility of offering some programs wholly on a graduate basis.

Summary of scope of curriculum review

- Review courses offered in the Faculty
- Evaluate opportunities for Music Theatre and Puppetry
- Review the Centre for Ideas
- Consider a range of pedagogies
- Investigate the feasibility of offering exclusively practice-based diploma degree programs
- Consider options for providing elite performance training for students with exceptional ability
- Have regard to the view of relevant arts industry expertise.

Future opportunities for Music Theatre and Puppetry will be evaluated, seeking input and support from industry to ascertain the most appropriate form of any future Music Theatre and Puppetry programs. The review will also consider options for providing elite performance training for students with exceptional ability.

Subsequent to the initial review process, the separate disciplinary divisions should establish their own curriculum committees to facilitate future curriculum development and change, similar to the existing New Generation Bachelor of Music Standing Committee, assuring the University of professional and industry input.

³ These positions will be created as part of structural changes to the Faculty. See section 5.4.

The Review should examine the goals and outcomes of the current curriculum, noting how these compare against national and international trends in arts education.

Upon completion of the review of the curriculum, the divisions⁴ should each develop an operating plan (including proposed staffing profile) for reaching their teaching and research goals. In line with the Curriculum Review, a major focus of these plans should be to ensure that projected revenue and expenditure lead to financially sustainable curriculum delivery.

Membership

The University Provost or his nominee will lead the Faculty of the VCA and Music Curriculum Review. The Review will include members from the Faculty, students, a University of Melbourne curriculum expert, and external arts-education and arts industry experts. The Provost or his nominee will chair the Review and conduct the consultation process. The Provost will work closely with the Dean, the Director of the VCA and the Director of the Melbourne Conservatorium of Music.⁵ The Review may consult with relevant practitioners and industries, and draw on other external expertise, at the Provost's discretion.

Timeline and reporting

The University envisions that the initial review process will commence as soon as practical, reporting before the end of 2010, with a view to implementing changes rapidly thereafter. Following the review, the separate discipline-based divisions within the Faculty should establish individual curriculum committees to facilitate future curriculum change.



⁴ The report of the Faculty of the VCA and Music Review Committee recommends two separate divisions within the Faculty. See section 5.3.

⁵ See section 5.4

5. Faculty structure

The current structure of the Faculty of the VCA and Music includes the School of Art, the School of Performing Arts, and the School of Music, as well as the Film and Television program, the Centre for Ideas, the Centre for Cultural Development and Partnerships, and the Wilin Centre.

The Faculty's future structure will be designed to facilitate visual and performing arts tuition and research through the most efficient and effective organisational arrangements.

5.1 Current structure of the Faculty

The School of Music is the largest in the Faculty, teaching 53 percent of the Faculty's Equivalent Full Time Teaching Load (EFTSL) in 2010. The School of Music has teaching spaces on both the Parkville and Southbank campuses.

The School of Performing Arts includes the disciplines of Dance, Theatre, and Production. The Performing Arts disciplines account for 15 percent of the Faculty's student load (EFTSL).

The School of Art is located at the Southbank campus, and teaches 22 percent of the Faculty's load (EFTSL).

The Film and Television program accounts for 6 percent of EFTSL. The other Faculty Centres account for the remaining 4 percent of the teaching load (EFTSL).

The Centre for Ideas teaches the Common Curriculum and breadth subjects and provides PhD

supervision to a number of candidates. The Centre for Cultural Development and Partnerships specialises in community-based arts practice, including offering graduate programs. The Wilin Centre for Indigenous Arts and Cultural Development is the Faculty's current primary point of contact for Indigenous students, artists and wider Indigenous community.

All Schools and Centres have a Head who reports directly to the Dean as do the Deputy Dean, Associate Dean (Academic), and Associate Dean (Research and Graduate Studies). The Faculty's secretariat and associated professional staff are currently located at the Southbank campus.

5.2 Structural challenges identified by the Faculty of the VCA and Music Review Committee

The Faculty of the VCA and Music Review Committee identifies two central structural challenges facing the Faculty. The first pertains to the suitability of the 'merger between the VCA and the University of Melbourne'. The Report questions whether the merger can 'be made to work'. Second, the Report identifies the continuing challenge of integrating the 'pedagogically different Schools of Art, Film and Television, and Performing Arts... with the School of Music'. This is challenging in the context of the different curriculum delivered by Music to the rest of the Faculty, 'which is already well down the path to effective combination of Southbank and Parkville operations and well aligned with the [Melbourne Model]'.

The Report accepts that structural change presents considerable difficulty, recognising several important dimensions.

- 'There is probably no one ideal organisational academic architecture for the arts, and examples could be found around the world of most options that advocates suggested'.
- 'It was accepted that the vision of the School of Music, the drivers of its success, and the options it had from its scale and the mainstream nature of



music, supported increased autonomy within the proposed faculty’.

- ‘It was also accepted that the Schools of Art, Film and TV, and Performing Arts, on the one hand, and the School of Music, on the other, are at different stages of curriculum review and development and possess academic missions that differ markedly in their current diversity. They presently face separate budgetary challenges and opportunities. It followed that greater autonomy for the two discipline groupings would allow each to address their specific challenges more effectively’.

5.3 Faculty of the VCA and Music Review Committee recommendations

The Faculty of the VCA and Music Review Committee report finds that the University should establish two divisions within a single Faculty of the VCA and Music. It makes several specific recommendations pertaining to this structure for the Faculty.

