



# **Australian Music Association**

**Submission to the**

## **Senate Inquiry into the Academic Standards of School Education**

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## About the Australian Music Association

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

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

*Additionally, a number of organisations involved in 'active music making' have associate membership status with the Australian Music Association. These groups include amongst others, commercial music school operations, genre groups, external music examinations providers and so. Total membership stands at just above 450 businesses and organisations.*

*It is anticipated that these associate member organisations will make their own submissions to the National Review of School Music Education given their unique interests. This submission therefore represents the views of the music products industry and its membership, as shown in Appendix 3 of this submission.*

*The music products industry has a total sales value in excess of \$550 million per annum and employs in excess of 6,000 individuals directly and a further 1,000 or so as music teachers, coaches or mentors on a contract basis.*

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

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

*The Association has been involved in the Government's National Review of School Music Education, convened the subsequent National Music Workshop on behalf of DEST and is represented on the*

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## 1. Executive Summary

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

We have also sought to highlight many of the deficiencies and short-comings in the provision of music learning in Australian schools, while not ignoring the examples of excellent work being carried out by some schools and teachers.

Most importantly, we have sought to highlight opportunities for the Senate Committee to consider how music education can help ensure Australian students are prepared for further education, employment and their future role within our community into the future.

### 1.1. *Key submissions*

- Music education has a low status with the curriculum, despite its proven links to intellectual development in the area of literacy and numeracy and its role in personal and social development
- Music education lacks in many instances a core place in the curriculum, access by students is haphazard and quality is highly variable. Music learning is frequently not of a continuous, sequential or developmental nature.
- This low status and dis-continuous approach to music is contrary the role music plays in:
  - the development of the individual,
  - its place in the community and,
  - the scale both in value and employment opportunities of the industry
- There is a significant and growing body of research that demonstrates positive linkages between music learning and the development of maths and language skills, particular amongst younger (pre and primary aged ) children. The non-music outcome of music participation should be consider as a tool to assist in the development of numeracy and literacy skills in children.
- Further research has shown the positive influence of music learning and social and personal development. Music learning in this context can be used effectively

in both a whole-of-school approach as well as in remedial, at risk and disadvantaged settings.

- Some of the research outcomes in this area have shown that students who have access to music programs are:
  - More connected with school and with teachers
  - More self confident and have high levels of self esteem
  - Likely to become managers of risk who can make decisions concerning artistic outcomes and even their lives rather than 'at risk' students
  - Less likely to be involved in harassment and ethnic tension
- There are significant deficiencies in the training of teachers in music. Principal amongst these are the generalist primary teacher who will in most schools take responsibility for a student's initial music learning. The issue here is that too few under-graduate teachers have a background in music and their course of study at University (an average 23 hours as an under-graduate student) is insufficient to have the pre-service teacher develop both a music skill of their own and an understanding of the pedagogy. The result is that many teachers have too few skills and confidence to deliver effective music programs. Sadly, this deficiency happens to coincide with the period where music's impact of numeracy and literacy is at its greatest.
- Teacher resources and in service training in music are also very limited, so it is very difficult for a teacher to improve their skills in music teaching over time.
- Amongst specialist music teachers work needs to be done to ensure that music learning is integrated with the other areas of the curriculum so that the non-music outcomes such as the development of self expression, creativity, social connection amongst students may be maximised.
- Generally speaking students who are gifted in music do have access to programs that will continue to develop their skills to a high level. In all aspects of music Australian's are highly regarded internationally. Vocational success in music however should not just be limited to musical performance. This is just one aspect of music, though the most obvious. Vocational musical opportunities also exist in the creative side, composition, arranging and production. These areas need to be supported as well as performance.
- The low status of music learning in Australian schools we believe is counter productive and contrary to a 21<sup>st</sup> century view of learning, industry development and future streams of income and employment. The role of creativity in school education is one that is being fostered internationally and features a focus on music learning. The quality of teacher training, curriculum issues and resourcing in music education mean that Australian students are not, as yet, benefiting from this focus on creativity.
- Music education is highly valued by the community. However, this is not reflected through resourcing, status within the curriculum or teacher education. Our Association's research has shown that:

- 91% of respondents agreed that all schools should offer an instrumental music education as part of their regular curriculum
  - 86% of respondents agreed that music helps a child's overall intellectual development.
  - music education be mandated by the states to ensure every child has an opportunity to study music in school as supported by 87% of the population.
- The status afforded music in Australian schools lags significantly behind many other OECD countries. In most OECD nations music is considered to be a core part of the curriculum from K to year 9/10. Investment in music education is commensurate with this higher status. Primary educators are required to demonstrate their musical skills prior to becoming registered teachers.
  - In the UK where music education resources have over time becoming significantly degraded the Blair Government has undertaken to re-vitalise music education in UK schools. Significant investment and policy development in school music has taken place since 1997. The Music Manifesto as it has become known is a good model for future action here in Australia.
  - The Australian Government, through the *National Review of School Music Education* has at its disposal a very well crafted document to take music education forward and the resolve the issues outlined in this document, as well as, providing Australian students with improved learning experiences that will lead to a greater range of skills and employment opportunities, as well as, more fulfilled lives.

