



Australian Music Association

**Submission to the Victorian Parliament Education
and Training**

Music Education Inquiry

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About the Australian Music Association

The Australian Music Association is the peak industry body for the music products industry and the 'active music making' sector - where an individual's relationship with music is one of active participation rather than passive consumption.

The Association has a membership of around 450 businesses and organisations, each involved in the manufacture, distribution and retail of musical instruments, printed music, computer music and professional audio products.

Additionally, a number of organisations involved in 'active music making' have associate membership status with the Australian Music Association. These groups include, amongst others, commercial music school operations (several of them who specialise in the provision of early childhood music education), genre groups and external music examinations providers. Total membership stands at just above 400 businesses and organisations.

It is anticipated that these associate member organisations will make their own submissions to the National Review of School Music Education given their unique interests. This submission therefore represents the views of the music products industry and its membership.

The music products industry has a total sales value in excess of \$500 million per annum and employs in excess of 6,000 individuals directly and a further 1,000 or so as music teachers, coaches or mentors on a contract basis.

Importantly, many Association members provide critical extra-curricular support to school music education through the operation of turnkey music programs into State and Catholic schools, professional development programs, training and support in music technology, and performance opportunities such as festivals and sponsorships.

Furthermore, Australian Music Association members provide significant music opportunities for children through non-school based music education, as well as music participation and learning infrastructure for people from the age of 18 months to 80 years.

The Association has been involved in the Australian Government's National Review of School Music Education, convened the subsequent National Music Workshop on behalf of DEST and participated in the Australian Government's Music Education Advisor Group.

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Victorian Parliament Education and Training
Music Education Inquiry
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1. Executive Summary

The Australian Music Association welcomes the opportunity to provide a submission to the Victorian Parliament Education and Training Committee's Inquiry into music education in Victorian schools.

This submission seeks to draw the Committee's attention to:

- The importance of reintroducing school music back into many Victorian schools;
- The lack of government planning on how to provide school music to the majority of Victorian school children currently missing out; &
- Models which provide effective, sustainable music programs at a school level.

77% of Australian State School children nationally still have no access to school music, compared to only 17% of Independent and Catholic school students. While recent definitive data is lacking, this view was substantiated by the findings of the Stevens Report, commissioned by the Music Council of Australia in 2003, which found that Victorian students could complete 13 years of schooling without participating in any form of music education.¹

Changing this will require significant structural change and investment. The AMA would like to highlight the UK Music Manifesto as a proven and powerful example of this change. The recent trial in Victoria of Musical Futures in a number of State Schools is a good example of the localisation of a Music Manifesto program to Australia. We strongly recommend the Committee studies Musical Futures both in its own right for greater roll out in Victoria, and as a best practice model for other programs.

The question of school music is one of equity-of-access. The poorer the family, the less likely their children will have the opportunity to access the benefits of school music. In short, the children of aspirational Australian families are the most likely to miss out on school music.

The Australian Music Association believes this Inquiry provides an excellent opportunity for the Committee to work collaboratively with state education authorities and music organisations to improve the provision of music education in schools in Victoria.

The importance of music education and participation within school education is now well understood and thoroughly documented. This submission seeks to highlight this research to the Committee's current deliberations.

We have also sought to highlight many of the deficiencies and short-comings in the provision of music learning in Victorian schools. Most importantly, we have sought to highlight opportunities for the Committee to consider how music education can help ensure students are prepared for further education, employment and their future role within our community.

In particular, we wish to underscore the role that music can play in delivering better results in respect to:

¹ Stevens report. (2003) Music Council of Australia. *Trends in School Music Education provision in Australia*

1. Strengthening early childhood education
2. Enhancing middle years development
3. Supporting senior years of schooling and youth transitions
4. Promoting world-class curriculum and assessment
5. Improving educational outcomes for Indigenous youth and disadvantaged young Australians, especially those from low socioeconomic backgrounds
6. Increasing self-esteem and improving psychological health among Victorian youth

From a delivery perspective, we also have made submissions in respect of:

7. Supporting quality teaching and school leadership
8. Developing stronger partnerships
9. Strengthening accountability and transparency

1.1. Key submissions

- Music education has a low status within Victorian state school curricula, despite its proven links to intellectual development in the area of literacy and numeracy and its role in personal and social development.
- Music education lacks, in many instances, a core place in the curriculum, access by students is haphazard and quality is highly variable and contrary to pedagogical best practice, Music learning is frequently not of a continuous, sequential or developmental nature.
- This low status and inconsistent approach to music is contrary the role music plays in:
 - the development of the individual;
 - its place in the community, and;
 - the role music plays in the industry, in terms of scale, value and employment opportunities.
- There is a significant and well established body of research that demonstrates positive linkages between music learning and the development of mathematical and language skills, particularly among younger (pre and primary aged) children. The extra musical outcome of music participation should be considered as a tool to assist in the development of numeracy and literacy skills in children.
- Further research has shown the positive influence of music learning in social and personal development. Music learning in this context can be used effectively in both a whole-of-school approach as well as in remedial, at risk and disadvantaged settings.
- Some of the research outcomes in this area have shown that students who have access to music programs are:
 - More connected with school and with teachers;
 - More self confident and have high levels of self esteem;
 - Likely to become managers of risk who can make decisions concerning artistic outcomes and even their lives – more so than ‘at risk’ students;
 - Less likely to be involved in harassment and ethnic tension.
- There are significant deficiencies in the training of teachers in music. Principal among these is the generalist primary teacher who will, in most schools, take responsibility for a student’s initial music learning. The issue here is that too few undergraduate teachers have a background in music and their course of study at university (an average total of 23 hours throughout the program as an undergraduate student) is insufficient to allow him/her to develop a music skill of their own or an understanding of the pedagogy. The result is that many teachers have too few skills and confidence to deliver effective music

programs. Sadly, this deficiency happens to coincide with the period where music's impact on numeracy and literacy is at its greatest.

