EDUCATION AND TRAINING COMMITTEE

Inquiry into the extent, benefits and potential of music education in Victorian schools

Melbourne — 27 March 2013

Members

Mr P. Crisp
Mr N. Elasmar
Ms E. Miller

Mr D. Southwick
Ms G. Tierney

Chair: Mr D. Southwick
Deputy Chair: Ms G. Tierney

Staff

Executive Officer: Ms K. Riseley
Research Officer: Ms A. Madden

Witnesses

Ms C. Beesey, Director, Learning and Teaching Branch, and
Ms K. Parker, Manager, Curriculum Learning Areas Unit, Curriculum Implementation and Partnerships Branch, Learning and Teaching Division, School Education Group, Department of Education and Early Childhood Development.
The CHAIR — Good morning, and thank you for attending our very first hearing for the music education inquiry. As you know, the evidence you give this morning will be covered under parliamentary privilege. Hansard is recording the information, and we will give you the opportunity to review it. If anything is taken down incorrectly, there will be an opportunity for you to correct it. We have a number of questions for you. I am happy to invite you to make any opening statement that you wish to, and then we can go to questions. Would you like to say a few words to kick it off?

Ms BEESEY — Yes, there are a few things I would like to say. First of all, thank you for the opportunity to present this morning. We are pleased to answer questions and have a discussion around the issues that are being raised. The Department of Education and Early Childhood Development acknowledges the significant benefits of music education for children and young people as identified through extensive research that has been undertaken here in Victoria and more broadly. We are well aware that music plays an important role in direct preparation for vocational pathways in a culturally and economically important industry, in benefits to learning generally and in supporting learning in other curriculum areas, and also in the learning of music and what that entails.

We work in a devolved schooling system, and schools have the autonomy to design and deliver curriculum based on clear frameworks that identify what to teach. Schools are required to implement a curriculum for Years Foundation to 10 that includes 10 discipline-based subjects, with the Arts being one of those and music being within the Arts, incorporating the strands of physical, personal and social learning and interdisciplinary learning.

As seen through the many submissions and through knowledge of individual schools’ innovative approaches, we know that there are a range of highly effective practices that are happening in Victorian schools, and they are often in partnership with a range of external organisations. The programs have as strong features improving student learning, engaging students in their learning and also building teacher capacity, and this is done through face-to-face and online experiences. It is also important to acknowledge that there are some schools that, for a range of reasons, do not implement music programs to the same high quality as others, and that is a challenge for all of us.

Towards Victoria as a Learning Community provides a way forward for schools to further consider autonomy with accountability, and within this context there is a strong focus on curriculum and partnerships. Through much of this work there will be opportunities for the department to take a more strategic approach to the sharing of research, the provision of quality online resources and the sharing of high-quality practice, representing the effective practice that is happening in schools, and that for us sets the context of where we are at in terms of extent, benefits and potential at a high level.

The CHAIR — You mentioned in your opening statement that some schools do not implement programs, and that is where I am going to kick off with the first question. Does the department collect data on the number of schools that offer music education, and can you give us an overview of that data to begin with?

Ms BEESEY — There is an assumption that all schools will implement music as part of the Arts curriculum, so we have that assumption. We do not collect specific data around music education, and one of the reasons for that is the way that music education is described in the school context and the various elements and ways that music education is implemented within schools. There will be music specialists in schools; in some schools there will not be, but there will be a strong music program through the generalist teacher incorporating singing into daily programs and connecting to literacy. The complexity around collecting data that reflects what happens is very difficult for us to do.

The CHAIR — Do you have an anecdotal feel as to where we are at, particularly in the primary arena?

Ms BEESEY — The strongest sense we have is through the partnerships, and there are large numbers of students and teachers involved in partnership programs that have a focus on music. There are some examples, and I cannot match the example with the numbers, but there is 1100 students participating in a particular program. One of those programs could be through Arts Victoria. We do get a sense, and from
Arts Victoria’s perspective they are seeing a greater demand, in terms of schools being involved in the particular programs they are offering, but that is the extent to which we have that knowledge.

The CHAIR — What factors do you think affect the decision of a school to implement a music program, and does the department have an expectation as to when schools should be running some form of program at both primary and secondary levels?

Ms BEESEY — There is an expectation from the department through the curriculum, particularly through the AusVELS curriculum, which states that the arts are important and should be taught, and therefore music needs to be incorporated. Can you ask the other part of the question again?