## 2. Effectiveness of the current curriculum

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

Importantly, this weakness and lack of status within the curriculum gives rise to other critical issues such as the extent of initial teacher education, the professional development of in-service teachers and the allocation of resources to music education - human, financial and physical within all school systems. These will be examined in more detail later in this submission.

That said, each of the State systems do have curriculum materials of some sort prepared for the broader 'Arts Education' area of learning. These documents provide a framework, citing broad outlines and principles for each of the arts learning areas of which music is included to a greater or lesser extent. However, while there are overarching or framework documents in place in each of the states, there is in general a lack of:

- syllabus documents
- work samples or sample lessons
- example of best practice
- assessment guidelines
- a clearly stated philosophical approach to the learning of music
- a clearly stated set of organizational principles for the learning of music, especially in primary education, and
- a clearly stated approach with regard to inclusively with respect to music learning

These deficiencies were certainly noted in the National Review of School Music Education (DEST, 2005 pp120-121)

These frameworks are usually based on the nuts and bolts of the discipline - in the case of music, the elements of sound and music (often differentiated) and musical processes of learning. In a developmental framework, each element and every process needs to be addressed demonstrating different levels of complexity in application along a continuum of learning. In most current frameworks, there are gaps in these concepts and often it is difficult, even for the experienced music educator, to differentiate between the level of complexity from one stage to the next. These levels of complexity and the detail of their structure, can, and need to be quantitatively validated, as the *National Arts Statement and Profiles* outcomes were. In some states, such rigour is not being applied to current documents. It therefore becomes difficult for teachers to interpret the framework and apply it to the individual needs of their students.

There is in the opinion of the Australian Music Association, a more fundamental issue with regard to music curriculum than a lack of supporting documentation that assists in delivering a quality music education for Australian students.

The fundamental weakness regarding music education in Australian schools is a lack of a mandate for a developmental music education to be made available for students.

It is entirely possible that students complete a full thirteen years of education without ever being exposed or having the opportunity to participate in meaningful music education. Meaningful music education being identified by the National Review of School Music Education as continuous, sequential and development music learning from K to Year 10.

The 2003 report *Trends in the Provision of School Music Education* found that there was often no prescribed time allocated to music education at any point in a student's primary or secondary school education (Stevens et al 2003, pp126-127). Stevens goes on to report that in South Australia the only prescribed music education takes place in Year 8 (5 x 40min lessons during one semester) while Queensland yields similar results.

Arguably the best results come from New South Wales where 100 hours of music study are prescribed or mandated over the course of years 7 and 8. Even this provision however ignores the true benefits of music learning which are associated with the primary years, particular the link to numeracy and literacy development amongst students.

Even where there is an allocated music tuition time within the curriculum primary schools, in particular, can see this allocation significantly reduced as a result of factors such as a lack of specialist teacher or school resources.

The lack of music education in Australian schools is in the opinion of the Australian Music Association counter-intuitive, as there is a significant amount of scientific evidence that demonstrates the true value of music in education. Facts that are not being recognised and acted upon by education authorities with the result being that music is given a low priority within the overall curriculum, and student learning and experiences are being diminished.

This was very well summed up by leading Australian music academic and current President of the International Society for Music Educators (ISME) Professor Gary McPherson when he said in the *Music in Action* magazine (Vol 2, Issue 4 pp18) that:

*....some of the better studies show that early musical training has long term effects on brain organization and that the earlier children start learning a stringed instrument, the greater the effect. In these studies, children who started playing between five and seven years of age showed the greatest changes, those who started as teenagers showed little change over the controls. Thus, it is apparent that playing a musical instrument from an early age causes long-terms changes in the organization of the brain. Such a message has direct education relevance.*

It appears from the Australian Music Association's knowledge of curriculum documents and policies that the only area of music education that is well supported by in terms of curriculum materials is that of the second half of secondary school education. This support focuses on vocation and elite learning. We are not critical of this aspect of music education policy, the development of elite musicians is an important function of education, however, the deficits in curriculum materials elsewhere within the school



systems and particular in primary schools firstly limits the potential of students to reach these elite levels but equally importantly ignores the fact that music adds to a students overall learning, their self development and socialisation, their understanding of the Australian culture and the cultures that comprise Australian society. The lack of music in education also limits their potential, as future consumers, to engage with music – which will inevitably become an important part of their daily lives as they contribute to the annual turnover of musical goods and services within Australia that is valued at in excess of \$5 billion annually (Ibis Consulting 2001)

There are of course a number of pathways to music education in Australia. Significant numbers are involved in music through private instruction. Other opportunities exist within community settings, though in our opinion the infrastructure for community music is rather weak. However, it is only through the formal education systems that universal education in music can be achieved.