- Teacher resources and in-service training in music are also very limited, so it is very difficult for a teacher to improve their skills in music teaching over time.
- Among specialist music teachers work needs to be done to ensure music learning is integrated with the other areas of the curriculum so that the extra musical outcomes such as the development of self expression, creativity and social connection among students may be maximised.
- Generally speaking students who are gifted in music do have access to programs that will continue to develop their skills to a high level. In all aspects of music Australians are highly regarded internationally. Vocational success in music, however, should not just be limited to musical performance. This is just one aspect of music, though the most obvious. Vocational musical opportunities also exist in the creative side, composition, arranging and production. These areas need to be supported as well as performance.
- The AMA believes the low status of music learning in Australian schools is contrary to a 21st century view of learning, industry development and future streams of income and employment. The role of creativity in school education is one that is being fostered internationally and features a focus on music learning. The quality of teacher training, curriculum issues and resourcing in music education mean that Australians students are not, as yet, benefiting from this focus on creativity.
- Music education is highly valued by the community. However, this is not reflected through resourcing, status within the curriculum or teacher education. Our Association's quantitative research has shown that:
 - 91% of Australians agree that all schools should offer an instrumental music education as part of their regular curriculum.
 - 86% of Australians agree that music helps a child's overall intellectual development.
 - 87% of Australians believe that music education should be mandated by the states to ensure every child has an opportunity to learn music in school.²
- The status music is afforded in Australian schools lags significantly behind many other OECD countries. In most OECD nations music is considered a core part of the curriculum from K to year 9/10. Investment in music education is commensurate with this higher status. Primary educators are required to demonstrate their musical skills prior to becoming registered teachers.
- In the UK, where over many years music education resources had become significantly degraded, the Blair Government (and subsequently the Cameron Government) have undertaken a program to revitalise music education in schools. Significant investment and policy development in school music has taken place since 1997. The Music Manifesto, as it has become known, is worth considering as a good model for future action here in Australia.
- The Australian Government, through the National Review of School Music Education, has at its disposal a very well crafted document to take music education forward. Many of these recommendations can be applied and is still relevant to Victorian schools.
- Whole-of-class programmes that have been applied successfully in the UK such as Musical Futures and Wider Opportunities are examples. While these programmes are very much a starting point for the evolution of music education, they do focus on sustainable, cost-effective universal music education by up-skilling and equipping generalist teachers.

² *Australian Attitudes to Music* quantitative research studies, 2001, 2006

2. Why Music?

All people are musical. Australians, whether they recognise their own musicality or not, share their life with music. Music marks many of the major events in our lives. It defines our childhood and our youth. A relationship with music is something that we share from our cradles to our graves and is present in every culture, in every period of history.

In addition to this relationship with music, participation in active music making has been shown to assist in personal, social, creative and intellectual development. Arguably these benefits are evident across the population, though most research suggests the benefits associated with music participation are greatest from early childhood through to adolescence.

3. The right to music learning and participation

Access to arts, in particular music, should not be an optional part of a child's development and education, rather part of a traditional, well-rounded education. Indeed, the degradation of school music as part of the curriculum largely happened from the 1980s on – until then it was seen as a traditional and important part of Australian curricula.

However, in Australia music is more often than not an optional part of education in most State schools. This is evident across all year levels; however, the deficits have been shown to be greater in the early years of learning. These shortcomings are not universal and the situation does vary from state to state.

There are some excellent examples of Victorian children having access to specialist music learning opportunities (eg, Melbourne High School, Blackburn High School). However, these are in the minority. If music education does exist, the more typical situation is that some children find themselves in a centre or classroom where there happens to be a teacher with some musical skill. By nature these circumstances mean that music learning and participation are highly variable and ad hoc.

4. The importance of music in childhood

Musical development coincides with a child's increasing physiological and intellectual development. The fundamentals of music such as pitch and rhythm are embedded in the developing infant and child.

For example, a musical skill such as pitch has direct links to an infant's ability to recognise the voices of their parents. It is the skill that allows a child to differentiate their mother's voice from other female voices. At the next level of maturation this aural capability forms the basis of the child's language development – the capture and reproduction of sounds. And so it continues as the following studies show.

- Playing music increases memory and reasoning capacity, time management skills and eloquence.³
- Playing music improves concentration, memory and self expression.⁴
- Playing music builds or modifies neural pathways related to spatial reasoning tasks, which are crucial for higher brain functions like complex maths, chess and science.⁵
- The Chinese University of Hong Kong has shown that adults who had had music training before the age of 12 years had an improved ability to recall spoken words - ie. verbal memory.⁶
- Children who took keyboard or singing lessons for a year gained more points in year-end IQ tests than their peers who did not study music or take any extracurricular lessons at all.⁷

The benefits associated with music learning are not confined to intellectual development. The role of music in play creates important opportunities for a child's personal development. Music is a shared art – it is best done with others. Through the interaction involved in making music (a simple example might be singing in a 'round', or a statement and response song – like a spiritual chant) encourages the development of concepts such as teamwork and sharing. Examples of research that demonstrate these outcomes include:

- Anglo-Swedish research *Experience and Music Teaching* notes that:
 - among youth (15-year olds) music provides an opportunity to escape and relax, provides mental wellbeing, and channels feelings and emotions. The process of music is present as a signal to those around, as an emotional accumulator, and as a catalyst for style and image. Identity has a private and a public side, and music plays a major role with regard to both. We can see how both local and global currents of influence shape this changeable identity.⁸

³ F Sandor (ed). Music Education in Hungary, 1969. F Sandor (ed). *Music Education in Hungary*, 1969.

⁴ E W Weber, M Spychiger and J-L Patry, *Musik macht Schule*. Biografie und Ergebnisse eines Schulversuchs mit erweitertem Musikunterricht. Pädagogik in der Blauen Eule, Bd17. 1993.

⁵ Various studies by Dr. Gordon Shaw (University of California-Irvine) and Dr. Fran Rauscher (University of Wisconsin-Oshkosh), with others. Including those published in *Nature* 365:611 and *Neuroscience Letters* 185:44-47.

⁶ Agnes S Chan, Yim-Chi Ho, & Mei-Chun Cheung, Dept of Psychology, The Chinese University of Hong Kong. *Music training improves verbal memory*. *Nature* 396:128.

⁷ E. Glenn Schellenberg, *Psychological Science*, "Music Lessons Enhance IQ" August 2004, vol. 15, iss. 8, pp. 511-514(4).

⁸ Stalhammer, *Music – Music Their Lives 2004*

- Arts program participants can experience the unexpected connection with their inner selves, and their own voices of creativity through constructing their own realities.⁹
- Increases in the overall self-concept were evident within at risk children following their participation in an arts program that included music.¹⁰
- A 1997 Norwegian study showed that music had an impact in reducing harassment and ethnic tension.¹¹
- Music was found to be an effective tool when used for language intervention purposes.¹²
- Young people who continue playing instruments following the transition to secondary school have greater confidence in their own ability, and find playing more important and enjoyable than those who give up. They also don't mind a challenge and believe hard work will lead to improvements compared to those who give up.¹³

⁹ Powell, 1997

¹⁰ Barry, *Project ARISE*, 1992

¹¹ Skyllstad, 1997

¹² Wilmot, 2002

¹³ Keele University, *Young People and Music*

5. Music and the linkage to numeracy and literacy

Music has been a core area of learning dating back to classical Greece, recognised particularly for its links to the development of literacy and numeracy. Since the early 1950s numerous studies have increasingly identified music's relationship with learning and intellectual development.

