



**Submission to the
Inquiry into the Extent, Benefits and Potential of
Music Education in Victorian Schools
being conducted by the
Education and Training Committee of the Parliament
of Victoria
from the
School Music Action Group (sMAG)**

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The School Music Action Group

The School Music Action Group (sMAG) was formed in 2007 as an outcome of the Victorian Music Workshop held in April 2007, which was attended by over one hundred delegates representing all areas of state, Catholic and independent schools, tertiary institutions, community music providers, parent organizations and the music industry. The Workshop examined the recommendations from the 2005 report of the National Review of School Music Education¹ and the action points from the 2006 National Music Workshop², and considered them within the Victorian context.

A review of school music education in the State of Victoria was undertaken by sMAG and concluded that Victoria had all the shortcomings articulated in the National Review and set about to develop a report where strategies were set out to redress these deficiencies taking into account the uniquely Victorian circumstances, policies and educational structures. The report acknowledged the important role that the Victorian Government can play in addressing the deficiencies of school music education in Victorian schools along with a collective effort from the music sector including teachers, schools, universities, community groups, and the music industry.³

Specifically, the aims of sMAG are:

- To promote high quality school music education in all schools in Victoria
- To be a representative voice from all sectors supporting music education in schools
- To promote the value and status of school music education throughout the Victorian education sector and in the wider community
- To comment as appropriate upon matters relating to school music education
- To encourage and assist societies and organisations concerned with school music education and the professional development of teachers
- To promote singing as a foundation for developmental music education programs in all early childhood, primary and secondary settings
- To promote the inclusion of continuous, sequential and developmental music study into the school curriculum
- To promote the expansion of pre-service education and ongoing professional development of teachers to meet the needs of the delivery of high quality music teaching.

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¹ Robin Pascoe, et al., *National Review of School Music Education: Augmenting the Diminished*. Canberra: Department of Education, Science and Training, 2005.

² See Ian Harvey, *Making the Progression: Report of the National Music Workshop, 27-28 August, 2006*. Melbourne: Australian Music Association, 2006.

³ See Anne Lierse, et al., *Victorian Music Workshop Report*. Melbourne: sMAG, 2007.

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Evidence supporting music education in schools

1. Term of Reference 1

Benefits to society and to individual students wanting to pursue music as a career

Music is a moral law. It gives soul to the universe, wings to the mind, flight to the imagination, and charm and gaiety to life and to everything (Plato)

Access to a global human phenomenon. Music is a phenomenon found in all cultures. It is a highly developed art form, the form of expression chosen by some of humankind's great minds. Music connects us to our history, traditions, and heritage. Music is an academic subject with its own special body of knowledge, skills, and unique ways of knowing and thinking about ourselves and the global community. Moreover Australian music is significant in the presentation of Australia internationally as a sophisticated, high-achieving culture and economy.

Contribution to national culture. It is evident that an effective music education supports the retention, transmission and further evolution of the nation's history and culture as well as its musical heritage.

Contribution to the national economy. The music sector in Australia contributes about \$7 billion, value added to GDP. It is therefore significant in the national economy as an employer. Music education prepares students to contribute to the economy and enables them to develop skills needed for the 21st century workforce, such as abstract thinking problem-solving, self-discipline, and teamwork. The music products industry has a total sales value in excess of \$550 million per annum and employs more than 6,000 individuals directly and a further 1,000 or so as music teachers, coaches or mentors on a contract basis. A recent statistical report shows that Australian Copyright Council report on music, film, and other copyright- based industries generated A\$93.2 billion in economic activity in 2011. Live performance reported \$1.3 billion in yearly revenue.

Stronger participation in music education would benefit Australian society by a) higher rates of mental health and wellbeing in the community; b) thriving live music scenes; and c) keeping the billions of dollars garnished from the elite performers, rather than seeing it go overseas as is current practice.

Personal and societal well-being. An effective music education is of intrinsic value to a individual's well-being and richness in life, and by extension to all Australians.⁴ An education in music assists all Australians to make discerning choices as a consumer in this multi-billion dollar industry⁵ and as a health and wellbeing need.⁶ At least 50% of the Australian population will continue participating in live music either as a hobby, a second job or as their primary income; choirs, rock bands, jazz bands,

⁴ See Bruce May: *Music helps me live inside my head: A Longitudinal Ethnographic Case study of a group of Senior High School Music Students*. Unpublished Doctoral thesis, Queensland University of Technology, Queensland, 2003.

⁵ Australia Council, *Art Facts*. (<http://artfacts.australiacouncil.gov.au/industry#post-548>).

⁶ Stephen Clift, et al., *Singing and Health*. Canterbury, UK: Sidney De Haan Research Centre for Arts and Health, 2008 (<http://www.creativityaustralia.org.au/wp-content/uploads/2012/05/Report-5-Systematic-Mapping-and-Review.pdf>).

marching bands, and dance scenes are all thriving with live music in Melbourne. Then the gifted and talented musicians will move into the ranks of the elite performers, and contribute to the global stage.

In the olden days, everybody sang. You were expected to sing as well as talk. It was a mark of the cultured man to sing. (Leonard Bernstein 1918-1990)

2. Term of Reference 2

General benefits to students as a result of music education

Development of critical and creative thinking in students—Reference is made in the recent (2011) Australian Curriculum, Assessment and Reporting Authority document, *Shape of the Australian Curriculum: The Arts*, to the role of the arts not only in maximising “opportunities for learners to engage with innovative thinkers ...” but expects that students will themselves become “critical and creative thinkers”.⁷ Music has the potential to develop such thinking in the following ways: aesthetically (an artist), creatively (an innovator), empirically (a mathematician), conceptually (a theoretician), logically (an investigator), linguistically (an interpreter), adroitly (an expert), intuitively (an improviser), critically (a researcher) and musically (an all round communicator).⁸ Researchers have found that the more students experience music education, the greater their creativity.⁹

Music education and brain development—Research strongly suggests that an effective music education accelerates brain development for both musical and non-musical skills and is responsible for a broad integration of brain functions and extra-musical learning.¹⁰

Intrinsic value—An effective music education is of intrinsic value to a person’s well-being and richness in life. A study of music enables us to experience all that is human as it inspires, turns on our senses and emotions, opens our minds, and reaches into our inner selves. Music study also enhances self-esteem, builds self confidence and self-discipline, and encourages respect from others. It also enhances the quality of life. To participate fully in one’s culture, a child should develop the musical knowledge and skills that are inherent in a quality music education.¹¹

Perspectives of Victorian school principals.¹²

- Music provides a major means of learning and communication, and the opportunity for students to reflect on and celebrate our cultural heritage.
- music provides a major means of developing the full range of human intelligences.
- it enables students to develop creative thinking and problem solving that can be applied to all areas of life.
- Participation in music enables students to develop team spirit, self-discipline, self-assertion and enhance self-esteem.

⁷ Australian Curriculum, Assessment and Reporting Authority, *Shape of the Australian Curriculum: The Arts*. Sydney: Australian Curriculum, Assessment and Reporting Authority, 2011.

⁸ Music Forum 2000.

⁹ See for example, K. Wolf, “The non-musical outcomes of music education: A review of the literature”, *Bulletin of the Council for Research in Music Education*, 55, 1-27 (1979).

¹⁰ See for example, D.B. Hoermann and G.F. Herbert, *Report and evaluation: A developmental programme of music education for primary school (Kodály-based)*, Educational Supplies Pty Ltd, Brookvale, NSW, 1979 where it is clearly demonstrated that Year 6 primary students learning music achieved higher test scores in literacy, numeracy and associated skills.

¹¹ Bruce May: *Music helps me live inside my head: A Longitudinal Ethnographic Case study of a group of Senior High School Music Students*. Unpublished Doctoral thesis, Queensland University of Technology, Queensland, 2003.

¹² See *Music Education in Victorian Secondary Schools: A Report by the Instrumental Music Working Party of the Victorian Association of State School Principals*, May, 1997.

- as a communal experience, music enhances the school culture by providing music for school and community occasions. It also provides links to other learning areas such as mathematics, science and technology.
- overall music can provide a major focus for school development such has been the experience at Melbourne High School and at University High School.¹³

Some relevant US research¹⁴

Enhanced involvement at school and sense of community contributing to school retention--several studies, including one conducted in Florida in 1990, indicated that music, art and drama programs in public schools helped children to feel more involved with their school, and fostered a sense of community with like-minded fellow students that positively influenced their decision to stay in school. Similarly, a 2007 Harris Interactive poll suggests that 88% of those holding graduate degrees have a background in music education.

Reduced Likelihood of Drug and Alcohol Abuse—the 1998 Texas Commission on Drug and Alcohol Abuse Report revealed that secondary students who were actively involved with band or orchestra reported the lowest current and lifetime rates of drugs, alcohol and tobacco use. The National Institute on Drug Abuse also issued a list of factors they believe could reduce the risk of adolescent and teen substance abuse; among them was success in school and involvement with school organizations. Children who are active participants in band, orchestra and other musical activities may face a significantly lower risk of addiction.

Greater Self-Discipline—a paper entitled “Music Linked to Reduced Criminality”, which was released by MuSICA Research Notes in 2000, examined a group of Rhode Island residents aged from infancy to 30 years. The study found a significantly diminished arrest rate among those who had been involved in music and musical education. The dedication, determination and willingness to sacrifice free time for music practice and performance fosters a strong sense of self-discipline in a child, which may lead to a lower likelihood of anti-social behavior.

Increased Confidence and Self-Esteem—developing and mastering new skills dramatically boosts students’ confidence and self-esteem. Through musical instruction, children are constantly learning new skills, improving them, and sharpening them to excellence.

Singing as essential learning—The following general benefits of music in education have been identified by Community Music Victoria:¹⁵

Learning Capacities—singing and music making together develop memory capacity, attentiveness, pattern recognition, rhythmic understanding and facility, body/mind coordination, volume control, connectedness, curiosity and creative initiatives. Singing together is particularly good for learning literacy and numeracy. It develops language structure and grammar, playing with language (e.g. rhyming, alliteration), pronunciation, accents and rhythm of languages. Because there can be limited text and much repetition with singing, it helps to reinforce many of these concepts in an enjoyable way.