The CHAIR — What are the factors that influence a school to actually implement and take up a program, other than, say, having a great teacher?

Ms BEESEY — The factors can be local context. There is a school in Northcote that is introducing an Indigenous language, and they are using that as an opportunity to focus on music as well, so there are those kinds of examples that we are aware of. It can be based, as you say, on the expertise within the school, the passion and the energy, but it can also come from the local community.

The CHAIR — Finally, if there is an expectation that all schools should be doing some form of music at both primary and secondary levels, and we know that a number are not, what has the department been doing to try to ensure that there is more of a take-up?

Ms BEESEY — One of the things we do is promote the Strategic Partnerships Program and the various arts organisations. They meet as a network, they share information and we promote them. I think there will be greater opportunities into the future to do more showcasing of programs that are happening in schools. They are happening, but it is difficult, with a school that may be having difficulty in developing a program that will work for their local community, to be able to support them to get in touch with other schools that have similar needs or with an approach that may work within their context.

Ms TIERNEY — How common is it to have a specialist music teacher in a government school?

Ms BEESEY — We do not have the data on that. We do not collect that data. It is much more common in secondary than primary schools.

Ms TIERNEY — What factors come into play for a school to make a decision on whether they do or do not employ a specialist music teacher?

Ms BEESEY — Schools would be looking at their overall staff. If we are talking about the primary context, they would be looking at the staff they have. Do they have expertise within the staff? There is some research around generalist teachers in primary schools building their knowledge around the teaching and learning of music specifically, which is very powerful, and then incorporating that into the overall general curriculum that the teachers are providing. There will be other schools that will see it as an area of need and may decide to advertise to bring in someone with expertise to support the school more broadly, but those decisions, as with decisions around expertise in maths and science, are made at the school level.

Mr CRISP — I am going to talk about training for primary teachers. Stakeholders have raised concerns that preservice teacher training courses are not adequately preparing classroom primary teachers to deliver a high quality music program, and I would be interested in your comments around that. If you do agree that there is an issue with preservice training, what role does the department play in ensuring that new teachers can competently deliver music?

Ms PARKER — Just breaking that down a little bit, the first issue is does the department have an attitude towards preservice training? It would be our expectation that preservice teachers undergo a training course that registers them and enables them to meet the standards, which would mean that they would have to demonstrate capacity to be able to use student data and implement the curriculum, and that
of course involves assessment and reporting. There would also be an expectation that they would select and apply timely and appropriate types of feedback to improve their student learning.

Mr ELASMAR — In the environment of increasing school autonomy, what is the department’s role in ensuring that all schools provide music education?

Ms BEESEY — I think that is through the clear mandates around implementing the AusVELS curriculum, which is the curriculum for Years Foundation to 10, and then around implementing VCAL, VET and VCE, and those areas will be covered more fully by David Howes from the VCAA. I think it is important that there are links to accountability and an awareness of the importance of making sure that within a whole-of-school curriculum plan schools are identifying the broad range of learning experiences that are provided across the school. Alongside autonomy is the issue of accountability to the community in terms of providing students with a broad curriculum and also providing opportunities for students who have particular skills and interests to specialise.

Ms MILLER — In terms of funding, can you explain what schools are able to spend the instrumental music program funding they receive on?

Ms PARKER — Yes. Schools decide how they spend their instrumental music funding. We understand that that predominantly goes to teachers’ salaries, but it also can include money for equipment and to support student participation both internally and externally.

Ms MILLER — What other types of factors do the DEECD regions take into account when allocating the instrumental music funding for the school?

Ms PARKER — We are not aware of those.

Ms BEESEY — The instrumental music program has been going for a long time. The last review was in 2002 and an outcome of that review was that regions would work with the schools in their region to identify how to implement the funding for schools, so we know, as it plays out, that we have some schools that receive instrumental music funding for their school only, while in other situations schools are clustered together. That is why in two circumstances only there are primary students who are involved in instrumental music even though it is a secondary program.

Ms MILLER — Just on that, does that mean, say, that in a regional area when you talk about the schools being in a cluster, you would have one specialist musical teacher that would then be shared, resource-wise, around those schools?

Ms PARKER — That is one model. Yes.

The CHAIR — Just in terms of that funding allocation, is that on an annual basis so schools apply annually?