A small sample of this research includes the following:

- Playing music builds or modifies neural pathways related to spatial reasoning tasks, which are crucial for higher brain functions like complex maths, chess and science. Various studies by Dr. Gordon Shaw (University of California-Irvine) and Dr. Fran Rauscher (University of Wisconsin-Oshkosh), with others. Including those published in *Nature* 365:611 and *Neuroscience Letters* 185:44-47.
- The Chinese University of Hong Kong has shown that adults who had music training before the age of 12 years had an improved ability to recall spoken words - ie, verbal memory Agnes S Chan, Yim-Chi Ho, & Mei-Chun Cheung, Dept of Psychology, The Chinese University of Hong Kong. Music training improves verbal memory. *Nature* 396:128.
- Children who took keyboard or singing lessons for a year gained more points in year-end IQ tests than their peers who did not study music or take any extracurricular lessons at all. E. Glenn Schellenberg, *Psychological Science*, "Music Lessons Enhance IQ" August 2004, vol. 15, iss. 8, pp. 511-514(4).
- More than 4,000 US elementary school students who participated in quality music programs score 22% higher in English and 20% higher in mathematics than students deficient in music education. Middle school students with access to quality music learning had results 19% and 32% higher for English and mathematics respectively than students who could not access music. C.Johnson, University of Kansas, *Journal of Music Education Research*, June 2007
- A relationship exists between phonological awareness and literary skills. A structured program of musical activities can be used to help children develop a multi-sensory awareness and response to sounds. The relationship between musical ability and literacy skills showed an association between rhythmic ability and reading. Training in musical skills is a valuable additional strategy for assisting children with reading difficulties. (Douglas and Willets 1994).
- Playing music increases memory and reasoning capacity, time management skills and eloquence. F Sandor (ed). *Music Education in Hungary*, 1969.
- Playing music improves concentration, memory and self expression. E W Weber, M Spychiger and J-L Patry, *Musik macht Schule. Biografie und Ergebnisse eines Schulversuchs mit erweitertem Musikunterricht. Padagogik in der Blauen Eule*, Bd17. 1993.

Further documented research can be found in the literature review of the National Review of School Music Education (pp-6 -36).

The Australian Music Association's stance is that a curriculum featuring a more inclusive music program will, according to the volumes of research available, assist the Victorian Government's efforts in the development of numeracy and literacy among students.

This is not a far fetched notion. Music is based in mathematics and vice versa. Rhythm is constructed around mathematical principles and patterns. Likewise, pitch is a series of mathematical ratios. The form of music and the phrasing of melodies are similarly comprised of mathematical and spatial relationships.

Music also has deep connections to literacy, as the research above demonstrates. Music is, for want of a better description, another form of language. Aural skills critical to the development of language among pre-and primary aged children are fostered through music learning.

6. Music as a tool for Indigenous, remedial & at risk students

Just as music has proven itself to be an effective tool in the development of numeracy and literacy, it is also an effective tool in personal and social development. There are therefore significant opportunities to utilise the non-musical benefits of music to enhance the opportunities of disadvantaged or at risk students within the Victorian schools context.

Benchmark research in this area includes a US study, *Champions of Change*, and the National Foundation for Education Research UK Study, *Arts education in secondary schools: effects and effectiveness*.

Champions of Change made numerous specific references to a range of social benefits ascribed to music and music participation. More broadly, the study showed that involvement with the arts, and in particular music, provided a “reason, and sometimes the only reason, for being engaged with school” for American at risk or disadvantaged youth. Other key findings from this research were:

- These “problem” students often became the high - achievers in arts learning settings.
- Success in the arts became a bridge to learning and eventual success in other areas of learning.
- The arts connect students to themselves and each other. By engaging his or her whole person, the student feels invested in ways that are deeper than “knowing the answer”.
- The arts transform the environment for learning – schools become places of discovery.
- The arts provide learning opportunities for the adults in the lives of young people in effective programs; the adults become coaches — active facilitators of learning.
- The arts provide new challenges for those students already considered successful. Boredom and complacency are barriers to success. For those young people who outgrow their established learning environments, the arts can offer a chance for unlimited challenge.
- The arts connect learning experiences to the world of real work.
- Students learning in and through the arts become their own toughest critics. The students are motivated to learn not just for test results or other performance outcomes, but for the learning experience itself. These learners develop the capacity to experience “flow”, self-regulation, identity, and resilience — qualities regularly associated with personal success.
- Rather than see themselves as “at risk”, students become managers of risk who can make decisions concerning artistic outcomes and even their lives.

The scale and scope of the *Champions of Change* report has given it worldwide recognition; however, there are many other examples of how arts education, and in particular, education in the social arts of music and drama, can positively impact a student's learning and development.

Local activities such as *Tide of Dreams*, *The Band Thing*, *The Indigenous Music Education Programme* and *Music for Learning for Life* are demonstrating these benefits in Australian contexts, particularly in relation to Indigenous students.

Our contention is that music (and arts participation) can be an effective intervention tool for many at risk and under-achieving students. This is especially the case for teens, who have high levels of engagement with music. Music learning for these groups should not be considered necessarily in a vocational context but as a tool of engagement with learning and school.

7. Music as a tool for Gifted students

There is evidence to suggest that students who have strong vocational aspirations in music are often able to attain high levels of achievement through a combination of school music and private music tuition.

There are obvious constraints for students located in regional and remote areas.

Equally there are many examples where school systems have played no part in development of our artists or performers. In these cases their studies and development were undertaken in the private sector. This can apply equally to performers whose interests lie in either the classical, jazz or contemporary music fields.

Students who have the desire, talent and drive to pursue careers in music performance or teaching are generally making their choices in the early years of secondary school. The musical backgrounds and the sources of skill development among these students will have come from a variety of sources. Some, no doubt, will have been inspired by school music programs in their primary school years, though we believe that the high variability of primary music and low levels of access to school music programs evident in research (eg, *Trends in the Provision of School Music Education*, Stevens 2003) limits this potential.

The majority, we believe, would have undertaken their instrumental or vocal study through private music lessons within the community, motivated either by their own desire or their parents' desire to be involved in music. In these cases achievement is often measured by the successful completion of external examinations such as those provided by the Australian Music Examinations Board (AMEB) and via performance opportunities through community festivals and competitions. By the time these students reach secondary school age many are being taught by the leading teachers, often tertiary tutors or professional musicians such as leading orchestral players.