Professor Alan Reid, in his DEST Research Fellowship Scheme report *Rethinking National Curriculum Collaboration - Towards an Australian Curriculum* (2005) sums up the need, in our opinion, for the vital first step in improving the quality and status of music education in Australian schools with the following quote:

*What is most important to stress is that the written curriculum .... (has) not only symbolic but also practical significance: symbolic in that certain intentions for schooling are thereby publicly signified and legitimated; practical in that these written conventions are rewarded with finance and resource allocation and with the associated work and career benefits (Goodson, 1994: 19).*

Put simply music education needs a national policy position. This policy position needs to recognise both the role of music education (the discipline of learning music, a musical instrument and so) and the role of music in education (the non-musical benefits and outcomes that come from music participation). Once this were achieved, State syllabuses, curriculum documents and policies can be consolidated so that the wide variations in curriculum, and there fore access, status and quality can be minimized.

This policy position can be achieved through either of the following:

- music is recognised as a ‘core’ or discrete area of learning in the same way that English, mathematics and physical education are considered,

or

- music is allocated a prescribed amount curriculum time for all students from P to Year 9/10 and an elective area of study thereafter through to Year 12. In our opinion this allocation should be in the order of 70 hours per annum plus any additional extra –curricular activity undertaken by students, should music continue to be bundled within arts education

In either case, though the former is preferred, the curriculum framework document should contain three essential components. These are:

- a statement of policy which outlines the kind of access (for example hours, teacher expertise) students should have to a learning area
- a statement about the kind of curriculum that should be implemented to make the best use of this access and expected outcomes from this implementation
- an outline and policy of a method of assessing whether the outcomes are being achieved

Once there is an agreed position then the existing curriculum and associated documents need to be modified to reflect the preferred policy position. In addition, the curriculum documents and materials need to be:

- dramatically improved especially for primary school teachers to ensure that the outcomes have been shown to be developmental, to provide substantial guidelines to ensure that the outcomes can be met, and examples of ways in which this might be achieved
- enhanced to provide additional support to new teachers as the existing materials tend to make the assumption that teachers have an awareness of the curriculum and the expertise to implement it
- revised so as to more effectively encompass the teaching of the creativity within music
- amended so as to effectively introduce instrumental music to students at an early age, ideally from the commencement of primary school (keyboard, percussion etc) followed by the introduction of orchestral and other instruments from years 3 or 4.

### 3. Music and the linkage to numeracy and literacy

Music has been a core area of learning dating back to classical Greece. It has been recognized since those times for its links to the development of literacy and numeracy. Since the early 1950's there has been regular research undertaken that is increasingly identifying music's relationship with learning and intellectual development.

A small sample of this research includes the following:

- Playing music builds or modifies neural pathways related to spatial reasoning tasks, which are crucial for higher brain functions like complex maths, chess and science. Various studies by Dr. Gordon Shaw (University of California-Irvine) and Dr. Fran Rauscher (University of Wisconsin-Oshkosh), with others. Including those published in *Nature* 365:611 and *Neuroscience Letters* 185:44-47
- The Chinese University of Hong Kong has shown that adults who had had music training before the age of 12 years had an improved ability to recall spoken words - ie. verbal memory Agnes S Chan, Yim-Chi Ho, & Mei-Chun Cheung, Dept of Psychology, The Chinese University of Hong Kong. *Music training improves verbal memory.* *Nature* 396:128
- Children who took keyboard or singing lessons for a year gained more points in year-end IQ tests than their peers who studied drama or took no extracurricular lessons at all. E. Glenn Schellenberg, *Psychological Science*, "Music Lessons Enhance IQ" August 2004, vol. 15, iss. 8, pp. 511-514(4)
- More than 4,000 US elementary school students who participated in quality music programs score 22% higher in English and 20% higher in mathematics than students deficient in music education. Middle school students with access to quality music learning had results 19% and 32% for English and mathematics respectively than students who could not access music C.Johnson, University of Kansas, *Journal of Music Education Research*, June 2007
- A relationship exists between phonological awareness and literary skills. A structured program of musical activities can be used to help children develop a multi-sensory awareness and response to sounds. The relationship between musical ability and literacy skills showed an association between rhythmic ability and reading. Training in musical skills is a valuable additional strategy for assisting children with reading difficulties. (Douglas and Willets 1994)
- Playing music increases memory and reasoning capacity, time management skills and eloquence F Sandor (ed). *Music Education in Hungary.* 1969
- Playing music improves concentration, memory and self expression E W Weber, M Spychiger and J-L Patry, *Musik macht Schule.* Biografie und Ergebnisse eines Schulversuchs mit erweitertem Musikunterricht. *Padagogik in der Blauen Eule*, Bd17. 1993.