Ms BEESEY — Regions make decisions on an annual basis around September or October so that schools know what will be available to them in the following year.

The CHAIR — So you have a pretty good understanding of what is happening from year to year within a school and they are putting up pretty much the same sort of model year in year out. If there is a new school within a region that wants to gear up for the program, do they put in a separate submission?

Ms BEESEY — I would imagine that they would put in an extra submission or they might decide to get involved with a group of schools or combine with another school, depending on the need of their particular school.

The CHAIR — In terms of the instrument area, some of the schools have raised concerns about allocating teachers to a base school and the impact that has on budgets. Can you just talk us through that — how it works and some of those problems?
Ms PARKER — My understanding with the base school situation is that the specialist teacher would be employed within one school and other schools indicate how much time they would want that specialist teacher to work with them. But if a school, for example, has said that they would like a specialist teacher one day a week and were contributing to the teacher’s salary but has a change of circumstances and no longer requires that teacher to come to their school, my understanding is that the base school then has to take up that cost.

The CHAIR — What is the department’s view of the base school system?

Ms PARKER — I think the department would take the view that it would be the schools’ decisions as to what arrangements they enter into with each other and that if they are going into these arrangements, that would be a consideration.

Ms BEESEY — We are also finding that schools are clustering much more. With the languages initiatives there are schools that are clustering together and actually saying we will have one teacher who teaches Italian who will work across a cluster of schools. It seems to be occurring more rather than less, and, yes, there are complexities when there are changes of situation but schools would also see benefits in terms of being able to access that kind of specialisation that by themselves they would not be able to access.

The CHAIR — You made an earlier comment about the autonomous system. Would it be fair to say the department would be encouraging cooperation amongst the schools but understands some of the potential issues associated with that cooperation?

Ms BEESEY — Yes. It would be.

Ms TIERNEY — Many of the submissions that we have received have identified student cohorts that have unique needs in respect to music, and I think you have touched on that in answers to questions 1 and 2 with Northcote High School and its Aboriginal language and music program as the example given. I was just wondering whether there were some other examples in respect of Koorie students but also students who are gifted and talented as well as those students with disabilities.

Ms BEESEY — Sure. I think one of the examples around gifted and talented students, to start with that space, would be the selective entry high schools. We know that Melbourne High School has a strong instrumental music program and Nossal High School has followed that approach to supporting those students who have a particular interest in music education. I certainly know that Nossal’s focus is for all students to have a sense of music and what it can mean for them in their lives, so there is that element. I think instrumental music certainly supports that for gifted and talented students.

In relation to students with disabilities, specialist schools have the same approach as all Victorian government schools in that they are autonomous in their decision making and they plan their curriculum to meet the needs of these students. Some specialist schools of course have music therapy programs that they implement, because they perceive as an important need or meet the needs of the students in their schools. They did mention the Koorie one. There is also one in Shepparton that brings together Indigenous and refugee cultures to celebrate their uniqueness and their contribution to the local community. So once again it is those locally based decisions that are actually really hard for us to capture in terms of hard data, and we learn about them and they get shared via a narrative rather than via hard data. I believe that is the complexity for us.

Mr CRISP — How is music technology currently used in schools? What are some of the challenges that teachers and students face integrating music technology with the curriculum?

Ms PARKER — Schools would be regularly and consistently incorporating technology into all of their curriculum programs where appropriate, and particularly in music. There appear to be lots of opportunities for teachers and students to be able to incorporate that into the teaching and learning. The department provides free software through eduStar, which is available for all teachers’ laptops that they have or desktops. On this are two particular piece of software: GarageBand is a digital recording studio where
students can learn to play an instrument, write music and record a song; and Audacity is an open-source, cross-platform software for recording and editing sounds.

There are other music creation projects. There is a range of those, and they all provide digital opportunities for students to create and make music, and to explore and respond to music. Some of the great opportunities there are also the ability to share and publish their creations. Some of the challenges possibly with teachers across the range of curriculum learning areas would be the pedagogy that goes with the technology.

The CHAIR — Just on that, what is the take-up of those programs?

Ms PARKER — I do not have data on that.

The CHAIR — Would it be possible for you to get that for us?

Ms PARKER — We could have a look and see if that is available.

Ms BEESEY — In terms of usage and access data?

The CHAIR — Yes, because again it is used online, so you effectively would be able to monitor who is accessing that, one would think.