¹³ See Alice Hoy, *A City Build to Music: The History of University High School, Melbourne, 1910 to 1960*. Melbourne: University High School, 1961.

¹⁴ Information extracted from Piano Teachers Vancouver, “7 ways every child can benefit from music lessons” (<http://pianolessonvancouver.com/2012/12/14/7-ways-every-child-can-benefit-from-music-lessons/>).

¹⁵ Community Music Victoria, “Music in Schools” Statement (www.cmv.org.au).

Facilitating learning—singing and music making represent an effective memorisation device and an engaging introduction to history and culture. Singing promotes mood control, facilitating relaxation and calm, focusing and energizing learners as well as enabling content delivery, integration of play and instruction, and enhancement of events and occasions.

Personal development—making music through singing together brings an awareness of self and others, provides emotional expressions and outlet, and develops identity, confidence, self-esteem, a sense of achievement, expressiveness and health (mental and physical).

Socialisation—making music together fosters cooperation and interaction (together we can do more than we can alone), simultaneous listening and vocalisation, group awareness (bonding/sense of belonging), the direct experience of synergy (the sum is greater than the parts), and embodies the values and diversity and respect across gender, age, culture and skill level.

Intrinsic value—studying and practising music is valuable as an end in itself (not just a way of becoming better at literacy, mathematics or personal development). It develops an understanding and appreciation of beauty that is uniquely musical. We learn that by manipulating the elements of music we produce different results and can explore this unique and ephemeral art form.

Therapeutic value of singing—In addition, singing has been identified as an antidote for depression, loneliness, stress, and aggression. The therapeutic benefit of engaging in music activities is widely recognised. When learnt as a child, people are more likely to carry through into adult life. Many studies in this area have found singing is beneficial in coping with stress, and that isolated, lonely and disconnected children find solace and comfort in singing. Singing with a group energizes the body and vitalises the spirit and has intrinsic value as well as contributing to group identity. The aesthetic value of singing can be experienced by anyone present and particularly rewarding to our inner awareness. It allows for personal and group emotional, aural and language expression. A school culture of aesthetic appreciation and associated sense of community is developed and an environment where emotional sensibility can be nurtured and supported is created.¹⁶

¹⁶ These claims are well supported by a survey and literature review undertaken by the Wellness Promotion Unit, Victoria University; see Heather Gridley, et al., *Benefits of Group Singing for Community Mental Health and Wellbeing*, Melbourne: Victorian Health Promotion Foundation, 2011 (<http://www.vichealth.vic.gov.au/Publications/Social-connection/Benefits-of-group-singing-for-community-mental-health-and-wellbeing.aspx>)

3. Term of Reference 3

Benefits to student academic performance as a result of music education

There are numerous research studies that confirm that students who study music benefit “in personal, social, and intellectual domains in addition to language, literacy, numeracy, creativity, social skills, concentration, team-work, fine motor coordination, self-confidence, and emotional sensitivity. Leading from brain research and qualitative psychological students is the claim that ‘music makes you smarter’ and that students who miss out on a music education are being deprived.”¹⁷ The following are representative examples of research in this area.

The Song Room research findings¹⁸—The Song Room received a three year grant from the Macquarie Group Foundation to investigate the efficacy of its interventions in improving social and educational outcomes for children in a range of high-need target group areas participating in the program. This ground-breaking research has made an important advance in demonstrating that arts education not only has intrinsic value, but when implemented with a structured innovative and long-term approach, it can also provide extrinsic benefits, such as improved school attendance, academic achievement across the curriculum as well as social and emotional wellbeing. This independent evaluation of an arts program taught in disadvantaged schools found student grades in English, maths, science and studies of human society rose significantly compared to similar schools with no arts classes. Also in national literacy tests, the proportion of Year 5 students meeting minimum standards in reading rose to 90 per cent compared with about 65 per cent in non-arts schools.

- Students engaged in the arts gained a full year in NAPLAN scores in reading.
- There was 65 per cent less absenteeism on days when the long-term arts program was offered compared to absenteeism in schools that did not offer the program.
- Students engaged in the arts had higher measures on every dimension of the Australian Council for Educational Research socio-economic well-being scale.

In his conclusion, Professor Brian Caldwell stated, “We believe these findings are of profound significance for policy and practice in education in Australia. The inclusion of the arts, defined broadly, in a balanced curriculum may have a more powerful impact than many strategies to improve literacy that have so far had a limited impact. ... Government schools may be at a competitive disadvantage through side-lining the arts.”

Findings from the US Champions of Change Project¹⁹—Research findings from James Catterall’s analysis of 25,000 students revealed that:

- Students with high levels of arts participation outperform “arts poor” students by virtually every measure.

¹⁷ Quote from Anne Lierse, “The Secret Power of Music Education”, *Leadership in Focus*, Spring, 2012, pp. 6-9

(<http://www.glendalps.vic.edu.au/uploads/Importance%20of%20Music%20in%20Schools.pdf>).

¹⁸ See Tanya Vaughan, et al., *Bridging the Gap in School Achievement through the Arts: Summary Report*. Abbotsford, Victoria: The Song Room 2011.

¹⁹ See E.B. Fiske (ed), *Champions of Change: The Impact of the Arts on Learning*. 1999). President's Committee on the Arts and the Humanities, Washington, DC, 1999 (<http://www.eric.ed.gov/PDFS/ED435581.pdf>).

- When comparing high and low arts participants in the lowest socio-economic segments, high arts participation makes a more significant difference to students from low-income backgrounds than for high-income students.
- There was clear evidence that sustained involvement in music and theatre are highly correlated with success in mathematics and reading.
- When well taught, the arts provide young people with authentic learning experiences that engage their minds, hearts, and bodies, engage multiple skills and abilities, and nurtures the development of cognitive, social, and personal competencies. The learning experiences are real and meaningful to them.
- The arts reach students who are not otherwise being reached such as disengaged students and at-risk students.
- The arts connect students to themselves and to each other.
- The arts transform the environment for learning.
- The arts provide new challenge for those students already considered successful
- The arts connect learning experiences to the world of real work.

“Champions of Change” found overwhelming evidence that involvement in instrumental lessons and ensembles had incredible pay-off for students academically, therapeutically and socially. One finding was that students who play an instrument and are involved in orchestra or band achieved significantly higher levels of mathematic proficiency by Year 12. There were also increasing academic advances of students who maintained instrumental music involvement through to year 12. Its findings showed that the probability that high SES students, who had a high music involvement, would score the highest level of maths which was 140 per cent higher than for the average of all students.

Music training is good for the brain—Research findings from the Music, Mind and Wellbeing Program: University of Melbourne²⁰

Research findings from the Melbourne Neuroscience Institute at the University of Melbourne have revealed:

- How exposure to music changes the brain and the way it functions.
- How different types of developmental assets, both personal and social, are acquired from learning music with positive consequences for music learners’ emotional development
- How music fosters wellbeing within societies and can be used to improve the quality of life for vulnerable people in the community.

Music training helps learning and memory²¹—The following statements are quoted by William Klemm based on research undertaken in 2010 by Kraus and Chandrasekaran:

- Music training is food for the brain and music training leads to changes throughout the auditory system that prime musicians for listening challenges beyond music processing ... music is a resource that tones the brain for auditory fitness” (Nina Kraus).
- Musicians are commonly studied for neural plasticity (ability of learning experiences to change the brain chemically and physically). Musicians have more grey matter volume in areas that are important for playing an instrument

²⁰ Music, Mind and Wellbeing Program: University of Melbourne
(<http://www.neuroscience.unimelb.edu.au/content/music-mind-and-wellbeing-program>).

²¹ See W. Klemm, “Music training helps learning and memory” based on research by N. Kraus and B. Chandrasekaran, “Music training for the development of auditory skills”, *Nature Reviews Neuroscience*, no. 11, pp.500-505 (2010).

and in the auditory cortex, which processes all kinds of sounds. The benefits transfer to speech, language, emotion, and general auditory processing.

- Music training imposes a high working-memory load. Increasing working memory also improves the ability to think, as manifest in IQ scores.
- One study of children showed that fifteen months of intense music training induced structural changes in the primary auditory and primary motor area. These structural changes show children who are musically trained, compared with improved auditory and motor skills, respectively. Other studies show that children who are musically trained, compared with non-trained children, have a better vocabulary in their native language and a greater reading ability.
- Nina Kraus argues for more and better music education in the early grades of schools. She believes music training may benefit academic achievement by improving learning skills and listening ability... Since working memory is apparently increased by music training, and music training also apparently enhances auditory learning, it seems like a no-brainer to suggest that more music training needs to occur in elementary school.

Potential benefits to at-risk youth—Catterall and Dumais USA, with Hampden-Thompson UK ²²

According to a National Endowment for the Arts report, “The Arts and Achievement in At-Risk Youth” finding from four longitudinal studies showed that at-risk students who have access to the arts (including music) in or out of school also tend to have better academic results, better workforce opportunities, and more civic engagement. The study reports these and other positive outcomes associated with high levels of arts exposure for youth of low socio-economic status:

- Better academic outcomes – Teenagers and young adults of low socio-economic status (SES) who have a history of in-depth-arts involvement (“high arts”) show better academic outcomes than low-SES youth with less arts involvement (“low arts”). They earn better grades and have higher rates of college enrolment and attainment.
- Higher career goals – There is a marked difference between the career aspirations of young adults with than without arts backgrounds. (examples are listed in the paper)
- More civically-engaged – Young adults who had intensive arts experiences in high school are more likely to show civic-minded behaviour than young adults who did not, with comparatively high levels of volunteering, voting, and engagement with local or school politics. In many cases this difference appears in both low-and-high-SES groups.

²² J. S. Catterall, et al., *The Arts and Achievement in At-Risk Youth: Findings from Four Longitudinal Studies*. Washington, DC: National Endowment for the Arts, 2012 (<http://www.arts.endow.gov/news/news12s/Arts-At-Risk-Youth.html>). Examples of outcomes, goals, etc are listed in the paper.