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

The Australian Music Association's contention is that a curriculum that features a more inclusive music program will, according to the volumes of research available, assist government efforts in the development of numeracy and literacy amongst students.

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

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

The role of nursery rhyme in learning and development is a simple example musics' links to both mathematics and language. Counting and other maths concepts, as well as, language and memory development are evident in the our common nursery rhymes. These traditions were born out of the need to be educated, albeit informally. Music activity has proven over time to be a great catalyst for other forms of learning and expression.

## 4. Music as tool for remedial learning and at risk students

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

Arguably the leading research in this area is the benchmark US study *Champions of Change* and the National Foundation for Education Research UK Study "*Arts education in secondary schools: effects and effectiveness*".

*Champions of Change* made numerous specific references to a range of benefits ascribed to music and music participation. Examples of these references can be found in Appendix 2 *Music as a Discrete Area of Learning*. More broadly the study showed that involvement with the arts, and in particular music provided a "reason, and sometimes the only reason, for being engaged with school" for American at risk or disadvantaged youth. Other key findings from this research found that:

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

The scale and scope of the *Champions of Change* report has given it worldwide recognition, however, there are many further examples of how arts education, and in

particular, education in the social arts of music and drama can have positive affects on a student's learning and development.

"*Arts education in secondary schools: effects and effectiveness*" was conducted in the UK between 1997 and 2000 by the National Foundation for Education Research, capturing responses from nearly 3,000 students from 22 English and Welsh schools.

The key findings were:

- The effects from the arts experienced by pupils in the case study schools included a heightened sense of enjoyment and fulfilment; an increase in knowledge and skills associated with the particular art forms; advances in personal and social development; development of creativity and thinking skills and the enrichment of communication and expressive skills
- A range of in and out of school factors were identified which contribute to effective teaching and learning in the arts. Individual teacher factors are more important determinants of effectiveness than whole-school factors. For example effective teachers provided highly supportive, but challenging classroom environments in which pupils felt encouraged and safe to take creative risks. The importance of parental support is also highly significant
- Pupils from the case study schools volunteered accounts of arts-based learning that had transferred to other subjects. Findings from the wider sample however, showed there was no sound evidence to support the claim that the arts boost general academic performance at GCSE.

Examples of further research with regard to music participation and remedial or at risk students includes:

- Anglo-Swedish research *Experience and Music Teaching* notes that:
  - amongst youth (15 year olds) music provides an opportunity to escape and relax, provides mental well being, channels feelings and emotions the process music is present as a signal to those around, as an emotional accumulator, and as a catalyst for style and image. Identity has a private and a public side, and music plays a major role with regard to both. We can see how both local and global currents of influence shape this changeable identity. (Stalhammer, Music – Music Their Lives 2004)
- Arts program participants can experience the unexpected connection with their inner selves, and their own voices of creativity through constructing their own realities (Powell, 1997).
- Increases in the overall self-concept were evident within at risk children following their participation in an arts program that included music (Barry, Project ARISE, 1992).
- A 1997 Norwegian study, showed that music had an impact in reducing harassment and ethnic tension (Skylstad, 1997)

- Music was found to be an effective tool when used for language intervention purposes (Wilmot, 2002).
- Young people who continue playing instruments following the transition to secondary school have greater confidence in their own ability, and find playing more important and enjoyable than those who give up. They also don't mind a challenge and believe hard work will lead to improvements compared to those who give up. (Keele University – Young People and Music)
- Researchers at Brown University in the US discovered that children aged 5-7 years who had been lagging behind in their school performance had caught up with their peers in reading and were ahead of them in maths after seven months of music lessons. M F Gardiner, A Fox, F Knowles & D Jeffrey. *Learning improved by arts training*. Nature 381:284. 1996.
- The 2004 Australian Government report *Evaluation of School-based Arts Education Programmes in Australian Schools* showed that two music based programs provided students with the ability to:
  - work with others and the development of social skills that enhance learning
  - Develop of socio-cultural skills – in this students referencing the issue of aboriginal reconciliation and positive interaction with other cultures

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

## 5. Teaching methods

The National Review of School Music Education found that many of the approaches to teaching music were *insufficient* to deliver effective music programs as outlined in the Review reports *Guidelines for Effective Music Education (pp81 to pp104)*. This is a view supported by the Australian Music Association.