As far as Western art music is concerned, this infrastructure is quite well developed, while anecdotal evidence suggests that there is also infrastructure in place within many of the ethnic communities to continue their own unique music traditions. However, for those with an interest in contemporary or popular music the structures are far less evident.

The critical time for many of these students occurs when they move from primary to secondary schools. Those whose parents do not have the financial capacity to enrol their child in a private school will have to compete for a small number of music scholarships.

Most will attend a State secondary school. Here, again, the high variability of provision and access within these systems causes concern. The students will continue to develop their instrumental skills via their private tuition; however, there is a particular need to participate in a range of instrumental ensemble and performance activities at this time. These ensemble and performance opportunities further the development of these students, taking them from merely competent manipulators of their voice or an instrument to musicians capable of working with other musicians across a wide range of genres or styles.

Opportunities do exist in the community for ensemble activities via municipal bands, orchestras and youth music programs. However, schools - especially those with well developed music programs - are ideally placed to provide this important support to these emerging musicians.

In recognition of the variability of provision and access to music in secondary schools some State systems have developed a selective approach to the provision of music for these students. In these circumstances a handful of metropolitan secondary schools in several

State capitals have been resourced with teachers and facilities to deliver a high standard of music education to these vocationally oriented students.

In addition to the teaching resources and facilities, these selective schools have the significant benefit of having 50 or 100 gifted and dedicated music students in the one location. These student numbers provide these locations with the capacity to deliver a full range of musical experiences – full 70 piece orchestras and concert bands, jazz and chamber ensembles as well as music technology and contemporary programs and groups.

There is a 25 to 30-year history of high levels of achievement among the students graduating from these selective secondary schools. Many have moved onto tertiary music programs to complete their training as musicians or music teachers.

While we support the continuance of these selective programs within the State systems we do have some concerns. Firstly, this approach is only effective within the major capital cities, significantly limiting access to non-metropolitan students. Secondly, there is cause to think that the State systems that have developed these selective programs are enabled, as a result, to quarantine their investment in music education to these few locations. Additionally, these locations are exposed to what we see as negative philosophical positions within some State bureaucracies that would prefer to see 'selective' education opportunities being wound back or eliminated.

Most importantly, however, without a broad-based and inclusive approach to music education in schools, students with the potential for musical excellence will go unnoticed - they themselves may not even recognise their musical abilities if there is no access to music learning.

8. Music and the provision of core knowledge and skills

Futurist, Alvin Toffler, wrote: “the illiterate of the 21st Century will not be those who cannot read or write, but those who cannot learn, unlearn and relearn”.

There is a growing weight of opinion that suggests a strengthening of arts education is the way to achieve the flexibility, creativity and discipline necessary to operate in the environment Toffler and others describe.

In the opinion of the Australian Music Association much can be learned from the highly regarded UK study, *All Our Futures*, commissioned by the British Government following a 1997 White Paper. While the main focus of the White Paper was on raising standards of literacy and numeracy it also recognised that:

“If we are to prepare successfully for the twenty–first century we will have to do more than just improve literacy and numeracy skills. We need a broad, flexible and motivating education that recognizes the different talents of all children and delivers excellence for everyone”.

Included among the recommendations of the subsequent *All Our Futures* report were the following:

- New education approaches are needed based on broader conceptions of young people’s abilities, of how to promote their motivation and self-esteem, and of the skills and aptitudes they need. Creative and cultural education are fundamental to meeting these needs.
- Creativity is often associated with a lack of discipline. This is not the case. All young people have creative capacities, developing the capacities involves a balance between teaching skills, understanding and promoting the freedom to innovate, and take risks.
- The arts relate to a broader definition of social culture, which includes the impact of science and technology on life.....we argue that culture and education are dynamically related and that there are practical implications for the curriculum and for the classroom.
- All schools should review their provision for creative and cultural education within and beyond the National Curriculum.
- Ensure that the importance of creative and cultural education is explicitly recognised and provided for in schools’ policies for the whole of the curriculum, and in Government policy for the National Curriculum.

A US study entitled *Learning for the 21st Century* reinforces these views. The report focuses on the development and use of ICT in education and was sponsored by major Silicon Valley and communications companies including AOL Time Warner, Apple, Cisco Systems, Dell, Microsoft and SAP.

Like *All Our Futures* this report recommended that:

- Core areas of learning be emphasised and skills within these areas of learning be developed. Arts education is among these core areas of learning.
- The focus on core subjects expand beyond basic competency.
- There is a developing role for arts and cultural education in schools.

The Australian Music Association believes that a role for music in education exists and that it can be supported by body of evidence - scientific and anecdotal. This evidence supports the role of music in education for its extrinsic benefits, via intellectual and personal development and through its ability to socialise participants. These benefits support the notions of creative development, risk taking, entrepreneurship and innovation.

The knowledge economy will value not the amount of knowledge but how that knowledge is applied in the form of innovation.

Finally, the status of music is adversely affected in areas where there is little or no curriculum support. Without curriculum support and the attendant human and financial support provided a place in the core curriculum, music education will continue to struggle.

9. The problem: Current practice

The Australian Music Association does not believe that music has a sufficiently prominent position with the curriculum because it is not considered a core area of learning. Not surprisingly, we believe this is a fundamental weakness of all Australian schools, but particularly primary schools.

However, we submit that the cause of the problem is not the curricula in place, but the lack of delivery of any curricula within individual schools, particularly State Schools. Victoria's rates of school music participation are among the lowest in the country.

For the Committee to make a meaningful contribution to increased delivery of music in Victorian schools, the AMA believe there must be a sustained focus on the practical, rather than the hypothetical.

Examples of actions the Committee could take which would make a meaningful difference include:

- Programmes to assist schools without a music programme to set one up.
- Programmes which provide professional development, particularly to generalist classroom teachers.
- Setting an agreed target for school music delivery within Victorian State Schools.

10. Attitudinal change in the way knowledge is valued

There is a significant contradiction between existing educational frameworks and structures and the role music has in the value and attitudes of parents and the community.

Too often the formal structures see music as a low value area of learning or a nice to have 'extra' within the curriculum. Simply put one of a number of things to fit into an already crowded curriculum.

Yet from the point of view of the community, and particularly of parents - current or prospective music is seen as being an important and highly valued area of learning.

In 2001, the Australian Music Association engaged Nexus Research to prepare a report that was entitled *Australian Attitude to Music*. The report was based on triennial research that had been undertaken in the United States since around 1987. The research audited the musical activity, attitudes and beliefs from 1,000 randomly selected households and 2,400 individuals. Respondents comprised non-players, current players and lapsed players in almost equal numbers. This study is currently being repeated.