Recommendation 1. ‘The combination of the former VCA and Faculty of Music to continue as a faculty within the University of Melbourne’.

Recommendation 2. ‘Recognising the distinctive curriculum and funding challenges for Art, Performing Arts, and Film and TV on the one hand, and Music on the other, establishment of two divisions within the (renamed?) Faculty: the Melbourne Institute for The Arts (MIFTA, or other possibilities such as Melbourne Institute for the Contemporary Arts, MICA, or even the VCA - all hereinafter referred to simply as MA), and the Melbourne Conservatorium of Music, each with a Director and continuing to offer degrees and diplomas as determined by various curricula’.

Recommendation 3. ‘The faculty organisational construct would see the two division Directors reporting to a Head who leads a small faculty administration performing certain support functions and coordinating with the University as required’.

Recommendation 4. ‘[VCA] would include as recognised individual Schools the current disciplines of Art, Performing Arts, and Film and Television and continue to be Southbank based. The Conservatorium would be headquartered at Parkville until such time as a new building

makes a move compelling. Its academic courses would be primarily Parkville-based while elite performance training would be shared between the Southbank and Parkville campuses as is currently the case’.

Recommendation 5. ‘Music would include contemporary music performance (improvisation)’.

Recommendation 6. ‘[VCA] and the Conservatorium should have separate budget and balance sheets, and curriculum committees that would undertake the urgent task of curriculum review and development, and identify the basis of any funding shortfalls. Each director would have responsibility for budgetary, staffing and curriculum decisions. School-specific undergraduate and graduate degree-based and non-award curricula should be designed which reflect the respective teaching mission, proposed structure and its budget. It is expected that the centrality of studio practice and the talent-based entry principle would be reinforced in such a review’.

Recommendation 7. ‘While the distinctive multidisciplinary character of the former VCA is acknowledged and interdisciplinary collaboration would continue to be strongly encouraged, such cooperation need not be structural as students and staff are likely to collaborate if it is in their interests’.

Recommendation 8. ‘The Faculty name has some brand value but also carries some legacy burdens and should be reconsidered for the naming of the overarching faculty’.

5.4 Response of the University

The University of Melbourne welcomes the recommendation to continue with a single Faculty. The University believes that significant progress has already been made in establishing a relatively new faculty and that this work can be built upon to achieve a more dynamic, innovative and sustainable model for the Faculty’s visual and performing arts disciplines.

In addition, the University accepts the recommendation to establish two discrete academic units within the Faculty of the VCA and Music. In the short term, these academic units [in this paper termed ‘divisions’⁶ in order to be congruent with terminology used in the Report] will be named according to their historical origins as the VCA (encompassing Art, Performing Arts, Film and Television) and the Melbourne Conservatorium of Music (encompassing Music from both Parkville and Southbank campuses). Over the longer term, the VCA

⁶ Both the report of the Faculty of the VCA and Music Review Committee and this document refer to the VCA and the Melbourne Conservatorium of Music as ‘divisions’. This term is only used here for clarity, and it is envisioned that in the future these two parts will only be referred to by each proper title – VCA, and the Melbourne Conservatorium of Music (MCM). The term Division has a different meaning in the University’s internal structure than the one intended in the Switkowski Review. The appropriate term is academic unit.

and Melbourne Conservatorium of Music should reconsider their names in the context of their future missions and the potential local, national and global impact of any name change.

The VCA and Melbourne Conservatorium of Music will each be led by a director, a new position that will sit below, and report to, the Dean. In the case of the VCA, the Director's position will initially be filled by one of the existing VCA school heads. The Provost will make this appointment, in a manner consistent with normal University practice, after consulting with the school heads. At least to begin with, this Director will be titled the Director of the VCA. In the case of Music, the existing Head of School will serve as Director and Music will cease to have a separate head of school. It is proposed that this position be titled the Director of the Melbourne Conservatorium of Music.

All professional staff aligned with a specific division will report through to the director of that division. The Faculty General Manager and other professional staff responsible for central programs will report through to the Dean. Central program staff will supply support to the divisions commensurate with the needs of those divisions and the University's responsible division management philosophy for devolved decision-making and accountability. The Dean, the two directors and the Faculty General Manager will sit on the Faculty Executive that oversees the Faculty's overall operations. While a matter for the Faculty, the University expects there will continue to be a single advisory board to provide valuable input and guidance to the Dean and directors on strategic issues.

As provided for in the University Statutes, a Dean is the academic leader for each of the University's faculties, and exercises broad accountabilities in relation to the performance of that role. Consistent with the recommendations of the report, the University intends that one of the key roles of the Faculty and the Dean will be to support the divisions under the leadership and management of the two directors, and to discharge the other functions allocated to the Dean as indicated in this response.

Consistent with University practice, the Faculty will determine its administrative structure. This will be decided by the Dean and the directors after consultation with heads of schools. The Dean will be responsible for oversight of the whole-of-faculty academic programs, including the Centre for Ideas, the Centre for Cultural Partnerships and the Wilin Centre.

The VCA and the Melbourne Conservatorium of Music

The VCA and the Melbourne Conservatorium of Music will be established in a way that allows them to operate with separate budgets and financial reporting, subject to accountability to the Dean. Within usual University delegations, operating budget practices and Academic Board policy the directors of each division will have control over staffing, budget and curriculum.