These deficits are particularly evident in primary schools and can be traced back to the very well documented issue of teachers lacking the training, skills and confidence for effective delivery of music in their classrooms (Mills, 1989, Besler 1993, Gifford 1993, Russell-Bowie 1993 and 2002, Jenneret 1994).

This is especially the case with regard to beginning teachers

We had previously identified that there is, in general, a lack of:

- syllabus documents
- work samples or sample lessons
- example of best practice
- assessment guidelines
- a clearly stated philosophical approach to the learning of music
- a clearly stated set of organizational principles for the learning of music, especially in primary education, and
- a clearly stated approach with regard to inclusiveness with respect to music learning

within the arts learning frameworks of most State systems. As a result of these policy and curriculum shortcomings many issues arise within education systems or individual schools. These issues include:

- the lack of access to developmental music programs especially within primary school systems
- a lack of access to music education access in rural and regional schools
- limited text and support materials
- the limited capacity of publishers to develop commercially viable resource materials
- the need for teachers to develop their own resources
- the lack of effectiveness of and access to music technology in music education
- integration between classroom and instrumental music programs

There are instances where some of these issues have been ameliorated or minimised through the development and provision of further layers of curriculum material.

For instance, New South Wales overcomes some of these issues by providing teachers with a music education *syllabus*, rather than just a framework, and there are many fine features in those developed over the last two decades. However, there are some limitations in this approach as they can restrict the degree to which teachers can meet



the specific needs of students within a state that has urban, rural and multi-cultural environments to name but a few variables in student cohorts.

Although there are similarities in the evolution of music curriculum nationwide, there are also distinctive differences. These differences also impact on the provision of resources for music education. In most disciplines, frameworks are supported by texts published by independent publishers. There is a range of texts in music for years seven and eight particularly. However, there are very few resources, especially at the primary level which model or exemplify curriculum frameworks. This is because in some states, such as the ACT, NSW, Victoria and WA music is not mandated at the primary levels. For example currently in Victoria, a student can complete thirteen years of schooling without ever being exposed to a developmental music program.

This has some important consequences from an industry perspective as publishing houses struggle to publish texts for individual states in 'small' subject areas where the rules change every 5 years. By the time an author completes a text and it is published, it can have a three-year shelf life. It is simply not commercially viable. This, in turn, means that music teachers are often left to their own devices when in developing programs, which will explore curriculum framework outcomes comprehensively.

We also find the lack of a national curriculum problematic from the point of view of developing materials that can be used across each or even the majority of the states. Teachers in Victoria will comment that the materials are often not a perfect fit for their VCE programs, while their NSW colleagues will make the same comment about the fit of materials for their HSC and so on. With a relatively small number of participants divided amongst eight systems the commercial viability of these materials is severely challenged.

As noted above, many of the State and territory education departments do provide support materials such as work samples or lesson plans. Models rather than comprehensive resources do exist, however the development and distribution of these resources are usually given a much lower priority than the resources provided in many other subject areas. For this reason the National Music Workshop Report (March 2007) recommended the establishment of a 'national music education resource' to provide a consolidated place where these resources can be stored.

While music may lack many of the core curriculum materials such as those noted above it does not lack for resource materials as there are a huge number of music resources available. That said, many of these materials are aimed at meeting specific aspects of the music program. There are many song books, musicals, ensemble pieces and tutors. There are also texts exploring specific music ideologies such as Kodaly and Orff Schulwerk, but at all primary levels and from years nine to twelve, texts devoted to exploring all aspects of the music program developmentally are extremely rare.

The ramifications of this are that music teachers either develop their own resources or they relinquish this responsibility and fall back into the much more expedient approach of singing songs, playing instrumental pieces and developing music skills on an ad hoc basis. It also means that instrumental teachers often have a quite different agenda in their teaching programs to classroom teachers and apart from administration, there is often little communication between the two. This is an important issue and one that will be further examined later in this submission.

Of course, the development of unique resources by individual teachers will in some cases result in exceptionally successful, rather than struggling music programs. We have already noted in this submission the importance to a program of a charismatic, effective or engaging teacher on the quality and status enjoyed by music in schools. The flexibility offered to some teachers through a lack of curriculum materials may in some cases actually be a key success factor in a school. This flexibility will often lead to the development of a program or programs that suits the specific needs of their students and the school.