This survey found that music education was highly valued and any notions of it being seen as a luxury are erroneous:

- The vast majority of the population (95%) believe that the study of music is part of a well rounded education.
- Most people (91%) would agree that *all schools should offer an instrumental music education as part of their regular curriculum*. The proportions completely agreeing are stronger amongst those in their teens and also those aged 35-49 yrs, which is the likely corresponding parental cohort. It thus appears that those with more direct experience with schools are more inclined to support this intention.
- Overall, 86% of people agree that music helps a child's overall intellectual development.
- The notion that *music education be mandated by the states to ensure every child has an opportunity to study music in school*, as supported by 87% of the population. The highest levels of support for this proposition were found among females (90%) as well as among those of primary parenting age (88%).

Furthermore, respondents recognised many of the non-musical benefits of being involved in school-based music programs. These benefits included:

- 53% believe that involvement with music helps children develop language and mathematics skills.
- 85% believed that music helped children develop self-discipline.
- 88% believe that participation in music can help their children make friends.
- 92% believe that music helps children develop an appreciation for arts and culture in general.
- 95% believe that music performance helps develop poise and confidence.
- 95% believe that participation in music aids the creative development of children.
- 95% believe that a music activity, such as playing in a school band, aids the understanding and development of teamwork amongst children.

Anecdotal evidence also supports these findings.

One obvious example is the status afforded to music within the promotional collateral developed by Australian private and independent schools. A brief survey conducted by the Australian Music Association during February 2005 of private school websites showed that 78% of these schools featured musical images on their home pages. Music making images were second only to images of smiling, happy, well turned out, relaxed students. Images of music making far out-numbered any other curricula images including images of computer, science, sports or the other arts activities. Furthermore, music making images outnumbered images of school icons such as photographs of the schools' historic buildings or images of the school crest.

Our experience leads us to believe that prospective parents of these independent private schools, as well as the parents of many children destined to attend catholic schools, seek access to schools with music programs as a matter of priority. Indeed, entry into Victorian State schools with specialist music programmes is highly competitive. Along with computer studies music is seen as one of two key differentiators in making their choice of school. As a result, it is not a great leap to conclude that many private schools offer music education as a perceived competitive advantage. This process, in some cases, is made between the State system and private schools. It is further applied when choosing between the private schools themselves. Thus, music education is central to Victoria developing a world class education system.

11. Generalist Teacher Training

While it is hard to argue against having a specialist music teacher teaching music, there has been a significant volume of research undertaken over the past three or four decades highlighting a number of deficiencies with respect to current generalist teacher training practice and the consequent problems teachers face upon entering the classroom - particularly with regard to arts education and music.

This research and commentary largely refers to the training of generalist primary teachers.

The three consistent outcomes from these studies indicate that generalist primary teachers lack training, skills and suffer from low levels of confidence upon entering the classroom after the completion of their training. The issue of confidence, in particular, has been referred to in many studies including those of Mills 1989; Gifford 1991 and 1993; Bresler, 1993; Russell-Bowie 1993 and 2002, and Jeanneret 1995. It was again reiterated by Stevens in the 2003 *Trends in the Provision of School Music Education*.

Gifford's 1991 and 1993 studies of pre-service and newly graduated teachers in Queensland are most informative in this respect. This 1991 study showed that teachers reported feeling less confident and enthusiastic about teaching music and expressed less positive attitudes towards being involved with music at the completion of their studies. The subsequent 1993 study generalised that pre-service teacher training needed to shift its focus from being skill-based to become more experiential. Gifford recommended that "personal experience with music, rather than extra time learning about it, was the key to a more successful music education for training teachers". This view was in line with the earlier work of D'Ombrain (1974) and Hoermann (1985) which suggested that teachers should "learn to teach music the same way that they would expect to teach their own students; that is, through experience".

We believe that a significant cause of the outcomes identified by Gifford and others stems not solely from issues regarding pre-service teacher training, but from the combination of those issues, coupled with a lack of 'music experience' among undergraduate teachers prior to their entry into teacher training courses. The Australian Music Association's *Australian Attitudes to Music* (2001) research showed that significantly fewer people were experiencing music at school. Among the under 35-year olds, only 21% of the 2,400 respondents indicated that their music experience took place within school, while 43% of the over-55 age group indicated their musical experience took place as part of their school activities.

It is not hard to see the dilemma concerning teacher confidence, when on one hand, potential teachers have limited, or in many cases, no background or experience in music, and then are provided with on average 23 hours of pre-service music education (Stevens 2003). We believe that this level of tuition in music is grossly inadequate.

This leads, as Byo (2000) suggests, to a situation where:

A teacher's level of confidence would affect the way they teach as teachers lacking the experience would not give their students the same level of instruction as a more confident teacher.

This lack of teacher confidence and skills we believe are central to the highly variable quality and ad hoc delivery of music education in Australian schools.

Studies conducted by Jeanneret in 1995 in New South Wales and in Arizona showed that pre-service training that is experiential, with some added music theory could provide pre-service trainee teachers with a greater level of confidence. This outcome was consistent with the earlier work of Bridges (1992) who suggested that "knowing about music and

knowing music are two different concepts, and that unless trainee teachers were given opportunities to experience and get to know music they would fear it unnecessarily”.

The consequence of this seems to be that improved music and arts education in schools will ultimately lead to an improved level of teaching in the long term. If all prospective trainee teachers were musically literate, could play an instrument and had had a range of musical experience before entering university then the education outcomes for their students would invariably be improved.

12. Specialist Music Teacher Training

While the situation surrounding the issues of generalist primary teachers teaching music have attracted a significant amount of attention, other areas of specialist music teaching, both classroom and instrument, do need to be considered.

Unlike so many of their generalist teaching colleagues specialist music teachers will have had a background in music and a range of musical experiences. While this background and experience as musicians will serve them well, they are not always as well equipped as teachers as they should be.

Secondary student teachers, who once completed a four year teacher-training course majoring in music over those four years, now firstly complete a Bachelor of Music. They then have thirty-six hours of tuition in music classroom teaching methodology and the same in instrumental music teaching. While their Bachelor of Music studies may have equipped them with significant instrumental or other musical skills, serious consideration has to be given as to whether 72 hours of training, in addition to their in-school placement, is sufficient for them to be trained as teachers. Furthermore, many classroom teachers not only take on the role of teaching, but also often enter the workplace as administrators of whole music departments.