Current provision of music education in Victoria

There are several forms of music education provided in Victorian schools. The main forms are: (i) classroom or general music (which is nominally part of the core curriculum in years P to 10), (ii) instrumental / vocal music tuition which is usually extra-curricular except where students are undertaking specialised musical studies at senior secondary school levels—i.e. at VCE level—where it is considered to be co-curricular,²³ (iii) instrumental /vocal music usually involves participation in choral and/or instrumental ensembles which are usually considered to be extra-curricular and often form part of annual speech night performances, (iv) musical productions commonly referred to as “school musicals” and may include light opera performances which is again extra-curricular, (v) participation in the Schools Spectacular²⁴ which is extra-curricular, (vi) co-curricular programs offered to schools by professional musicians and community groups, etc.

4. Term of Reference 4

Music education provided through specific funding for music education

It has been assumed that classroom music is funded through non-specific funding allocations to schools and accordingly the principal area covered by specific funding is what is understood to be an annual allocation of \$27 million of the DEECD budget allocated to “musical instruments [instrumental music instruction]”. Although some comment will be made on instrumental music in independent schools, our response to this Term of Reference will focus principally on the provision of instrumental music instruction in government schools.

Instrumental music in Independent schools

A large number of independent schools offer an excellent co-curricular instrumental music program with students attending lessons in class time and attending ensembles before or after schools. This is essentially a fee-for-service elective and represents a significant area of employment for musicians in many schools. Instrumental staff are employed in a number of ways—e.g. as a member of staff on a salary, or by day, or by hourly rate. These teachers receive payment from the school according to the number of students they teach, or the student may pay the teacher directly. There are also many schools that have instrumental tuition as part of the classroom music program where all students at certain year levels (e.g. grade 3 or 4) experience a term or so learning a string, woodwind or brass instrument. This practice is designed to assist students to select an instrument and move onto formal lessons.

Instrumental music in government primary schools

Many government primary schools engage instrumental teachers on a user-pays service. However there is an issue with the professional status of some of the instrumental teachers employed in government primary schools, many of whom have low-level instrumental skills and no teacher training. These programs are often run by franchise businesses which employ young people with low-level skills at very low

²³ Note that music performance is only one component of VCE subjects which usually are coordinated by the classroom music teacher and is therefore often considered to be a co-curricular study.

²⁴ See DEECD, “Victorian State Schools Spectacular” (<http://www.education.vic.gov.au/about/events/Pages/spectacular.aspx>)

wages. On the other hand, there are some outstanding instrumental teachers who are running excellent programs in primary, some of whom were top international performers and, due to the re-classification of the role of instrumental teachers as instructor / tutor / coach by the Victorian Institute of Teachers, are paid at the same low wage in order to secure employment. These employment decisions are often made at a local level by principals who, without any musical expertise, are in no position to understand the full ramifications of these decisions.

Instrumental music government secondary schools

The Victorian Regional Instrumental Music Program
Instrumental music is taught in some government secondary schools by specialist instrumental music teachers who are now appointed by schools with their allocated funding on a full-time or fractional time basis rather as previously to a Region. To gain an appointment to one of the Regional positions, instrumental teachers must have VIT registration—i.e. an approved under-graduate degree and an accredited teacher education qualification. Schools wishing to employ additional staff from their school budget or from parent contributions may employ a teacher who has not completed a teacher training course who under the *Education and Training Reform Amendment Act 2010*, is now designated as an instructor. A Working with Children document is the only requirement.

The Instrumental Music Program is usually only available to secondary school students. This service, originally designed to provide instrumental teachers to government schools at no cost to the students, is the life-line to the effectiveness of music programs in many schools, and an investment in the future and quality of music performance groups in secondary schools. Instrumental music teachers employed by the Department are allocated to a Region, and travel from school to school to provide specialist tuition on particular instruments and to direct and conduct musical ensembles.

The current arrangement of Regional Instrumental Music Coordinators allows for (a) an auditing process to make sure schools are accountable for their instrumental music funding, (b) expert advice to schools to maximise the benefit of the funding to the students; i.e. schools in different socio-economic areas can significantly differ in their needs and demands for instrumental music, (c) organisation of major events such as the Regional Concerts, where students from smaller programs are exposed to larger programs, advanced students and world-class performance venues.

It is also important to recognise that within the “subject” of Instrumental Music, the needs of, tuition of and cost of different styles and different instruments differ greatly. Not only are more than 30 instruments being taught in school environments, each requiring their own specialists, but “traditional” band programs and contemporary programs differ significantly. Contemporary programs, often perceived to be more popular and in demand from students, are much more resource-intensive and costly because of their higher staff-student ratios. Again, the current auditing processes, particularly of the former Southern and Eastern Metropolitan Regions, allow for these differences transparently and fairly.

The auditing processes undertaken by Regions essentially count students within a school's instrumental music program, with weightings for different year levels (this is in recognition of the fact there is no National Curriculum for Instrumental Music, and that most students start in year 7 in larger groups, progressing to more advanced and small groups or individual lessons. Further weighting is given to VCE students where individual lessons are required. Only students are counted who have a weekly

lesson together with a weekly ensemble rehearsal and who are assessed with a written report.

Instrumental music teachers are usually itinerant and benefit greatly from having a central source of support, knowledge and professional development provision. There is a strong argument for establishment of an Instrumental Music “school”, preferably in every Region, with ultimate responsibility for the provision of instrumental music funding and staffing to individual schools. This model is used in Western Australia, and these schools have their own Principal and support staff.

VCE music performance is also supported by the VCAA which organises a showcase performance for top performers in their “Top Class” and “Top Acts” concerts. Other showcase concerts funded by the government include the ‘Music Spectacular’, and the controversial Rock Eisteddfod”.

The current Region model allows for the provision of Regional events such as workshops and concerts where students from smaller programs can broaden their educational experiences by playing in large ensembles in world-class venues such as Hamer Hall.

5. Term of Reference 5

Music education provided through non-specific funding, for example, general student resource package funding

Classroom music provision

Classroom music generally forms part of the core curriculum offered in independent schools from P to Year 12 where classroom music is sequential, developmental and continuous from P to Year 9 and is most usually taught by specialist music teachers. In both the government and Catholic school sectors, classroom music is nominally part of the primary curriculum and may be taught by a specialist music teacher if the school decides to support such an appointment, but is generally the responsibility of generalist class teachers who may or may not have sufficient competence and/or confidence to implement a music program and generally results in a non-sequential and irregular music tuition across the primary school years (P to Year 6). At secondary level, classroom music generally forms part of the core curriculum in Years 7 and 8 and is usually taught by a specialist music educator, although the music program may not be continuous during these school years. Indeed, in many schools, classroom music appears to be an elective these days, even in years 7 and 8 for with a time allocation as little as one term over two years.

In Victoria at the present time, it is not overstating the situation to say that there is a crisis in the provision of classroom music. Gross inequalities exist and a recent study suggests that 80 per cent of independent schools offer a continuous, sequential and developmental program of music education (as was recommended by the 1995 National Review of Music Education) compared to only 23 per cent of government schools. It is believed that the situation in Catholic schools is on a par with those in the government school sector.

Primary level classroom music

In Queensland Music is a mandatory subject in the (P)–8 curriculum and is usually taught by music specialist teachers and in Tasmania, although Music is not compulsory, it is nearly always taught by specialists. However the situation in Victorian government primary schools is that the appointment of a music specialist classroom teacher is far from being the norm and is determined by the principal and school community. The cost of the music specialist is deducted from the school's global budget and accordingly the service is free to students. However, in medium and small primary schools, Principals report that the size of the global budget makes it difficult for the school to afford more than one or two specialist teachers, and choices must be made between appointing a visual arts, P.E or music specialist teacher and all too often the priority is given to the subject for which a teacher can be most easily found in the locality.²⁵ If there is no provision made for a music specialist at a government primary school, the generalist classroom teachers are nominally responsible for implementing the music curriculum if the school chooses Music as one of their art forms. A serious problem affecting the provision and quality of music in primary schools is the reliance on the generalist teacher to also teach music. The reliance on generalist classroom teachers has proven to be ineffective in the majority of classrooms due to their inadequate training and therefore competence and confidence in teaching music. The reality is that with most courses of primary teacher

²⁵ J. Heinrich, *The provision of music programs in country Victorian primary schools*. MEd thesis: Latrobe University, Victoria, 2011.

education providing minimal training in music, primary teacher education graduates over past decades, graduating teachers have been ill-equipped both in competence and confidence to implement a sequential, developmental and continuous music education for primary schools students.

A recent (2009) national audit of mandatory music discipline and music education content within pre-service generalist primary teacher education courses, commissioned by the now-disbanded Australian Government's Music Education Advisory Group and prepared by the Music Council of Australia surveyed 28 universities offering teacher education qualifications.²⁶ The audit found that, on average, 41.75 hours are devoted to creative arts subjects, but only 16.99 hours are given to the study of music. The quantum of compulsory music content expressed as a percentage of the total credit points for teacher education courses was, on average, only 1.51%.

Victorian regional and country schools are seriously marginalized when it comes to music education. Recent statistics on music education provision in primary schools in country Victoria²⁷ suggests that the provision and quality of music education continues to decline. The statistics show that a large percentage of mainly government primary schools in rural areas do not have music at all, with those that do, having only a token program which does not provide a sequential, developmental or continuous music education.

Secondary level classroom music

Music is one of the Arts subjects that secondary schools may offer. Music graduates who are also required to have an accredited teacher education qualification (and hold VIT registration) are employed as specialist classroom music teachers and if the school offers VCE music subjects, both teach in and coordinate these Year 11 and 12 offerings.

Unlike the situation in New South Wales, music in years 7 and 8 is not a mandatory subject in Victoria. A 1996 research study²⁸ found that 11 % of Metropolitan and 19 % of Country schools did not have a classroom music program. This percentage of schools without a music program increased in years 9 and 10 where 30 % of these schools did not offer music after years 7 and 8. There is some evidence that these figures are now even higher (see Research Reports below). However, currently one serious issue in Victoria is the shortage of music teachers in government schools in country areas. Where there is an on-staff music teacher, an often restrictive time allocation means that teachers are only able to provide music to a limited number of cases. Moreover, in order to accommodate "the over-crowded curriculum", many schools now offer music for one term or semester over a given period of one, two or three years in order to provide their students with experiences in all of the five disciplines which now constitute The Arts Learning Area. This results in a music program that lacks the essential sequential, developmental and continuous requirements for an effective music education.