The issue of teachers having to develop their own resources is also evident in the burgeoning area of music technology. Significant resources can be spent on setting up music computer labs, but there is little curriculum support to assist students to develop their creating and composing skills. As a result students often tackle ad hoc tasks, which merely familiarise them with the capabilities of the software program. There is little assistance available for teachers by way of curriculum resources that can apply this capability knowledge of programs to the development of student musicality.

This situation is changing as the contemporary needs of music students are more readily appreciated. For instance, organisations such as Ausmusic have developed curriculum programs for both the secondary and tertiary levels, allowing some students to ultimately pursue careers in the music industry. However, if a developmental program with a breadth and depth of learning was more rigorously implemented, rather than relying solely on the opportunities provided to a few students through programs such as that offered by Ausmusic, the quality of student work, particularly in areas such as creativity and analytical skills would be greatly enhanced.

There are however, some issues associated with the teaching of creativity through the current music curriculum that often adheres to traditional ways and approaches. Therefore, in many ways, the output of students adheres to established and even clichéd musical formulae.

There are some issues we believe as to the ease in which teachers and other interested parties can gain access to these curriculum materials. Not all appear to be in print, many are on the websites but they are not often easy to find. The difficulty in accessing these materials further diminishes their value where they exist.

## 6. Teacher Quality

There has been a significant volume of research undertaken over the past three or four decades that highlights a number of deficiencies with respect to current teacher training practice and the consequent problems teachers face upon entering the classroom with respect to arts education and in particular music.

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

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

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

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

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

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

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

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

Studies conducted by Jenneret in 1995 in New South Wales and in Arizona showed that pre-service training that is experiential, with some added music theory could provide pre-service trainee teachers with a greater level of confidence. This outcome was consistent with the earlier work of Bridges (1992) who suggested that 'knowing about music and knowing music are two different concepts, and that unless trainee teachers were given opportunities to experience and get to know music they would fear it unnecessarily', and Verastro and Leglar (1992) in Maryland found that 'teachers with musical experiences were more likely to incorporate it into their teaching programs'.

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

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

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

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

Some issues concerning the training of specialist music teachers include:

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

- the perpetuating of notions of elitism, or genre preference based upon their own musical experience or preferences

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

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

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

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

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

While the Australian music education system is arguably not as one dimensional as the US, with their very strong focus on band and marching band programs, this theme will certainly have some resonance with organisations such as The Australian Band and Orchestra Directors Association (ABODA) and The Orchestra's Australia Network (TOAN). The ABODA executive are certainly heard to make regular comment that their ability to meet demand for band directors, most often for school music programs using a fee for service arrangement, "is severely limited by the number but in particular the skills of graduating instrumental teachers".

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

- conducting and group instrumental teaching
- ensemble program management
- departmental administration
- music technology and computer skills

- integration of music into the broader curriculum
- improved integration of instrumental and classroom music programs
- increasing understanding and awareness of the role of music in education (the non-musical benefits of music education)
- the impact and affect of music as a tool to assist the development of disadvantaged and at risk students

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

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

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

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

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

While this position amongst instrumental teachers is understandable, we believe their reluctance to embrace technology reduces their effectiveness. Areas in which music technology may ultimately assist instrumental teachers and ensemble directors includes:

- ensemble teachers being able to more easily produce their own arrangements
- students being able to practice individual parts against other parts at times *other* than rehearsal times
- potential to help teachers more effectively teach instruments outside their area of specialisation
- provide specialist assistance to students such as ear training, rhythm training and so on

- students being able to record their own compositions, improvisations and performances and arrange them, or develop online portfolios of their work to be used for self and teacher assessment and review.

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

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

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

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

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

Nonetheless these tertiary programs are providing schools with some fine teachers.

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



## 7. Gifted students

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

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

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

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

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

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

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

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

instrument to musicians capable of working with other musicians across a wide range of genres or styles.

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

In recognition of the variability of provision and access to music in secondary schools some State systems have developed a selective approach to the provision of music for these students. In these circumstances a handful of metropolitan secondary schools in several State capitals have been resourced with teachers and facilities to deliver a high standard of music education to these vocationally oriented students.

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

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

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

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

## 8. Music and the provision to students by schools of core knowledge and skills

Futurist, Alvin Toffler has written that, 'the illiterate of the 21<sup>st</sup> Century will not be those who cannot read or write, but those who cannot, learn, unlearn and relearn.'