Some issues concerning the training of specialist music teachers include:

- training does not provide them with a familiarity of the entire curriculum so as to limit their ability to integrate music as part of a holistic student-centred education
- insufficient training in school or departmental administration
- a narrow perception of what is it they will do as teachers, this is especially relevant for many instrumental teachers who have for many years concentrated to a large degree on the discipline of learning to play the piano, flute or trumpet
- an inability to context music with the curriculum. This can include too strong an orientation to the 'music for music's sake' argument while ignoring or being unaware of the non-musical benefits of music in education
- the perpetuating of notions of elitism, or genre preference based upon their own musical experience or preferences

With respect to instrumental teachers we believe that they should, as part of their training, complete a Diploma of Education, so that they are equipped with the most contemporary teaching methodologies and can better integrate their activities with classroom teachers.

Therefore, teachers who are in education courses should firstly have a range of musical experiences that they can call their own so as to develop confidence in music as an area of learning. Their education should also provide them with the skills to integrate music into the broader curriculum using an approach that is sufficiently flexible so as to inspire all of the school community to be active in music making.

Furthermore, music teachers need to be able to show that music is an important aspect of all life experiences, so integrating music into the broader curriculum also means that students develop a sense of the context of music - it has a place, a culture, a time, it explores life issues, ideas, discoveries and so on. It is critical that music is not just seen as repertoire that students may or may not relate to - it is the life context of the music that students need to relate to as well.

The March issue of the *'Music. Play for Life'* electronic newsletter contained a report from Kelly Parkes, an Australian who is currently pursuing her PhD in Music Education at the Frost School of Music, University of Miami, Florida, USA. She notes in her article the differences between teacher training for instrumental teachers in Australia and the United States.

“My (PhD) research into Australia’s instrumental music programs found that not all (Australian) states prepare teachers to teach instrumental music (in band programs). Comparatively, in the USA all teachers-in-training get several specific courses toward this end. They learn to play all brass instruments, all woodwind instruments, all percussion, all strings and some vocal techniques as well. They then learn the methods for teaching at the primary school and high school levels, both instrumental and general (appreciation) music. So students come out of their degrees ready to handle just about anything”.

While the Australian music education system is arguably not as one dimensional as the US, with their very strong focus on band and marching band programs, this theme will certainly have some resonance with organisations such as The Australian Band and Orchestra Directors Association (ABODA).

It would therefore seem to the Australian Music Association that there are significant further opportunities to develop the skills of teachers in the areas of:

- conducting and group instrumental teaching
- ensemble program management
- departmental administration
- music technology and computer skills
- integration of music into the broader curriculum
- improved integration of instrumental and classroom music programs
- increasing understanding and awareness of the role of music in education (the non-musical benefits of music education)
- the impact and affect of music as a tool to assist the development of disadvantaged and at risk students

Music teachers also need to be trained in how to manage curricular and co-curricula activities. Later in the same *Music. Play for Life* article Kelly Parkes refers to the difference in how music is integrated into the timetable of US and Australian schools:

In Australia, the music curricula in primary and secondary schools are very different. High schools – band/ orchestra/ choir rehearsals generally take place at co-curricular or extra-curricular times, such as before or after school. In the USA, band /orchestra /choir is a class subject during the school day, just like math(s) or science.

The reality in Australia is that a significant part of music activity will fall outside the normal school hours. Music teachers need to develop, or be helped to develop, coping strategies that allow them to deliver their programs without the threat of burn-out and negative notions of lack of recognition rising to the fore.

From the perspective of the Australian Music Association the training and use of music technology and computers within the music education context is an important one. While it is relevant for both pre-service and in service teachers we believe teachers who are currently in the system generally have less of an understanding when it comes to using music technology.

Australian Music Association member companies who provide software programs and training for schools have found considerable opportunity for improvement regarding computer skills amongst music teachers. Australian Music Association member involvement comes largely as a result of the requirement that computer-aided music composition (including notation printing) is an elective for many senior music students. Issues concerning the use of the technology have been recognised and current pre-service courses, professional development activities and *in situ* offer some exposure to the tools in this area. We are now seeing some skill development among classroom teachers in the area of technology; and gradually instrumental teachers are becoming more exposed.

Areas in which music technology may ultimately assist instrumental teachers and ensemble directors includes:

- ensemble teachers being able to more easily produce their own arrangements
- students being able to practice individual parts against other parts at times *other* than rehearsal times
- potential to help teachers more effectively teach instruments outside their area of specialisation
- provide specialist assistance to students such as ear training, rhythm training and so on
- students being able to record their own compositions, improvisations and performances and arrange them, or develop online portfolios of their work to be used for self and teacher assessment and review.

Many music teachers also need to develop management skills. One particular area of concern is the management of what are still large numbers of untrained music instrumental teachers in schools. These are people who often teach instrumental music as they were taught. Many of these teachers are very good teachers, but many find they have a large turnover of students due to their inability to understand and respond to student needs, or even appreciate that this might be an issue. They also lack the knowledge to integrate their work to those of the other music teachers in a school and of the curriculum in general. As a result we would suggest that instrumental teachers be encouraged and assisted to complete teaching qualifications, a Diploma of Education to add to their Bachelor of Music. What we believe is critical is for instrumental teachers to be adopting contemporary methodologies in their teaching.

The view that generalist teachers often do not treat music as a subject about knowledge (Bresler 1993) is a further issue. In this case it was found that music was considered a 'frill' for entertainment, to bring together a school community in the 'inculcation of traditions, fitting with school productions for holidays.' While this lack of understanding of the importance of musical process needs to be addressed through teacher training before entry into service, the reality of this situation requires some re-education of many current teachers.

One further aspect of professional development for existing teachers is the need to maintain as up to date understanding of the available curriculum materials and resources as possible. This is currently provided by professional associations, such as ASME or aMuse in Victoria, together with their equivalent organisations in the other states. The music products industry also often offers professional development opportunities through workshops, reading days, clinics and so on. These activities assist teachers in learning about examples of best practice, innovation, international and interstate perspective and so on.

Clearly, we need to recognise that improving the status and quality of music education in Australian schools is not a short-term task. While much work is required in the area of teacher training we cannot ignore the needs of those teachers currently in service.

Finally, the Committee need to consider the issues surrounding tertiary teaching in music. On the whole, just as the calibre of music education ideology has developed as its presence has declined, so, too, by and large has the calibre of teaching in music education courses. There are some excellent tertiary music educators in Australia being produced - among the best in the world. However, like music in primary and secondary education music the tertiary sector is in our opinion insufficiently resourced in regard to time, staff and music resources. This situation is largely a mirror of that of the primary and secondary systems, where there is a perceived lack of status for music education along with the attendant limited resources.