Within these devolved arrangements, the two divisions will need to assess the music requirements of the VCA and plan for appropriate staffing and funding to achieve these goals. This should not lead to a return to the duplication of classical music courses as experienced in the past, but will necessitate extensive collaboration between the two divisions to meet educational goals.

The University endorses and strongly encourages the ongoing interdisciplinary collaboration that formed part of the character of the former VCA. Although specific structural changes are not planned to further enhance these interactions, it is expected that the new directors of the divisions, in partnership with the Dean, will actively pursue greater collaboration both within divisions and between them.

Upon completion of the structural changes as described and the curriculum review, the University will consider recommendations for a change to the Faculty name if the Faculty deems it appropriate. Any change will require the support of both divisions.

The University will put processes in place to enable these structural changes and support the staff of the Faculty as changes are implemented.

6. Finances

While under the University's devolved approach to budget management and accountability, faculties have primary responsibility for proper financial stewardship of their various activities, the University will support efforts taken by the Faculty to move to a sustainable financial position in the near future.

6.1 Current financial position and projections

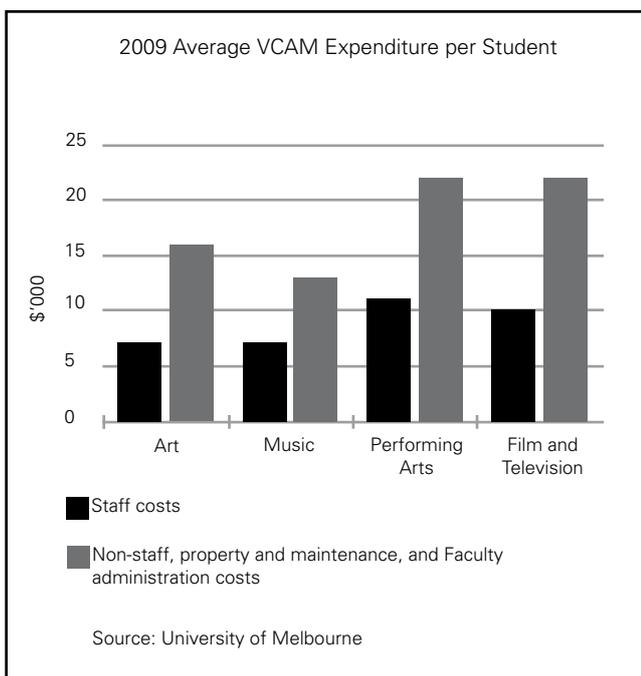
In 2010, the Faculty of the VCA and Music budget had a total projected income of approximately

\$33 million and projected total direct operating expenditure of \$39 million. The Faculty has been in deficit since its formation in 2009, and will remain in deficit in 2010.

Current tuition costs

The School of Art currently has an Equivalent Full Time Student Load (EFTSL) of 374 students (22 percent of the total). The School of Music currently has an EFTSL of 928 students (53 percent of the total). The School of Performing Arts currently has an EFTSL of 266 students (15 percent of the total). The Film and Television program currently has an EFTSL of 104 students (6 percent of the total).

The School average expenditure per EFTSL is currently \$24,000, comprised of direct staffing costs of \$9,000, with non-staff, property and Faculty central costs of \$15,000. The average for the whole Faculty, including students attached to the Faculty's programs, Schools, and other Centres is \$30,000 per EFTSL. This is comprised of direct staffing costs of \$13,000, with non-staff and property costs of \$17,000. In 2010, the government and student contribution for each Commonwealth-supported student place in the visual and performing arts is \$15,972.



The impact of curriculum and teaching delivery methods

One important element affecting the Faculty's finances is the high salary costs relative to number of enrolled students. The Faculty has the lowest staff to student ratio in the University. During 2009, the Faculty had an average student to staff ratio of 9.7 to 1, and the current student to staff ratio approximately 10.6 to 1. The next lowest in the University is Land and Environment with 11.7 to 1 (based on 2007 enrolments).

The nature of elite arts training requires a low student to staff ratio, as it is important for successful tuition and training. However, all the disciplines (with the exception of the School of Music) appear to have a lower student to staff ratio than similar Australian and international higher education arts institutions.



The School of Art has a ratio 16 to 1, the Sydney College of the Arts 20 to 1, the College of Fine Arts at the University of NSW has 19.2 to 1, and the Edinburgh College of Art has 17.1 to 1.⁷

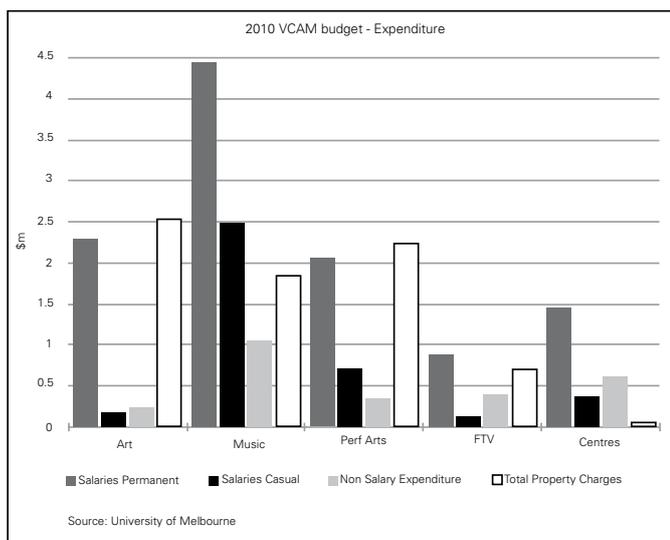
The Faculty's School of Performing Arts currently has a ratio of 12 to 1. Internationally, the Dartington College of the Arts in the UK has 13.8 to 1. In 2009, the Guildhall School of Music and Drama had a ratio of 18.75 to 1, and the Royal Scottish Academy of Music and Drama had a ratio of 15 to 1.⁸

The different leading arts higher education institution staff to student ratios compiled here indicate a variety of successful teaching methods.