Just further to that in terms of the ability for teachers to utilise those programs on offer, are you aware of what the capability is currently for teachers to be able to use those programs, and are there any additional support or training available for teachers prior to taking that up?

Ms BEESEY — I think one of the strongest programs is the Musical Futures program that actually incorporates teacher professional learning alongside student participation. We actually researched that one in 2009 or 2010 with a group of schools that were interested in experimenting with that, and there have been some positive outcomes. Part of that has been the teacher professional learning and how you best use the resource with the students with whom you are working. There is also the fact that, as Kate mentioned, there is very strong pedagogy behind it that supports the students’ learning in a very structured approach.

I know you smiled when GarageBand was mentioned, and we have probably all been in that site and had a little play, but not having the expertise to take the most advantage of that when you are in that space is something that does require support for teachers. That is where the arts centre’s program with a focus on technology is actually supporting teachers to do that. The challenge is what support gets provided around it for teachers. Generally teachers in Victoria have had a long history of technology. The laptop program has been in for around 15 years, so teachers have had access to laptops, and there are a range of iPad trials happening in schools. As we all become more fluent with the use of technology, there is still that critical element of how you use it to best enhance learning, because we can spend a lot of time playing and not actually learning and achieving something.

The CHAIR — I have one more question on the technology side. In relation to the opportunity for collaborative learning where you have specialists effectively online supporting and utilising programs like GarageBand and others, is that a model that is encouraged? Is it something that you are seeing some take-up of at the moment?

Ms BEESEY — We are certainly aware of take-up of that through the maths and science centres. It is becoming a way of communicating, so from the science centres, and if I use — what is the one in Geelong called?

Ms PARKER — BioLAB.

Ms BEESEY — BioLAB brings in sportspeople, and then through videoconferencing they are interacting with students from across the state to be able to enhance the teaching program and provide specific information. Also through the science centres they send out the resources that I need, and the teaching expertise is in a science centre. This is happening around languages, particularly in what was the
Grampians region. There are opportunities to use the technology within music education more strategically than we probably have in the past, because we do have examples that are working. That is not to say it is not happening between organisations and between schools and experts, but from a department perspective we could really promote more and share more approaches that could be used and transferred across the various disciplines.

**The CHAIR** — I will ask one more about that because it is an important area of interest. Are you aware of any other jurisdictions that utilise a specialist-type music person who then share and have collaborative learning like maths and science and other disciplines that you mentioned?

**Ms BEESEY** — Off the top of my head I am not aware of any, but I am sure there would be. I know that they have singing from across the world and have a composer, but I am not sure beyond that. That would be worth researching further and exploring.

**The CHAIR** — Excellent.

**Mr ELASMAR** — In relation to parent contribution, how do you minimise the financial barriers for parents who want their children to learn an instrument at school?

**Ms PARKER** — I think that is a challenge. There is an equity component within the SRP, and this is once again a school’s decision as to how they choose to use that equity component.

**Ms BEESEY** — The Song Room is a really good example of their work and their selection of schools and students that they work with within a school to actually support them in learning about music but also learning about themselves more broadly and learning literacy through music, so there are those programs. As Kate said, the challenge is individual students who may not be having that need met through a particular school program or through an organisation working with the school.

**Ms MILLER** — Where do you see to be the potential for more partnerships between business and musical organisations?

**Ms BEESEY** — In relation to the focus on schools creating partnerships, we are working on a model of two levels of partnerships. One level involves the central office having relationships through the Strategic Partnerships Program and providing funding for them to be able to go and work with schools. We do know that schools create partnerships with a range of other organisations as well. One step we have taken is to set up networks. So we have the arts network where any group within Victoria can choose to join that arts network and to find out more about education and how they can establish relationships, but it is an area particularly with business that we need to explore more broadly.

**Ms MILLER** — Would the network be centralised through the department?

**Ms BEESEY** — I think Arts Victoria, together with Melbourne Month Music and the National Gallery of Victoria, actually chairs the meetings and organises the meetings. We put the structure in place because the feedback from various organisations was that their particular needs were not being met, because we had an Environment, Science and Technology network and teacher professional associations networks. All meeting together has a certain benefit, but to get to the detail we worked with the partnerships group to establish this network model.

**Ms MILLER** — With the arts per se, you have musical arts, visual arts, dance and those sorts of things. How do you generate it specifically into the musical sphere, if you like, as opposed to the other areas that come under the arts?