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

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

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

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

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

The *All Our Futures* report specifically references music as one of the core curricular areas where this creative development and cultural education can take place. Current

curriculum initiatives around the country reflect their understanding of the above points. However, it remains for music educators to pick up the cue and ensure that their teaching reflects these points.

A further study, this time from the United States entitled *Learning for the 21<sup>st</sup> Century* reinforces these views. The report focuses on the development and use of ICT in education and was sponsored by the major Silicon Valley and communications companies including AOL Time Warner, Apple, Cisco Systems, Dell, Microsoft and SAP. A far less sympathetic group to the one that authored *All Our Futures* you might imagine to the role of music in education.

However, like *All Our Futures* this report recommended that:

- Core areas of learning be emphasised and skills within these areas of learning be developed. Arts education is amongst these core areas of learning.
- That the focus on core subjects expand beyond basic competency
- That there is a developing role for arts and cultural education in schools
- That learning skills such as information and communications skills, and in particular from the perspective of what music has to offer in the context of a broad education the development of thinking and problem solving skills and interpersonal and self directional skills.

The Australian Music Association believes that a role for music in education exists and that it can be supported by body of evidence - scientific and anecdotal, that dates all the way back to classical education models. This evidence supports the role of music in education for its extrinsic benefits, via intellectual and personal development and through its ability to socialize participants.

These benefits support the notions of creative development, risk taking, entrepreneurship and innovation prophesied by reports such as *All Our Futures*, *Learning in the 21<sup>st</sup> Century* and others.

Taylor and Wacker (2000) sum this up by saying that creativity is 'the highest expression of intelligence.' The knowledge economy will value not the amount of knowledge but how that knowledge is applied in the form of innovation. Studies such as *All Our Futures* are seeking to change the learning environment to reflect this view, and balance both the cognitive and affective outcomes of education. Increasingly, Australian curriculum initiatives are also reflecting this thinking, and the inclusion of music as a core area of learning would result in a further significant step forward and one entirely justified by the benefits of music in education.

Finally, the status of music is adversely affected in areas where there is little or no curriculum support. Without curriculum support and the attendant human and financial support provided a place in the core curriculum music continues to struggle and be delivered, or not delivered as the case may be in an ad hoc and high variable manner to future Australian students.

## 9. Attitudinal change in the way knowledge is valued

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

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

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

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

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

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

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

- 53% believe that involvement with music helps children develop language and mathematics skills

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

In addition, there is significant anecdotal evidence to support the empiric evidence provided by *Australian Attitudes to Music*.

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

It would seem that the marketers and promotional staff who are employed by Australia's private schools to attract new students are very much aware of the high status in which music is held by the community and certainly by their prospective parents.

Our experience leads us to believe that, prospective parents of these independent private schools, as well as the parents of many children destined to attend catholic schools, seek access to schools with music programs as a matter of priority. Along with computer studies music is seen as one of two key differentiators in making their choice of school. This process, in some cases, is made between the State system school and private schools. It is further applied when choosing between the private schools themselves.

Principals know and understand this also, as a study (Lierse, 1998) showed. In this study Principals agreed that parents wanted their children to attend schools where there are music programs included in the curriculum.

Further anecdotal evidence regarding the status of music within the community can be found in the form of *The Australian* newspaper's Best Australian Schools program. In 2004, 10 of the final 33 best schools were nominated for their music programs, or for their use of music within the curriculum. These 10 schools comprised of four standard State system schools, a selective Performing Arts State school and five independent schools. The recognition of music programs or music activities that are integrated into the curriculum accounted for the largest single curriculum grouping – music representing a 30% share of the final 33 schools. This result is significantly greater than other curriculum groups that were to emerge from the program including environmental studies, computer programs or social programs for at risk and disadvantaged students.

## 10. International perspectives

There appears to be little detailed comparative data that compares the role of music within the curriculum between countries. However, the National Association of Music Education in the United States (MENC) did produce a number of summaries as part of its *International Music Education Policy Symposium* in 2004.

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

### 10.1. France:

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

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

### 10.2. Japan

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

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

### 10.3. Norway

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

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

### **10.4. Hungary**

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

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

### **10.5. Sweden and Finland**

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

### **10.6. Singapore**

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

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

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

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



## 10.7. *New Zealand, Canada , the United States and Britain*

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

The Canadian situation appears to be similar to our own with regard to music education. Music is bundled with the other arts areas and while there are curriculum frameworks music does not appear to be treated as a core area of learning with allocated hours of study within the curriculum. The New Zealand situation appears to be similar in that there is a detailed curriculum available but no mention of mandated hours of study.