Staff profile

At the beginning of 2010, the total projected permanent workforce for the Faculty of VCA and Music was 167 equivalent full time employees. This included 87 academic staff in total (52 percent of the total) based at both the Southbank and Parkville campuses. The Faculty had the equivalent of 80 full-time professional staff (48 percent of the total).

Given the often fluid nature of casual appointments in the Faculty, only an estimate of 2009 equivalent casual workforce is available. During 2009 it is estimated that there were the equivalent of 77 full time academic staff (90 percent of the total casual employees engaged by the Faculty), and 7 professional/technical staff (10 percent). Two-thirds of the Music academic workforce is casual.



⁷ These statistics are based on data published in *Sydney University Statistics 2008*, *UNSW Statistics 2003 (Table 7.2)*, and the UK Higher Education Statistics Agency *Student Staff Records 2005/2006*

⁸ UK Higher Education Statistics Agency *Student Staff Records 2008/2009*

⁹ The University's property charges model applies to all divisions and encompasses charges to fund the University's infrastructure requirements

Current University financial support

In 2010, the government per-student funding rate for Commonwealth-supported students in the visual and performing arts was \$15,972 per year. About two-thirds of this is Commonwealth subsidy, and the remaining one-third is the student contribution. This is the main source of government funding for the Faculty, and is provided on the same basis as to other degree-awarding arts institutions, including the Sydney Conservatorium, the UNSW College of Fine Arts and the Queensland College of Art.

The University currently provides a cross-subsidy for the Faculty to cover the current difference between expenditure and income above the normal allocation of funds between faculties in the University.

In 2010 the Faculty budgeted a total income of approximately \$33 million, this included both income from students, research block grants (for research specific purposes), and some other sources of income such as donations and revenue from non-award courses.

The Faculty had a total projected direct operating expenditure of \$39 million. This expenditure comprised of \$30 million direct expenditure on both salary and non-salary costs, as well as \$9 million on property costs. The property charge⁹ is a contribution to the maintenance and upgrade costs associated with the Faculty's accommodation.

This produced a deficit of \$6 million before the Faculty contributed to central University overheads and administration, as all faculties in the University do. These University overheads go towards funding the common services for the University and include student recruitment and admissions IT, staff recruitment and other HR services, finance and accounting, commercialisation, maintenance and improvements, parking, amenities and other student services, and strategic initiatives. The current required contribution of the Faculty to these common overheads is \$13 million, leaving a projected deficit of \$18 million (after accounting for trust transfers and other 'earned' income of \$1 million). The Faculty received transitional and short-term internal allocations to mitigate this deficit. Currently all its schools and centres are projected to be in deficit (before contributing to University overheads and administration costs).

(facility renewal, replacement and maintenance) and outgoings. Property charges are not charged on land (crown or otherwise), nor charged on the basis of revenue, profitability or student load. Charges are based on building utilisation, taking into account the quality of space utilised. The current model was introduced in 2007 and prior to that capital contribution and similar charges existed.

6.2 Financial challenges identified by the Faculty of the VCA and Music Review Committee

The Faculty of the VCA and Music review committee identifies, as a serious challenge, the current operating deficit of the Faculty 'before the allocation of further overheads for administrative support and shared services and various other University levies'. This deficit is currently over \$6 million. The report recognises that this contrasts with 'other University faculties', as their budgets are 'strongly positive'.

The Report acknowledges that 'on a fully costed basis, the Faculty operating deficit is reported to be closer to \$20m annually'. In addition, that 'the path from -\$6m to -\$20m involves the application of a number of standard University overhead charges' that apply to other faculties.

The report succinctly summarises the financial challenge for the Faculty by stating that 'these numbers imply revenues of about \$19k per (blended) EFTSL with total costs near \$30k per EFTSL—normally a fatal combination'.

The Report includes the following financial analysis of the Faculty.

- 'With the current funding framework, the Faculty is not financially viable on a standalone basis'.
- 'The School of Music is closest to financial sustainability but it too is dependent upon continuing University subsidies. Nevertheless, their specific operating approach, scale and early alignment with the Melbourne Model, make the case for continuing support of their strategy and for increased autonomy'.
- 'For the Schools of the [VCA], a review of operations and curriculum may lead to adoption of a more robust financial plan. Were increased funding available from the Research Training Scheme or Commonwealth Supported Places, then the development of full fee paying post graduate programs could be part of the solution'.
- 'No appeal for increased financial support is credible without a demanding and coherent plan to drive efficiency and improved outcomes. And some runs on the board by the [the Faculty]'.
- 'Decisions to suspend courses in Music Theatre and Puppetry appear to have been logically informed by such financial analyses (along with other considerations such as cohort size and facility availability). On the other hand a

persuasive argument may be made that academic decisions such as these require a broader consideration of community benefits and industry linkages which appear especially relevant in both these courses'.