**Ms BEESEY** — That really has been done in terms of strategic partnerships. If you are asking about those groups, it is through the quality of the applications. We find that within the broad range of the arts there are a number that focus on music so that they are identifying that quality work.

**Ms MILLER** — And how do you attract them?
Ms BEESEY — They are attracted to the concept of working within education, and beyond that, that would be something we would want to explore further. Are there particular organisations that we are just not aware of or are missing out on opportunities?

The CHAIR — Just extending on from that, how do you ensure the quality of partnerships? Obviously some provide very good programs and others may not necessarily be fulfilling what is intended.

Ms BEESEY — With the ones that we fund through the central office it is by application, and therefore it is the quality of the application. There is a strong criteria that actually incorporates that. It is linked to the curriculum content, so it will support schools to implement the AusVELS Arts curriculum, or whichever curriculum the focus is on; that there is innovation for use of technology; and that there is an awareness of student need and working with students, but also building teacher capacity as well. So there is quite a rigorous selection program, and we have many more organisations putting in than do receive funding. Then of course these are reporting, so the organisations report back six monthly to say these are the schools that we have been working with, these are the outcomes and some of them are actually publishing case studies as well, demonstrating what has happened within the school context.

The CHAIR — Just on the funding and accountability issue, the department submission states advice to schools regarding music education funding is limited, particularly around the accountability of it. What advice and support should schools receive as far as funding goes?

Ms BEESEY — I guess it would be through the student resource package. Schools are provided with the funding to make local decisions that best support them but within the construct of what needs to be taught and the other conditions around that. So they will make decisions on the employment of teachers and whether they have specialists or not. It is within that broader construct of the mandate of curriculum, but there is a lot of flexibility for schools in terms of who they employ and which programs they actually implement.

The CHAIR — Do you think the awareness is there for all of the students, or do you think there needs to be more, particularly for the schools that are not offering programs, that there is the SRP money available, and also even how to go about applying and then setting up a program initially?

Ms BEESEY — Yes, there would be schools for which that kind of support would be really valuable. Through Bastow institute there are professional learning programs that are run for aspiring leaders and leaders, and they cover a range of different areas such as leading people, leading organisations and leading instruction, which then looks at curriculum, design and implementation and what needs to be in place to implement effective instruction. But we do have varying responses where we have very high quality programs to programs where we would certainly want to see a greater focus on the arts and music, but making sure that there is the breadth of curriculum that covers off the other disciplines and other strands within AusVELS.

The CHAIR — Finally, with the SRP, the reporting mechanism or requirements for the school at the end of each program, can you just talk us briefly through that in terms of what those requirements are to ensure that the money is being spent properly?

Ms BEESEY — I would prefer to get back to you on that one. We can go back and find out and actually get the reporting requirements so that you have them accurately.

The CHAIR — Okay; good.

Ms TIERNEY — Some of the submissions mention that there is a shortage in the area of specialist music teachers, particularly in rural and regional Victoria. Do you believe that is the case? Is that the view of the education department, and if so, what strategies are put in place to try to attract specialist music teachers to rural and regional areas in the state?

Ms BEESEY — The way the department actually measures shortages of teachers is through advertisements that are placed and whether those advertisements are therefore then filled. From the data
that we have, there is not a high rate of difficult-to-fill vacancies in the subjects of classroom music and instrumental music. The positions that are advertised in the main are filled to a point that it is not perceived as a shortage as we have had in subjects such as mathematics. So it is not perceived, from the department’s data, to be an issue.

Ms TIERNEY — Are there any other measuring tools? Anecdotally I suggest that a lot of schools do not even bother to get to the point of advertising, because there is an assumption in rural Victoria that it is going to be difficult to attract a specialist music teacher.

Ms BEESEY — We do not collect that data in terms of what schools may want. It is only through where they advertise.

Mr CRISP — Will the introduction of the Arts learning area of the Australian Curriculum change how music is delivered in Victoria?

Ms BEESEY — Not necessarily. Will it change the delivery because schools will still be making decisions around how they implement the program? I believe it will give a greater description of the progression of learning within music through the representation that is coming from the Australian Curriculum at this point in time. It may strengthen the knowledge base of what needs to be taught in terms of the knowledge and skills.

Mr ELASMAR — A number of Victorian schools provide multicultural education. Can you elaborate a little bit on this?