²⁶ See Rachael Hocking, *National audit of music discipline and music education mandatory content within pre-service generalist primary teacher education course*, Music Council of Australia, 2009. (http://www.mca.org.au/images/pdf/mca_preservice_finalreport.pdf).

²⁷ Jennifer Heinrich, *The provision of music programs in country Victoria primary schools*. MEd thesis: Latrobe University, Victoria, 2011.

²⁸ R.A. Lierse, *The effectiveness of music education in Victorian State Secondary Schools 1995–1996*. EdD thesis, Monash University, 1999.

6. Term of Reference 6

Music education provided through parent contribution

Parents—and the school community as a whole—have an important role to play in the musical development of young people. Parents contribute to their children's music education in three main ways: (i) financially, by paying for in part or in full for the music lessons provided by the school and/or Region (or by external private music teaching studios or commercial music schools) and by purchasing or renting a musical instrument for their child; (ii) playing an active part in supporting the school's music program through groups such as "Friends of Music" association or similar; and (iii) for parents with musical training or musical skills/interests, assisting with the teaching of music to students and/or assisting as accompanist, conductor or ensemble player and with ensemble / concert / music camp management.

The major financial contribution that parents are likely to make will be to financially support the instrumental music tuition that their child receives. Unlike the original model where the Instrumental Music Program was designed to provide instrumental teachers to government schools at no cost to the students, the present Instrumental Music Program is now functioning to subsidise, not fully paying for, the cost of instrumental music lessons, with parents in most schools paying a significant proportion of the cost. This is because, as school music programs have grown, the funding provided by DEECD has not changed. In schools that could be described as "best practice" schools, parents are now paying an amount equivalent to external private tuition.

Many instrumental music programs are currently flourishing due to the efforts of these itinerant teachers. Students fortunate enough to attend a government school that has the services of instrumental teachers can achieve high levels of performing expertise and take music to VCE level. Many also choose music courses at tertiary level and become some of Australia's best performers and go on to international careers. A large number choose to become music teachers and work in our government and independent schools. The instrumental service is highly regarded by schools, parents and the students, but unfortunately service does not nearly meet the needs in schools.

However, most students miss out and this is a contentious issue with principals who have limited or no instrumental music allocation from their Region. Some Regions have a policy of providing a base level of instrumental music teaching to all the schools in the Region, but programs are then audited to provide a level of accountability for the funding provided. As a school program grows, the static level of funding means that other schools get a smaller proportion of the funding and parents need to take a greater share of the cost. In programs where funding is not being effectively utilised due to low student numbers and/or limited interest in the program by the school, Regions have discretion to withdraw that funding and distribute it where it is used effectively.

Many of the school principals without the services of the Regional instrumental teachers, or who wish to augment these, are employing their own teachers so they can offer their students the option of learning and instrument and performing in ensembles. There are a number of ways they are financing the program including user pays, fundraising, and sharing the costs between the parents and the school budget.

However it is essential that the current annual allocation of \$27 million to “musical instruments [instrumental music instruction]” in the DEECD budget should be fully retained and hopefully increased to allow for instrumental music education to be available in an accessible and equitable manner to all students in government schools.

7. Term of Reference 7

The extent and quality of music education provision in Victorian schools

One of the problems facing music educators in their advocating for improved provision and implementation of music in Victorian Government schools has been the lack of data to verify the situation that they encounter on a day-to-day basis. There have been only three studies specifically relevant to Victoria undertaken over the past couple of decades that may assist in documenting the extent and quality of music education provision in Victorian schools:

- Anne Lierse—*The effectiveness of music education in Victorian State Secondary Schools 1995–1996*, completed in 1999.²⁹
- Robin Stevens—*Trends in school music education provision in Australia*. Sydney, completed in 2003.³⁰
- Jenni Heinrich—*The provision of music programs in country Victoria primary schools*, completed in 2011.³¹

The issue of teacher preparedness at the primary school level determines both the extent and quality of music education that is possible in government schools. This has been documented in an audit of music studies in primary teacher education courses.

- Rachel Hocking—*National Audit of Music Discipline and Music Education Mandatory Content within Pre-Service Generalist Primary Teacher Education Courses: A report*, completed in 2009.³²

These and other documents will be reviewed in relation to this Term of Reference.

Provision and quality of primary classroom music

Recent research by Jenni Heinrich is of considerable importance, as, like research undertaken into the effectiveness of music programs in Victorian government secondary schools in 1995/6,³³ Heinrich's study provides quantitative and qualitative data on music in rural primary schools,³⁴ but there is a current lack of data about state, Catholic and independent schools in metropolitan Victoria. Surveys were emailed to principals of and any classroom music teachers employed at all (847) state, Catholic and independent primary schools outside of the DEECD metropolitan regions. In addition, data were gathered in relation to tertiary music education options available to undergraduate teachers in the state of Victoria. These findings, together with information from another study, are summarized under the following sub-headings:

²⁹ R.A. Lierse, *The effectiveness of music education in Victorian State Secondary Schools 1995 – 1996*. Monash University, 1999.

³⁰ Robin Stevens, *Trends in school music education provision in Australia*. Sydney. The Music Council of Australia in collaboration with the Australian Society for Music Education and the Australian Music Association, 2003.

³¹ Jennifer Heinrich, *The provision of music programs in country Victoria primary schools*. MEd thesis: Latrobe University, Victoria, 2011.

³² Rachel Hocking, *National Audit of Music Discipline and Music Education Mandatory Content within Pre-Service Generalist Primary Teacher Education Courses: A report*. Sydney: Musical Council of Australia, 2009.

³³ Lierse, 1999.

³⁴ Heinrich, 2011,

Key issue—Inequality of provision

- The research showed that more than a third (38%) of rural Victorian primary schools do not offer classroom music programs. Overwhelmingly, the two most common reasons for not running a program were insufficient budgets and lack of availability of appropriate staff.
- Of the 62% of regional Victorian primary schools that operate a classroom music program, 61% of participating teachers claimed to be offering a sequential classroom music program. Of the 301 participating principals, 61% reported operating a classroom music program while 61% of the 117 participating music teachers claimed that their program was sequential.
- Participants in the study remarked with regret on the closing of music support centres in regional areas that operated until the early 1990s.
- While the state and Catholic schools' percentages for having a music program sat very close to the overall percentage (61.7%), the independent schools' figure was much higher at 84%. The figures indicate that there is more emphasis on music programs in independent schools than in the other two systems of education, supporting literature which indicated a lack of equality in access to classroom music education throughout Australia.
- Lack of provision was seen to be most critical in remote areas where small school size and isolation were influential factors in the inability to employ a qualified music teacher. This supports findings by the NRSME that many Australian students were disadvantaged by geographical factors.

Key issues—Variable quality of program implementation and crowded curriculum

- The 2003 Stevens Report³⁵ notes that the situation in Victoria with the introduction of the two versions of the *Victorian Curriculum and Standards Framework—The Arts* in 1995 and 2002 respectively meant that some students could have received regular instruction in the form of a systematic and sequential music curriculum from their generalist classroom teachers or an on-staff music specialist teacher, or alternatively if music was being taught at all, it was used as a form of pedagogy for teaching the current extra-musical classroom topic or theme rather than being directed to the teaching of the elements of music *per se*. The fact that only two strands, Visual Arts and “Performing Arts”—the latter of which could consist of one or more of the three performing arts (music, dance and/or drama)—were required under the *Curriculum and Standards Framework II—The Arts* for Levels 1 to 3 (Prep to Year 4) meant that music was no longer even nominally required to be taught in Victorian government primary schools. Although Music was included in its own right as one of six arts strands for years 5 to 12, the CSF II effectively represented a significant loss of ground for Music at the lower and middle primary school levels in Victoria during this period.
- The curriculum in Victoria is developed by the Victorian Curriculum and Assessment Authority, and under discipline areas, essential learning standards are given. *The Victorian Essential Learning Standards for the Arts* states that: “Learning in the Arts is sequential and students should have continuous experience in the different arts disciplines they undertake at a particular level. At Levels 1, 2 and 3 all students should experience learning in Performing Arts (Dance, Drama and Music) and Visual Arts (Art, including two-dimensional and three-dimensional, and Media) disciplines and forms. The arts disciplines may be offered by schools individually and/or in

³⁵ Stevens, 2003.

combination; for example, in a cross-disciplinary manner or using new arts forms that combine traditional arts disciplines.³⁶

Note that The Arts is included as a learning domain, one of six discipline areas that needs to be taught in Victorian schools. *AusVELS*,³⁷ which includes a series of Progression Points for all year level bands, has now replaced the previous *Victorian Essential Learning Standards for the Arts*.

- In relation to music in rural primary schools, Heinrich found that nearly half (45%) of participating music teachers stated that they thought the placement of music within the Arts Key Learning Area (with four other disciplines) had a negative impact on the subject area.
- Common objections were that the subject areas—especially visual and performing arts—are simply too different to be combined under one discipline area, particularly for the purposes of reporting.
- Many also stated that the combination has led to a “watering down” of subject content and a lack of appropriate time within the curriculum in which to teach music.
- Approximately 68% of principals who did not have a classroom music program in their school indicated that insufficient budget was the most relevant reason for the situation.
- Principals clarified by means of qualitative data that there was many competing subject areas to be accommodated within the curriculum that put pressure on funding.
- Also within the comments sections, principals indicated that an emphasis on literacy and numeracy (particularly since NAPLAN and the My Schools website) put added pressure on school funds.

Key issue—Shortage of qualified and skilled teachers

- Almost 40% of principals maintained that they had experienced difficulty in finding a music teacher to fill a position either at their current school or at another in the past.
- The two most common reasons given by principals from the 38% of primary schools not offering a program were budget restrictions and lack of availability of qualified staff. Principals stated that small school size and remoteness of location (leading to part-time appointments) discouraged teachers from taking on positions in rural areas.
- The research found that only 22% of participating music teachers were qualified according to Victorian Institute of Teaching Specialist Area Guidelines.
- A pivotal finding of the study was the lack of opportunity to specialize in music education for undergraduate teachers in the country. The research showed that there are only three tertiary institutions in Victoria that offer opportunity to specialize in music (meeting VIT Specialist Area Guidelines) and all of these being in Melbourne.
- Findings also showed that significant opportunity to specialize has existed in the past, but that this has rapidly declined since the 1990s.
- Strong evidence was found to suggest links between the opportunity to specialize in music at rural tertiary institutions and numbers of classroom music programs offered in surrounding areas.