6.3 Faculty of the VCA and Music Review Committee recommendations

The Faculty of the VCA and Music Review Committee report finds that the University should provide budget certainty for the two divisions. It makes several specific recommendations pertaining to the Faculty's finances.

Recommendation 1. 'After all cost allocations, all Schools operate at a deficit and will do so for some time in the absence of additional funding. While suggestions for improving financial outcomes for the former VCA were proposed, no silver bullet emerged. The detail of possible incremental changes is self-evident but the future of the [Faculty of the VCA and Music] visual and performing art education is dependent upon the continuing support of the University of Melbourne. Such support appears consistent with the University's goals for excellence in training, research and engagement in music and the visual and performing arts. It is recommended that the process of curriculum review and development be accompanied by the development of a sustainable financial model and that this include, where necessary, efforts to attract additional external funding in particular from state government and from income earning outreach programs'.

Recommendation 2. 'All Schools should have budgetary certainty with explicit and continuing financial support consistent with their high contact studio-based teaching models. At the same time, the schools should be encouraged to engage with their respective professions to increase learning opportunities and generate possibilities for sponsorship and in-kind support for appropriate programs'.

Recommendation 3. 'The Committee noted the past contributions of the VCA in the arts industry and also its contribution to the recognition factor for the reputation of Melbourne as an arts capital. In this context the perceived talent drain of gifted young artists away from Victoria and reputational damage because of current uncertainties surrounding the Faculty of the VCA and Music were noted with concern'.

Recommendation 4. 'There is much interest and logic in developing the Southbank precinct as an Arts hub given the presence of the [Faculty of the VCA and Music], major performing arts

companies, University of Melbourne assets, and other available real estate. Such a concept is consistent with the goal of demonstrating leadership by Victoria in the arts. The committee endorsed this approach and recommended, as the first step, consultation with the community and governments about the development of a visionary proposal for a national multidisciplinary elite arts training and education institution, based at Southbank, with funding from both the Federal and State governments. This remains an open item with obvious links to any precinct development strategy’.

6.4 Response of the University

The University agrees with the Report findings that the current financial arrangements applying within the Faculty are untenable.

A continuing large deficit in each of the divisions contributes to a demoralising and unproductive environment which diminishes the capacity of staff within the academic disciplines to deliver high quality programs.

A continuing large deficit is also unacceptable to the University as it effectively means a cross-subsidy away from other faculties and academic disciplines, which have been responsible for the generation of the revenue in the first place and which have at least an equal need for that funding.

The University also recognises that much of the current operating deficit is due to circumstances outside the Faculty’s and the University’s control – the change in past Commonwealth Government funding policy has been the most acute driver of the current funding problems.

Given this, the University will continue to work with the leadership of the Faculty, including the Directors of the VCA and the Melbourne Conservatorium of Music, to make fresh approaches to Federal and State governments to try and secure increased funding to support the Faculty’s academic programs. This will include a detailed submission to the foreshadowed Commonwealth review of the funding rates for Commonwealth-supported students.

Regardless of the outcome of any such approaches for additional funding, the University expects each of its faculties to develop and implement detailed business plans that demonstrate the capacity, within a reasonable period of time, to operate viably within the quantum of funding available.

In the case of the Faculty of VCA and Music and its divisions the University would expect that the business plan would explore new and innovative mechanisms for enhancing the financial position of the two divisions and centrally supported programs. These initiatives might include, but not be limited to, the following:

- Adopting the principle of financial sustainability as a core component of curriculum review
- The capacity to increase the enrolment of international students into existing programs
- The development of new award programs, particularly at the graduate level, that have the capacity to attract significant numbers of fee-based students
- The further development of short course programs that can be offered on a fee basis
- Increasing intakes into existing programs where there is capacity to do so and improved financial outcomes can be realised
- Increasing access to other University students for subjects offered by the Faculty, including the provision of breadth subjects for students, enrolled in the ‘Melbourne Model’ undergraduate courses.

Budget certainty for the Faculty and its divisions is highly desirable but will require the development of detailed divisional and Faculty business plans to enhance income through international student recruitment, deliver graduate fee-based courses, co-ordinate requests for additional government funding for outreach and complementary activities, continue cost review, and implement the curriculum models recommended by the Curriculum Review. The University is confident there are significant opportunities to increase revenue and will assist the Faculty in developing its business plans.

During the period required to develop and implement this revised business strategy properly, the University will be willing to extend transitional cross subsidy support for a fixed term at a level that will safeguard the delivery of core academic programs where there is a demonstrated need to do so. As with other faculties, the University will expect that the Faculty and its divisions will take all reasonable steps to reduce the level and duration of transitional funding required. The University agrees with the recommendation to maintain a high-contact studio-based teaching model. In developing its business plan the Faculty and the VCA will need to work towards identifying and implementing a sustainable mode of delivery of this model.

Accommodation costs at the Southbank campus contribute significantly to the Faculty’s current deficit. In working with the Dean and the directors on the



Faculty business plan, the University will review the arrangements for assigning property, and the rate of property charges, for the Faculty's Southbank campus.