Ms PARKER — I think schools are using multicultural education and music as a great opportunity to explore diversity within schools. It is certainly recognised that understanding the music of other cultures is a great way to ensure that there is inclusion within the classroom. Once again, anecdotally there is a lot of evidence that it is a practice that is occurring a lot in Victorian schools.

Mr ELASMAR — Is there special funding for this?

Ms PARKER — No, the funding is through the student resource package, so schools make decisions in terms of their focus.

Ms MILLER — Just one question. In terms of sharing resources would the specialist teachers cover normal schools as well as those with a disability, or would they be specialists to educate those with special needs as opposed to those in mainstream schools?

Ms BEESEY — I think there would be a combination of all of those as we have in primary schools in particular. A generalist teacher will teach music as well. So in a special school situation the generalist teacher working with students with disabilities would implement a program that incorporates music. In terms of clustering together, I do not know of any examples. That does not mean it is not happening with special schools and other schools in the local area.

The CHAIR — I have a couple of little general ones for you. If you discovered a magic pot of money in the budget, and you said, ‘Right, we have this money. We want to have a go at a particular area to really kick along music in our schools’, where would you spend it? Where do you think we would get our best return?

Ms BEESEY — I think our best return would be within clusters of schools working with experts in the field to really strengthen the learning experiences of students and then being able to take those and share them more broadly. But I think the importance of experts with knowledge and passion enables schools to build stronger programs that meet the needs of the children in those schools.

The CHAIR — If you were limited in terms of that funding, whether it be at the secondary or primary level, where would you focus that effort?
Ms BEESEY — I am an ex-primary teacher. My view is that it is very powerful for a primary teacher to have that level of knowledge about the benefits of music for learning generally and for communicating and learning about each other. Because they work with the children in an ongoing way they can incorporate these effective strategies into other learning experiences and actually create integrated learning experiences. For me as a primary teacher it was a lack of knowledge about music in and of itself that was limiting, not how to teach.

The CHAIR — Kate, what do you think?

Ms PARKER — I think I am torn on that one. If it was a limited bucket of money, I think I would concur with Cathy. I think music in the primary situation is incredibly powerful. The flip side of that would be the impact on secondary programs if that funding was stretched too thinly — if some of the amazing secondary programs that are occurring were significantly watered down. I guess that is the challenge.

The CHAIR — In the School Music Action Group submission they talk about Tasmania and Queensland having access to a specialist throughout primary schools. Do you think there are other jurisdictions potentially doing it better than we are that we could be learning from? I know it is a hard question.

Ms BEESEY — I was not aware of the approach in Queensland with instrumental music in primary schools, and I think it is worth having a look at. The issue is always the number of subjects and disciplines that need to be taught and how schools actually balance that with having specialists within the school. We are finding through the primary maths and science specialist initiative, where classroom teachers are building greater knowledge around the teaching of maths and science, that it is having an impact in the school context. How that gets translated is worth exploring, and looking at Tasmania and Queensland.

Ms MILLER — How would composite classes impact on that, if at all?

Ms BEESEY — The curriculum in Victoria actually describes a continuum of learning. Therefore to meet individual needs it means the teacher knowing where the children are at in their learning and meeting those particular needs. So whether it be composite or straight grade you are going to have a range of learning needs, a range of knowledge and experiences. The challenge of teaching is selecting the right activities so students are engaging in learning.

The CHAIR — Is there anything else you think we have missed that you would like to add? You mentioned some of the models of successful partnerships and some schools that are really doing some great things. Are there any of those that we need to be showcasing or talking about in particular? I do not want to put you on the spot.

Ms BEESEY — I have a more generalist view that there are lots of positives coming through, but the Northcote one might be really interesting to have a look at in terms of the Indigenous learning and how they are coexisting, if that is not one that is on your list in terms of what can happen in a school environment, and I think the connection of the different learning areas. I guess that Towards Victoria as a Learning Community gives schools, central office and regions an opportunity to really reflect on autonomy and accountability and how they coexist within our school system, and the challenge of really strengthening partnerships across all areas of learning — music and beyond.

The CHAIR — Kate, is there anything else you would like to add?

Ms PARKER — No, I am fine, thank you.

The CHAIR — Thank you very much for coming along this morning and giving us a whole lot of very good information to kick off our inquiry. We will be in touch.

Ms BEESEY — Enjoy the rest of the inquiry. Thank you.

Witnesses withdrew.