³⁶ *Victorian Essential Learning Standards: The Arts*. Melbourne: Victorian Curriculum and Assessment

Authority, 2009 (<http://vels.vcaa.vic.edu.au/essential/discipline/arts/index.html>).

³⁷ See *The Arts Resources*. Melbourne: Victorian Curriculum and Assessment Authority, 2012

(<http://www.vcaa.vic.edu.au/Pages/foundation10/curriculum/resources/arts.aspx#approaches>).

Provision and quality of secondary classroom music

Key issue—Inequality of provision

One of the significant findings from a survey³⁸ of the music programs in all Victorian government secondary schools in 1995-6 was that, apart from the former music specialist schools, few school appeared to have an effective classroom music program.

Although the study also found that 88% of the 316 State Secondary Schools in 2006 had a classroom music, the actual provision in the majority of schools was found to be patchy and lacked sequence and breadth. The evidence of a sequential program enabling students to develop the necessary knowledge and skills to take this subject through to senior levels was generally missing. Contrary to the Statements from the CSF that students in years 7 and 8 should have a broad and comprehensive Arts program with sequential development of skills, concepts and understandings, the study found that most schools offered music for a limited time. Statistics showed that only 22% of schools offered music as a core requirement in Year 7, and 11% in year 8. At least 10 schools offered only a term of music instruction with most schools offered music for a semester in Year 7 or Year 8, in some school only as an elective subject.

Of concern is the 19% of country schools without a music program compared with Metropolitan with 11% without a program. By Year 9 & 10 we see the number of schools not offering music increase significantly rising to 38% in some country regions. Of the 39% of the schools that offered VCE music, 75% had 5 or less students enrolled at this level.

Key issue—New Government Priorities: Introduction of Schools of the Future—the crowded curriculum

During the 1990s, the change in government initiated dramatic changes to the management of schools with the introduction of 'Schools of the Future' along with new curriculum priorities. It also implemented a cut of 20 percent to the teaching force. Following a survey of every Victorian government secondary school,³⁹ findings revealed that the move to self-managing schools had a devastating effect on music programs with 50 percent of schools reporting that they had or were about to reduce or close their music programs. In addition, Regional music support centres were closed.

New government curriculum priorities in the 1980s, such as the mandated 100 minutes each of sport and PE, compulsory languages and technology, put pressure on the overcrowded curriculum and schools found that some subjects had to go to make room for the new priorities.⁴⁰ The cuts to the teaching force in each school put pressure on schools to reduce their programs. Music, arts and humanities were reduced and Music lost its identity and became one of the Arts in the P -10 Curriculum Frameworks, CSF I and CSF II, and VELs.

³⁸ Lierse, 1999.

³⁹ Lierse, 1999.

⁴⁰ Lierse, 1999.

Provision and quality of secondary instrumental music

Key issue—Inequality of provision

The issue of the inequitable provision of the instrumental music teaching is one that needs to be addressed.

In her 1995/6 study, Lierse found that the provision of instrumental music teachers to Victorian Government Secondary Schools was one of the most highly valued educational resources that the State provides to schools.⁴¹ At this time (the mid 1990s) this program was available to students at no cost to parents with instrumental staff provided to schools from a pool of instrumental teachers allocated to schools and administered by the regional instrumental coordinator(s). However, provision was nevertheless limited with 17% of schools having no instrumental music provision. Of the schools with an allocation of instrumental teacher(s), most had a token and limited program. The total time allocated to each school was found to vary from 0.1 to 6.6 (one designated music school), and 23% of schools had an allowance of 2.0 or less with only 7 schools exceeding this. The remaining schools had less than 0.5 instrumental allocation. Regrettably, aside from anecdotal indications, there is no more recent data on the provision of instrumental music instruction in government schools

Provision and quality of pre-service primary teacher education in music

Key issue—Inadequacy of provision for music

Although there have been no studies of music within pre-service primary teacher education courses that focus on Victoria, a 2009 study by Rachel Hocking involved a survey of twenty-eight universities to determine the extent of compulsory music education required of students training to become primary school teachers for graduation.⁴² On average, 41.75 hours are allocated for creative arts subjects, but only 16.99 hours are given to the study of music. There is a wide variation among institutions with time given to music ranging between 0 and 52 hours. Hocking points out that another way of measuring the quantum of compulsory music training is as a percentage of the total credit points dedicated to music within a degree program. On average, music is 1.51% of a teacher-training program.

Key issue—Inadequacy of music content

Hocking makes mention of the major music learning activities in primary teacher education courses being singing, creating, and playing musical instruments and the music pedagogical studies being “eclectic approaches that combine the methods of Kodaly, Orff and Dalcroze, as well as creative methods and instrumental teaching”.⁴³ However the limited contact time available in many courses (on average, 17 hours) does not allow for the development of sufficient skills in and knowledge about music to enable teacher education students to graduate with sufficient musical competence and confidence to implement a music program. This represents one of the long-standing problems in teacher education. Unless effective solutions are found to this deficiency, the cycle of beginning primary school teachers being ill-prepared to teach classroom music will be perpetuated.

⁴¹ Lierse, 1999.

⁴² Hocking, 2009.

⁴³ Hocking, 2009, p. 5.

Future optimum provision of music education in Victorian schools

8. Term of Reference 8

Future optimum governance and oversight arrangements

Music is a performing art form and so performing is at the core of a music education program. Music performance is also an essential element of senior secondary music and VCE music courses. Hence the engagement of specialist music performance teachers to teach particular instruments and to direct and conduct ensembles and choirs is highly desirable. However, there are several aspects of the present administrative arrangements for instrumental music teaching in government schools that urgently need attention and consideration should be given to alternative method of organisation and governance. The following points attempt to outline one such organizational and governance model.

- It is vital that the current funding for secondary instrumental music provision is not diluted or reduced further by (a) removing the current systems of accountability dictated by the Regions, or (b) spreading the current level of funding beyond the secondary sector.
- The lack of teacher registration for many music performance teachers is currently a serious problem in relation both to the supply of teachers and to the teachers as professional music performance teachers. Although many current instrumental music teachers are VIT registered, there are significant numbers who do not meet VIT requirements. According to VIT policy (2011), this latter group are to be regarded as "... Instrumental Music Instructors ... whose duties relate to co-curricular or extra-curricular programs are not considered to be undertaking the duties of a teacher".
- However, providers of instrumental music tuition are generally not engaged in teaching classes, but rather teach students on a one-on-one or small group basis and/or undertake the role of a director of musical ensembles that involves rehearsal and leadership of musical performances. This role is more akin to that of professional conductor than a teacher *per se*. Specifically the role requires not only advanced level instrumental and/or vocal performance skills but also highly specialised industry-based skills such as aural and visual perception within performance situations, conducting and interpretative skills, composing and arranging abilities, ensemble coordination and concert management skills, etc. These advanced level skills are not those that may be developed within a three year undergraduate music degree and require years of industry experience and/or higher degree level discipline-based study. The requirements for providers of instrumental music instruction are therefore qualitatively different from those of classroom teachers.
- Given that most instrumental music instruction—individual and small group lessons as well as music ensemble rehearsals and performances—relate to co-curricular or extra-curricular programs, instrumental music instructors, both VIT registered teachers and non-registered instructors in government schools, could be employed by an Instrumental Music Service without requiring VIT registration but with appropriate recognition being given to them in salary determination based on teacher training qualifications and/or advanced level industry-based performance qualifications and/or experience.

- Aside from the rationale based on the unique professional role of an instrumental music instructor, there is a strong case for establishment of an Instrumental Music Service within DEECD given that instrumental teachers currently appointed to regions and attached to base schools may well be declared “in excess” due to varying enrolments in particular instrumental areas. This results in instrumental music instructors having to re-apply for their other teaching positions and other significant administrative problems. An Instrumental Music Service independent of the current base school arrangement with positions established for a State Manager and Regional Coordinators for each of the four Regions would allow for the most cost effective and educationally-worthy deployment of the highly skilled professional instructor-musicians currently employed in the DEECD.⁴⁴ Members of the Instrumental Music Service could be assigned to work in an individual school or in a cluster of schools within a particular region.
- The duties of instrumental music instructors should include provision of one-on-one and small group instrumental tutorials, developing and implementing online teaching through interactive NBN-enabled communication systems (particularly in regional and remote areas), and facilitating associated aural and notational (music theory) knowledge and skills, arranging for, conducting and managing music performance ensembles, etc.
- The Instrumental Music Service through its State Manager and Regional Coordinators should be responsible for all aspects of employment (including assessment of qualifications and skill levels), for professional development for instrumental music instructors, for regional instrumental music co-curricular and extra-curricular activities, research into and development of instrumental teaching resources (including the use of NBN-facilitated online instruction), etc.

⁴⁴ Note that some regions had (in 2009) well-coordinated arrangements in place for instrumental music—see van Oosten, Y. (2009), *Eastern Metropolitan Region Instrumental Music Teacher Induction Guide*.

9. Term of Reference 9

Future optimum provision of music education in Victorian schools

Strategies to improve provision of music education in Victoria were articulated in the recommendations of the National Review of School Music Education (NRSME) in 2005 and supported by Victorian Workshop delegates in 2007.

Suggestions by sMAG for optimum provision of music education are included in the document "Developing a strategic plan for the effective delivery of Music Education in Victorian Schools" which was forwarded to the Victorian Curriculum and Assessment Authority". It is available on the sMAG Blog.⁴⁵

In addition, many of the recommendations listed below are influenced by the Music Education reforms in UK 2001 – 2007 (arising from the Henley Review of Music Education, Department of Education <http://publications.education.gov.uk>)

All children have a basic entitlement to a broad music education. Singing should be an important part of every child's life from early years until at least early secondary years. All children should have the opportunity to learn an instrument through whole class ensemble teaching for at least one year in primary school.