Additionally, new approaches to State and Federal governments will be made to further enhance the Faculty's financial position. This will include requests for consideration of the enhancement of current facilities and the development of enriched student-focussed programs that together can contribute to Southbank's standing as a national and regional leader in arts education and training.

Because the current financial situation facing the Faculty has increasingly serious implications for the rest of the University, there is a need for close University oversight of the Faculty's finances during the transitional period in which a sustainable budget is being achieved. Over this period the Faculty General Manager, as the Faculty's senior business manager, is to have, as well as accountability to the Dean, additional support through a dotted line reporting relationship to the Senior Vice-Principal (or nominee) on budget matters.

6.5 Implementation

Business plan development will proceed as quickly as is possible and, in co-ordination with the report of the curriculum review, be complete by the end of 2010. The Dean in co-ordination with the Provost will lead this process, providing regular progress reports to the Vice-Chancellor.

Given the strategic significance of the Faculty to the University and the wider community, the University Council will establish an ad hoc sub-committee to monitor implementation of the University's response to the Report, including in particular in relation to the Curriculum Review and the business plan.



Afterword

It is clear that current and former students, staff, and the wider community, all care passionately about the future of visual and performing arts at the University of Melbourne, and the future shape of the Faculty of the VCA and Music. The extensive, and sometimes heated, public commentary during the final few months of 2009 showed this.

The University has undertaken, through the review process, to set the Faculty on a sustainable pathway going into the future. Through these changes, the Faculty can remain an important part of the University and continue to deliver arts education of the highest calibre.



Appendix: Summary of recommendations and responses

Recommendation i. The combination of the former VCA and Faculty of Music to continue as a faculty within the University of Melbourne.

Response

The University will continue to provide for a Faculty of the VCA and Music. The University believes that significant progress has already been made in what is a relatively new faculty and that this work can be built upon to achieve a more dynamic, innovative and sustainable model for the Faculty's visual and performing arts disciplines.

Recommendation ii. Recognising the distinctive curriculum and funding challenges for Art, Performing Arts, and Film and TV on the one hand, and Music on the other, establishment of two divisions within the (renamed?) Faculty: the Melbourne Institute for The Arts (MIFTA, or other possibilities such as Melbourne Institute for the Contemporary Arts, MICA, or even the VCA — all hereinafter referred to simply as MA), and the Melbourne Conservatorium of Music, each with a Director and continuing to offer degrees and diplomas as determined by various curricula.

Response

The University will establish two discrete academic units (referred to as 'divisions' in this document) within the Faculty of the VCA and Music. In the short term, these divisions will be named according to their historical origins as the VCA (encompassing Art, Performing Arts, Film and Television) and the Melbourne Conservatorium of Music (encompassing Music from both Parkville and Southbank campuses). Over the longer term the VCA and Melbourne Conservatorium of Music themselves have the opportunity to reconsider their names in the context of their future missions and the potential local, national and global impact of name changes.

Recommendation iii. The faculty organisational construct would see the two division directors reporting to a Head who leads a small faculty administration performing certain support functions and coordinating with the University as required.

Response

As with other faculties, the Faculty of the VCA and Music will be headed by a Dean who will have the same authorities, responsibilities and accountabilities as other deans within the University.

The academic divisions of the VCA and the Melbourne Conservatorium of Music will each be headed by a Director.

The Dean and the two Directors will comprise the senior academic leadership team of the Faculty and will jointly contribute to the development implementation and monitoring of the Faculty's various activities. The dean will be accountable for appropriate allocation of academic support functions at faculty and divisional levels.

The two Directors will report to the Dean and form part of the Faculty Executive.

Initially the Director of the VCA will be appointed, with the approval of the Provost, from among the existing heads of school within the VCA. The existing Head of the School of Music will become inaugural Director of the Melbourne Conservatorium of Music.

The non-academic activities of the Faculty will be managed through a Faculty General Manager who, while reporting to the Dean, will be accountable also for providing support to the Directors and their academic divisions.

The Dean will be directly responsible for whole of faculty academic programs, including the Centre for Ideas, the Centre for Cultural Partnerships and the Wilin Centre.

Recommendation iv. MA would include as recognised individual Schools the current disciplines of Art, Performing Arts, and Film and Television and continue to be Southbank based. The Conservatorium would be headquartered at Parkville until such time as a new building makes a move compelling. Its academic courses would be primarily Parkville-based while elite performance training would be shared between the Southbank and Parkville campuses as is currently the case.

Response

As recommended by the Review, the University proposes that within the VCA there should be three schools i.e. the existing schools of Art, and Performing Arts and the existing discipline of Film & Television. The Melbourne Conservatorium of Music would operate as a school, encompassing the music programs at both Parkville and Southbank.

Recommendation v. Music would include contemporary music performance (improvisation).

Response

Elements of music have been integral components of the multi-arts environment at the VCA for many years. The two divisions will need to assess the music requirements of the VCA and plan for appropriate staffing and provision to achieve these goals. This will not lead to a return to the duplication of classical music courses as experienced in the past, but will necessitate extensive collaboration between the two divisions to meet educational goals.

Recommendation vi. MA and the Conservatorium should have separate budget and balance sheets, and curriculum committees that would undertake the urgent task of curriculum review and development, and identify the basis of any funding shortfalls. Each Director would have responsibility for budgetary, staffing and curriculum decisions. School-specific undergraduate and graduate degree-based and non-award curricula should be designed which reflect the respective teaching mission, proposed structure and its budget. It is expected that the centrality of studio practice and the talent-based entry principle would be reinforced in such a review.