This returns us to an earlier theme, that of individuals being the critical success factors within music education in our schools. These individuals simply require policy support that recognises the importance of music education to all.

13. International perspectives

The comparative data that compares the role of music within the curriculum between countries is not comprehensive. However, the National Association of Music Education in the United States (MENC) did produce a number of summaries as part of its *International Music Education Policy Symposium* in 2004.

From this we can see that most of the 17 contributing countries include music within the broader arts (or arts and culture) curriculum. This is consistent with the Australian context. However, from the available information we believe it can be demonstrated that several comparable countries place a greater emphasis on music education in their schools than we do here in Australia.

13.1. The UK's Music Manifesto

We believe that the Music Manifesto model can be adopted for use here in Australia. The UK and Australian systems began at a similar level. Provision in the UK was patchy with very little equity of opportunity. In short, most children at Government schools in the UK had very little opportunity to learn a musical instrument.

The Blair/Brown Government began an aggressive school music agenda with the 'Music Mandate.' Specifically, the Music Mandate stated in 1999 that the UK Government's policy was that:

- i. We intend over time, that every child at primary school who wants to, has the opportunity to learn to play a musical instrument.
- ii. We want as far as possible, to deliver wider opportunities during the school day and on school premises.
- iii. We want to see breadth of provision in terms of styles of music, types of instruments (including voice) and range of providers.
- iv. We will provide guidance in the form of best practice examples, and financial support, but not a blueprint for local authorities to follow.

Blair Government – Policy for the Ministry of Culture, Media and Sport

The original Mandate policy is not dissimilar in intent to the Australian Government's own election statement on music education: to "create a comprehensive music education in our schools and educational institutions".

The music mandate has since become the Music Manifesto. The Blair/Brown Government effectively teamed with the music education sector and the UK music industry to develop this policy. Government investment was supported by all the key stakeholders working co-operatively.

According to the second Music Manifesto report (2006) an additional 1.5 million students received initial music education through the Youth Music program. The LEA in Manchester reported that 95% of primary students were participating in regular musical activity and that universal provision across the UK was achievable within five years.

The Australian Music Association has strong connections with the leaders of the Music Manifesto in the UK.

13.1.1. UK - Musical Futures

An example of a key program delivered under the auspices of the Music Manifesto is Musical Futures.

Musical Futures is a whole-of-class programme which brings non-formal teaching and informal learning into the classroom at Key Stage 3 (early secondary).

It is predicated on the belief that music learning works best when young people are making music, and when their existing passion for music is reflected and built-upon in the classroom.

Musical Futures was developed by the Paul Hamlyn Foundation, in association with Youth Music and the Department for Children, Schools and Families (DfES) Innovation Unit.

Over £4 Million (circa AU\$9.5 Million) has been spent to date developing Musical Futures programme.

Musical Futures is now a significant pathway for the delivery of the Music Manifesto at School level.

How was it implemented in the UK?

Through a series of funded pilots which were researched and independently evaluated, followed by production of a set of practitioner resources. This led to widespread take up by teachers across England

The programme is now consolidated through a “Champion Schools” network in partnership with Roland.

Programme results and benefits:

There are over 1,500 schools in England with some form of the Musical Futures programme.

The programme resulted in a sharp rise in numbers of kids wishing to take instrumental lessons; continue with music in school beyond age 14; parents buying instruments; improved motivation, behaviour and musical self-confidence; revitalised teachers.

Musical Futures and Australian secondary curriculum

Musical Futures is not a programme as such. Rather it is an approach to teaching and learning that can be overlaid onto most/any/all existing curriculum and syllabuses both here and overseas.

As such, it can be easily tailored to fit in with existing or future Victorian schools curricula.

13.1.2. UK - Wider Opportunities

Wider Opportunities is a program designed for Key Stage 2 students (late primary) and provides a ‘taster’ year in instrumental music for increasing numbers of British students.

The basis of Wider Opportunities is that students of Year 5 have engaged in music learning in a whole –of –class environment. The programme is taught by a music specialist working with the classroom teacher. Typically schools use orchestral instruments such as trumpet or clarinets but programmes in the UK include everything from steel drums (in south London where the Jamaican community are based) through to guitar or violins.

The programme has shown itself to be very effective in introducing and sustaining student interest in music, building learning communities, developing strong musical skills while providing access to music for many, many more students than traditional one on one or small group lessons.

The South Australian Government has recently developed whole-of-class programmes through a series of pilots based on the Wider Opportunities model and using expertise and support from the UK professional development, provided by Trinity Guildhall.

While recognising that Musical Futures and Wider Opportunities could be a starting point, the South Australian experience in localising Wider Opportunities could be a logical extension for Victoria's recent trial of Musical Futures, as they are complimentary programs which cover late primary and secondary school respectively.

13.2. France

Elementary school (5 to 11 years) 6-8 hours weekly is devoted to arts education including music. Music study is compulsory. French children learn to play an instrument.

Secondary or college (12 to 18 years) One hour per week is compulsory for each of the arts disciplines including music. Above the age of 15, music becomes an elective area of study – usually with a view to a vocational outcome.

13.3. Japan

Elementary school (Grades 1 to 9 years) 70 hours of music tuition is provided annually (7% of total instruction time). Music study is compulsory. Japanese children at this age learn to play an instrument – keyboard or percussion or recorder. All teachers study music as part of their qualification – all teachers play at least the piano proficiently.

Secondary or college (Grades 10 to 12) Music education comprises two hours weekly. In addition students play in bands, orchestras or sing in choirs as part of their co-curricular activity.

13.4. Norway

Elementary school and early secondary school (5 to 16 years) 2 hours weekly are devoted to music education, which is compulsory from the age of 6 to 16 years.

College (16 to 19 years) above the age of 16, music becomes an elective area of study – usually with a view to a vocational outcome.

13.5. Hungary

Elementary school and secondary school (6 to 18 years) 2 hours weekly are devoted to music education throughout both elementary and secondary schools. In addition there are choir or instrumental rehearsals.

Additional music training – 9-10 hours per week is available to specialist or 'gifted' students.

13.6. Sweden and Finland

In both these countries music education is compulsory for elementary and early secondary school students, though the approach differs significantly to the other systems. The music education offered in school is what we would term classroom music (music appreciation, literacy, experimentation and so on). Instrumental music is offered through municipal music schools where students are taught to play and instrument or sing. Government authorities underwrite this instrumental education providing 85% of the funding with the balance coming from student fees.

13.7. Singapore

Elementary school (Grades 1 to 6) a common compulsory music education curriculum is offered to all students.