The best model for providing music education to Victorian students includes a combination of classroom teaching, instrumental and vocal music tuition, input from professional musicians, and partnerships between community and professional groups.

A tiered approach to music education needs to be developed to cater for the needs of the whole population. This view parallels the thinking behind physical education (PE) programs in Australia. All students participate in a PE program in schools to a) cater for movement encouraging the whole population in physical activity b) cater for at least 50% of the population that will continue with team sport and athletic activity as hobbies into their adult life and c) identify and support the gifted and talented from a very young age. The same rationale and pedagogy needs to be applied to music in schools P - 12.

a. Professional preparation and development

The greatest impediment to the implementation of music curriculum in primary schools is the lack of musical competence in the existing teacher workforce. It is estimated that more than 75,000 of Australian teachers are unable to deliver a music curriculum (this excludes Queensland and Tasmania who have music specialists in most primary schools). Building the competency of the primary teacher workforce requires both short-term and longer-term strategies.

Opportunities to specialise in music continue to decline, as universities claim that small elective subjects are not viable, an issue that continues to plague many specialist areas of education. The amount of time dedicated to music in most initial training courses is inadequate to give most primary school teachers confidence to teach music in the classroom.

⁴⁵ See <http://smag-schoolmusicactiongroup.blogspot.com.au/>

As most generalist primary school teachers cannot deliver the music curriculum, two options should be considered in the longer term:

1. Ensure that every primary school has access to a trained music specialist as is the the case in Queensland and Tasmania. A music specialist is able to draw in the expertise of the parents and surrounding community for the benefit of the children, consistent with Victorian government policy of encouraging community involvement.
or
2. Re-design pre-service training of some or all primary teachers to allow specialisation in a group of key learning areas so that there are specialists in all areas in primary schools. This approach would help solve the current problems of the quality of science, maths, physical education, the Arts and so on.⁴⁶ Primary school teachers would not be expected to teach in all learning areas but would be specialists in three or four. Students then are taught by a group of three or four teachers, each with complementary discipline skills, so that between them they cover the whole curriculum.

In the short term, if and until such systemic reforms can be made, current primary school classroom teachers need the skills to deliver the Australian curriculum in Music. Even training the entire primary school workforce in this way will take some years. This requires systemic action and financial support at local, regional, State and national level. There should be continued support for the projects that are already in place as well as the additional two projects suggested below:

Group instrumental lessons for generalist teachers. Primary school teachers could be offered one year of group lessons on guitar or other instrument. An accredited course, endorsed by education authorities, could be set up by with outside providers and subsidized by the government and the school. On-line courses could also be available.

The Singing Classroom This highly successful program, based on the UK program 'Sing Up' was initiated and developed by Sue Arney as part of AMUSE (Association of Music Educators) professional development offerings for generalist teachers. Trials, which took place in 2012, had extraordinary outcomes. Workshops offered to principals and generalist teachers in primary schools provide resources and skill development. AMUSE set up clusters of primary schools where specialist teachers taught generalist teachers and students.

Teachers in rural areas. Music teachers need ongoing professional learning. While opportunity for high quality professional development is offered regularly in Melbourne by various organisations, it is rarely available in country areas. Offering Orff and Kodaly training outside Melbourne would make an enormous difference to skill levels of practising music teachers and interested generalists in the country. Furthermore, such courses offer an excellent opportunity for regional universities to attract fee-paying post graduate students.

In addition further exploration is needed of the use of technology in the delivery of music education to assist better teaching of music particularly in rural areas.

Teacher recognition and training pathways for specialist instrumental music educators. The current situation in which many instrumental music instructors find

⁴⁶ This approach is strongly advocated by Professor Brian Caldwell and Dr Dick Letts (Music Council of Australia) who have studied how this problem is solved in other countries (e.g. Hong Kong).

themselves requires urgent attention. Many currently-designated “instrumental music instructors” are highly qualified and highly experienced musicians who, because they lack a teaching qualification are classified as “... Instrumental Music Instructors ... whose duties relate to co-curricular or extra-curricular programs are not considered to be undertaking the duties of a teacher”. For some of these instructors, it is simply unfeasible for them to meet VIT teacher registration requirements and yet there are demands made on them by VIT to take various PD and improvement pathways. The Victorian education system loses the highly skilled services of many recently-arrived immigrants to Victoria who are highly qualified and experienced due to the “red tape” involved with VIT registration. Improvements in the form of a tiered approach to registration, taking Recognition of Prior Learning into account, are necessary to cater for and best utilise such high levels of expertise within the professional musical community.

Moreover, provision of appropriate training for currently employed paraprofessionals (i.e. music instructors), industry musicians, former armed services musicians, etc. would make a significant difference in the short term. Recognition of Prior Learning and other bridging pathways (supported by either tertiary courses or on the job training with support from a mentor) would provide our education system with access to highly-regarded industry professionals, and at the same time provide these musicians with access to a stable salaried income. Also, music specialists trained prior to the 1990s “Schools of The Future” may return to teaching if they are provided with adequate support.

b. Teaching and learning resources

Education Services Australia (ESA) through The Song Room is developing digital and video resources for delivery of the music curriculum. These will be of great value to all schools but would be particularly valuable for regional and country areas. Excellent packages are already being developed by Musica Viva in Schools but not all schools can afford to have the services of this provider. These would also be at a cost. The “Music Count Us In” and “Music Play for Life” programs administered by the Music Council of Australia have also developed digital packages for the teaching of the Australia-wide student performance of a song on the particular day of the year for school music advocacy.

Other ongoing and important support for school music programs is also provided by aMuse, MYM (Melbourne Youth Music), MSO (Melbourne Symphony Orchestra), Victorian State Orchestra, Victorian Opera, and others funded through Arts Victoria, etc. These organisations provide vital and valuable connections between music educators, students, professional musicians and the music industry.

In relation to teacher professional development courses and teaching resources, a fine example of this type of support is provided by aMuse. This professional organization has been affiliated with DEECD over several decades and continues to be a facilitator in the development and implementation of Victorian Government education initiatives and a provider of support materials elaborating on these initiatives for Victorian music teachers. aMuse currently has a contract with DEECD through the Strategic Partnerships Program to deliver professional learning programs to teachers from P-12 from all education sectors. The triennial funding that aMuse has received for 2012–2014 is \$79,992. aMuse reaches approximately 2000 teachers per annum with its programs, with the annual support for music teachers through the SPP funding being approximately \$13 per teacher per annum.

Other innovative and creative ways to deliver music programs—including use of the NBN for technology-based music education—should be actively researched and appropriate curriculum materials developed.

10. Term of Reference 10

Optimum balance of central mandates and supports

a. Policy

Governments and policy documents reinforce the value of arts education, such as the Melbourne Declaration on Educational Goals for Young Australians (MCEECDYA, 2008), which suggests that music and arts education are a very high priority in Australian education. There is a major gap however between the ideals espoused in this document and the ground level implementation of music education at both university and school level.

The gulf between education policy documents and practical implementation of arts programs in schools must be bridged through clearer policy statements and resources for implementation of policy.

A national policy position for music education should:

- recognise music as a “core” or discrete area of learning in the same way that English, mathematics and physical education are considered; and
- prescribe a adequate amount of curriculum time to ensure the proper provision of music education for all students from P to Year 9/10 and an elective area of study thereafter through to Year 12.

Schools must interpret and balance multiple sometimes contradictory policy messages from governments. There is evidence (see Appendix 1) that responses from teachers to high status and high profile accorded to NAPLAN tests are exerting unduly negative influences on decisions about music education provision. Clear advice is needed to assist schools to balance the multiple demands on their resources.

b. Curriculum

Music is one of five subjects or art disciplines (with Dance, Drama, Visual Arts and Media Arts) that comprise the Australian Curriculum in The Arts being developed by ACARA which is now at draft writing stage.

While *The Shape of the Australian Curriculum: The Arts* implies compulsory implementation of arts subjects in the curriculum, they need to be made more clearly mandated. The Shape paper suggests that:

- allocation of time for teaching the Arts learning area will be a school-based decision. Notional hours for each band of schooling will guide the writers of the *Australian Curriculum: The Arts* as follows: 120 hours across Foundation–Year 2; 100 hours across Years 3–4; 100 hours across Years 5–6; 160 hours across Years 7–8; and 160 hours across Years 9–10.
- schools are best placed to determine how learning in The Arts will be delivered. These decisions will take account of the different approaches that can be taken for each subject in The Arts. For example, some subjects in The

Arts require frequent brief tuition while others require more intense immersion less frequently.

This means Years 3-6 students have a nominal 24 hours for music education per year or an average 30 minutes per week. Even allowing for school-based flexibility of programming within the five arts subjects, the aims of The Arts draft curriculum to deliver all arts subjects equally well in the curriculum cannot be realistically achieved with limited timetable space, finances, equipment and teachers, especially in primary schools. There are more visual arts and music teachers available within the primary sector than there are drama, dance and media, yet there are not even enough visual arts and music teachers to meet the demands of the curriculum.

A more sensible and achievable aim is to return to the mandatory offering of the “core” arts education subjects—i.e. Visual Arts and particularly Music which requires a sequential and continuous curriculum—with Dance, Drama and Media Arts being offered on a rotational basis during the primary school years. With two “core” arts education subjects rather than five arts subjects to cover within the time frames suggested by ACARA, it would be realistic to expect to teach Music and Visual Arts with in an in-depth and sustainable manner.

Many music teachers believe music education is negatively affected by its placement with drama, dance, media and visual arts within the Arts Key Learning Area. The key objection is that the subject areas are simply too different to be combined under one discipline and that this has led to a watering down of subject content and insufficient time to teach music. A strong concern has been expressed about reporting within the Arts KLA, when student performances in individual subjects are invalidly combined into a single arts result without any other differentiation.

Heinrich's research suggests that *compulsory inclusion of music in curriculum* is likely to be the only measure to bring about a long-term and significant improvement in equality of access to music education in Australia. Music should preferably be a stand-alone subject but at the very least the Arts Key Learning Area should be separated into two separate strands of visual arts and performing arts where Visual Arts and Music are the “core” subjects in each of these strands. Even this degree of differentiation within the learning area would be an improvement, particularly for reporting student learning outcomes.