Response

Within an overall Faculty budget and accountable to the dean, the two academic divisions will have separate budgets and financial statements. The faculty and divisional budgets will be determined by the University according to normal University processes as part of the annual budget process.

Directors of the two academic divisions will be responsible to the Dean for proper budget management.

The University will establish a Curriculum Review for the Faculty. The Review will be initiated by the University Provost or nominee, and the Review process will provide for significant input from the Dean, Director of the VCA and Director of the Melbourne Conservatorium of Music, will lead the Review. The review process will proceed as soon as practicable and will deliver a final report by the end of 2010. Implementation of the Review recommendations will begin in 2011.

The Curriculum Review will review all the Faculty's courses. The Review will assess the Centre for Ideas' role in delivering the Common Curriculum, as well as considering appropriate pathways between courses within the Faculty. The review process should consider a range of possible curriculum models, including the Melbourne Model.

The Review should also investigate the feasibility of the Faculty offering an exclusively practice-based diploma degree program, and the possibility of offering some programs wholly on a graduate basis. The review will consider options for providing elite performance training for students with exceptional ability.

Each division director will have control over non-academic staffing within usual university delegations operating budgets and HR policies and practices. In the case of the VCA schools, staffing requirements will be negotiated with the school heads where appropriate.

Recommendation vii. As part of such a curriculum review, an operating plan and staffing profile could be developed to advance MA to a best-in-class environment of studio practise and research, and the destination of choice in our region for postgraduate coursework and arts research.

Response

Upon completion of the review of the curriculum, the Faculty and both academic divisions will need to develop an operating plan (including proposed staffing profile) for reaching their teaching and research goals. In line with the Curriculum Review, a major focus of these plans should be to ensure that projected revenue and expenditure lead to the delivery of curriculum that is financially sustainable.

Recommendation viii. After all cost allocations, all Schools operate at a deficit and will do so for some time in the absence of additional funding. While suggestions for improving financial outcomes for the former VCA were proposed, no silver bullet emerged. The detail of possible incremental

changes is self-evident but the future of the [Faculty of the VCA and Music] visual and performing art education is dependent upon the continuing support of the University of Melbourne. Such support appears consistent with the University's goals for excellence in training, research and engagement in music and the visual and performing arts. It is recommended that the process of curriculum review and development be accompanied by the development of a sustainable financial model and that this include, where necessary, efforts to attract additional external funding in particular from state government and from income earning outreach programs.

Response

The University agrees that the current financial arrangements within the Faculty are untenable. The University will work with the Faculty to develop a more acceptable financial model noting that at present both the Faculty and each of its proposed academic divisions, are operating at a substantial deficit.

The University acknowledges that part of this deficit was not of the University's or the Faculty's making as it stems directly from funding decisions made by a previous Commonwealth Government.

In accordance with University practice, primary responsibility for developing a financially viable business model rests with the Faculty through a revised business plan that embraces both academic and other activities.

In preparing a revised business plan the Faculty will be expected to explore new ways of enhancing the financial position of the two academic divisions. These will include increased student enrolments, larger numbers of international students, optimisation of space usage and other revenue diversification strategies. With one of its core terms of reference being financial sustainability, the Curriculum Review will provide essential input into the business plan.

Additionally, new approaches to State and Federal governments will be made to further enhance the Faculty's financial position.

The Faculty will be required to produce an aggregate business plan that includes actions to be taken by both divisions and the Faculty as a whole.

The University will collaborate with the Faculty in the development and implementation of the plan. An ad hoc University council sub-committee will be established to provide governance oversight of the implementation process.

Recommendation ix. All Schools should have budgetary certainty with explicit and continuing financial support consistent with their high contact studio-based teaching models. At the same time, the schools should be encouraged to engage with their respective professions to increase learning opportunities and generate possibilities for sponsorship and in-kind support for appropriate programs.

Response

The University agrees with the recommendation to maintain a high-contact studio-based teaching model, and notes the VCA will work towards a financially sustainable model of delivery.

Budget certainty can only be achieved as a result of the adoption of a sustainable financial model for the Faculty and each academic division. Achieving budget certainty for schools will require plans for enhancing income through international student recruitment, new graduate fee-based courses, requests for additional government funding for outreach and complementary activities, continued cost review, provision of breadth study options for Parkville students, and advancements in curriculum sustainability models resulting from curriculum review.

During the period required to develop and implement this revised business strategy properly, the University will be willing to extend transitional cross subsidy support for a fixed term at a level that will safeguard the delivery of core academic programs where there is a demonstrated need to do so. As with other faculties, the University will expect that the Faculty and its divisions will take all reasonable steps to reduce the level and duration of transitional funding required.

During the transitional period through to longer term sustainability, as the Faculty's senior business manager, the Faculty General Manager will have additional support through an indirect reporting relationship to the Senior Vice-Principal (or nominee) on financial matters.

Additionally, new approaches to State and Federal governments will be made to seek assistance in strengthening the Faculty's infrastructure and program capabilities. This will include requests for consideration of the enhancement of current facilities and the development of enriched student-focussed programs that together can contribute to Southbank's standing as a national and regional leader in arts education and training.



Recommendation x. The opportunities for Music Theatre and Puppetry should be re-evaluated and industry input and support sought.