Secondary or college (Grades 7 to 12) Music is taught to all students at all grade levels within secondary school as a non-assessed subject. From grades 8 or 9 students with a special interest can apply for specialist courses subject to meeting entrance requirements.

In each of these countries, State provided education accounts for the majority, if not the entirety of student education. In each of these cases the education systems recognise music as an important area of learning. This differs from the Australian situation in that each of these systems has:

- provided a mandate for music education *within the arts curriculum*
- allocated core hours within the curriculum for the study of music
- recognised the value of music education within the elementary or primary school
- introduced instrumental music at a younger age than in Australia
- provided either specialist primary music teachers or trained generalist teachers to effectively deliver music programs.

Unfortunately, comparisons with other English speaking countries such as Canada, New Zealand and the United States are not so easily summarised. In part this is a result of the federated Government structures, which in a similar way to Australia, place education largely in the hands of State or regional authorities.

13.8. Canada

The Canadian situation appears to be similar to our own with regard to music education. Music is bundled with the other arts areas and, while there are curriculum frameworks, music does not appear to be treated as a core area of learning with allocated hours of study within the curriculum. As there is no Federal Department of Education in Canada, each of the provinces provide for music in different ways. It is fair to say, however, that music suffers from low status and poor provision along with the issues that are evident here in Australia regarding teacher skills and confidence.

13.9. New Zealand

The New Zealand situation is that there is a detailed curriculum available but no mention of mandated hours of study. Like Australia, generalist teachers are the mainstay of music education provision in primary schools.

13.10. United States

The US situation is even more complex. An increased number of States and private education systems makes interpretation of an overall position more difficult. MENC summarises the US systems by saying that:

- General music education is offered from around the age of 7 to 12 years. A well planned curricula is available and the programs *generally* involve all students in a given school.
- Ensemble programs usually begin in late elementary school around the age of 10 or 11 though they are elective rather than required activities.

- MENC estimates that around 40% of US students receive sufficient instruction time in music, and as a result sufficient knowledge and skills to meet the US Education Standards, which admittedly are voluntary.
- It should be noted, however, that the most recent version of the *Elementary and Secondary Education Act* (which sets forth certain federal programs, policies, and funding for schools and is referred to as the *No Child Left Behind Act 2002* (PL117-110)), defines music and the arts as “core subjects” for the first time in US history, and authorises funding for school music education.

14. The Opportunity to Reform

The situation in the United Kingdom, particularly England and Wales, is we believe the most enlightening to us here in Australia. In many respects the English system is quite like our own with a mix of State and privately funded schools.

The curriculum here is delivered by 8 State and Territory education systems whereas in the UK their National Curriculum is overseen by 50 or so Local Education Authorities (LEAs). Importantly, the activity being undertaken in the UK has demonstrated that it is possible, even with a fragmented system, to implement significant reforms in music education with outstanding results.

In 2004 the Blair Government's *Music Mandate* became the *Music Manifesto*. This document and the subsequent structure introduced to support the policy has brought together many of the important music bodies, both Government and private within the UK, to implement effective music programs at all levels of education and into the community - supported by consistent funding and policy. It is through this Manifesto that the reforms of music education in the UK have taken place.

Again the Manifesto speaks to the issues we face here:

1. To provide every young person with first access to a range of music experiences.
2. To provide more opportunities for young people to deepen and broaden their musical interests and skills.
3. To identify and nurture our most talented young musicians.
4. To develop a world class workforce in music education.
5. To improve the support structures for young people's music making.

In the UK the response to Government policy came through the development of new programs. Wider Opportunities and Musical Futures are two such program but several more exist (eg, Sing Up! and Music Leader, which are also high profile, well accepted programmes).

Importantly, these programmes have been designed to incorporate educational elements that more readily enable:

- Personal and social skill development through group work;
- Creativity through composition, improvisation, aural and ensemble work;
- Self directed learning;
- Peer supported learning;
- Increased engagement with school.

And because the provision of music using these programs is universal, music can be more effectively integrated into the broader curriculum and can be used to support other areas of leaning such as mathematics and literacy.

What is clear from the UK experience is that the sector is capable of delivering against a reform agenda. Many of the issues in Australia such as pre-service teacher education and time in the curriculum remain issues for music education in the UK.

The difference is that through positive Government policy, the UK music sector is delivering on the reforms needed to meet the five objectives of the Music Manifesto *in spite of* these circumstances in the short term, while working to address them strategically in the longer term.

What is needed here in Australia is a similar policy of positive support for music education and music's role in learning.

Should such an environment exist then the Australian music education sector will respond positively and work to reform music education provision, increase access and build quality, just as the British have done.

That process will largely be programme led just as it has been in the UK. Some of those programmes may be adapted or adopted from the UK. Wider Opportunities and Musical Futures (with more than \$9 million of local development funding already behind it) are two such programmes that might be borrowed. Other initiatives will be home-grown.

15. Summary

Based on the research detailed in this submission, the Australian Music Association calls on the Committee to consider the following recommendations in its deliberations regarding the future of music education in Victorian schools.

- The policies' main aim should be to afford music a core place in Victorian State School curricula, with lessons delivered during regular class hours. As the UK model has shown, programmes delivered collaboratively with industry can make this achievable without affecting funding provided to maintain competence in other core areas of the curricula. Indeed, the research shows that exposing children to music will in fact *assist* development in other core curricula areas (eg, numeracy, literacy).
- Adopt a series of key policies that reflect the role music plays in society and the significant, proven educational and developmental benefits of music education for children. The AMA believes music education should be a non-negotiable for primary years but should ideally extend to middle and senior years.
- Seek to trial and develop programmes that fulfil this policy commitment. The Australian Music Association believes the UK Music Manifesto is an appropriate model.
- Programmes focussed on whole-of-class learning.
 1. Once established, the programmes are essentially designed to run themselves, meaning that a single investment will deliver long-term benefits.
 2. The programmes can be adopted by all schools and all year levels, making universal music education a reality in Victorian schools.
 3. While supported by government, these programmes offer an effective and economical starting point for introducing music into schools that currently have no music education.
 4. The programmes focus on educating and supporting generalist teachers in music, which has been identified as one of the major barriers to improving music education in State Schools.

Learning Music can have a profound impact on a child's development. We know this is particularly true for gifted as well as at risk students; however, every child can benefit from learning music in some way. Learning Music can improve peer relationships, social communication, confidence and self-esteem, and support a child with reading, writing and mathematical reasoning. Importantly, music is central to the way we live and communicate and its status in society should be reflected through education.

While the AMA recognises individual success stories of Victorian schools that perform outstandingly well academically and/or in music education, we believe implementing the above changes has the potential to help to elevate all Victorian State Schools to world class standards.