It is recommended that VCAA request ACARA to modify the expectations of schools to offer one visual arts and one performing arts subject.

11. Term of Reference 11

Optimum balance of music specific funding, non-music specific funding and parent contribution

Principals have indicated overwhelmingly that insufficient budget is the main reason for not operating a music program in their school. Over time, education authorities need to increase resources allocated to schools so that they provide for the appointment of a teacher with musical expertise in every primary school, as happens in Queensland and Tasmania, and to provide appropriate facilities and equipment for quality music programs.

Education authorities need to recognise the importance of extra-curricular music opportunities for students. The Regional Instrumental music program, which provides many secondary schools with instrumental teachers, is the life-line for music education in many schools and provides students with the skills to proceed to VCE Music and tertiary studies. However, there are not enough teachers to service all schools and this service is rarely available for primary schools. There is need for the appointment of additional teachers to service all schools.

Support should be given to community-based providers of music education in schools. The highly successful ‘El Sistema’ regrettably folded at the end of 2012 owing to the chief sponsor discontinuing sponsorship. There needs to be ways of sustaining programs that are successful. Programs such as The Song Room, Musica Viva in Schools, Melbourne Youth Music, Pizzicato Effect, the Victorian Opera in schools along with their PD programs for teachers, Orchestra Victoria’s program in disadvantaged schools, and Welcome to Music make a significant contribution to music education, particularly in bringing practising artists and school pupils together, and should be recognised with financial assistance to enable them to continue their work.

Education authorities should better resource the activities of professional association providers, for example, the {Victorian} Association for Music Educators (AMuse), so they can continue to provide a wide range of professional development activities and properly implement new initiatives such as “The Singing Classroom”. With the appointment of an additional staff member, Amuse could extend its services to regional and country Victoria.

a. Equity and access

At the heart of the problem of lack of classroom music programs in country schools is the provision of music teachers. Until there is adequate support for music education in regional universities, there will be no increase in the number of schools offering quality music education to their students.

It is crucial to the provision of music education in Victorian rural primary schools that regional universities provide quality music education opportunities for undergraduate teachers, both generalists and those wanting to specialise. If education is available locally in regional universities, then country regions have an opportunity to retain young people in their area and enable links with local country schools. Even a small number of graduates with extra music education emerging from a regional teacher education institution annually may make a marked difference to the numbers of schools providing classroom music programs in the area.

Support is needed for regional universities specifically for the purposes of re-establishing and maintaining appropriate subjects for undergraduate teachers wishing to specialise in music.

12. Recommendations

The School Music Action Group (sMAG) makes the following recommendations in order to improve the provision and quality of music education in Victorian schools:

1. That the Victorian government, in conjunction with education authorities and specialist music professionals, ensures that every student in a Victorian school has access to high quality classroom, vocal and instrumental music education.
2. That provision and organisation of instrumental music tuition be centrally coordinated by DEECD, including appointment of central State and Regional Managers, to ensure greater quality, efficiency and accountability.
3. That DEECD establish and support a Music Education Advisory Group, comprising invited experts, to oversee the provision and quality of music education in Victorian schools and to advise government of strategies to improve these.
4. That current arrangements for funding instrumental music provision be at least maintained, and preferably extended to ensure more equitable access.
5. That current support for professional learning and networking opportunities for teachers of music be continued and expanded.
6. That, in the implementation of the Australian curriculum in its Victorian context, a clear set of guidelines to schools be issued setting out explicit minimum time and resource requirements to support high quality, continuous, sequential and developmental music courses.
7. That the Victorian government, through DEECD, investigates exemplary models of provision and quality of music education in other jurisdictions, including international models.
8. That an investigation be conducted into the piloting of alternative models of primary teacher education courses which may allow specialisation in a smaller number of disciplines.
9. That VIT, in conjunction with teacher education providers and AITSL, prescribe minimum standards of music discipline competence and pedagogical knowledge for graduating primary teachers.
10. That, in the absence of comprehensive data of current provision of music education in schools across sectors, a detailed study and mapping be made of these to inform further policy and strategy.

13. Conclusion

As stated renowned educational commentator Ken Robinson⁴⁷ “Education doesn’t need to be reformed, it needs to be transformed ... The Arts, sciences, humanities, physical education, languages, maths all have equal and central contributions to make a student education”. He has also commented: “The Melbourne Declaration on Educational Goals for Young Australians (MCEETYA 2008) states that successful learners are creative, innovative and resourceful. The Arts have been stripped from the curriculum in schools here and elsewhere around the world. Leadership is required at all levels from systems and within schools”.

The findings from the independent evaluation of an arts programs in disadvantaged schools (The Song Room) which found that participating in a music program led to a rise in the national literacy tests equivalent of having an extra year at school, is extraordinary. As Brian Caldwell concluded: “It has enormous policy implications for the millions and millions of dollars being spent on programs to help boost literacy when an intervention like this has an impact. ...It is of concern that the arts were often sidelined by schools, particularly with the unrelenting focus on literacy and numeracy, with an estimated 700,000 primary students across the nation missing out.”⁴⁸

The need for statements that demonstrate the value of music for the child has never been greater. However, unless we have an educational structure that allows music teachers to provide a meaningful and relevant music education, music will continue to be regarded as an educational ‘frill’ and not an essential element of the curriculum.

⁴⁷ Ken Robinson, *The element—How find your passion changes everything*. New York:Viking, 2009, p. 247.

⁴⁸ Tanya Vaughan, et al., *Bridging the Gap in School Achievement through the Arts: Summary Report*. Abbotsford, Victoria: The Song Room, 2011.

14. Appendix 1

Sample from NAPLAN Survey – There was a request for information from music teachers regarding the effects of NAPLAN on other school programs and specifically music programs. Note that the names of teachers and their schools names have been omitted.

	<i>Comments from teachers</i>
	<p>My school principal has continued to give strong support to the Performing Arts Festival where local schools are invited to perform an item at the city's major Events Centre This year this concert will be smaller. The reason given by a number of principals for the reduced rate of participation is that they are too busy teaching for the NAPLAN tests. (Werribee Government Primary School)</p>
	<p>Yes I too found NAPLAN to be disruptive to many of my instrumental (guitar) students. Little or no regard was given to allocating any catch-up time. I teacher in South Gippsland at several schools and was annoyed that yet another EVENT takes precedence over music lessons, Sport, excursions, and now NAPLAN.</p>
	<p>At our catholic primary school in Melbourne, in response to the My School website ranking schools based on NAPLAN results as I understand it, instrumental lessons which had previously been allowed from recess on, changed to after lunch only at the start of the year, limiting the rotation possibilities for both the junior and secondary schools, resulting in parents complaints about missing he same lesson too often and teacher complaints about girls coming out of the same class all the time. It has had an adverse impact on the instrumental program which in turn has ill feeling between faculties. The principal wanted to move instrumental music to after school. NAPLAN results are still closely considered.</p>
	<p>Responding to your survey, yes, the music (along with other specialist programs) has been cut at my school this year. I teach at a government primary school, which has traditionally given a lot of support to the music program. As a result of an external school review my teaching load was cut from 4 day to 3. Music class times were not reduced, although the review recommended this. However what was lost were extension groups during class time and also choirs/singing sessions for all students prep-4. Next year I am hoping to have some of these opportunities back but at the cost of reducing music lessons from 45 to 40 minutes weekly. The thing that really frustrates me is that working in the state system any kind excellence is not recognized by the fact that your provide release time for classroom teachers. The attitude means that they can reduce music programs without considering the impact on student's learning. Glad someone is taking action!! (Government Primary School)</p>
	<p>Extend of cuts: Gradually lost time fractions over 2 years (0.4 time fraction/2full times). Greater College emphasis on literacy (in English and Lote) and numeracy, with importance of music as with all other subjects being constantly battled and debated over. (Rural Secondary College)</p>
	<p>In all seriousness I do not think Catholic primary schools would be affected by this much at all because they can't get any worse. Very few have a qualified music specialist – they can't attract them because the conditions they are required to work under is so poor. It is compulsory to give classroom teachers 2 hours time release each week (in Catholic ed) and that is where a specialist such as music comes in – someone has to give the time release, so it may as well be music. There is nowhere to go on his, they are not allowed to give less than 2 hours release time and very few will be giving more. (Catholic Primary School)</p>
	<p>I was very interested to read the information about the NAPLAN tests and music. When I saw the heading of your email, I thought I was going to read about research that indicated how students who studied music had higher scores in NAPLAN tests. My understanding is that there is a correlation between students who learn music and achieving success at school. Maybe there is some research that schools can use if</p>