Response

The University will support the evaluation of future opportunities for Music Theatre and Puppetry in line with the principles of the divisional curriculum review and will seek input and appropriate support from industry. Any such evaluation will include consideration of the viability of the business model under which such programs are proposed to operate.

Recommendation xi. While the distinctive multidisciplinary character of the former VCA is acknowledged and interdisciplinary collaboration would continue to be strongly encouraged, such cooperation need not be structural as students and staff are likely to collaborate if it is in their interests.

Response

The University endorses and strongly encourages the ongoing interdisciplinary collaboration that forms part of the character of the former VCA. Although specific structural changes are not planned to further enhance these interactions, it is expected that the new directors of the divisions in partnership with the Dean will actively pursue greater collaboration both within divisions and between them.

Recommendation xii. The [Faculty] name has some brand value but also carries some legacy burdens and should be reconsidered for the naming of the overarching faculty.

Response

Upon completion of the structural changes proposed and the curriculum review, the University will consider recommendations for a change to the Faculty name if the Faculty deems it appropriate. Any change will require the support of both academic divisions.

Recommendation xiii. The Conservatorium should continue in its effective deployment of the Melbourne Model (MM) while having the flexibility to accept talent-based entry and to develop a performance-only curriculum.

Response

The University endorses this position. The Melbourne Conservatorium of Music has already undergone significant curriculum review in recent years, but the Curriculum Review will be able to examine any further issues.

In the case of the New Generation Bachelor of Music degree, which is an integral part of the offerings available to all University of

Melbourne students, the review will acknowledge and build on the existing work of the School.

Recommendation xiv. MA should postpone introduction of the MM pending further consultation with the professions, and until after its review of curriculum is completed and a financial and pedagogical strategy is defined and comprehensively communicated. Then a transition path of some years duration might be considered to begin after the 2012 academic year.

Response

The VCA will have its curriculum reviewed according to the principles described above. The introduction of the Melbourne Model to the VCA will be considered in this context along with other possible curriculum models. If curriculum change is required a transition strategy will be appropriately set.

Recommendation xv. The role of the Common Curriculum as currently offered, and The Centre for Ideas, should be re-examined in the context of any curriculum changes and options for breadth subjects in the future.

Response

As part of the divisional curriculum review, the University will assess the Common Curriculum and the role of The Centre for Ideas in its provision.

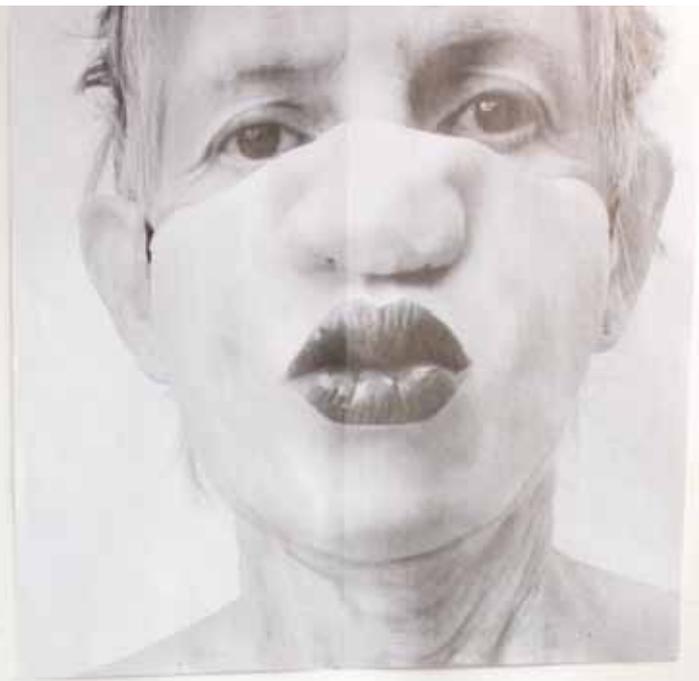
Recommendation xvi. The Committee noted the past contributions of the VCA in the arts industry and also its contribution to the recognition factor for the reputation of Melbourne as an arts capital. In this context the perceived talent drain of gifted young artists away from Victoria and reputational damage because of current uncertainties surrounding the [Faculty] were noted with concern.

Response

The University shares this concern and looks forward to the development of a stronger and sustainable Faculty. Engagement with the greater arts industry will be a key responsibility of the division directors and the Dean.

In accordance with University practices, it is expected that at Faculty (and if desired at academic division level), there would continue to be formal processes for consultation with the arts industry and other key interested parties.

While it is a matter for the Faculty to determine, the University would support the continuation of the existing Advisory Board in its current form.



Recommendation xvii. There is much interest and logic in developing the Southbank precinct as an Arts hub given the presence of the Faculty of the VCA and Music, major performing arts companies, University of Melbourne assets, and other available real estate. Such a concept is consistent with the goal of demonstrating leadership by Victoria in the arts. The committee endorsed this approach and recommended, as the first step, consultation with the community and governments about the development of a visionary proposal for a national multidisciplinary elite arts training and education institution, based at Southbank, with funding from both the Federal and State governments. This remains an open item with obvious links to any precinct development strategy.

Response

The University agrees with this recommendation. Education has a critical role to play in any vibrant arts precinct. The University notes the considerable planning that has already taken place in developing an arts hub at Southbank and will continue to consult with the State Government and arts stakeholders.

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