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

- general music education is offered from around d the age of 7 to 12 years. A well planned curricular is available and the programs *generally* involve all students in a given school
- ensemble programs usually being in late elementary school around the age of 10 or 11 though they are elective rather than required activities
- MENC estimates that around 40% of US students receive sufficient instruction time in music, and as a result sufficient knowledge and skills to meet the US Education Standards, which admittedly are voluntary.
- It should be noted, however, that the most recent version of the *Elementary and Secondary Education Act* (which sets forth certain federal programs, policies, and funding for schools and is referred to as the *No Child Left Behind Act 2002* (PL117-110)), defines music and the arts as “core subjects” for the first time in U.S. history, and authorizes funding for school music education.

The situation in the United Kingdom, particularly England and Wales is we believe be the most enlightening to us here in Australia. In many respects the English system is quite like our own with a mix of State and privately funded schools. The curriculum here is delivered by 8 State and Territory education systems where in the UK their National Curriculum is overseen by 50 or so Local Education Authorities (LEA's).

Like Australia, the English government school curriculum includes music within the arts area of learning and like Australia lacks any prescribed allocation of time within the curriculum of the learning of music.

However, since 1997 the British Government has been taking a more pro-active stance with regard to the provision of music education within English and Welsh schools. This began with the *Music Entitlement*, which was created by the *UK Ministry of Culture, Media and Sport*.

The rhetoric of the entitlement is simple

- We intend over time, that every child at primary school who wants to, has the opportunity to learn to play a musical instrument

- We want as far as possible, to deliver wider opportunities during the school day and on school premises
- We want to see breadth of provision in terms of styles of music, types of instruments (including voice) and range of providers
- We will provide guidance in the form of best practice examples, and financial support, but not a blueprint for local authorities to follow.

This statement while falling short of allocating hours of 'core' music education within the curriculum did at least recognise that there should be the opportunity to be involved in music education, and that that education needed to be reflective of community needs and contemporary circumstances. It was also recognised that if the rhetoric were to be anything more than rhetoric an increased level of funding was required.

Initial funding was in the order of 60 million pounds (A\$145 million) annually for the first five years.

Certainly not a revolution that takes British music education to a level enjoyed by the French, Scandinavians or Japanese but a step forward nonetheless.

From this *Music Entitlement* grew in 2004 the Blair Government's *Music Manifesto*. This document and the subsequent structure introduced to support the policy has brought together many of the important music bodies, both Government and private within the UK to implement effective music programs at all levels of education and through into the community, supported by consistent funding and policy

While it is not relevant to examine the whole of the Manifesto ([www.musicmanifesto.co.uk](http://www.musicmanifesto.co.uk)) within this submission the five key aims do in our opinion represent some of the outcomes we might hope see being implemented here in Australia post the National Review of School Music Education.

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

Importantly, the Manifesto has had a positive effect in bringing together all the disparate groups involved in music and music education including government, music bodies, teaching associations, genre and interest groups, and industry. Like the United Kingdom, the Australian music sector is fragmented, with a myriad of groups and organisations that go about their activities with very little thought as to how their activity integrates with the whole.

The first Manifesto's key aims – 'To provide every young person with first access to a range of music experiences' and translated to '*Access for all Young People*' on the Manifesto website echoes and extends on the initial *Music Entitlement* policy:

*For many young children their first active engagement with music-making will be through the statutory National Curriculum and its delivery in schools. The*

*National Curriculum entitles all children aged 5-14 to a music education which includes opportunities to play musical instruments, to sing, to listen and appraise, to compose and perform.*

*To deliver a sound foundation for music education we are committed to the following priorities that will support and build upon early years activities:*

- *We believe that, over time, every primary school child should have opportunities for sustained and progressive instrumental tuition, offered free of charge or at a reduced rate. The OFSTED report, 'Tuning In', on the Wider Opportunities pilots (published 3rd March), provides first class models of delivery.*
- *As part of their statutory entitlement in schools, we believe that every child, including those with special needs, should have access to a wide range of high quality live music experiences and a sound foundation in general musicianship.*
- *We are committed to broadening the range and skills of teachers, support staff, artists and other adults so that they are able to work more effectively as music leaders in schools and in community and youth settings.*
- *We believe that a rich mix of teaching methods, genres and musical activities must be provided, both in and out of school hours.*
- *We will support the development of new partnerships between schools, LEAs and LEA Music Services, the community music sector and the music industry to ensure that this rich diversity of provision is available to all.*

The Australian Music Association believes that the approach undertaken in Britain through the *Music Entitlement* and *Music Manifesto* may provide something of a pathway forward here in Australia. Exact replication would not work in an Australian context but using the UK model and applying an Australian context may well achieve many worthwhile outcomes.

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