	<p>they have the problem you have mentioned. (Rural Catholic School)</p> <p>We have already had significant cuts to the Arts (including Music) during the last few years in relation to our apparently low literacy and numeracy results. Basically our school was told t lift its game if it wanted to continue to be allowed to operate and be funded.</p> <p>It may be best if I put the figures in a table – so please take a look at the attachment before reading the next section.</p> <p>The 2009 situation was absolutely intolerable. All Visual Arts, Performing Arts and Design and Creative Technology subjects were totally SHAFTEd (sorry to be so crass!). Drama, Visual Communications, Woodwork, Info Tech were not offered to Year 7 students, and Music, Art, Textiles/Design and Foods were not offered to Year 8 students. Arts/Tech Staff were not listened to and totally over-ridden. I can't tell you the stress this caused to all relative staff – not to mention the number of Arts and Tech students who are now teaching outside their trained areas.</p> <p>There was an assumption by the college administration that an increase in time for one semester for one of the two years would be adequate – and that Music did not need to be taught in both Years 7 & 8. I was flabbergasted – remembering that when I first started teaching, Music was taught in Years 7 & 8 for the whole year for 2 periods a week. What were these people thinking??</p> <p>We were pleased to be able to put these subjects “back in” to both Years 7 & 8 in 2010, but it is still quite a reduction – 20 min by 20 weeks =400 mins – 6 and a half hours less than previously – so that we are now left with a total of approx. 24 hours per semester – a cut of 20% of our time. It is hardly adequate. The year 9 & 10 students have taken a cut of approx. 40%. The year 8 and 10 students do not have sufficient time to prepare students appropriately for VCE or to meet the VELs standards.</p> <p>We have the same amount of time at VCE level as all other subjects – but surprise, surprise – I have to add in extra time in order to cover the work – and guess what- the students struggle with all theory and aural concepts.</p> <p>It all seems to have gone hand in hand with the change to a four period day – a poor excuse in my book!!! I am not convinced that four periods per day is in the student's interests, but apparently, what would I know !!!.</p> <p>(Additional discussion on the negative utilisation of the time given from the Arts to literacy/grammar program.) (Government Secondary School)</p>
	<p>Yes, I am one of those whose hours will be cut next year. In fact my school is not even going to run music or performing arts next year. The reasons are also financial, but it will mean that the only specialist offered at this school in 2011 is visual art. (Government Primary School)</p>
	<p>Time for compulsory music in year 7 and 8 decreased from 2 times 75 min periods per two week cycle to 2 times 50 min periods per two week cycle in 2011. This is not so much an anti music though- more a response to a new timetable and the need to introduce a couple of new core subjects. Time for Maths, English however has been increased under the new time allocation. (WMR)</p>
	<p>I lost my job at ... Secondary College (1 day instrumental, 2 days classroom) when the school employed a cheaper version (unqualified in Music – they were to tech year 7) instead of renewing my contract – I have been at the school 21/2 years. The Principal and AP told me in an interview they love what I do but cannot pay an expert salary. The original plan fell over so I am now offered 1 day instrumental (paid by the Region) and 1 day classroom. One whole day of qualified Music teaching has been taken out of the school despite having 4 Year 7 classes in 2011 rather than 4 s in 2010. Year 7 at our school do one double of Music per week for the whole year. This is happening right across the Hume region (basically implying cheaper often unqualified teachers in Music) also no ongoing positions – 1 year contract is the norm. State SC</p>
	<p>I have just found out that private music lessons at our school (during school hours) are going to be restricted next year by not allowing children to go our of class during literacy or maths because of the NAPLAN results this year were not good. This, in effect, makes it difficult to take any lessons, especially if you want to rotate the lessons so that the same class is not missed each week. I'm now seriously</p>

	<p>considering giving up this part of my teaching program – I teach piano for one full day each week. These changes will also affect those teaching guitar, drums and keyboard. (Rural Catholic Primary School)</p>
	<p>Our school now called ... was officially opened last week by the Premier and The Minister for Education. Last week the Principal called me to say that he has cut music to .8 and that is hard to justify. This year we had the equivalent to a full time teacher, .4 for me and .6 for We also have .2 Wood/brass and .2 drums. We have spent a great deal of effort building our program and have achieved significant improvements. The reason we are cut is because we are supposedly 'over staffed', according to the formula handed down by DEET. We are a small school (165) but we have just undergone an amalgamation and have new buildings and one of the draw cards is out unusual music program where we offer most instrumental including strings as well as a comprehensive classroom program at all levels.. The excellent numbers (22 from P-4) in our junior choir is a testimony to the program's success, This is more than half the eligible students. One teacher cannot possibly continue to develop the program with the range of skills we have this year. No time/money is given for co-ordination. (P-9 School)</p>
	<p>This is an interesting survey. Will you be looking at the correlation between high achievers and music lessons too? Some teachers are grumbling about the students missing their classes due to music lessons, but I see some of the real high flyers achieving great academic results. (Metropolitan Secondary College)</p>
	<p>At () , the effects of NAPAN testing are very obvious. We have a Year 2 string program and a Year 5 Instrumental Program. However, once our students graduate from these programs, they are restricted as to when they can have their requested instrumental lessons. There are literacy and numeracy blocks during period 1 – 3 from which no student can be withdrawn. As instrumental teachers are obliged to rotate secondary students throughout the day and cannot do so if they have to accommodate secondary students the overall effect is conflict. To add to this, in the secondary school, there is such a demand for core subjects the plan (as yet unconfirmed) for 2012 is that arts subjects may only be taken on Wednesdays in a combined project format. Thus music and indeed any elective other than languages are without a progressive curriculum base from which to approach VCE. In all, those students wishing to do VCE music will have to do it outside school. (Catholic Secondary College)</p>
	<p>Extent of cuts. New rules limiting students from attending the withdrawal tuition program especially during literacy and numeracy in our junior schools. (Melbourne Independent School).</p>
<p>Advertised classroom position</p> <p>Interesting 0.4 (2 days a week) Music Teacher Position</p> <p>“ The ideal candidate will be someone with a passion for Music and the Performing Arts. Training in Orff-Schulwerk and/or Kodaly and the ability to integrate ICT with musical studies are highly valued assets. Experience in running and organising staged musical productions and concerts or the capacity and willingness to undertake these activities is essential to the position. The ability to work collaboratively as part of an effective team and to take initiative and learn when required are valued qualities by the school. Preferred days: Tues and Wed each week”</p> <p>Selection Criteria</p> <p>SC1 Demonstrated knowledge of initiatives in student learning including the Standards, the Principles of Learning and Teaching P -12 and Assessment and Reporting Advice and the ability to design curriculum programs consistent with their intent.</p> <p>SC2 Demonstrate an understanding of how students learn and effective classroom teaching strategies and the capacity to work with colleagues to continually improve teaching and learning.</p> <p>SC3 Capacity to monitor and assess student learning data and to use this data to inform teaching for improved student learning.</p> <p>SC4 Demonstrated high level written and verbal communication skills and high level interpersonal skills including a capacity to develop constructive relationships with</p>	

students, parents and other staff

SC4 Demonstrated commitment and capacity to actively contribute to a broad range of school activities and a capacity to reflect on, evaluate, and improve professional knowledge and practice.

Core responsibilities include:

- planning and implementing a range of teaching programs or courses of study
- -teaching an area of the curriculum or a general curriculum to a year level
- monitoring, evaluating and reporting student progress in key learning areas
- implementing strategies to achieve targets related to student learning outcomes
- maintaining records of class attendance and recording student progress
- implementing effective student management consistent with the school charter
- working with a mentor to participate in professional development planning, implementation and reflection developing a professional portfolio

Additional Responsibilities may include but are not limited to:

- supervising a range of student activities including support and welfare programs
- contributing to a range of co-curricular programs

Comment from a teacher who saw this advertisement.

Did you see the ad from () Primary that came through amuse today. 350 children in 2 days! That would be equivalent to nearly 900 in a full-time job. Many Catholic jobs are similar to this.

I feel like applying to them to say, don't bother about asking for someone with real musical skills (they asked for Orff fro Kodaly training), because they couldn't possibly have time to do it properly... sounds like they are only interested in the smoke and mirrors of the concert, anyway.

And people whinge about the quality of music teachers. I'd never encourage someone to take up primary music teaching if they had other options.

I think this illustrates the ridiculous sort of expectations many principals have, and I now people in high places aren't really interested but if you have a chance to point it out you should take it.

15. Appendix 2

A brief summary from the comparison of music education programs in other Australian states and territories from Sharon Lierse (2005).⁴⁹ The development of instrumental music programs in Victorian government secondary schools. Doctoral Thesis RMIT

The study investigated the historical development in instrumental music programs in Victorian government secondary schools from 1965 to 2000. With the focus on the instrumental programs educational developments, political influences, policy changes, and resource allocation, the comparison with the instrumental programs in other states may be of interest to this Review. The unique characteristics and management styles are very briefly overviewed below from pages 226–243.

South Australia offers a comprehensive “instrumental music service” in primary and secondary schools. A senior officer in the Department is responsible for the instrumental music service and each of the regions has its own manager. In 2000, approximately 85 instrumental music staff were providing music tuition to over 8,000 students each week. Instrumental teachers are hired by the Department of Education and may teach at up to four schools on the same day. Students have access to instrumental music lessons at one of over 40 designated primary or secondary schools and distance education.

Western Australia offers instrumental music tuition to students in primary and secondary schools throughout the state. A unique feature of the WA program is that the instrumental music staff is based at a central location which itself is run like a school with its own Principal. The School of Instrumental Music (SIM) is a centrally based service. The school provides consultancy, instrumental instruction, staff, performance management and professional development. A service for the loaning out and repair of instruments is located at SIM.

The Northern Territory Music Service had approximately 40 instrumental staff in 2000 who travel to various parts of the Northern Territory. There is also a service for indigenous communities. The service is available for primary and secondary students.

Queensland. In 1993 there were 270 teachers teaching 30,000 primary and secondary students. The music teachers are designated to base schools for record keeping which is conducted by the school’s music co-ordinator. Area/district Instrumental Music Co-ordinators are involved in staffing, arranging meetings, music libraries, concerts and festivals. Instrumental teachers are expected to teach 25 hours a week with five hours a week in ensemble rehearsal.

The Australian Capital Territory music program is designed for class instrumental music tuition in the primary schools and there is not a government run program for secondary school students. The service is centrally administered with six itinerate teachers and one administrator and visits up to 40 schools.

Tasmania offers a band program to primary music students, as well as allocating instrumental music teachers to secondary schools. A band program is designed to involve students in an instrumental program and to “enhance the education” of the students.

⁴⁹ Sharon Lierse, *The Development of Instrumental Music Programs in Victorian Government Secondary Schools 1965 to 2000*. PhD thesis, RMIT University, 2005.

New South Wales does not provide itinerant instrumental teachers to schools and it is up to schools to make their own arrangements. Quite a few primary and secondary schools employ an itinerant teacher as a band conductor, which may be linked in with group tuition that takes place outside school hours. Students pay for their own tuition. A special high school in Sydney caters for the gifted and talented. The Conservatorium High School is located within the New South Wales Conservatorium of Music and provides specialist instruction to student with exceptional musical ability. A number of other government secondary schools run active instrumental programs that are supported by the schools e.g. Sydney High School.

Recent developments in South Australia

In their aim to give Primary level students access to their instrumental music services, a trial program in 20 primary schools gave an intensive experience of hands-on instrumental music learning at grade 5.

This whole class instrumental tuition was based on international best practice in the United Kingdom. The Wider Opportunities program there has developed a successful whole class teaching method where specialist music teachers team-teach with class teachers in an instrumental music program.